

The Shepherd  
School of Music  
at Rice

STUDENT  
HANDBOOK  
2021-2022



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## **THE SHEPHERD SCHOOL OF MUSIC FACULTY AND STAFF**

[Please see the complete faculty and staff listing here.](#)

### **2021-2022 Academic Calendar**

#### **ADVISORS**

Please see the Graduate Student Coordinator or the Assistant Dean for the name of your advisor. Please make an appointment with your advisor if you have any questions about your schedule or registration.

#### **FINANCIAL AID**

All new undergraduate applicants seeking financial aid and returning undergraduates who are already receiving need-based aid are required to complete these forms: the CSS PROFILE, the Free Application for Federal Student Aid (FAFSA), and the Shepherd School Application for Financial Aid. Also, tax returns and W-2's should be submitted to IDOC (Institutional Documentation Service). FAFSA, CSS PROFILE, IDOC are linked through the [Rice Office of Student Financial Services](#) website. The FAFSA for 2022-2023 will be available after December 1, 2021, but should not be filed until January 2022 when information regarding 2021 income will be complete. The [Shepherd School Application for Financial Aid is available in the music school office or through our website](#) and should be returned to our office.

Graduate applicants applying for a financial award from the Shepherd School are required to submit only the [Shepherd School Application for Financial Aid](#). A FAFSA is required if you are interested in obtaining any Guaranteed Federal Loans. In order to continue receiving financial assistance, you must be a student in good standing and demonstrate your financial need ANNUALLY.

The deadline for filing all financial aid forms is April 15. However, it is strongly advised that you have all materials submitted by the due date. The priority deadline is February 1 for the Rice University Office of Financial Aid.

#### **\*\*\*NOTE ORCHESTRA REQUIREMENT:**

If a student plays an orchestral instrument and is receiving Shepherd School financial aid, that student must play in the Shepherd School Orchestra even if he/she has completed the required number of semesters of orchestra.\*\*\*

#### **REGULATIONS CONCERNING FOREIGN STUDENTS**

It is imperative that all internationals entering the university report to the Office of International Students & Scholars (OISS) upon their arrival. This group includes graduate students, post-doctoral fellows, research associates, students on practical training from other schools, and any professors or lecturers who hold visas. The Office of International Students & Scholars is in Lovett Hall, Entrance A, room 201, phone 713-348-6095.

## **Title IX**

Rice encourages any student who has experienced an incident of sexual, relationship, or other interpersonal violence, harassment or gender discrimination to seek support. There are many options available both on and off campus for all students, regardless of whether the perpetrator was a fellow student, a staff or faculty member, or someone not affiliated with the university.

Students should be aware when seeking support on campus that most employees are required by Title IX to disclose all incidents of non-consensual interpersonal behaviors to Title IX professionals on campus who can act to support that student and meet their needs. The therapists at the Rice Counseling Center and the doctors at Student Health Services are confidential, meaning that Rice will not be informed about the incident if a student discloses to one of these Rice staff members. Rice prioritizes student privacy and safety, and only shares disclosed information on a need-to-know basis.

If you are in need of assistance or simply would like to talk to someone, please call Rice Wellbeing and Counseling Center, which includes Title IX Support:  
**3311 / (713) 348-3311.**

Policies, including Sexual Misconduct Policy and Student Code of Conduct, and more information regarding Title IX can be found at [safe.rice.edu](https://safe.rice.edu).

## UNIVERSITY DISTRIBUTION REQUIREMENTS

[Please refer to the General Announcements.](#)

### SHEPHERD SCHOOL CORE CURRICULUM

Core courses, required of all undergraduates except Bachelor of Arts students, are as follows:

Music Theory: 211, 212, 311, 312, theory elective\*

Music History: 222, 321, 322, 421

Aural Skills: 231, 232, 331, 332

\*Theory Elective defined as MUSI 315, 378, 403, 404, 405, 416, 417, 512, 513, 514, 517, 613, 617

### SHEPHERD SCHOOL DEGREE REQUIREMENTS

## NOTICE

Regardless of the semester hour total of the required courses listed for each degree plan, you must have a minimum of:

120 semester hours for the BA or BMus

150 semester hours for the BMus/MMus

45 semester hours for the MMus

41 semester hours for the AD

90 semester hours for the DMA

(beyond the bachelor's degree).

For some of the degree plans, the total number of required hours will exceed these minimums.

## **BACHELOR OF MUSIC/MASTER OF MUSIC: FIVE-YEAR PROGRAM**

The five-year Bachelor of Music/Master of Music program is an honors program. A student's intention to apply for this degree plan must be approved by both his/her department and the Graduate Studies Committee. In addition, the student must pass both a qualifying exam and a qualifying recital. The following rules govern entry into the five-year program.

1. Application to the five-year honors program is made in the fifth or sixth semester, at least six weeks prior to the Qualifying Recital. An application consists of two letters directed to the Graduate Studies Committee: one from the student, detailing why the student wants to enter the program, and one from the major teacher, discussing the student's performance level, potential for master's level work, and general appropriateness for this accelerated program. Both letters should address how this particular student is suited to complete a six-year program in five years. The student's department chair must also acknowledge the student's application to the honors program by signing the application form.
2. Students approved to audition for the 5-year honors program who:
  - a. fail to pass the qualifying exam in history and theory four weeks before the recital will be given a second opportunity two weeks prior to the recital.
  - b. fail the second attempt at the qualifying exam in history and theory will not be admitted into the 5-year honors program. The recital will be credited as a junior recital if successfully completed.
  - c. pass the qualifying exam in history and theory, but fail the recital, are not eligible for further consideration in the 5-year program.
3. The qualifying recital must be evaluated by a three-person committee. In addition, the recital (on tape, if necessary) must be approved by a majority of the student's department. All evaluations should comment on the student's performance level and potential for master's level work. The recital should be beyond the level of a junior recital. After reviewing the results of the qualifying examination and the evaluations of the qualifying recital, the Graduate Studies Committee will determine whether the student is admitted to the honors program. If the student is not admitted to the honors program, then the recital will be credited as a junior recital.
4. Transfer students are eligible to apply for the 5-year program, but in order to preserve the intent of the 5-year program the following guidelines have been established:
  - a. completion of core must take place at the end of the fifth semester of schooling. Semesters attended at other schools will be counted toward the total of five semesters.
  - b. special consideration for extenuating situations will be given by the Graduate Studies Committee.
5. To preserve the honors component of the 5-year program, it must be completed in five years. If the degree is not completed in five years, the student is removed from consideration for the Master of Music degree and becomes eligible only for the Bachelor's degree, which will be awarded if and when all of the requirements for the degree have been met. Students who still wish to pursue the MMus will have to apply for regular admission to the graduate program. Any exceptions to this time frame must be approved by the Graduate Studies Committee.
6. A student refused admittance into the 5-year honors program must select between the BA and BMus degree plans.

**GUIDELINES FOR QUALIFYING EXAMINATIONS AND RECITALS  
(FOR STUDENTS IN THE 5-YR. BMUS/MMUS PROGRAM)**

A. QUALIFYING RECITAL - For students wishing to apply for this degree, the junior recital will become the qualifying recital if the qualifying exam is passed.

B. HISTORY/THEORY ORAL QUALIFYING EXAMINATION - Please see the program coordinator to arrange a committee. Exam preparation guidelines on following page.

1. An oral examination in music history and music theory based on the qualifying recital pieces, which must be taken at least 4 weeks before the Qualifying Recital (i.e. at least 1 week before the preview).

2. The exam will be between 1 1/2 and 2 hours in length.

3. The first part should be a presentation by the student on the theoretical aspects and historical background of the planned recital music.

4. Questions from faculty in attendance will follow and the student should be prepared to:

a. discuss the origins and development of forms and theoretical concepts as they apply to given pieces on the program.

b. discuss the general style of each composition and the historical background of that style, placing each piece in an historical context with regard to both the specific composer and the historical period.

c. discuss the unique aspects of the basic compositional elements (melody, rhythm, harmony, color, etc.) and basic structural principles and the composer's solution to each structural principle.

5. The student must supply the examining faculty with copies of his/her recital music at least one week prior to the oral examination.

C. THIS EXAM MUST BE COMPLETED BY NOVEMBER 1ST. NO EXCEPTIONS WILL BE GRANTED.

D. GRADUATE RECORD EXAMINATION - (Required for music history majors) Must be taken by the conclusion of the sixth semester. You must register approximately 4 weeks in advance.

E. RECITAL PREVIEW - See checklist on page 47.

**GUIDELINES FOR STUDENTS PREPARING FOR THEORY/HISTORY QUALIFYING EXAM  
(5-YR. BMUS/MMUS PROGRAM)**

1. LENGTH - Between 1 and 1 1/2 hours.
2. WHEN - At least one week prior to the recital preview; must be scheduled during the process of recital scheduling.
3. PURPOSE - Demonstration of your ability to apply theoretical and historical learning to your recital pieces prior to the recital so that new insights from the exam can be applied to the recital pieces.
4. FACULTY COMMITTEE - 2 (one theorist, one historian); also, student's major instructor welcome.
5. FORMAT OF EXAM - Includes exposition by student, questions from faculty, and discussion among student and faculty. The relative balance of the above is variable.
6. SUGGESTIONS FOR STUDYING -
  - a. Know in a broad outline the history of that genre, especially for your instrument (e.g., the history of the violin sonata).
  - b. Know at least some basic information about each composer.
  - c. Find out the facts about the piece (e.g. when composed; how many in this genre by this composer; how many like this were composed in the same era, before, and after).
  - d. Start with the "larger" analytical aspects of the piece (e.g, overall form) and gradually proceed down to the smaller aspects.
  - e. Are the above traits typical (e.g. for the genre, of the time when composed, of the composer, of writing for that instrument)?
  - f. Are there any unusual traits (e.g. harmony, structure, performance practices, technical difficulties)?
  - g. To sum up: By the end of your preparation for the exam, you should have synthesized the unique and typical aspects of your pieces; you should also be able to analyze verbally any given segment from your pieces.
7. NOTE: At least 1 week prior to your exam, you must present a copy of each of your pieces (at school expense) to each member of your committee.



PROPOSAL FOR APPRENTICESHIP CREDIT (MUSI 749)

Name \_\_\_\_\_ Major \_\_\_\_\_

Today's Date \_\_\_\_\_

Students who are applying for Apprenticeship credit are reminded of the following:

- a. Each student in the five-year program must take at least one semester of Apprenticeship and earn from 3 to 12 credits hours.
- b. An "apprenticeship" is an activity, on or off campus, that provides professionally related experience which will broaden or deepen the student's education.
- c. This activity is not necessarily limited to those areas in which the student is already highly experienced but must relate clearly to the student's degree plan and professional goals.
- d. It is the student's responsibility to find and secure the assistance of a supervising faculty member. Often, but not necessarily always, this supervisor is the student's degree committee chairman.
- e. This faculty member should have expertise in the appropriate areas and be willing to supervise and evaluate the apprenticeship project in a manner determined by him/her and the student.
- f. At the conclusion of the apprenticeship the activity is to be evaluated by the student and faculty supervisor. The process of evaluation is to be outlined on this proposal.
- g. If assistance by or consultation with a person at the site of the apprenticeship is desired, such person should be listed as a co-supervisor.
- h. This proposal is to be completed by the student in consultation with the faculty supervisor and submitted to the Graduate Studies Committee at least three weeks before the end of the semester previous to the beginning of the apprenticeship.

Inclusive dates of apprenticeship \_\_\_\_\_

Description of apprenticeship activity(ies), including description of your specific duties:



## PROCEDURES FOR MASTER'S THESIS IN COMPOSITION AND MUSICOLOGY

*By October 1<sup>st</sup> of the fall semester of the year in which you expect to graduate:*

1. Refer to the website: <https://graduate.rice.edu/thesis> for complete information regarding achieving candidacy, defending and submitting your thesis.
2. Form a committee consisting of a director and two other members from Shepherd School of Music faculty. Complete the Thesis Committee and Topic Approval form, obtaining signatures from all committee members, and turn in to the Graduate Student Coordinator.
3. In September or January of the semester in which you expect to graduate, check in with the Graduate Student Coordinator to submit your application for candidacy to the Office of Graduate and Postdoctoral Studies. This application must be submitted by November 1 or February 1, depending on the semester of the defense.
4. Students are expected to work in close consultation with the director and must agree to and follow a suitable schedule toward the completion of the document or project. As the work approaches completion, set the Oral Defense date with the Graduate Student Coordinator. The defense must take place before the last week of the semester. A complete draft must be submitted to the thesis director at least three weeks prior to the defense and to the entire committee at least two weeks before the defense.
5. All defenses must be publicly announced. Students should submit the announcement at least one week before the scheduled defense by filling out the following form: <https://events.rice.edu/rgs/>
6. After successfully completing the oral defense, make the final revisions and submit the thesis to the thesis director for final approval before submitting it to the Office of Graduate and Postdoctoral Studies. Always refer to <https://graduate.rice.edu/thesis> for step-by-step instructions.

**THESIS COMMITTEE AND TOPIC APPROVAL**  
(Master's and 5-year)

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Student: \_\_\_\_\_ Date: \_\_\_\_\_

Major: \_\_\_\_\_ Master's  5-Year BMUS/MMUS

Major Teacher: \_\_\_\_\_

Proposed Committee:

- \_\_\_\_\_ Thesis Advisor
- \_\_\_\_\_ Member within the department
- \_\_\_\_\_ Member within or outside the department
- \_\_\_\_\_ Additional member (optional)
- \_\_\_\_\_ Additional member (optional)

Topic: \_\_\_\_\_

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Approved by advisor: \_\_\_\_\_

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Graduate Studies Committee action: \_\_\_\_\_

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

Student notified

## PROCEDURES FOR ARTIST DIPLOMA STUDENTS

### POST-ADMISSION:

1. **REGISTRATION.** The Director of the Artist Diploma program is the advisor for all AD students. The first advising meeting, which takes place during SSM Orientation, may include the student's major teacher. At this meeting, an individual degree plan that is unique in its requirements and expectations will be created. AD students are provided with a degree of freedom and responsibility in creating a program of study that reflects the students' musical aspirations.
2. **COMMITTEE OF INSTRUCTION (COI).** Each student is required to have a group of instructors that will mentor them regularly, participate in decisions about the Special Project and collaborate with the student on individual goals. The committee will consist of the private teacher plus a minimum of 2 additional faculty members. The student and their private teacher will decide together who would best fit their career emphasis and have the greatest impact in helping during the AD program. The COI must be solidified by the end of the second week of school and submitted to the Graduate Student Coordinator.

Students are required to meet with each member of the COI several times during the semester, especially at the beginning, to establish a relationship and decide the ways in which they could best serve as a mentor. Scheduling these meetings with members of the COI is completely the responsibility of the student (not the private teacher). The student may change the members of the COI during their degree, but it is recommended that they stay consistent for the first year.

3. **AD SEMINAR.** The AD Seminar Class, is required and offered only once during the 2year program. It will generally be offered during the first semester. This is a performance course based entirely on enhancing creativity. It is team taught by several members of the Shepherd School of Music faculty. Each faculty member teaches a specific topic for a few class sessions. Subjects that might normally take an entire semester, are taught in several sessions, so it is a fast paced and intensive course. Because of this, a strict absence policy is enforced.
4. **SPECIAL PROJECT.** The Special Project is personally tailored to each students' individual interests and career path. It should be something that will enhance and inspire the student toward their ultimate goals. Special Projects are expected to be substantive in content and nature. In September of the first year, each student should begin discussing ideas for a Special Project with their private teacher. Meetings with each member of the COI to seek their input and approval should also be scheduled. Each student will submit a written proposal detailing the Special Project idea. This proposal should be very specific and presented in a formal manor. The deadline for submitting the Special Project Proposal to the Graduate Coordinator (Suzanne Taylor) is November 1; therefore, it must be approved by your COI before that date. The Graduate Coordinator will submit it to the AD Co-Directors of your area, and then to the AD Director and the Dean for final approval.

**PROGRAM REQUIREMENTS:** Complete degree requirements specific to each instrument may be found at: <https://ga.rice.edu/programs-study/departments-programs/music/music/#graduatetext>

## PROCEDURES FOR DOCTORAL STUDENTS

### POST-ADMISSION:

1. **REGISTRATION.** The Director of Graduate Studies is the advisor for all DMA students. The first advising meeting, which takes place during Orientation week, may include the student's major teacher and department chair. At this meeting, an individual degree plan will be created. Subsequent advising will be done each semester by the Director of Graduate Studies in consultation with the major teacher.

2. **TIME BOUNDARIES FOR COMPLETING THE DMA DEGREE.** Rice University expects all doctoral students to complete the degree within 8 years, and to make consistent progress towards this goal each semester. The degree is divided into two parts: pre-candidacy and candidacy. Each has a maximum duration of four years.

Students are expected to complete their coursework in six enrolled semesters. They are required to take the comprehensive exams (see #10 for more information) in the semester following completion of coursework, and to complete all other requirements for candidacy by the end of their eighth enrolled semester (see #12 for more information.)

Students may perform their final recital after achieving candidacy.

After achieving candidacy, a maximum of eight additional semesters are allowed to complete and defend the doctoral document and to perform the final recital, if necessary.

Up to four semesters of leave of absence may be granted during the doctoral degree, although the university is unlikely to approve a leave of more than two consecutive semesters. Any leaves of absence taken prior to achieving candidacy will not count toward the eight-semester limit to candidacy. Students must complete all requirements within eight years of their first doctoral program enrollment at Rice. Because a leave of absence will "stop the clock", taking all four semesters will result in an absolute limit of 10 years.

3. **RESIDENCY.** Four semesters of residency are required at the DMA level.

4. **TEACHING RESPONSIBILITIES.** All DMA students will take MUSI 611 Classroom Pedagogy during their first year of coursework. In most cases, students teach courses during their 2<sup>nd</sup> and 3<sup>rd</sup> years of study. The Director of Graduate Studies will make the course assignments.

5. **FUNDING.** Doctoral students who are fully enrolled and in good standing will receive full tuition plus a stipend in each of their three years of coursework. In the fourth year, the tuition will continue to be covered at the reduced rate, but the stipend will be discontinued. The tuition for all remaining semesters of enrollment is the responsibility of the student and will be charged at the University's reduced rate.

6. **DMA RECITAL COMMITTEES.**

**SOLO, CHAMBER AND CONCERTO RECITALS:** At least three weeks before each recital the student must establish a Recital Committee. The committee should include:

- The major teacher
- A faculty member from either Musicology or Composition/Theory
- A faculty member from any area in the Shepherd School
- Composition students must have at least one member from outside the Composition/Theory department

**LECTURE/RECITAL COMMITTEE.** Each student must submit a topic proposal to the GSC by the end of the second week of the semester in which the recital is scheduled. This proposal should include the signature of the faculty member who will supervise the lecture portion, signifying his or her willingness to serve in that capacity. In some cases, this person will already be on the student's Recital Committee; if not, he or she will join it for this event. He or she can

be a member of any Shepherd School department. The GSC reserves the right to accept, modify, or reject the proposal.

7. CREDITING MASTER OF MUSIC WORK TO THE DMA DEGREE. Typically, each DMA student has taken courses in his or her MASTER OF MUSIC program that may be eligible to count towards the DMA degree requirements.

These include:

- private instruction in the major instrument
- academic courses comparable to those offered at Rice University
- courses in which the student received a grade of B- or higher

Approval from the appropriate departments is required. For Music History and Music Theory courses, it is the student's responsibility to meet with the department chair sometime during their first semester of enrollment, showing him or her a syllabus and, whenever possible, examples of the work done in the class.

Transfer courses may not include:

- Performance courses including but not limited to chamber music and ensembles
- Courses taken Pass/Fail
- Review courses of any kind

If the Shepherd School Music History and Music Theory Placement examinations demonstrate that the student is deficient in certain areas, previous MASTER OF MUSIC courses covering those areas will not be transferred.

The Musicology department requires that at least half of the required Music History hours be upper-level courses taken at the Shepherd School. Upper level is defined as above 500 level, but may include MUSI 422 (Renaissance) or MUSI 429 (Medieval). Therefore, half of the required Music History hours could possibly be applied from a previous MASTER OF MUSIC program, with the approval of the chair of the Musicology department.

The Composition and Theory department requires that at least half of the required Music Theory hours be upper-level courses taken at the Shepherd School.

8. DMA ELECTIVE CREDIT. The following courses may count toward elective credit:

- courses 300-level or higher,
- 4 semesters of Chamber Music taken at the doctoral level
- 3 hours of Independent Study

Elective credit will not be given for the following:

- remedial courses, defined as graduate review courses and any portion of the undergraduate core curriculum.
- additional hours of required courses (except for Music History and Music Theory courses)
- foreign language courses below the 300 level
- more than 3 hours of Independent Study
- any course taken P/F
- any course graded below B-
- secondary lessons taken as part of the MASTER OF MUSIC degree
- most music education courses

9. EXPECTATIONS FOR DMA STUDENTS. Courses assigned a grade lower than B- will not be counted toward the DMA degree.

To remain in good standing and to receive a stipend, each DMA student must maintain a B- or better in every course. If they receive a grade of "C+" or lower in their major applied area the student will be placed on music probation. Music probation signifies that the student's work has

been sufficiently unsatisfactory to preclude graduation unless marked improvement is achieved promptly. A student on music probation may be absent from class only for extraordinary reasons and may not represent the school in any public function not directly a part of a degree program.

If a student receives a second semester of "C+" or lower in their major applied area, whether for consecutive semesters or not, the student will be discontinued as a music performance major and merit scholarship from the Shepherd School will be discontinued.

Students who are teaching a course will continue only if supported by the Director of Graduate Studies and the results of the student evaluations.

If a student is deemed to not be making satisfactory progress, in consultation with the Director of Graduate Studies and the major teacher, the student may have adjustments made in their degree plans, such as additional coursework and/or a reduction in the teaching requirement.

10. PROFICIENCY. All DMA students must satisfy all proficiency exams in aural skills and piano when required, by the end of their second year of coursework.

11. DOCTORAL COMPREHENSIVE EXAMINATIONS. After completing the prescribed course of study, except MUSI 750 Doctoral Document (performance majors only) or MUSI 800 Dissertation (composers only), each student must take the comprehensive written and oral examinations. Scheduling of these exams must be done in the Shepherd School Graduate Office by the end of the first week of classes (for the Fall semester exam sitting) or by the last day of classes in the Fall semester (for the Spring exam sitting).

A study guide for Theory and History comprehensive exams is available from the Graduate Student Coordinator. Students should consult their major teacher for a guide for individual subject comprehensive exams.

A. WRITTEN EXAMS: The departments of Music History and Composition/Theory will prepare written exams in general music history and music theory. The major teacher will prepare a written exam in the history, literature, construction and techniques of the major instrument. All written examinations take place within one calendar week, as scheduled on the Shepherd School Academic Calendar. If the student fails any of the comprehensive exams, he or she must petition the GSC for permission to retake that exam. This petition must include a plan for how they will prepare for the retake; the student must confer with the Chair of the relevant department (or a member of the department designated by the Chair) in order to formulate this plan.

B. ORAL EXAMS: If the student successfully passes all of the written comprehensive exams, he or she proceeds to the oral comprehensive exam. The SSM Graduate Office will appoint a committee to administer the oral exam. This committee will consist of a member of the Musicology department, a member of the Composition/Theory department, and the student's major teacher.

All Oral Exams, except for extraordinary cases, should be scheduled during the 2 weeks following the Comprehensive Exams. A student asking for an exception to this must submit a written request to the GSC before taking the written Comprehensive Exams.

If a student fails the Oral Exam, in most cases he or she must retake the Written Exam corresponding to the portion of Oral Exam failed the next time it is offered. The Oral Exam Committee has the discretion to determine whether only retaking the Oral Exam is required.

If the committee does decide only retaking the oral portion is necessary, the same policy as with the written exam applies: the student must petition the GSC to be allowed to take the test again.



12. DOCTORAL DOCUMENT TOPICS. After completing coursework, doctoral students in performance register for MUSI 750 Doctoral Document. It is the student's responsibility to find a faculty member from the Musicology or Composition departments to serve as document director. In consultation with that faculty member, the student will decide on a topic and write a proposal for submission to the GSC. Composition doctoral students register for MUSI 800 Dissertation. Their proposals should consist of a description of the kind of piece that they will compose.

Proposals are due by November 1 of the Fall semester or March 1 of the Spring semester in order to receive a passing grade in MUSI 750/MUSI 800 for that semester.

13. CANDIDACY FOR THE DMA. To achieve candidacy, the student must:

- Complete all required coursework
- Complete all required recitals but one
- Enroll in one semester of MUSI 750 (performance majors) or MUSI 800 (composition majors), resulting in a document proposal approved by the Graduate Studies Committee
- Pass the comprehensive exams (written and oral)
- Form a Doctoral Defense Committee

The Doctoral Defense Committee consists of at least three Shepherd School faculty members. This committee will consist of a director (who must be a member of the Musicology or Composition/Theory departments), their major teacher, and a member of the complementary academic department. (In other words, if a Musicologist is the student's Director, then a member of the Composition/Theory department must also be asked to serve, and vice-versa.) The Director of Graduate Studies will name an additional committee member from outside the Shepherd School.

When all of the above listed things have been completed, the Shepherd School Graduate Office will prepare a Petition of Candidacy that is sent to the Rice Office of Graduate Postdoctoral Studies. It can be submitted at any time, but it must be submitted by November 1 (for January conferral) or by February 1 (for May conferral) of the academic year in which the student expects to graduate. At this time the topic for his or her doctoral composition or doctoral document will also be registered with the Graduate Office.

14. DOCTORAL DOCUMENT AND DEFENSE. The doctoral document or composition is written under the supervision of (or "directed" by) a member of the History or Composition/Theory departments. The students are expected to work in close consultation with the Director and must agree to and follow a suitable schedule for the completion of the document or composition. As work on the doctoral document or composition approaches completion, the student should set the defense date with the SSM Graduate Office. The defense must take place before the last week of the semester. A complete draft must be submitted to the thesis director at least three weeks prior to the defense date. Once approved by the thesis director, the final draft should be submitted to the remaining members of the Doctoral Defense Committee no less than two weeks before the defense date. The student must ascertain if the committee members want their copy in printed or electronic form. The document or composition will be evaluated by the student's Doctoral Defense Committee, (see #12 above), which will administer the public oral examination as described in the Rice General Announcements.

***Doctoral Dissertation and Document defenses must be publicly announced at least two weeks in advance of the defense.*** These announcements are submitted to the Office of Graduate and Postdoctoral Studies by entering the information into the Graduate Students Thesis Defense Announcement form at <https://events.rice.edu/rgs>. An automatically generated email will be sent to the Office of Research and Graduate Studies once the defense form has been submitted.

## DATES FOR THE DOCTORAL COMPREHENSIVE EXAMS

Fall 2021 –

Written Exams:

Monday, September 20; Wednesday, September 22; Friday, September 24

Oral Exams:

Wednesday, September 29 – Wednesday, October 6

Spring 2022 –

Written Exams:

Monday, February 7; Wednesday, February 9; Friday, February 11

Oral Exams:

Wednesday, February 16 – Wednesday, February 23

**In addition to being in agreement with the regulations stated in this departmental handbook, students must also be in agreement with the [General Announcements](#) and the [Code of Conduct](#).**

**LECTURE/RECITAL TOPIC**

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

Name: \_\_\_\_\_ Major Teacher: \_\_\_\_\_

By the end of the second week of the semester in which the lecture/recital is scheduled, the student must submit a topic proposal to the Graduate Studies Committee. The student must obtain the agreement of a faculty member who will supervise the lecture portion. In some cases, this person will already be on the student's Recital Committee; if not, he or she will join it just for this event. This person can be a member of any Shepherd School department. The recital should be no more than 60 minutes in length, divided equally between the lecture and performance portions.

*Please attach your proposal to this form.*

The following faculty member has agreed to supervise the lecture portion of my lecture/recital:

\_\_\_\_\_ (signature)

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Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
*Director of Graduate Studies*

## DOCTORAL DOCUMENT TOPIC

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

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

Major: \_\_\_\_\_

During the first semester of enrollment in MUSI 750, Doctoral Document (or for Composition students, MUSI 800, Dissertation), students must submit their topics for review by the Graduate Studies Committee. Proposed topics are due no later than November 1 if MUSI 750 is begun in the fall, or April 1 if begun in the spring.

Working with their document advisor, the student will write a proposal discussing the scope, prospective, methodology, and research materials available. The length of this proposal is variable. The document advisor signature is required.

The Graduate Studies Committee as a whole discusses each proposal and reserves the right to request revisions and/or more details.

*Please attach your proposal to this form.*

TOPIC: \_\_\_\_\_

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The following faculty member has agreed to direct my doctoral document:

\_\_\_\_\_ Thesis Director (*signature*)

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Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
*Director of Graduate Studies*

## DOCTORAL DEFENSE COMMITTEE

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

When the student is ready to write his or her doctoral document, he or she must form another committee of at least three Shepherd School faculty members. This will be the student's Doctoral Defense Committee. The members include the document director, a member of the complementary academic department, and the major teacher. A faculty member from outside the Shepherd School will be appointed by the Director of Graduate Studies.

The following faculty members have agreed to serve on my doctoral defense committee:

\_\_\_\_\_ Thesis Director (*signature*)  
\_\_\_\_\_ Major Teacher (*signature*)  
\_\_\_\_\_ Complementary Academic Faculty (*signature*)  
\_\_\_\_\_ Additional Member – optional (*signature*)

I understand that the Graduate Studies Committee may need to appoint someone other than those I have requested in order to equalize the faculty's committee assignments.

Signed: \_\_\_\_\_  
*student*

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Approved: \_\_\_\_\_ Date: \_\_\_\_\_  
*Director of Graduate Studies*

## **First year assessment**

The Director of the Graduate Studies Committee will act as the advisor to all doctoral students. New students will meet with the director during orientation to plan their curriculum for the next four years. The student's major teacher may be present at this meeting as well. The director will monitor the student's progress during the first and second semesters and meet with him/her before registration for the subsequent semesters to assess progress. The major teacher will be consulted for feedback on musical progress.

## **Annual progress review**

An annual performance review will be conducted for all graduate students by the Director of the Graduate Studies Committee. The purpose of the review is to ensure that students make adequate academic and musical performance progress. This review will be conducted at the end of every spring semester. Additional reviews may be done upon request of the student's major teacher.

The review will be based on the following: course work, grades, performance level, and recitals presented.

Students whose academic progress is judged inadequate by this review will receive a written warning. It will include a specific time frame within which improvement must be made to the satisfaction of the advisor and the Graduate Studies Committee. Failure in demonstrating satisfactory improvement will result in dismissal.

## **GRADUATE ELECTIVES**

1. For 2-year MMus and DMA students, additional performance courses beyond those already required (lessons, orchestra, chamber music, orchestra repertoire) will not be counted towards elective credit.
2. Courses below the 300 level will not count as graduate electives unless specified in the degree plan. The two exceptions: MMus students may count 100 and 200 level foreign language courses and secondary lessons as electives.
3. Graduate students may not take required electives on Pass/Fail basis.
4. No remedial courses will count toward elective hour credit.

## **AURAL SKILLS PROFICIENCY**

All new graduate students must pass an aural skills proficiency examination given during the first two weeks of the fall semester. The exam dates will be made available during the Graduate Orientation. Those students who do not pass the proficiency will have MUSI 432 (Graduate Aural Skills Review) added to their degree plans as a remedial requirement. MUSI 432 is offered once a year during the spring semester.

## **DEPARTMENT OF MUSICOLOGY**

### **POLICY ON DEFICIENCY COURSES FOR GRADUATE STUDENTS**

1. For entering graduate students, deficiencies in music history are fulfilled by taking the required courses as designated on the music history entrance exam. For most Master of Music students, these courses are limited to MUSI 521 (Music History Review through 1750), MUSI 522 (Music History Review after 1750). For DMA students, MMus musicology students, and students who do not hold an undergraduate degree in music, other courses may be required. Each course is 3 credits.
2. Challenge exams are available in MUSI 521 and MUSI 522 and in most other music history courses assigned to fulfill deficiencies, with the permission of the instructor and the musicology department chair. Such exams must be completed by the end of the first week of the semester in which the student registers for the course. (The student is expected to attend classes until the exam has been taken, if he/she chooses this option.)

Successful completion of a challenge exam will remove the deficiency requirement from the student's degree plan; however, no course credit is given for passing the exam.

A challenge exam in a given course may be taken only once; if the student does not pass the exam, then he/she must take the required course.

3. It is up to the student to drop the course in which he/she has successfully completed the challenge exam.

## **Graduate Student Grievances and Conflict Resolution**

For general information please refer to the Rice University General Announcements:

<https://ga.rice.edu/graduate-students/rights-responsibilities/dispute-resolution/#text>

SSM students should present their grievance in writing to the Chair of their department. If the student is not satisfied with the decision of the Chair, he or she can appeal, in writing, to the Graduate Studies Committee. If the student is still not satisfied, he or she can appeal, again in writing, to the Dean of the Shepherd School. Confidentiality will be maintained at all levels. If the grievance or conflict is with the Chair, the student should write first to the Graduate Studies Committee.

# RICE UNIVERSITY TRANSFER CREDIT POLICY

## UNDERGRADUATES

Students who earn credit at other accredited post-secondary institutions may be awarded credit applicable to their Rice undergraduate degrees. Please refer to Rice University's General Announcements:

<https://ga.rice.edu/undergraduate-students/academic-policies-procedures/transfer-credit/>

## GRADUATES

As a general rule, MMus students may only transfer up to 9 hours of graduate credit to Rice. If approved, the equivalent Rice course will be entered on the student's record after the Shepherd School Graduate Student Coordinator forwards to the Registrar an official transcript from the other institution. No grade is entered and transferred courses have no effect on a student's Rice grade point average. Credit is generally determined on a pro rata basis.

Graduate courses that are appropriate for a MMus degree at Rice that are taken at other institutions may be approved for transfer credit. This includes credit for graduate summer school courses. Credit is normally given for courses whose content makes them equivalent to courses that are or could be offered at Rice. Students must have earned a grade of B- or better; students may not transfer courses taken pass/fail.

The Shepherd School's Director of Graduate Studies and the relevant Shepherd School department chair determine whether courses are appropriate for transfer to Rice. Students are strongly advised to seek prior approval from their department and from the Director of Graduate Studies before taking courses elsewhere. Without prior approval, students cannot be certain that credit taken at another institution will be transferred. **Students who wish to transfer graduate courses to Rice should contact the Graduate Student Coordinator.**



## CHAMBER MUSIC

Chamber music is an important and integral part of your studies in music for it is the synthesis of solo and ensemble performance. The faculty welcomes the opportunity to share this great literature with you.

Each student must enroll during his/her degree program in the appropriate number of semesters of chamber music. Please refer to the individual degree plans at:

<https://music.rice.edu/resources/degrees>

\*Voice majors in the MMus program must also perform a chamber work on one of their two degree recitals.\*

Chamber music is organized into three sections: 1) music for strings, string and wind combinations, and piano and strings (coordinated by Norman Fischer), 2) winds, and piano and winds (coordinated by Richie Hawley), and 3) chamber music for voice and instruments (coordinated by Brian Connelly). You should know which faculty member will be coordinating your ensemble each semester as there are different expectations in each section.

**Each small ensemble is expected to perform in a student chamber recital at least once in the semester.**

A student should not enroll for more than one ensemble per semester. Exceptions may be made by the faculty if there are particular needs in certain instrumentation or if a student needs an extra semester's credit for fulfilling the chamber music requirement.

An ensemble taken for credit must be registered for, and graded, during the semester of participation. One cannot request retroactive credit/grade for an ensemble not taken for credit in an earlier semester. Carefully check the ensemble requirement.

## STRING AND STRING/PIANO CHAMBER MUSIC SECTION

Students assigned to a small ensemble for credit will meet with their faculty coach for individual coachings each week. It is expected that each group will study an entire work by the end of the semester. Chamber music concerts are scheduled throughout the semester and each group is expected to perform on a public concert.

### CHAMBER MUSIC CREDIT FOR STUDENT DEGREE RECITAL PERFORMANCES

Credit may be earned in chamber music for participating as an "assisting artist" on degree recitals. The following criteria should be followed exactly:

1. To get one chamber music credit (one semester's worth) a student must appear on THREE (3) student degree recitals, not necessarily in the same semester.
2. The repertoire on each recital should be one-on-a-part, non-conducted chamber music. It cannot be repertoire that the student has prepared for another chamber music credit.
3. After a performance on a student degree recital, the student desiring chamber music credit requests a grade on the performance by the recital committee. This grade is to be written on one of the programs and placed in the student's file by a member of the committee.
4. When the third student degree recital appearance is anticipated, the student should enroll for chamber music, at which time the three grades are averaged and the student given credit.

NOTE: Chamber works for which a student has enrolled in chamber music class and received a grade may NOT be repeated on any of the student's degree recitals.

Name (assisting artist) \_\_\_\_\_

## CHAMBER MUSIC CREDIT BY RECITAL PARTICIPATION

Credit may be earned in chamber music for performances on a recital by the “assisting artist” in the following way:

1. To earn one chamber music credit (one semester’s worth) a student must appear on THREE (3) student degree recitals, not necessarily in the same semester.
2. After a performance on a student degree recital, the student desiring chamber music credit (the assisting artist) requests a grade on the performance from each member of the recital committee. These grades are to be entered in the spaces below by the participating faculty committee members *immediately following the performance*. The assisting artist should then submit the form to the graduate secretary by the end of the next school day. The form will be placed in the assisting artist’s file. *It is not the responsibility of the student giving the recital to obtain these signatures.*
3. At the beginning of the semester in which the third degree recital appearance is anticipated, the student should enroll for chamber music (MUSI 338/636). When the final recital performance has been evaluated, the three grades will be averaged and the assisting artist given one credit and a grade.

*For the purposes of this arrangement, an ensemble must meet both of the following criteria in order to be classified as chamber music:*

- The ensemble is not conducted
- Each part must be played by one performer

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### Performance 1:

Whose recital? \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

Location: \_\_\_\_\_ Repertoire Performed: \_\_\_\_\_

1. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
2. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
3. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*

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### Performance 2:

Whose recital? \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

Location: \_\_\_\_\_ Repertoire Performed: \_\_\_\_\_

1. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
2. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
3. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*

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### Performance 3:

Whose recital? \_\_\_\_\_ Date: \_\_\_\_\_ Time: \_\_\_\_\_

Location: \_\_\_\_\_ Repertoire Performed: \_\_\_\_\_

1. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
2. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*
3. Faculty Member: \_\_\_\_\_ Grade: \_\_\_\_\_  
*signature*

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NOTE: It is the **student assisting artist’s** responsibility to obtain all of the above signatures.

8/95

**MUSI 337 001 (Undergraduate Orchestra) &  
MUSI 635 001 (Advanced Orchestra)**

Music Director: Larry Rachleff  
Office - 1202 Alice Pratt Brown Hall  
email: [lrach@rice.edu](mailto:lrach@rice.edu)

Resident Conductor: Donald Schleicher  
Office – 2272 Alice Pratt Brown Hall  
email: [donaldschleicher@gmail.com](mailto:donaldschleicher@gmail.com)

Artist Teacher of Orchestras and Ensembles: Jerry Hou  
Office - 1129 Alice Pratt Brown Hall  
email: [jerry.hou@rice.edu](mailto:jerry.hou@rice.edu)  
Office Phone: 713-348-2429  
Cell Phone: 870-926-7353

Orchestra Manager & Librarian: Kaaren Fleisher  
Office - 1203 Alice Pratt Brown Hall  
713-348-3845  
email: [kaaren63@rice.edu](mailto:kaaren63@rice.edu)

***Course Description***

This course provides students with direct experience playing in an orchestra and familiarizes them with the standard repertoire. Auditions held at the beginning of the fall term determine the assignment of each string player to either the Shepherd School Symphony Orchestra (SSSO), or Chamber Orchestra (SSCO), for the entire semester. Woodwind, brass, harp, and percussion students can expect to be assigned to either or both orchestras, within one concert cycle or semester. Both undergraduates and graduate students may be assigned to either SSSO or SSCO. SSSO will prepare and perform at least three programs each semester. SSCO will prepare at least one orchestra program one opera run, one contemporary ensemble performance, and one large chamber works project each semester. Specific repertoire and concert dates for these programs will be provided under separate cover.

***Personnel (Definitions)***

Music Director - The music director supervises all operations of the SSSO and the SSCO. He or she will approve, establish, amend and enforce policies, as the situation requires. The music director administers the awarding of all grades at the conclusion of the semester.

Orchestra Manager - The orchestra manager is responsible to the music director in establishing and enforcing current policies and acts as liaison between the music director and the orchestra. His or her duties are: to coordinate auditions; to take attendance of all orchestra personnel and maintain a record of attendance, promptness, professional deportment, and musical preparation of all student performers; to prepare and post rehearsal and concert assignments and schedules; to supervise the orchestra library and the stage crew; to coordinate all stage equipment and setups.

Orchestra Librarian - The orchestra librarian is responsible for obtaining, cataloging, distributing, collecting, and marking principal parts for all music for each rehearsal and concert. The librarian will make any musical insertions the conductor requests and will make sure that all rental music is properly cleaned before it is returned, if applicable. Orchestra parts may only be checked out with the orchestra librarian's approval.

***Required Text***

None – Performance parts and/or practice parts are provided for each program by the orchestra librarian.

## **Course Hours and Schedule**

SSSO rehearsals: Mondays, Wednesdays & Fridays from 2:10 to 4:40 p.m. (including a 15-minute break)

SSCO rehearsals: Mondays, Wednesdays & Fridays from 5:00 to 7:00 p.m. (including a 10-minute break)

Additionally, other rehearsals may be called outside of the above class times.

### **For instance:**

1) When concert takes place on a Thursday, there will be a short rehearsal that same day from 5:00-6:30 p.m.

2) When a concert takes place on a Saturday or Sunday, a dress rehearsal may also take place that same day from 1:00-3:30 p.m.

3) Opera rehearsals can begin at 4:00 p.m. and run 3 hours in length. Opera dress rehearsals typically take place in the evening and are 3 or 3.5 hours in length.

Rehearsal locations (either Hirsch Orchestra Rehearsal Room or Stude Concert Hall) and schedules will be posted outside the orchestra library (#1203), and on the orchestra announcements bulletin board in the long hallway near the lounge. The orchestra manager shall post the schedule for each rehearsal upon consultation with the conductor. Assigned orchestra members are expected to be available during the entire rehearsal period; other school commitments should not be scheduled during that time.

Additionally, all orchestra announcements, including the daily rehearsal schedule, will be sent to each student by email through Canvas, the online workspace for Rice University.

## **Grading Policy**

The music director will administer all grades based on **attendance, promptness, professional deportment**, and **musical preparation** of all student performers. The following guidelines and penalties will be maintained:

Any member with three or more unexcused tardinesses will lose a full letter grade and each additional tardy carries a penalty of one letter grade each.

Tardiness for concerts is inexcusable and will result in the penalty of a full letter grade.

Failure to notify the orchestra manager of intent to be absent from rehearsals because of illness or emergency will result in the loss of one letter grade per rehearsal unless proof of a genuine emergency situation is available. Failure to get the music to the rehearsal will also result in the loss of one letter grade per absence.

Absences from rehearsals that are not excused will result in the loss of two letter grades per absence.

Absences from concerts and dress rehearsals are not excusable and normally result in a failing grade and dismissal from the orchestra.

## **Attendance**

Assignments - The music director and faculty will seat orchestra members for concerts. Seating assignments will be posted as soon as possible before a rehearsal set, and orchestra members are responsible for knowing this information. Ignorance of the assignment will not excuse absences or tardiness; all players should expect to play until it is posted otherwise.

## Absences

**Excused Absences** - THERE WILL BE NO EXCUSED ABSENCES DURING THE WEEK OF A CONCERT.

Orchestra members must attend all rehearsals and concerts for which they are assigned except in the following circumstances:

- Serious illness or injuries requiring medical attention;
- Serious accidents (e.g. car wreck);
- Serious illness or death of a close family member.

Illness Procedures: Orchestra members who are unable to attend a rehearsal due to illness are expected to provide the music at the rehearsal and to ask their colleagues to substitute for them, but no financial liability will be implied or expected. A student unable to attend because of illness must telephone or email the orchestra manager at least two hours before a rehearsal, or twenty-four hours before a concert. Players who are absent must turn in a written explanation at or before the next rehearsal. There is no limit to the number of excused absences available to a student provided that proof of serious illness or other serious extenuating circumstances is furnished to the music director.

Petitions for other absences: Other absences may be approved by the music director and will be judged on their individual merit. IF A STUDENT WISHES TO APPLY FOR SPECIAL CONSIDERATION FOR AN ABSENCE, THEN THAT STUDENT MUST DISCUSS THE SITUATION IN PERSON WITH THE MUSIC DIRECTOR. The student should first petition the music director in writing (preferably by e-mail, addressing the request to the orchestra manager) **at least two weeks prior to the rehearsal in question**. As a condition of approval, the music director has the option to require the orchestra member to provide an acceptable substitute. The orchestra member is responsible for paying the substitute if necessary.

Any student who misses a rehearsal for any reason, excused or otherwise, may be asked to set up a coaching session with the music director, in order to cover music from the missed rehearsal. In this case, it is the student's responsibility to schedule this session; their grade will be lowered if they do not.

Travel: *Orchestra members should expect to be available to play in orchestra on all days when school is in session.* The purchase of non-refundable airline tickets or the making of travel plans will not excuse orchestra members from their obligations.

**Temporary Disability** - If a student is physically able to attend a rehearsal but unable to play due to a temporary physical condition such as tendonitis, that student must attend the rehearsal and sit in his chair in the orchestra. A student must play in at least 50% of the rehearsals for a concert to be eligible to play that concert.

### Promptness

Members shall be considered late to a **rehearsal** if not tuned and in place **5 minutes prior** to the scheduled start time. Members shall be considered late to a **concert** if not onstage or in Hirsch green room at least **15 minutes prior** to the scheduled start time. Procedures for excusing tardiness are the same as those for absences.

**Standard Dress Code for SSSO and SSCO performances**

**Women:**

- Formal full-length or ballet-length (no more than 10 inches from the floor) black dress or skirt; OR formal black wide-legged evening pants. (Tight-fitting pants are not appropriate).
- Long-sleeved,  $\frac{3}{4}$  length, or elbow length black blouse, OR sleeveless black top *in combination with a black jacket* or sleeved overblouse which can be lacey or sheer.
- Dressy black shoes. A modest heel is highly recommended but not required.

Sheer black or nude hose is highly recommended but not required. No black tights allowed.

***Women's attire should be formal enough to complement the men's tux wear.***

**Men:**

Black tux (or black suit), white shirt, black bow tie, black dress shoes, black socks

Black cummerbund (or black vest) is standard and recommended. No tailcoats, please!

**Opera Pit Dress Code — ALL BLACK**

**Women:** Black pants, OR long or ballet-length black dress or skirt. Long sleeved or  $\frac{3}{4}$  length sleeved black blouse, black shoes. (No jeans or flip-flops allowed).

**Men:** Black slacks, long-sleeved black shirt, black shoes and socks. No jackets necessary. No jeans, sneakers or t-shirts allowed.

RICE UNIVERSITY CHORALE  
MUSI 340 001 (Undergraduate Chorus)  
MUSI 642 001 (Graduate Chorus)

Music Director: Thomas (Tom) Jaber  
Office: 1503 Alice Pratt Brown Hall  
713-348-2336  
Email: [jaber@rice.edu](mailto:jaber@rice.edu)

Office Hours: Monday-Friday BY APPOINTMENT. Mr. Jaber is a vocal coach and has SEVERAL private coachings and other classes weekly. Please feel free to call or email for a specific office appointment. Every effort will be made to accommodate student requests.

#### COURSE DESCRIPTION

The Rice University Chorale is the oldest performing organization in the University. It provides student and community-wide singers with a great opportunity to sing masterpieces of choral literature in a variety of settings within Alice Pratt Brown Hall. ALL are welcome into the Rice University Chorale without audition. We normally perform 2-3 times per semester.

Thomas Jaber is the Music Director. He has no assistant director, and accompanies his own rehearsals from the piano. He also manages all library needs for the chorus with occasional help from volunteer chorus members.

Music is provided for each singer without charge. ALL music is expected to be returned to Mr. Jaber at the conclusion of each concert.

#### COURSE HOURS AND SCHEDULE

The Rice University Chorale meets on Mondays and Wednesdays from 4pm- 5:30pm from the FIRST day of the semester, through the END of the semester as indicated in the syllabus/schedule for each semester.

Members of the class are encouraged to participate in Chorale for both semesters of any given school year.

On concert performance dates, we normally meet approximately one hour before the performance start time. This is handled on a per performance basis.

The Rice University Chorale rehearses in either Stude Concert Hall or Hirsch Rehearsal Room – both located in Alice Pratt Brown Hall. We are also very fortunate to be able to offer concerts in the Edythe Bates Old Organ Recital Hall in Alice Pratt Brown Hall.

All class and performance conflicts should be resolved with Mr. Jaber on a per situation basis IN PERSON as well as IN WRITING.

Notifications by e-mail and text message on the day of a class or performance are NOT acceptable except in the case of an emergency. Other school commitments should not be scheduled during Rice University Chorale rehearsal periods or performances.

Every effort will be made to communicate ANY changes in rehearsal location, etc. by the Music Director via email as situations develop.

Promptness to rehearsals is expected as well as promptness to pre-concert rehearsal/warm-up periods.



## CHORUS CONCERT ATTIRE

LADIES – Dressy long black pants or dresses – FLOOR LENGTH – long-sleeved,  $\frac{3}{4}$  length, or elbow length black blouse OR sleeveless black top in combination with jacket or sleeved overblouse (can be lacey or sheer) – Dressy black shoes – no flip-flops or sneakers – Women's attire should be formal enough to complement the men's tuxedo wear. NO SEQUINS, GLITTER, ETC. ON ANY DRESS OR PANTSUIT FOR PERFORMANCES. PLEASE!

MEN – Black tuxedo or black suit, white shirt, black bow tie, black dress shoes, black socks, black cummerbund (or black vest) is standard and recommended.

## GRADING POLICY

The music director will administer ALL grades based on attendance, promptness, professional deportment, and musical preparation of all performers.

Any member with three or more unexcused tardinesses will lose a full letter grade and each additional tardy carries a penalty of one letter grade each. Tardiness for concerts is inexcusable and will result in the penalty of a full letter grade.

Failure to notify the music director of intent to be absent from rehearsals because of illness or emergency will result in the loss of one letter grade per rehearsal unless proof of a genuine emergency situation is available. Each member of The Rice University Chorale is responsible for bringing ALL music to ALL rehearsals.

Absences from rehearsals that are not excused will result in the loss of two letter grades per absence.

Absolutely NO voice lessons or coachings or opera stagings should conflict with Rice University Chorale rehearsals or performances.

Absences from concert performances and dress rehearsals are not excusable and normally result in a failing grade and, of course, dismissal from the chorus.

Chorale members should expect to be available to sing in rehearsals/performances on ALL days when school is in session.

PLEASE NOTE: The purchase of non-refundable airline tickets or the making of travel plans will not excuse chorus members from their obligations.

## LEAVES OF ABSENCE AND VOLUNTARY WITHDRAWAL

Music majors must secure permission in writing from the Dean of the Shepherd School prior to requesting a leave of absence from the university. Requests must be submitted before the first day of classes of the semester for which the leave is to be applicable.

Music majors taking voluntary withdrawal from the university are not guaranteed re-admission into the Shepherd School and may be asked to re-apply/re-audition. [Such students are encouraged to explain the circumstances of their withdrawal to the Dean of the Shepherd School before leaving campus.]

Medical withdrawals should follow all guidelines listed in the Rice University General Announcements: <https://ga.rice.edu>

## POLICY ON TOURING

It is understood that a “tour” means any off-campus performances that are not part of the Shepherd School curriculum, done as part of established musical organizations that require musicians to tour.

1. Touring privileges apply only to graduate students and 5-year students out of the core curriculum.
2. No more than a total of two (2) weeks (10 school days) per semester may be used for touring.
3. Students may not be absent from scheduled orchestra or chamber music concerts to which they have been assigned.
4. Students are expected to apply to the music director for permission to be absent from orchestra services, as stated in the orchestra policies included on previous pages of this handbook.
5. Students must get the Dean’s permission at least 30 days in advance of the beginning of the tour, in order to have touring privileges. Before going to the Dean, the student should sign the following form stating that his/her request conforms to the policy stated in this document.
6. Students who wish to be away for more than two weeks in a semester should take a leave of absence for that semester.
7. Grades of “Other” will not normally be given to students who have been on tour during the semester. The student is responsible for making up the work by the end of that term.
8. These policies do not apply to students in the 5-year BMus/MMus program who are doing apprenticeship work for a semester or a year away from the Shepherd School. Application for such projects is made through the Graduate Studies Committee.

PETITIONS AND APPEALS. Rice University guidelines are found here: <https://ga.rice.edu/>

## REQUEST TO BE EXCUSED FROM SCHOOL

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

Phone: \_\_\_\_\_

To the Dean of The Shepherd School of Music:

I hereby request permission to be absent from the university between \_\_\_\_\_ and \_\_\_\_\_  
date date

Reason for being away: \_\_\_\_\_

Organizing Group: \_\_\_\_\_

Conductor: \_\_\_\_\_

Location: \_\_\_\_\_

Telephone where you may be reached while away: \_\_\_\_\_

Please list date, time, and place of rehearsals and performances:

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Please list below all music courses you will miss and obtain the professors' approval.

COURSE	INSTRUCTOR	SIGNATURE

**GRADUATE STUDENTS:** List below any **accompanying** or **non-major teaching** duties.\*


\*You must arrange for your commitments to be covered in a manner acceptable to the school. Pianists should obtain preapproval from **Sohyoung Park**; others should contact **Gary Smith**.

\_\_\_\_\_  
Dean's Approval

\_\_\_\_\_  
Date

## VOCAL DEPARTMENT PROCEDURES

### ENSEMBLE REQUIREMENTS FOR VOICE MAJORS

1. The Opera Workshop is conceived of as chamber music and therefore not an appropriate forum in which to discharge a student's choral participation requirement.
2. The school will assign undergraduate voice majors to ensembles as needed under the leadership of the Director of Choral Activities.

### CHANGING VOICE TEACHERS

#### Eligibility:

1. A voice student must study with one teacher for a minimum of one year.
2. Changes may be made only at the end of the academic year.
3. A change may require permission of the Dean.

#### Procedure:

- Step 1. Talk with the Assistant Dean.
- Step 2. Talk with present teacher to try to work out problems and reach an understanding.
- Step 3. Talk with desired teacher.
- Step 4. Receive acceptance from new teacher.

#### Rationale:

1. Both the student and teacher need a year of study to understand the methods and goals of each other.
2. Changing in the middle of the year is much more disruptive to student's progress than changing at the end of the year.
3. There are so many pressures from all courses and ensembles in the middle of the year that a change is looked upon as a panacea for these pressures.
4. The budget for the departments is set at the beginning of the year, making changes more difficult.

## **SHEPHERD SCHOOL GRADING POLICY**

**Grading Policy**—A minimum grade of “B-” is expected of all music students in their major applied area. A grade of “C+” or lower is considered unsatisfactory and will be evaluated in the following manner:

A music major who receives a grade of “C+” or lower in their major applied area will be placed on music probation. Music probation signifies that the student’s work has been sufficiently unsatisfactory to preclude graduation unless marked improvement is achieved promptly. A student on music probation may be absent from class only for extraordinary reasons and may not represent the school in any public function not directly a part of a degree program. If a student receives a second semester of “C+” or lower in their major applied area, whether for consecutive semesters or not, the student will be discontinued as a music performance major and merit scholarship from the Shepherd School will be discontinued.

NOTE: For music history and musicology majors a grade of “C+” or lower in any music history course is considered unsatisfactory and will be evaluated as above.

\*Graduate degree requirement: a grade point average of 2.67 is necessary for graduation.\*

## PIANO PROFICIENCY

Students seeking degrees from The Shepherd School of Music are required to attain prescribed proficiency levels in piano. These levels have been developed through discussions between the chair of the piano department and the faculty members of each music major area. While the requirements as outlined represent minimum standards, all music students are encouraged to develop their piano skills even beyond this level.

The Piano Proficiency Exam may be taken during the first two weeks of classes in each semester in order to fulfill the secondary piano requirement, and it will be offered again at the end of the semester during normal jury times. Should a student fail to pass the proficiency exam that is offered at jury time, he may not retake it until the beginning of the following semester.

At the beginning of their first semester, all incoming undergraduates and master's students must see Dr. Sohyoung Park, Secondary Piano Coordinator, about their piano proficiency level.

*NOTE: The piano proficiency exam is not required of students in piano performance, organ performance, or the BA program.*

### PIANO PROFICIENCY AND SKILLS REQUIREMENTS MUSIC HISTORY MAJORS

Music history majors must pass the piano proficiency requirement for instrumental and vocal majors. Further study beyond that basic requirement is encouraged as well.

### PIANO PROFICIENCY AND SKILLS REQUIREMENTS COMPOSITION AND THEORY MAJORS

It is the agreed policy of the Composition/Theory Department that all majors should study piano each semester of the student's residency. In addition to passing the keyboard proficiency examination for instrumental and vocal majors, Composition/Theory majors should endeavor to acquire as much facility as time permits. A certain emphasis on sight-reading, reading of literature, and score reading is advised.

### PIANO PROFICIENCY AND SKILLS REQUIREMENTS INSTRUMENTAL AND VOCAL MAJORS

*Key: KM II= Keyboard Musicianship, Book Two, (8th ed.) by Lyke, Elliston and Caramia*

The following represents the minimum competency required to pass the examination:

#### I. TECHNIQUE:

- A. Play major and harmonic minor scales and arpeggios, all keys, hands together, two octaves in eighth notes, M.M. = 60.
- B. Play dominant and diminished 7<sup>th</sup> arpeggios, all keys, hands together, two octaves in eighth notes, M.M.= 60.

#### II. REPERTOIRE:

- A. Play two short solos at the level of Little Prelude by Bach (KM II, p. 68), or Eccossaise by Beethoven (KM II, p. 155), or Old French Song by Tchaikovsky (KM II, pp. 252-253)
- B. Play a pre-approved accompaniment for your applied instrument. Voice majors will play a pre-approved art song accompaniment. Material should be at the same level of the repertoire listed above.

### III. SIGHT-READING:

- A. Sight-read a vocal or instrumental accompaniment at a moderate but steady tempo.
- B. Sight-read any pair of parts from an SATB open score, open score for string quartet, or orchestra score.

### IV. FUNCTIONAL PIANO

#### A. CHORD PATTERNS:

1. Play modulation patterns to the dominant key or to the relative minor key in three keys of students' choice (KM II, pp.169-170).
2. Play chord patterns for harmonizing the major or minor scale in three keys of students' choice (KM II, p.265).

#### B. HARMONIZATION:

Harmonize a given melody using chord symbols and traditional harmony at sight.  
(4 voice texture, RH 3 voices with LH bass)

#### C. TRANSPOSITION:

Transpose a song arrangement within and including the interval of a minor third up or down at sight.

## **SECONDARY INSTRUCTION**

(MUSI 251-297)

Secondary instruction is offered to all students of the Shepherd School. Unless secondary instruction is prescribed by one's curriculum, permission of the Dean must be received before registration. Secondary lessons when prescribed by the student's curriculum will be provided by the school for no extra charge. When secondary lessons are not required by a student's degree plan, a secondary applied music fee will be charged. The fee for study with a graduate assistant is \$500\* a semester. The student will be billed for these fees during the middle of the semester. Any student registering for secondary lessons must register with the Shepherd School secretary prior to university registration.

\*Fee subject to change.

Courses not offered every year. Please refer to the Registrar's website for the current Course Schedule.

### **SECONDARY COURSES OFFERED IN:**

Bassoon	Guitar	Piano	Viola
Cello	Harp	Saxophone	Violin
Clarinet	Horn	Trombone	Voice
Double Bass	Oboe	Trumpet	
Flute	Percussion	Tuba	



## **GUIDELINES FOR GRADUATE TEACHERS OF PRIVATE APPLIED MUSIC LESSONS - NON-MAJORS AND SECONDARY**

NON-MAJORS are Rice students other than music majors who register for private lessons in the Shepherd School. SECONDARY students are music majors receiving private lessons in an instrument (or voice) other than their major. In all areas except voice, guitar and jazz, the lessons are taught by Shepherd School graduate students selected by the department.

After registration each semester, graduate teachers will be given the telephone numbers and email addresses of the students who have been assigned to them. It is the graduate teacher's responsibility to contact the students and arrange lesson times.

All non-majors and certain secondary students pay (in addition to tuition) for each semester and receive two hours of credit. The student is entitled to a 50-minute lesson per week. Make-up lessons should be arranged if the student cancels and notifies the teacher the evening before the scheduled lesson time. Any time the teacher finds it necessary to cancel a lesson, a make-up lesson should be arranged.

The graduate teacher is responsible for giving a grade based upon the student's performance, preparation, attendance, and a jury. Since jury arrangements and requirements vary by department, please see your department chair about the details for your department.

The registrar's office sends grade rosters through ESTHER to instructors during exam week each semester. (First-term undergraduates also receive a mid-term grade.) Please check to see that all of your students are included on the grade roster and submit it to the registrar **before the deadline**. Also, please leave a telephone number where you can be reached in case of a problem regarding a grade.

## INDEPENDENT STUDY PROJECTS

### CREDIT GUIDELINES

1. FOR 1 CREDIT: The student must have at least 5 hour-long meetings plus produce a final project.
2. FOR 2 CREDITS: The student must have at least 8 hour-long meetings plus produce a final project.

An Independent Study Form must be completed and turned in to the Shepherd School office before a student may register for Independent Study. This form should be submitted no later than the second week of classes. All independent study must be approved by the dean.

**Students who do not submit the form will be disenrolled from the course.**

Graduate Students: Not more than three (3) semester hours of Independent Study may be counted as required electives.

# INDEPENDENT STUDY FORM

APPROVED: \_\_\_\_\_

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

APPROVAL OF THE DEAN IS REQUIRED. Return this form to the Graduate Coordinator prior to registering for the course. Students who do not submit the form but register for the course will be disenrolled from the course.

NAME \_\_\_\_\_

DATE \_\_\_\_\_

PHONE \_\_\_\_\_

EMAIL \_\_\_\_\_

Check one: UNDERGRADUATE (MUSI 449) \_\_\_\_\_

GRADUATE (MUSI 649) \_\_\_\_\_

SEMESTER FOR WHICH YOU ARE APPLYING: FALL 20\_\_\_\_ OR SPRING 20\_\_\_\_

PROJECT DESCRIPTION:

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FREQUENCY OF MEETINGS DURING SEMESTER WITH INSTRUCTOR: \_\_\_\_\_

CREDIT HOURS\*: \_\_\_\_\_

\_\_\_\_\_  
Signature of Student

\_\_\_\_\_  
Signature of Independent Study Instructor

## \*CREDIT GUIDELINES

Independent Studies are normally only approved for 1 or 2 credit hours. The 3-hour credit is reserved for certain specific degree requirements.

1. For 1 credit: The student must have at least 5 hour-long meetings plus produce a final project.
2. For 2 credits: The student must have at least 8 hour-long meetings plus produce a final project.

## **JURIES**

All students\* are required to play a jury at the end of the semester on their principal instrument and on any secondary instrument they have studied in the course of the semester. Any student who gives a degree recital during the semester is excused from playing a jury. A schedule showing the date and time for all students' juries will be distributed at the end of the semester.

\*Freshman and sophomore string players are required to play one jury per year (spring semester). Sophomores may be excused from juries if playing a non-degree recital in the second semester. If a string player will not be performing a required recital, the student, major teacher, and chairman of the string department should coordinate a possible jury performance.

## **PRIVATE TEACHING / PERFORMING OPPORTUNITIES**

The Shepherd School office frequently receives calls from members of the Houston community who wish to hire musicians to play for weddings, parties, etc. If you would like to be recommended for playing gigs, please leave your name and phone number with the Scheduling Coordinator.

**Reminder:** *Private teaching is not allowed in Alice Pratt Brown Hall or Brockman Hall for Opera unless being taught through the non-major or preparatory programs.*

# JURY REPORT

NAME \_\_\_\_\_

INSTRUMENT \_\_\_\_\_

MAJOR / SECONDARY / CONCENTRATION / NON-MAJOR (CIRCLE ONE)

SEMESTER/YEAR \_\_\_\_\_ YEAR IN SCHOOL \_\_\_\_\_

I. LIST OF REPERTOIRE FOR THE SEMESTER.

II. STUDIO TEACHER'S COMMENTS ON SEMESTER'S WORK.

III. COMMENTS OF JURY MEMBERS. TECHNICAL AND MUSICAL ASPECTS SHOULD BE COMMENTED UPON AND SPECIFIC AREAS MENTIONED IN WHICH THE STUDENT SHOULD STRIVE FOR IMPROVEMENT.

\_\_\_\_\_  
SIGNATURE

# PIANO JURY FORM

NAME \_\_\_\_\_

DEGREE PROGRAM \_\_\_\_\_

SEMESTER/YEAR \_\_\_\_\_ YEAR IN SCHOOL \_\_\_\_\_

I. LIST OF REPERTOIRE FOR THE SEMESTER.

II. COMMENTS OF JURY MEMBERS.

\_\_\_\_\_  
Jury Member Signature

# **RECITAL INFORMATION PACKET**

[https://music.rice.edu/sites/default/files/2021-08/  
RecitalPacket2021.pdf](https://music.rice.edu/sites/default/files/2021-08/RecitalPacket2021.pdf)

## **GUIDELINES FOR MOCK AUDITIONS**

[https://music.rice.edu/sites/default/files/2020-08/  
mockpacket2020.pdf](https://music.rice.edu/sites/default/files/2020-08/mockpacket2020.pdf)

## EQUIPMENT USE POLICY FOR NON-PERFORMANCE ACTIVITIES

Any group or individual who requires the use of equipment from the Shepherd School for a **rehearsal, preview, class, workshop, etc.** must fill out an Equipment Request Form. This form must be submitted and approved by the Production Manager 7 days in advance. These forms are available from the Production Manager. If the activity is to be held in a space in which all required equipment is already present, the form is still required and must be submitted. The Equipment Request Form will be needed to request: ***Specific pianos in Duncan or Hirsch, harpsichords, percussion equipment, electronic equipment (including amplification, sound playback, or audio visual aids), and special stage lighting (requires authorization of the Production Manager), even if they are already provided in the space.*** Students who request the use of a harpsichord or portative organ must pay the fee for tuning if tuning is requested. The fee for tuning is **\$100**. This fee **MUST** be paid at the time the Production Manager signs the Equipment Request Form. Tunings must be arranged through the Production Manager and performed by a tuner approved by the Shepherd School. This policy has no provision for the rental or purchase of any equipment. In those cases, the Production Manager should be consulted.

## EQUIPMENT USE POLICY FOR STUDENT RECITALS

Any group or individual who requires the use of equipment from the Shepherd School for a recital must fill out a Performance Production Request Form. These forms are available from the Production Manager, and are also stapled to the Degree Recital Forms. If the event is to be held in a space in which all required equipment is already present, the form is still required and must be submitted. The Performance Production Request Form will be needed to request: ***Specific pianos in Duncan or Hirsch, harpsichords, percussion equipment, electronic equipment (including amplification, sound playback, or audio visual aids), and special stage lighting (which requires authorization of the Production Manager), even if they are already provided in the space.*** Students who request the use of a harpsichord or portative organ must pay for the tuning. The fee for tuning is **\$100**. This fee **MUST** be paid at the time the Production Manager signs the Degree Recital Form. In the case of the final recital for the degree (Senior, Master's, or Doctoral), the Shepherd School pays for the tuning. ALL other tunings must be paid for by the student. Tunings must be arranged through the Production Manager and performed by a tuner approved by the Shepherd School. This policy has no provision for the rental or purchase of any equipment. In those cases, the Production Manager should be consulted.

## EQUIPMENT CHECKOUT POLICY

School-owned instruments may be checked out by music majors. Usually these instruments are small and valuable, often donated or loaned by Shepherd School supporters and benefactors, and their security is a very high priority. Included among these instruments are:

Alto flute; E-flat clarinet; B-flat bass clarinet; contrabassoon; violins, violas, cellos, double basses and bows; and various Renaissance and Baroque instruments.

Students must sign non-string instruments out with Marty Merritt, assuming full responsibility for their safekeeping and committing to a definite return time for the instrument. Instruments are not normally checked out while school is not in session because the instrument can only be covered by the school insurance policy while in the custody of a student during the school year (not including the break between the fall and spring semesters).

Exceptions to this policy are possible only if the following three criteria are met:

1. A rider covering the instrument must be added to the student's or their family's instrument or homeowner's insurance policy and a copy of the rider must be furnished to the Dean.
2. The student must furnish a letter supporting his request signed by his major teacher; and
3. The Dean must personally approve the request.



String instruments are checked out with the curator of strings, Professor Timothy Pitts. There are other policies and requirements in addition to the ones listed above. Please contact Professor Pitts for more information.

The Dean will be notified immediately if the instrument is returned late or damaged.

## **EQUIPMENT LOAN POLICY**

The below represents the loan policy for various instruments owned by the Shepherd School.

Percussion Equipment may be rented by outside organizations for use in Stude and Duncan Halls. Percussion majors may also rent the equipment at a minimal fee for jobs and performances not associated with the Shepherd School or Rice. This fee should be decided by the percussion instructor. In all cases the permission of the percussion instructor is required. The moving of the percussion instruments should be done by Shepherd School personnel and scheduled through the Production Manager, or when done by an outside organization, be monitored by Shepherd School personnel.

Harpsichords: The two-manual French harpsichord is used only for faculty recitals and concerts by the major ensembles. Exceptions to this policy must be approved by the Dean. The double-manual Kingston, the single-manual Kingston and double-manual Neupert harpsichords are available for use by Shepherd School students. A student who uses one of these harpsichords must pay the cost of having it tuned by a tuner approved by the Shepherd School. In the case of final degree recitals, the school will pay for one tuning, but additional tunings (for rehearsals, etc.) must be paid for by the student. A condition of use of the harpsichord is that rehearsals and performances must be scheduled with the Production Manager to minimize moving the harpsichord between rooms. Non-Rice people may use the harpsichords only as part of a Shepherd School concert or while accompanying a student recital.

Harps: The Shepherd School harps are for use by Rice harp students and faculty only.

Celeste: The celeste is not available for use by non-Shepherd School organizations outside of Alice Pratt Brown Hall. The moving of the celeste should be scheduled with the Production Manager and either be done by, or supervised by, Shepherd School personnel (e.g., the stage manager or student stage manager).

Pianos: The Shepherd School grand pianos may be used by outside organizations for performances of classical music. The pianos may not be "prepared" in any way. Any tuning of the pianos must be done by the Shepherd School piano tuner and billed to the outside organization.

Organ: The portative organ will be moved only by Shepherd School personnel. It may not be moved out of the building, and it must be tuned at the student's expense by an approved tuner. In the case of final degree recitals, the school will pay for one tuning, but additional tunings (for rehearsals, etc.) must be paid for by the student. A condition of use of the organ is that rehearsals and performances must be scheduled with the Production Manager to minimize moving the organ between rooms.

Music Stands and Chairs: The use of music stands, chairs or other misc. equipment is prohibited outside of Alice Pratt Brown Hall or Brockman Hall for Opera unless permission is requested and granted from the Production Manager at least 48 hours prior to the usage. If any Shepherd School of Music students are seen in possession of SSM equipment at an outside venue by staff or faculty, or if you are seen entering or leaving the building with SSM equipment without permission, you will be charged a fine of \$75. Folding stands for out-of-building use may be checked out at the Shepherd School front desk.

## **RECORDING POLICIES AND PROCEDURES**

### **MUSIC LIBRARY**

#### **1. PERFORMANCE RECORDINGS**

The Shepherd School Scheduling Office keeps performance recordings for the current academic year and the one previous to that. The Fondren Library receives performance recordings as they arrive from The Shepherd School of Music Scheduling Office. Performance recordings may be checked out for one hour at the Scheduling Office in order to have copies made. Copying is not a service provided by the Music Librarian or by Fondren Library.

#### **2. CLASS LISTENING ASSIGNMENTS**

A. Master recordings - The faculty member teaching a course for which a recording or series of recordings is requested is advised to take responsibility for his or her own recording. Sound recordings may be checked out at the Fondren Library circulation desk for this purpose. For more information about Fondren course reserves, see

[http://library.rice.edu/services/course\\_reserves](http://library.rice.edu/services/course_reserves). If this is not possible due to unusual circumstances, or if a faculty member needs help with online reserves in OWL-Space, the faculty member may wish to make special arrangements with the Music Librarian.

B. Duplicating copies of listening - It is recommended that faculty members arrange to have duplicate copies of recordings made in advance of the semester by personnel in the Shepherd School Production Office.

C. Removal of course reserves - When a semester ends, faculty members are responsible for removing the materials from Fondren Library. Due to copyright law and storage considerations, Fondren cannot hold tapes not used for the semester in progress.

#### **3. SERVICE TO STUDENTS**

Due to copyright laws and other considerations, neither Fondren Library nor the Music Librarian will duplicate recordings.

#### **4. COPYRIGHT LAW**

The Library will adhere strictly at all times to the 1976 Copyright Act (Public Law 94-553).