

The Shepherd  
School of Music  
at Rice

# STUDENT HANDBOOK

2024-2025

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

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

### **2023-2024 Academic Calendar**

#### **ADVISORS**

Bachelor of Music & Bachelor of Arts - Geoffrey Scott, Assistant Dean

Master of Music & Artist Diploma - Suzanne Taylor, Graduate Student Administrator

Doctor of Musical Arts - Dr. Richard Lavenda, Director of Graduate Studies

#### **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 2024-2025 will be available after December 1, 2023, but should not be filed until January 2024 when information regarding 2023 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 students should complete the FAFSA 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 they have completed the required number of semesters of orchestra.\*\*\*

## **REGULATIONS CONCERNING INTERNATIONAL 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 undergraduate and 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 <http://safe.rice.edu/>.

## WELLBEING AND COUNSELING CENTER

The Wellbeing and Counseling Center supports student development and success by providing a good first point of contact for students who want to talk to someone about solutions to their wellbeing and mental health concerns. The Rice Counseling Center is open year-round except for scheduled University holidays, several designated days during winter break, and occasional all day staff retreats. Emergency after-hours on-call services are available by telephone year-round, 24 hours a day.

### The Student Wellbeing Office

To schedule a Wellbeing Advising appointment please click [here](#). This is not a request for an appointment with the Rice Counseling Center for clinical counseling. **To schedule** with the RCC please **call 713-348-3311** during the hours of **Monday - Friday, 9 AM - 5 PM**. [For urgent concerns please call 713-348-3311 \(24/7\)](#).

**Location:** First floor of the Gibbs Wellness Center, adjacent to the Recreation Center

**Hours:** Monday through Friday, 9:00 AM–5:00 PM

**Phone:** (713) 348-3311

**Email:** [wellbeing@rice.edu](mailto:wellbeing@rice.edu)

A Wellbeing Advisor will work with you to help you resolve your concerns. The office can also answer questions you have regarding Rice policies and procedures.

Some common concerns:

- stress management
- adjustment concerns
- relationship issues
- roommate communication problems
- difficulty making decisions
- struggling with identity
- academic struggles
- taking time off
- navigating resources

## **DISABILITY RESOURCE CENTER (DRC)**

The Disability Resource Center (DRC) is committed to providing access to the educational environment for students. The DRC also assists faculty, staff, and visitors with accommodation requests to help ensure equal access and opportunity.

The role of the Disability Resource Center at Rice University is:

- To obtain and file disability-related documents
- To certify eligibility for accommodations
- To help to determine reasonable accommodations
- To develop plans for the provision of accommodations for students, faculty, staff and visitors
- To advise Rice University regarding the implementation of the Americans with Disabilities Act Amendments Act of 2008 and the Section 504 of the Rehabilitation Act of 1973.

It is the goal of the DRC, in the pursuit of its mission and its role, to achieve the standards of excellence from the Association on Higher Education and Disability (AHEAD).

Furthermore, the DRC is committed to providing service that is:

- Accessible to all
- Accepting of differences
- Inclusive of diversity
- Respectful of needs
- Knowledgeable in implementation

Students (including graduate students and postdoctoral trainees), faculty or staff members who may need accommodations should contact Disability Resource Center to discuss their needs and begin the registration process. Disability related requests for accommodations and resources are evaluated individually, based on documentation and completion of the registration process.

**Location:** Allen Center, Room 111

**Phone:** (main) 713-348-5841

**Fax:** 713-348-5888

**E-mail:** ADARICE@RICE.EDU

## ACADEMIC INTEGRITY

Established in 1916, the [Honor Code](#) is one of the most distinct aspects of the academic experience at Rice. Everyone who enrolls at Rice agrees to abide by the code, which covers such matters as [plagiarism](#) and giving or receiving aid on exams. Work completed under the Honor Code carries the pledge cited below followed by the student's signature.

The Honor Code fosters a spirit of freedom, independence, honesty and mutual trust that exemplifies the academic enterprise at its best. In most courses, students are able to schedule final exams when they want them, rather than having two exams on the same day or three or four in a row. In many cases, exams may be taken in the library or in the students' rooms. Exams for large classes are scheduled for specific times, but even those are not proctored. The student-elected Honor Council oversees the Honor Code and considers reported violations.

*"On my honor, I have neither given nor received any unauthorized aid on this (exam, quiz, paper)."*

- **UNDERGRADUATE** - [HTTPS://HONOR.RICE.EDU](https://honor.rice.edu)
- **GRADUATE** - [HTTP://GRADHONOR.RICE.EDU/](http://gradhonor.rice.edu/)

## [STUDENT CODE OF CONDUCT](#)

### 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. \*

## 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 Administrator 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.

Transfer courses may not be used to fulfill both academic and core requirements (ie. lessons, orchestra, chamber music, orchestral repertoire, Career Skills courses and any degree specific requirements).

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 Administrator.***

## **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, with both a description and final project stated, and turned in to the Shepherd School Graduate Student Administrator 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

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

APPROVED: _____ Date: _____
-----------------------------------

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:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

PROJECT OUTCOME:

\_\_\_\_\_  
\_\_\_\_\_

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.

## **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, (11th 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/quarter.
- B. Play dominant and diminished 7<sup>th</sup> arpeggios, all keys, hands together, two octaves in eighth notes, M.M.= 60/quarter.

**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 including transposing instruments.

**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 administration 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	
Double Bass	Oboe	Trumpet	
Flute	Percussion	Tuba	

## **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>

## **ABSENCE POLICY**

An absence is considered any performance, competition, audition, festival, etc. which takes the student away from classes/activities at the Shepherd School of Music.

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 absences. Those students who wish to be away for more than 2 weeks in a semester should take a Leave of Absence or withdraw for that semester.
3. Students must notify Geoffrey Scott, Assistant Dean of Student Affairs and Enrollment Management, at least 30 days in advance of the requested time away.
4. The student must submit the following form, which includes the signature of each faculty member in whose class they are enrolled.
5. The student is responsible for making up the work by the end of the semester.
6. Students may not be excused from performance to which they have been assigned.
7. 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 \_\_\_\_\_  
for a total of \_\_\_\_ school days.

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

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

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

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

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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 Dr. Sohyoung Park; others should contact Asst. Dean Geoffrey Scott.

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

\_\_\_\_\_  
Date

## INTRODUCING ASIMUT!

ASIMUT is our new scheduling, room booking, and event management platform. It is used by SSM students, faculty, and staff. ASIMUT is a scheduling software explicitly created for performing arts institutions.

[The Shepherd School of Music - ASIMUT Handbook](#) offers complete information about using the new platform, making reservations, and how to customize your preferences.

ASIMUT can be accessed from any device with internet access @ <https://shepherd.asimut.net>  
You will be redirected to a Single-Sign-On page where you will enter your Rice NetID and password. This may redirect you to DUO.

### Booking Policies:

- A reservation is required for all activity in both Alice Pratt Brown Hall (APBH) & Brockman Hall for Opera (BHO)
- Each student may reserve a location up to 2 weeks in advance
- Each student is given a “rolling quota” of 4 hours (you can see your balance on your agenda page of ASIMUT just below your name)
  - You can reserve up to 4 hours in spaces in the next 2 weeks. The minute a reservation passes, you get that time back into your rolling quota
- Students can reserve under three categories:
  - Ensemble Practice Provisional, Individual Practice Provisional, & Recording Provisional
  - For Ensemble reservations, you need to include at least one other person in the reservation. This will add the reservation to that person’s agenda. The quota time will only be taken from the account of the individual making the reservation; not all of the people in the reservation
- Reservations must be at least 30 minutes long and cannot exceed 2 hours, with a 30-minute gap between consecutive bookings in the same room
- You will need to confirm your reservation while connected to the campus Wi-Fi between 60 minutes before the scheduled start time and up to 5 minutes past the start time. If you do not confirm your reservation in this time frame, it will be canceled, and someone else will be able to book that room
- Students can reserve large classroom spaces
  - Performance Spaces (Duncan, Stude, Morrison) can only be reserved through Alex Stutler ([astutler@rice.edu](mailto:astutler@rice.edu))
- Individual Practice Rooms in APBH & BHO are still available on a first-come, first-served basis - no online booking required

### Last Minute Bookings:

- These are designed to encourage the use of large ensemble rooms and classrooms that are open and available in the near future
- Most rooms are available for last-minute bookings within the next four hours, making as many spaces available for rehearsals as possible
- These reservations can be made in addition to your “rolling quota” and are “free” to you

### Cancellations:

- If your plans change, you must cancel your reservation. This will free up time in your quota and will also let anyone else in the reservation know the event is canceled, allowing them to make different plans and reserve spaces as needed

### Questions?

- Contact Alex Stutler, Schedule & Events Manager - [astutler@rice.edu](mailto:astutler@rice.edu)
- Contact Jen Rimmer, Director of Performance Operations - [jrimmer@rice.edu](mailto:jrimmer@rice.edu)
- Contact Jessie Mullins, Director of Operations for Opera - [Jessie.Mullins@rice.edu](mailto:Jessie.Mullins@rice.edu)

## 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 their 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 and Caio Diniz), 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

- Each registered student, upon completion of the Chamber Music Survey, will be assigned to a small ensemble for credit.
- The repertoire is chosen by the group in collaboration with their faculty coach. The selection must be approved by the Chamber Music Coordinators.
- The ensemble will meet with their assigned faculty for individual coachings each week.
- It is expected that each group will study an entire work by the end of the semester.
- Each group is expected and required to perform on the Chamber Music Festival or the Final Chamber Music Concert. The dates for these concerts are communicated at the beginning of each semester and must be reserved in the student's schedule.
- If a pre-existing commitment conflicts with any of the concert dates, the student must let the Chamber Music Coordinators know of such conflict before the applicable deadlines.

## **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 Student Administrator 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

#### Performance 1:

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

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

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

#### Performance 2:

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

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

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

#### Performance 3:

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

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

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

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

## ORCHESTRA GUIDELINES AND PROCEDURES

MUSI 337 001 (Undergraduate Orchestra)

MUSI 635 001 (Advanced Orchestra)

Fall 2024 – Spring 2025

**Instructor of Record:** Benjamin Kamins

Office - 1111 Alice Pratt Brown Hall

email: [kamins@rice.edu](mailto:kamins@rice.edu)

**Artist Teacher of Orchestras and Ensembles:** Jerry Hou

Office - 1129 Alice Pratt Brown Hall

email: [jhou@rice.edu](mailto:jhou@rice.edu)

**Guest Conductors:** Andrew Grams, Louis Lohraseb, William Eddins, Christopher James Lees, Cristian Macelaru, Benjamin Manis

**Orchestra Manager:** Kaaren Fleisher

Office - 1203 Alice Pratt Brown Hall

email: [kaaren63@rice.edu](mailto:kaaren63@rice.edu)

Office Phone: 713-348-3845

**Assistant Orchestra Librarian:** Stephen Bachicha

Office - 1203 Alice Pratt Brown Hall

email: [sdb4@rice.edu](mailto:sdb4@rice.edu)

### Course Description

This course provides students with direct experience playing in an orchestra. SSM orchestras are ensembles of artistic excellence, where musicians will find an environment of camaraderie, motivation, and inspiration through a wide range of repertoire from all periods, and where they can grow professionally and artistically. 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, one contemporary ensemble performance, and one large chamber ensemble works project each semester. Specific repertoire and concert dates for these programs will be provided under separate cover.

## **Personnel (Definitions)**

Director of Orchestras - The Director of Orchestras supervises all operations of the SSSO and the SScO. The Director of Orchestras will approve, establish, amend and enforce policies, as the situation requires. The Director of Orchestras administers the awarding of all grades at the conclusion of the semester.

In 2024-25, these duties will be performed by Miguel Harth-Bedoya and in consultation with Professor Kamins and Kaaren Fleisher (Orchestra Manager).

Orchestra Manager - The orchestra manager is responsible to the Director of Orchestras in establishing and enforcing current policies, and acts as liaison between the Director of Orchestras 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 string 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 Textbook**

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

## **Course Hours and Schedule**

**Daily Rehearsal & Performance Schedule** – Please find this document under separate cover: in hard copy outside the Orchestra Library and in PDF online format on Canvas, posted in Files.

SSSO rehearsals: Mondays, Wednesdays & Fridays from 2:10 to 4:40 p.m. (including one 20 min. break)

SScO rehearsals: Mondays, Wednesdays & Fridays from 5:00 to 7:00 p.m. (including one 10 min. break)

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

### **For instance:**

- 1) When a concert takes place on a Thursday, there may be a dress rehearsal that same day from 5:00 to 6:30 p.m.
- 2) When a concert takes place on a Saturday, a dress rehearsal may also take place that same day from 2:00 to 4:30 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.

### **Venues and Announcements**

All orchestra announcements will be communicated via **Canvas**. Rehearsal schedules will be updated daily via **ASIMUT**, the school's room booking and event management software, as well as posted in hard copy on the bulletin boards at school. Rehearsal schedules are determined in consultation with the conductor of each cycle. Assigned orchestra members are expected to be available during the entire rehearsal period; other school commitments should not be scheduled during that time.

### **Grading Policy**

The Director of Orchestras or Instructor of Record 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.

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 Director of Orchestras 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 for that 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 prior to the rehearsal or concert. Best efforts should be made to do this within 12 hours of the service in question. 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 Director of Orchestras.

Petitions for other absences: Other absences may be approved by the Director of Orchestras and will be judged on their individual merit. To apply for consideration the student should petition the Director of Orchestras in writing (by email, addressed to the orchestra manager) **at least two weeks prior to the rehearsal in question** (and preferably earlier than that). As a condition of approval, the Director of Orchestras 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 Director of Orchestras, to cover music from the missed rehearsal. In this case, it is the student's responsibility to schedule this session.

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 without their instrument. 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 the warm-up 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**

The purpose of a concert dress code is to present a formal and professional atmosphere. Unless otherwise specified, dress shall be defined as follows:

**Option 1:** Black tuxedo or black suit with white shirt, black bow tie. (No tailcoats, please). Black vest or black cummerbund is standard and recommended, although not mandatory. Black socks and black leather dress shoes. Socks to be of sufficient length to ensure leg is not exposed. **Option 2:** Long black dress with long sleeves or  $\frac{3}{4}$  length sleeves; OR long black or ballet length skirt (no more than 10 inches from the floor, sitting and standing) with formal long

sleeved or  $\frac{3}{4}$  length sleeve black top; OR formal pant suit, i.e., dressy black pants with black or white blouse and black jacket. Dressy black closed-toe shoes. Note: black hose must be sheer, opaque, or modestly textured: not lace.

Musicians are expected to wear neat, wrinkle-free and clean clothing, pressed pants/skirts, and shined shoes.

The Orchestra Manager is charged with enforcing the Dress Code. In the case of any discrepancies or confusion, the Orchestra Manager shall have the final say.

**Opera Pit Dress Code — ALL BLACK**

Black dress pants with black socks; or black dress/skirt with black hose. Black long-sleeved shirt or black long-sleeved turtleneck; buttoned at collar (if applicable). Black closed-toe shoes with black socks. Simple jewelry optional. No jeans, T-shirts, sweatshirts, flip-flops, sneakers!

## OPERA GUIDELINES AND INFORMATION

Each voice student receives specialized individual attention from the internationally renowned opera and voice faculty and numerous guests from the professional opera world.

Any undergraduate cast in a production must register for MUSI 337 *Undergraduate Opera Performance*. All juniors and seniors are enrolled in MUSI 336 *Opera Workshop*, and all master's students are enrolled in MUSI 570 *Advanced Opera Studies* and MUSI 527 *Graduate Opera Performance*, which focuses on acting techniques, movement, stage combat, and audition preparation.

### 2024/2025 Performance Dates

- Fall Production – November 1 and 3, 2024
- Spirit of the Season – December 7, 2024
- Scenes Program – February 2, 2025
- Spring Opera Production – April 11 and 13, 2025

### FACULTY

#### Joshua Winograde

Director of Opera Studies

Office - BHO 222

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#### Lyndsi Maus

Teacher of Opera Studies

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#### Alex Munger

Teacher of Opera Studies

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#### Nino Sanikidze

Teacher of Opera Studies

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#### Bethany Self

Principal Coach of Opera Studies

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### STAFF

#### Andrew Archer

Lighting Supervisor

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#### Barbara Dolney

Costume Supervisor

Costume Shop - BHO 124

#### John Moore

Director of Production for Opera

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#### Jessie Mullins

Director of Operations for Opera

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#### Karen Reeves

Opera Program Administrator

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Office – BHO 115

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## RICE UNIVERSITY CHORALE

MUSI 340 001 (Undergraduate Chorus)

MUSI 642 001 (Graduate Chorus)

**Music Director:** Thomas (Tom) Jaber

**Office:** 1503 Alice Pratt Brown Hall

**Phone:** 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 4:00 to 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.

### **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.

## **JURIES**

At the end of each semester, a jury examination in applied music may be given over the material studied during 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.

# 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.

\_\_\_\_\_  
JURY MEMBER 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

## **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	45 semester hours for the MMus
150 semester hours for the BMus/MMus	41 semester hours for the AD
90 semester hours for the DMA (beyond the bachelor's degree).	

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

### **BACHELOR OF MUSIC DEGREE GUIDELINES**

1. **REGISTRATION.** General advising for freshmen takes place during O-week. Specific advising questions may be directed to Geoffrey Scott, Assistant Dean. The Bachelor of Music is a four-year degree which requires a minimum of 12 credit hours each semester to maintain full-time student status. Students are welcomed and encouraged to schedule a meeting to discuss class selection each semester.
2. **ACADEMIC REQUIREMENTS.** Specific degree requirements are available online: [https://ga.rice.edu/programs-study/departments-programs/music/music/ - undergraduatetext](https://ga.rice.edu/programs-study/departments-programs/music/music/-undergraduatetext)
3. **RECITALS.** Performance Majors are required to complete 2 recitals (see degree requirements). Composition majors are required to complete one recital of original music. Musicology majors must write a thesis.

### **UNIVERSITY DISTRIBUTION/DEGREE REQUIREMENTS**

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

## **SHEPHERD SCHOOL UNDERGRADUATE 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

Bachelor of Music students must follow the prescribed sequence in Music Theory, Music History, and Aural Skills in their first four semesters. Deviations are only permitted if the student successfully challenges a course. Please note, courses that are successfully challenged will satisfy the degree requirement but may require a student to fulfill the credit hours.

## **RECITAL PACKET INFORMATION - <http://music.rice.edu/students>**

### **RECITAL REQUIREMENTS FOR COMPOSITION MAJORS**

Undergraduate Students hold one recital – Senior Recital (MUSI 441). This may be one full recital or two half recitals, with a total performance time of approximately 50 minutes or as determined by the department. One half recital may be given in the junior year.

For pieces to count for recital credit they must be performed on the composer's recital. Individual performances in other venues do not qualify for recital credit. In certain circumstances, off-campus performances may be considered for credit by petition to the department.

If using electronic media, contact Chapman Welch ([electro@rice.edu](mailto:electro@rice.edu)) at least one month before your recital.

## **BM/MM DEGREE ELIGIBILITY AND GUIDELINES**

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 their 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 five-year honors program, but in order to preserve the intent of the 5-year program the following guidelines have been established:
  - a. completion of music academic core requirements 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 Graduate Student Administrator 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 link 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 is 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 honors 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:

(Apprenticeship Proposal page 2)

Amount of credit proposed: \_\_\_\_\_ hours

Semester in which you plan to enroll for this credit:      Fall    20\_\_\_\_  
   Spring 20\_\_\_\_

Proposed faculty supervisor: \_\_\_\_\_

Briefly discuss how this activity will broaden and/or deepen your education and how it relates to your career goals:

How is this activity to be evaluated upon completion?

Signatures:

Student \_\_\_\_\_

Faculty Supervisor \_\_\_\_\_

Graduate Studies Committee \_\_\_\_\_

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

# MASTER OF MUSIC DEGREE GUIDELINES

## POST-ADMISSION

1. **REGISTRATION.** General advising takes place during Shepherd School Orientation during which students meet within their instrumental groups. Specific advising questions may be directed to your major teacher or Suzanne Taylor, Graduate Student Administrator. The Master of Music is a two-year degree which requires a minimum of 9 credit hours must be taken each semester. Specific degree requirements are available online: <https://music.rice.edu/student-resources/-0>
2. **ACADEMIC REQUIREMENTS.** Each student must complete two 3-hour academic courses (one Approved Theory course and the second course being either Theory or History) and two [Music Career and Skills Enhancement](#) courses.
3. **RECITALS.** Performance Majors are required to complete 2 recitals or 1 recital and 1 mock audition (see degree requirements). Composition majors are required to complete one recital of original music and publicly defend an original composition of major proportions. Musicology majors must publicly defend a thesis.
4. **DIAGNOSTIC EXAMS.** All entering MM students will take a diagnostic exam in Music Theory and Music History prior to enrolling for the first time. An Aural Skills exam will be given early in the semester. There are 4 possible remedial courses that could be added to degree requirements. These courses should be taken prior to satisfying the academic course requirements of each degree. Remedial courses do not count as credit towards the degree requirements.

## 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.

## 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, they can appeal, in writing, to the Graduate Studies Committee. If the student is still not satisfied, they 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.

**RECITAL PACKET INFORMATION - <http://music.rice.edu/students>**

**GUIDELINES FOR MOCK AUDITIONS-<http://music.rice.edu/students>**

**RECITAL GUIDELINES FOR COMPOSITION MAJORS**

Master's degree students are required to perform one recital (MUSI 641). This may be one full recital or two half recitals, with a total performance time of approximately 50 minutes or as determined by the department. One half recital may be given in the first year.

For pieces to count for recital credit they must be performed on the composer's recital. Individual performances in other venues do not qualify for recital credit. In certain circumstances, off-campus performances may be considered for credit by petition to the department.

Music composed to satisfy the requirements for another degree – whether performed or not – may not be used to satisfy the recital requirement of the Shepherd School.

If using electronic media, contact Chapman Welch ([electro@rice.edu](mailto:electro@rice.edu)) at least one month before your recital.

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

*By December 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 Administrator.
3. In September or January of the semester in which you expect to graduate, check in with the Graduate Student Administrator 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 thesis 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 Administrator. 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 no later than one week prior to the defense date.** Failure to do so will result in the cancellation of the defense. 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 Director

\_\_\_\_\_ Member within the department

\_\_\_\_\_ Member within or outside the department

\_\_\_\_\_ Additional member (optional)

\_\_\_\_\_ Additional member (optional)

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

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

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

## 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. 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.

## 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.

**DEPARTMENT OF MUSICOLOGY**  
**POLICY ON REMEDIAL 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 Master of Music students, these courses are limited to MUSI 521 (Music History Review through 1750) and MUSI 522 (Music History Review after 1750). Each course is 3 credits.

For DMA students, MMus musicology students, and students who do not hold an undergraduate degree in music, other courses may be required.

2. The music history entrance exam is given online to incoming Master of Music students before enrollment in the fall semester, and it comprises two parts that correspond to the content of MUSI 521 and MUSI 522. Successful completion of one or both parts of the music history entrance exam will remove the requirement of taking MUSI 521 and/or MUSI 522 from the student's degree plan; however, no course credit is given for passing the exam. The exam may be taken only once; if the student does not pass the exam, then they must take the required course(s). Remedial courses do not count towards degree requirement credit.

## ARTIST DIPLOMA DEGREE GUIDELINES

### 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 Administrator.

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 2-year 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 student's 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 Student Administrator (Suzanne Taylor) is November 1; therefore, it must be approved by your COI before that date. The Graduate Student Administrator will submit it to the AD Co-Directors of your area, and then to the AD Director and the Dean for final approval.

5. PERFORMANCE. Ensemble requirements in orchestra, chamber music, sinfonietta, opera or scenes programs are curated specifically for each AD student, and their particular area of performance emphasis and must be equal to and worthy of three (3) credits.

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

**RECITAL PACKET INFORMATION - <http://music.rice.edu/students>**

## DOCTOR OF MUSICAL ARTS DEGREE GUIDELINES

### 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 the department chair. At this meeting, an individual curricular plan will be created. Subsequent advising will be done each semester by the Director of Graduate Studies, in consultation with the major teacher, when necessary.

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 qualifying exams (see #11 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 #13 for more information.)

Students may perform their final recital after achieving candidacy, but it must be completed *prior* to the document/dissertation defense.

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. Six 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 RECITALS

SOLO, CHAMBER AND CONCERTO RECITALS COMMITTEES: The committee must 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. The lecture should reflect significant research and analysis, including a discussion of performance practice where applicable. The composer's biographical data should be restricted to material directly related to the work being discussed, so as to leave room for substantive discussion of the work. If a large set of works is chosen, the discussion should include the general characteristics of the set, with detailed analysis of one or several of those works. Relationships to significant works that are contemporary with it could be included. Musical illustrations from the work may be used in the lecture.

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.

The candidate should prepare, rehearse, and time the lecture, which should be a substantial part of the program. The entire lecture/recital should be about one hour in length. The candidate is required to give a preview of the entire program, which should be attended and evaluated by the student's Recital Committee. It is recommended that the candidate rehearse the lecture/recital in its entirety in the space in which it will be performed, employing any audio-visual equipment that is necessary. The candidate must submit the Degree Recital Form for the lecture/recital as for any other recital, and the Recital Committee must evaluate it on the Recital Evaluation Form.

CHAMBER MUSIC GUIDELINES. For doctoral programs that require a Chamber Music Recital:

- Length of 55-70 minutes of music
- Preview required
- Just as for other types of recitals, candidate must submit the Degree Recital Form, and the preview and recital must be evaluated by the doctoral committee on the appropriate forms
- The preview should be performed without interruption and with all performers present, as if it were the actual recital
- The student should provide musical scores for the committee.
- Recitals should consist of repertoire the student has not performed on any previous degree

- Chamber works for which the student has enrolled in chamber music class and has received (or will receive) a grade may NOT be repeated on any of the student's degree recitals.
- Just as for other types of recitals, it is the candidate's and the major teacher's responsibility to prepare and present a polished performance. However, it is advised that the candidate seek coaching from other faculty members who specialize in the types of ensemble music programmed.
- The candidate is advised to consider the complex logistics of a recital involving different ensembles when selecting the program and scheduling the preview and recital.

CONCERTO GUIDELINES. The concerto requirement, for those students for whom it is required, may be satisfied in several ways.

- Winning the Concerto Competition and performing with the Shepherd School Symphony Orchestra.
- Forming an ad hoc orchestra and performing at the Shepherd School of Music.
- Piano Majors may perform with a second pianist playing the orchestral reduction.
- Playing with an outside orchestra under the following conditions:
  - Permission must be obtained at least one month prior to the performances from the teacher, recital committee, and GSC, in that order.
  - Criteria for permission include: the quality of the orchestra, ability to supply a video recording of the performance, and a program.
  - There is no preview for the concerto. However, the recital committee must evaluate the performance as usual.

GUIDELINES FOR COMPOSITION MAJORS. DMA Students are required to hold two recitals of music composed while a doctoral student at the Shepherd School. At least one must be a formal recital in one of the Shepherd School's recital venues of 55-65 minutes of music. The student may choose one of these three options for the second recital:

- a second formal recital in one of the Shepherd School's recital venues
- a lecture/recital on a piece of theirs
- a CD or set of links to pieces that were played elsewhere and can't be performed here

The type of the recital done first is up to the student. At least one must be completed while a pre-candidate; the second can happen anytime prior to the dissertation defense.

For pieces to count as recital credit they must be performed on the composer's recital. Individual performances in other venues do not qualify for recital credit. Music composed to satisfy the requirement for another degree – whether performed or not – may not be used to satisfy the recital, thesis or dissertation requirements of the the Shepherd School.

If using electronic media, contact Chapman Welch ([electro@rice.edu](mailto:electro@rice.edu)) at least one month before your recital.

**RECITAL PACKET INFORMATION - <http://music.rice.edu/students>**

**GUIDELINES FOR MOCK AUDITIONS-<http://music.rice.edu/students>**

7. CREDITING MASTER OF MUSIC WORK TO THE DMA DEGREE. Courses taken at another accredited college or university are *not automatically approved for transfer credit*. Transfer credit is only granted with the endorsement of the student's graduate program and the approval of the student's major department. Transfer credits are subject to the following restrictions:

- ***Courses used toward a degree at another institution are not eligible for transfer.***
- Only courses beyond the degree requirements are potentially eligible to be transferred as electives
- To transfer as graduate level equivalents at Rice University, courses must have been taken at the graduate level at the transfer credit institution.
- Transfer courses may *not* include:
  - Performance courses including lessons
  - Courses taken Pass/Fail
  - Review and survey courses of any kind
- For additional information, please see the Rice General Announcements: <https://rice-preview.courseleaf.com/graduate-students/academic-policies-procedures/regulations-procedures-all-degrees/#text>

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

- courses 300-level or higher
- 4 semesters of Chamber Music taken as a doctoral student
- 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 Pass/Fail
- 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. QUALIFYING EXAM GUIDELINES. The qualifying exam process, undertaken during the seventh semester and the summer preceding it, allows doctoral students to qualify for degree candidacy by showcasing their fluency with a range of musicological and music-theoretical methodologies and the ability to express that knowledge in both written and oral form.

At their initial advising session upon entering the program, each student will receive guidelines about the exam process, sample questions from each department, and an overview of what is expected in a passing answer; students can then tailor their coursework during their first six semesters to pursue particular areas of interest and/or to fill in gaps in their skillsets.

At the end of their sixth (Spring) semester, students will each be assigned a faculty mentor from both the Musicology and the Composition/Theory Departments, based on faculty availability. At that point, they will meet individually with their mentors to receive in writing, two questions crafted by the history department and two by the comp/theory department. They will also work on creating a third question of their own choice, one for each discipline and in consultation with their mentors. These third questions, one in history and one in theory, should align with specific student interests (and potentially seed topics for the doctoral document). This makes a total of six essays.

At this same meeting, the mentor will also discuss strategies for addressing the set of essay questions, including guidance on essay length. Students will then work on preparing their essays during the summer between their sixth and seventh semesters. There will then be two check-ins during seventh (Fall) semester with the mentor before the essays are submitted, one during the first week and another two to three weeks later. During the first-week meeting, students should demonstrate the progress they have made on their responses to the questions. At this meeting students should present their work in progress, involving outlines and bibliographies (history) and sample analyses and essay outlines (theory). The mentor will provide feedback on these materials, including suggestions on how to improve or expand their

answers. The final meeting scheduled two to three weeks later will provide a last opportunity for feedback before the submission of the essays.

Students will submit their six completed essays by the end of October to the faculty member responsible for coordinating the exam; the exact date will change year to year but will be set in the previous semester. These will be evaluated by faculty from each department, and students will receive written feedback on each of their essays once the entire exam process – written and oral – is completed.

The oral exam will be scheduled during the first two weeks of November. The instrument specific subject exam will be a seated, three-hour exam given one week before the scheduled date of the oral. Composition majors will be given a specific composition and/or arranging project one week before the oral.

The oral exam will be scheduled for two and one-half hours. The student will prepare two twenty-minute presentations in the style of a class lecture, one each in history and theory, on material from their essay topics as chosen by the mentor during the final meeting. They should also be prepared to answer questions on the rest of their written material. The first hour of the oral exam will consist of a twenty-minute presentation in one discipline followed by questions on the presentation and/or the other written answers. The second hour will repeat that process for the other discipline. The studio teacher will be allotted the final thirty minutes to pose questions based on the instrument-specific written exam.

The student will be informed of the results of all portions of their exam – six academic essays, one subject exam, and three components of the oral exam – by the Graduate Student Administrator sometime within 24 hours of the oral examination.

Each part of the exam, written and oral, is graded on a pass/fail basis. In case of failing work, the following possibilities apply:

1. Fail one written question in a discipline: working from the written feedback from the graders, the student will have three weeks to remediate their answer.
2. Fail two written questions in a discipline: the student will receive a new essay question that will be answered in a second exam that is given in the Spring semester around February 1.
3. Fail three written questions in a discipline: the student will do both #1 and #2 above.
4. Fail only the oral in a particular discipline: the student will craft a new class on material from another of the submitted essays, and present it before the end of the fall semester.
5. Fail both the oral and one, two, or three essays in a discipline: the student will do both #4 and whichever number above is appropriate.

For AY 2024-25, Professor Damian Blättler will coordinate the administration of the qualifying exam process. All questions and concerns about exam procedure should be addressed to him.

#### OUTLINE OF EXAM FORMAT

The history exam will test the ability of students 1) to gather a representative selection of published scholarship that is germane to a major historical issue/problem, 2) to summarize the discoveries/arguments in that scholarship accurately and clearly, 3) to articulate their own position or thoughts in response to the scholarly opinion that they have summarized, and 4) to distill this into a well-organized classroom presentation.

Sample topic: the methods and aims of scholarship from the last forty years on historical performance practice.

The theory exam will test the ability of students to demonstrate their facility in the three following subject areas:

(1) Analysis: Students will be able to interpret individual musical works, applying theory both to understand the normative patterns in a given piece and, more importantly, the individuating elements that generate musical meaning. Students will also be able trace and explicate influences on composers' styles, across repertoires, genres and musical periods.

(2) Multimedia and Technology: Students will be able to analyze the relationship between music and other media in a multimedia work, and situate it within a broad understanding of the range of possibilities in multimedia art. Students will be able to analyze the role technology plays in shaping musical works.

(3) Performance Practice and Improvisation: Students will be able to discuss performance as a mode of music analysis, and understand conceptual underpinnings of the performance-practice and improvisatory traditions of their primary instrument.

Sample questions:

#1: Produce an analysis of Richard Strauss's 'Im Abendrot,' from the Vier Letzte Lieder. How does the setting's use of chromaticism interact with the poem's views/perspectives about death? And how do Strauss' orchestrational choices either reinforce or undercut the underlying prose and pitch narratives? Parse the composition's harmonic language through any paradigm or combination of paradigms that you find to produce a compelling interpretation.

#2: In music, one of the most important technological developments of the 20th century was the ability to capture a fleeting sound, store it in a physical medium, alter it, and re-play the transformed, recorded sound. The implications stemming from this ability to capture sounds, store them, transform them, and distribute copies of them continues to have an enormous impact on the development of music. Discuss the development of the technology behind recording from its beginnings to the present day, the impact of this technology on compositional styles, and the economic impact of recording on the professional careers of musicians.

#3: Choose a solo work that is central to the repertory for your instrument/voice or that has been particularly influential on your development as a musician. Analyze three widely differing recordings of the piece, comparing and contrasting each performer's interpretive choices in tempo, phrasing, articulation and tone. Then argue in detail for your own interpretive approach to the work, justifying your decisions using whatever analytical, historical or other means you think are appropriate.

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 December 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. One recital must be performed after candidacy is achieved, but it must be completed **prior to the document/dissertation defense.**
- 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 qualifying 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 October 1 (for December conferral) or by February 24 (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. Rice University requires that a student make progress towards their completion of their document or dissertation each semester. As work on the doctoral document or composition approaches completion, with the approval of the Director, the student should contact Suzanne Taylor, SSM Graduate Student Administrator, to set the defense date. 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.*** Failure to do so will result in the cancellation 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 QUALIFYING EXAMS**

Fall 2024 –

Written Exam answers: November 1

Subject Exams: November 3 - 8

Oral Exam: November 11 - 15

Spring 2025 –

Written Exam answers: February 1

Subject Exams: February 3 - 7

Oral Exam: February 10 - 14

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

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, they 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.*

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: \_\_\_\_\_

## 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: \_\_\_\_\_

## DOCTORAL DEFENSE COMMITTEE

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

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

When the student is ready to write their doctoral document, they 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*)

\_\_\_\_\_ Complimentary 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 them 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.

## **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 Shepherd School Office Assistant.

**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.*

## **CHANGING TEACHERS**

Eligibility:

1. A 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 requires permission of the Dean.

Procedure:

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

## **RECORDING POLICIES AND PROCEDURES**

### **MUSIC LIBRARY**

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

The production department provides performance recordings for Shepherd School ensembles to the faculty or staff member responsible for that ensemble, to be distributed to those involved in each performance. Individual recital recordings can be requested as part of the degree recital process. Recordings will be made available no later than 14 days after the performance date.

#### **2. SERVICE TO STUDENTS**

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

#### **3. COPYRIGHT LAW**

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

## 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 Manager of Operations for Music 7 days in advance. These forms are available from the Manager of Operations for Music. 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 Manager of Operations for Music), 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 Manager of Operations for Music signs the Equipment Request Form. Tunings must be arranged through the Manager of Operations for Music 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 Manager of Operations for Music 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 Manager of Operations for Music, 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 Manager of Operations for Music), 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 Manager of Operations for Music 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 Manager of Operations for Music 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 Manager of Operations for Music 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 provided 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: Percussion majors may rent percussion equipment for a fee for jobs and performances not associated with the Shepherd School or Rice. The percussion instructor will decide the fee. Percussion majors may also borrow equipment for auditions and short-term practice (for no fee). In all cases of rental and borrowing, the written permission of the percussion instructor is required. Shepherd School percussion students should do the moving of the percussion instruments.

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 Manager of Operations for Music 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 Manager of Operations for Music 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 Manager of Operations for Music 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 Manager of Operations for Music 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.

## **BUILDING ACCESS AND FACILITIES**

### **Michael Freese**

Director of Operations for Music

Office Phone: 713-348-2172

Email: [michael.freese@rice.edu](mailto:michael.freese@rice.edu)

### **Marty Merritt**

Senior Facilities Manager

Office: APBH 2249

Office Phone: 713-348-4942

Email: [marmer@rice.edu](mailto:marmer@rice.edu)

### **Hours of Operation**

Alice Pratt Brown Hall (APBH) and Brockman Hall for Opera (BHO) will be open from 8:30 am to midnight every day by key card access with the exception of some university holidays.

#### **APBH:**

- All doors except for the Foyer, East Lobby, and loading dock will remain locked at all times.
- The Foyer and East Lobby will be open from 7:00 am until the final event of the evening has concluded every day. On non-event days, these doors will be locked at 8:00 pm.
- The loading dock will be open until 5:00 pm on weekdays and closed on weekends.

#### **BHO:**

- All doors will be locked except for the Grand Foyer.
- The Grand Foyer will be open from 7:00 am until the final event of the evening has concluded every day. On non-event days, these doors will be locked at 8:00 pm.

Please remember to carry your Rice ID, which is your building access key card, with you at all times. If you accidentally lock yourself out of the buildings during non-business hours, please contact RUPD at 713-348-6000.

Please call RUPD at 713-348-6000 to report any suspicious activity.