



**Campbellsville University  
School of Music**

**Graduate  
Student Handbook  
2011-2012**

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The degree programs offered by the School of Music are accredited by the National Association of Schools of Music (NASM).

## About Campbellsville University

Founded in 1906, the 80-acre campus of Campbellsville University is situated precisely in the center of Kentucky, in the city of Campbellsville (population 10,500 – ninth fastest-growing community in Kentucky).

Campbellsville University is a co-educational university of the liberal arts and sciences, privately supported and affiliated with the Kentucky Baptist Convention.

The University has over 300 full-time faculty and staff. There are 41 major buildings, including the Gosser Fine Arts Center which houses the School of Music.

The School of Music at Campbellsville University has 16 full-time faculty, and 15 part-time faculty. In Fall 2011, there are over 150 students enrolled in music degree programs.

## Mission Statement

The School of Music of Campbellsville University serves as an instrument of the University in the direction of music training and the stimulation of creative and professional work in music. The School of Music provides music study within the mission and goals of the University.

The School of Music attempts to broaden the education of every student in the University by providing a broad range of experiences in music; by offering class instruction which seeks to develop an understanding of music as a communicative art, its place in life, and its value to the individual; and by offering specialized training in musical skills.

The School of Music encourages the development of students who wish to prepare for careers as professional performers, teachers, or church musicians by providing competency-based courses which lay a technical and broad cultural foundation and which equip music students in their particular fields of interest and endeavor.

The School of Music guides students in the attainment of academic, spiritual, vocational, cultural, and social values through professional training, musicianship, and the liberal arts concept.

The School of Music provides educational and cultural resources to the University, community, and regional constituencies through concerts, workshops, adjudication, research, creative activity, and other professional services; while working cooperatively with the regional constituencies to enhance learning opportunities for students.

## Music Graduate Programs

The Graduate Program of the School of Music seeks to develop professional competence and productive scholarship in its students. The program of study is designed to lead to a broad acquaintance with historical and contemporary states of learning and prepare students to make contributions to the advancement of their respective fields.

All graduate degree programs have been approved by the National Association of Schools of Music, the Southern Association of Colleges and Schools, the Council on Post-Secondary Education, and the Kentucky Department of Education.

## Master of Arts in Music

The Master of Arts in Music degree is designed to provide graduate instruction in a broad range of musical study for students without specialization. The program requires study in five core areas to provide a breadth of competence in musical skills and understanding. This program is intended primarily for students seeking advanced study in preparation for careers spanning different disciplines within the music profession or preparation for continued education beyond the master's level.

## Master of Music in Music Education

The Master of Music in Music Education degree is primarily intended for certified music educators having a Rank III teaching certificate, who are required, if teaching in the State of Kentucky, to attain the Master's level (Rank II) certification within ten years after completion of the bachelor's degree. The degree can also assist non-certified musicians who have a bachelor's degree to prepare for further studies in doctoral

programs and for college-level teaching. This degree does not certify individuals for public school teaching in the elementary or secondary schools unless Rank III certification was previously earned. The program is approved by the Kentucky Department of Education.

## **Master of Music in Church Music**

The Master of Music in Church Music degree program provides music study for students who wish to prepare for careers in church music ministry. Increasingly, churches expect musicians to have completed significant study in church music beyond the bachelor's level as a prerequisite for service in professional music ministry positions. The School of Music is in a strategic position to respond to the needs of churches both within the Baptist denomination and of other affiliations by nurturing church musicians who are thoroughly prepared to meet the challenges of ministry through music.

Campbellsville University is the only private college or university in Kentucky to offer the Master of Music in Church Music degree program.

All the courses offered in the Master of Music in Church Music curriculum are designed to go beyond the scope of courses in the undergraduate music student's experience. Graduate music students must complete coursework in foundational studies, methods and literature, and research seminar, while participating in applied music instruction and ensembles. The broad spectrum of this coursework helps to ensure that there is a fusion of musical and intellectual skills in students who understand the biblical, theological, and historical background as well as the practical concerns of church music ministry in the contemporary church.

## **Master of Music in Musicology**

The Master of Music in Musicology degree program is designed to provide graduate instruction in the historical development of Western music and in research methods and techniques. It consists of courses in period studies and special topics, core supporting subjects, and a master's thesis. One course in ethnomusicology is included in the curriculum to offer students an introductory understanding of music beyond Western art forms and styles. The degree program is intended to prepare students for further graduate study in musicology and for careers in teaching and/or research.

## **Master of Music in Conducting**

The Master of Music in Conducting degree program is designed for students with exceptional conducting skill planning for a professional performance-based career as a conductor. Students are initially enrolled in the Master of Arts in Music degree program and audition for entrance into the MM program at the end of their first semester.

## **Master of Music in Piano Pedagogy**

The Master of Music in Piano Pedagogy is designed to prepare students for careers in piano instruction. It consists of courses in pedagogical, applied and ensemble studies, along with core supporting subjects, and a graduate recital. Students will be given practical experiences in teaching younger students through the program and through participation in the activities of the local Central Kentucky Music Teachers Association. It is anticipated that many students completing this degree will develop professional studios for teaching piano and/or continue into doctoral studies.

## **Master of Music in Performance**

The Master of Music degree in Performance is designed for students with exceptional skill planning for professional performance-based careers. It consists of courses in applied and ensemble studies, core supporting subjects, and a graduate recital. Students have the opportunity to hear professional-level performances through recitals by faculty and guest artists. The program is supported in additional through performance opportunities for students in solo settings, chamber music, and large ensembles. It is anticipated that many students completing this degree will continue into doctoral studies and seek collegiate teaching positions or pursue a professional performance-based career.

All graduate degree programs have been approved by the National Association of Schools of Music, the Southern Association of Colleges and Schools, the Council on Post-Secondary education, and/or the Kentucky Department of Education.

## Admission to the Music Graduate Program

Admissions criteria which will be reviewed using a holistic procedure are the following. Specific degrees may have additional requirements.

1. Possession of a bachelor's degree in music, or permission from the Graduate Music Admissions Committee.
2. Submission of two letters of recommendation including one from an individual who can speak to the applicant's academic and/or professional capabilities or potential.
3. Submission of official transcripts of all college work from accredited institutions (both undergraduate and graduate) confirming a minimum GPA 2.75 on a 4.0 scale overall, including professional education courses, if applicable, and in the applicant's undergraduate major or academic emphasis.
4. Completion of the application form, including an essay which discusses the applicant's interest in and commitment to graduate study.
5. Submission of a recent recital tape or an audition tape demonstrating performance skill.
6. All applicants must pass an entrance examination in music theory and music history and literature, and take appropriate steps to remediate any deficiencies.
7. MM Music Education applicants must submit passing PRAXIS scores, a copy of teaching certificate, and a disposition form (provided by School of Education).
8. MM Musicology applicants must submit an original research paper of at least fifteen pages.
9. International students must show proficiency in English as a Second Language either through the TOEFL Exam (Test of English as a Foreign Language) or by completing the English as a Second Language (ESL) program at Campbellsville University. The minimum acceptable score on the TOEFL is 550 for the paper-based exam or 213 on the computer-based exam.

## Requirements for the Music Graduate Program

1. The program consists of successfully completing 30 semester hours of credit as specified in the applicant's degree plan.
2. No D grades and no more than 3 hours of C grades will count toward degree completion; no grade below B- will be allowed for applied study; the candidate must also have an overall 3.0 grade-point average for graduation.
3. A maximum of 6 semester hours of graduate credit may be transferred from other accredited graduate institutions if those credits match the course requirements of the graduate program. Approval of transfer credits will result from an examination of the transcript (accompanied by appropriate documentation) by the Graduate Music Admissions Committee.
4. A maximum of 6 hours may be taken by appointment.
5. The graduate student will be required to compile either a portfolio of work related to the curriculum of the program, a research paper of 35-50 pages, or a recital of 40-60 minutes as specified in the respective degree plan. The portfolio may include research projects, writing projects, videotapes of classes taught related to graduate studies or rehearsals conducted.
6. A final comprehensive examination is required.
7. Each full-time resident graduate student must participate in a University-sponsored performing organization for two semesters.

## Earning a Second Master's Degree

Students desiring to earn a second master's degree from Campbellsville University must meet the requirements for admission for the second degree program. Up to twelve hours from the first degree program may be applied to the second program, with a minimum of 18 additional hours required in the new program. Culminating projects for both degree programs must be completed.

## Admission to Degree Candidacy

Admission to candidacy for the graduate degrees in music requires the student to complete the following:

1. Fifteen semester hours of graduate level course work.
2. Achievement of a minimum grade point average of 3.0 in all graduate-level courses taken at the University and those approved for transfer to be applied to fulfillment of degree requirements.
3. Successful completion of all applicable entrance examinations.

## Culminating Projects

Candidates for the **Master of Arts in Music** and the **Master of Music in Church Music** must present a graduate recital of 40 minutes in length or a thesis of a minimum of 35 pages as the culminating project.

Candidates for the **Master of Music in Conducting** or **Piano Pedagogy** must present a graduate recital of 40 minutes as the culminating project.

Candidates for the **Master of Music in Performance** must present a graduate recital of 60 minutes as the culminating project.

Candidates for the **Master of Music in Musicology** must present a thesis of a minimum of 50 pages in length as the culminating project.

Candidates for the **Master of Music in Music Education** must compile a portfolio of work related to the student's curriculum. It may include research projects, writing projects, videotapes of classes taught related to graduate studies, rehearsals conducted, and/or a lecture/recital presented as a culminating project. The student's major advisor will evaluate the portfolio for thoroughness and quality of the material presented and, if necessary, make recommendations for additions or changes in the portfolio. The portfolio relates to the objectives of the degree program by providing evidence of the music education.

## Comprehensive Examinations

During their final semester, graduate students must complete the Comprehensive Examination, which consists of Part I, a written General Knowledge Exam, and Part II, an oral Recital/Thesis Exam. MM Music Education students will compile a portfolio of work related to the student's curriculum.

### ***Part I: General Knowledge Exam***

Students are tested in Music Theory and Music History/Literature, with additional questions from their individual areas of specialty. This monitored written exam takes two hours or less. Each of the three segments (theory, history, and specialty) is graded on a pass/fail basis, and students must pass all three. If a student fails any of the segments, he or she is given the opportunity to retake those segments in an equivalent exam with different questions. In case of a second failure, the student must wait until the next semester to re-take failed portions.

### ***Part II: Recital or Thesis Exam***

All students enrolled in the Master of Arts in Music program must choose either the Recital Track or the Thesis Track.

#### ***Recital Track***

The student's applied professor appoints a committee of three faculty members: the applied professor (who serves as chair), the student's academic advisor, and a third faculty member familiar with the student's work. Should the applied professor also be the student's academic advisor, another faculty member familiar with the student's work is added.

- The student and applied professor select the graduate recital program.

- The student writes a program-note analysis of the graduate recital, including footnotes and bibliography. Scope and length are determined by the applied professor.
- A copy of the program-note analysis is distributed to the committee two weeks prior to the recital hearing.
- The recital hearing takes place four weeks prior to the recital, with the committee members in attendance. Additional faculty may be requested for the hearing if deemed appropriate. The student makes a brief oral presentation based on the program notes prior to each selection. The committee may ask questions. Committee members each grade the recital hearing on a pass/fail basis.

### ***Thesis Track***

Full details are provided in Guidelines for Writing Master's Theses, which can be found at the School of Music website under "Current Students."

### ***Evaluation***

The chairman determines an overall letter grade for the recital or thesis experience.

## **Academic Concerns**

### ***Academic Integrity***

Cheating is the violation of classroom rules of honesty with respect to examinations and assignments. Any student helping another student to cheat is as guilty as the student assisted. Any student found guilty of cheating will receive a failing grade of F for any assignment, project, or exam in which they have cheated. Plagiarism is defined as representing or repeating the words or ideas of someone else as one's own in any academic exercise. Therefore, all writing you do for any course must be your own and must be exclusively for that course alone. Any student found guilty of plagiarism will receive a failing grade of F for that assignment, project or exam. (Policy adopted March 2010, revised Feb. 2011)

### ***Ensemble Credit***

Graduate students are required in their programs of study (see Bulletin-Catalog) to complete a number of credit hours in performing ensembles. Students may participate in other ensembles by registering for zero-credit; however, a student must fulfill the normal attendance requirements for any ensemble in which he or she participates even if not taken for credit. This special arrangement allowing participation without registration applies only to ensembles, not to any other type of course.

# Degree Plans

## *Master of Arts in Music*

<b>Required Courses</b> .....	9
MUS 501 Survey of Music Theory .....	3
MUS 544 Methods of Research in Music.....	3
MUS 543 Advanced Conducting I .....	3
<b>Musicology</b> .....	3
<i>Choose from:</i>	
MUS 518 Medieval & Renaissance .....	3
MUS 519 Music in the Baroque Period .....	3
MUS 520 Music in the Classic Period.....	3
MUS 521 Music in the Nineteenth Century.....	3
MUS 522 Music in the Twentieth Century .....	3
MUS 524 Music in World Cultures .....	3
MUS 580 Special Topics in Musicology.....	3
<b>Music Education</b> .....	3
<i>Choose from:</i>	
MUS 540 History & Philosophy of Music Education .....	3
MUS 541 Piano Pedagogy.....	3
MUS 542 Research in Voice Science.....	3
MUS 545 Instrumental Methods & Literature.....	3
MUS 546 Choral Methods & Literature .....	3
MUS 547 Current Methodologies & Assessment in Music Education.....	3
MUS 640 Psychology of Music.....	3
<b>Recital Track</b> .....	15
Applied Music .....	4-6
Ensembles (relating to applied emphasis).....	1-3
MUS 691 Graduate Recital .....	1
*Electives.....	6
<b>Thesis Track</b> .....	15
Applied Music .....	3-4
Ensembles (relating to applied emphasis) .....	1-3
MUS 641 Master's Thesis.....	3
*Electives .....	6
<b>Total Required</b> .....	<b>30</b>

\*Electives may include courses in music history, church music, music education, conducting, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.

## ***Master of Music in Music Education***

<b>Music Education .....</b>	<b>15</b>
MUS 540 History & Philosophy of Music Education .....	3
MUS 544 Methods of Research in Music in Music.....	3
<i>Choose one:</i>	
MUS 545 Instrumental Methods and Literature .....	3
MUS 546 Choral Methods and Literature .....	3
<i>Choose two:</i>	
MUS 547 Current Methodologies & Assessment in Music Ed .....	3
MUS 590 Independent Study in Research.....	3
MUS 640 Psychology of Music .....	3
ED 610 Curriculum Theory .....	3
<b>Other Studies in Music .....</b>	<b>12</b>
MUS 501 Survey of Music Theory .....	3
Applied Music.....	2
Ensemble Participation .....	1
<i>Choose one:</i>	
MUS 518 Medieval & Renaissance.....	3
MUS 519 Music in the Baroque Period .....	3
MUS 520 Music in the Classic Period .....	3
MUS 521 Music in the Nineteenth Century .....	3
MUS 522 Music in the Twentieth Century .....	3
MUS 523 Music in the United States .....	3
MUS 524 Music in World Cultures .....	3
<i>Choose three hours from the following:</i>	
MUS 542 Research in Voice Science .....	3
MUS 543 Advanced Conducting.....	3
MUS 643 Advanced Conducting II (Prerequisite: MUS 543) .....	3
Applied Music.....	2
MUS 691 Graduate Recital .....	1
Ensemble Participation .....	1
<b>Professional Education .....</b>	<b>3</b>
ED 640 Supervision of Instruction .....	3
<b>Final Project.....</b>	<b>0</b>
Portfolio	
Exit Exam	
<b>Total Required.....</b>	<b>30 hours</b>

# **Master of Music in Church Music**

<b>Required Courses .....</b>	<b>15</b>
<i>Core Courses</i>	
MUS 558 Ministry of Music I: Foundations .....	3
MUS 559 Ministry of Music II: Applications .....	3
MUS 560 Issues in Church Music.....	3
<i>Choose Two:</i>	
MUS 553 Arts in Worship .....	3
MUS 524 Music in World Cultures .....	3
MUS 566 Studies in Hymnology .....	3
<b>Supporting Courses .....</b>	<b>6</b>
MUS 501 Survey of Music Theory .....	3
MUS 543 Advanced Conducting I .....	3
<b>Recital Track .....</b>	<b>9</b>
MUS 545/546* Methods & Literature .....	3
Applied Music .....	3
Ensembles (relating to applied emphasis).....	2
MUS 691 Graduate Recital .....	1
<b>Thesis Track .....</b>	<b>9</b>
MUS 544 Methods of Research in Music.....	3
MUS 641 Master’s Thesis .....	3
Ensembles and/or Applied Music.....	3
<b>Total Required.....</b>	<b>30</b>

\*MUS 545 Instrumental Methods & Literature  
 \*MUS 546 Choral Methods & Literature

**Master of Music in Musicology**

**Musicology** ..... 15

*To be selected from:*

- MUS 518 Music in the Medieval and Renaissance ..... 3
- MUS 519 Music in the Baroque ..... 3
- MUS 520 Music in the Classical Period ..... 3
- MUS 521 Music in the Nineteenth Century ..... 3
- MUS 522 Music in the Twentieth Century ..... 3
- MUS 524 Music in World Cultures ..... 3
- MUS 530 Special Topics in Musicology ..... 3

**Supportive Music Courses** ..... 9

- MUS 501 Survey in Music Theory ..... 3
- MUS 544 Methods of Research in Music ..... 3

*Choose One:*

- MUS 547 Current Methodologies and Assessment ..... 3
- MUS 590 Independent Study in Research ..... 3
- MUS 640 Psychology of Music ..... 3

**Thesis** ..... 6

*Required as the culminating project:*

- MUS 641 Master’s Thesis I ..... 3
- MUS 642 Master’s Thesis II ..... 3

**Total Required** ..... 30 hrs

**Master of Music in Conducting**

**Conducting**..... 12 hrs

- MUS 543 Conducting I .....3
- MUS 643 Conducting II .....3
- MUS 646 Master’s Conducting Seminar in Literature .....3

*Choose one:*

- MUS 644 Choral Conducting .....3
- MUS 645 Instrumental Conducting .....3

**Applied Conducting**..... 6 hrs

- Applied Conducting .....5
- MUS 691 Graduate Recital .....1

**Other Studies in Music**..... 12 hrs

- MUS 501 Survey of Music Theory .....3
- MUS 544 Methods of Research in Music.....3

*Choose one:*

- MUS 545 Instrumental Methods & Lit.....3
- MUS 546 Choral Methods & Lit.....3

*Choose one:*

- MUS 518 Medieval & Renaissance .....3
- MUS 519 Music in the Baroque Period .....3
- MUS 520 Music in the Classic Period.....3
- MUS 521 Music in the 19th Century .....3
- MUS 522 Music in the 20th Century .....3
- MUS 524 Music in World Cultures .....3

**Total Required**..... 30 hrs

## ***Master of Music in Piano Pedagogy***

<b>Pedagogy .....</b>	<b>18</b>
MUS 541 Introduction to Piano Pedagogy .....	3
MUS 542 Teaching Intermediate and Advanced Piano .....	3
MUS 548 Piano Literature .....	3
MUA 502-602 Applied Piano .....	6
MUE 598-698 Piano Ensemble .....	2
MUS 691 Graduate Recital .....	1
<b>Supporting Courses .....</b>	<b>9</b>
MUS 501 Survey of Music Theory .....	3
MUS 544 Methods of Research in Music in Music .....	3
<i>Choose One:</i>	
MUS 547 Current Methodologies in Music Education .....	3
MUS 640 Psychology of Music.....	3
<b>Electives .....</b>	<b>3</b>
May include courses in music history, church music, music education, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.	
<b>Total Required.....</b>	<b>30</b>

# Master of Music in Performance

## Instrumental Emphasis

<b>Performance</b> .....	15
Applied Studies (primary area) .....	8
Ensembles.....	3
MUS 691 Master’s Recital .....	1
MUS xxx Instrumental Literature .....	3
[Individual courses to be developed.]	
<b>Supporting Courses</b> .....	12
MUS 501 Music Theory .....	3
MUS 543 Advancing Conducting I .....	3
MUS 544 Methods of Research in Music.....	3
<i>Choose one:</i>	
MUS 518 Medieval & Renaissance .....	3
MUS 519 Music in the Baroque Period .....	3
MUS 520 Music in the Classic Period.....	3
MUS 521 Music in the 19th Century .....	3
MUS 522 Music in the 20th Century .....	3
MUS 524 Music in World Cultures .....	3
<b>Electives</b> .....	3
May include courses in music history, music education, church music, conducting, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.	
<b>Total Required</b> .....	30

## Organ Emphasis

<b>Performance</b> .....	15
Applied Organ.....	8
MUS 691 Graduate Recital .....	1
Ensembles.....	3
MUS 526 Organ Literature.....	3
<b>Supporting Courses</b> .....	12
MUS 501 Music Theory .....	3
MUS 543 Advancing Conducting I .....	3
MUS 544 Methods of Research in Music.....	3
MUS 554 Studies in Hymnology .....	3

**Electives** ..... 3

May include courses in music history, church music, conducting, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.

**Total Required**..... 30

## Piano Emphasis

**Performance** ..... 15

Applied Piano.....8

Ensembles (*2 credits must be in Piano Ensembles*) .....3

MUS 548 Piano Literature .....3

MUS 691 Graduate Recital .....1

**Supporting Courses** ..... 12

MUS 501 Survey of Music Theory ..... 3

MUS 541 Introduction to Piano Pedagogy.....3

MUS 544 Methods of Research in Music.....3

Music History (one 500-level course) .....3

**Electives** ..... 3

May include courses in music history, church music, conducting, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.

**Total Required**..... 30

## Vocal Emphasis

**Performance** ..... 21

Applied Voice.....7

Ensembles (1 credit must be in Opera Workshop).....4

MUS 542 Voice Research and Pedagogy .....3

MUS 647 Vocal Literature and Performance Practice .....3

MUS 648 Opera and Oratorio Literature .....3

MUS 691 Graduate Recital .....1

**Supporting Courses** ..... 6

MUS 501 Survey of Music Theory ..... 3

MUS 544 Methods of Research in Music.....3

**Electives** ..... 3

May include courses in music history, church music, music education, conducting, and applied study in a secondary area, but not in the primary area. Additional ensembles will not meet this requirement.

**Total Required**..... 30

# Course Descriptions

## **MUS 498 Survey of Western Music History**

**Three hours**

This course is a brief survey of the development of musical styles and principal composers in Western music history from Greek antiquity to the present day. The course is designed as a review for students preparing to take graduate courses in musicology. MUS 498 does not satisfy course requirements for a master's degree.

## **MUS 499 Essentials of Music Theory**

**Three hours**

This course is remedial in nature and covers material commonly found in undergraduate music theory. The purpose of this course is to help graduate students correct deficiencies in their music theory backgrounds. MUS 499 does not satisfy course requirements for a master's degree.

## **MUS 501 Survey of Music Theory**

**Three hours**

This course will present an overview of the field of music theory, with a particular emphasis on its history and philosophy. Students will utilize a variety of analytical procedures, and will investigate the various techniques for teaching theory and musicianship.

## **MUS 518 Music in the Medieval and Renaissance**

**Three hours**

This course is intended to discuss the development of Western music from the Ancient musical and cultural traditions to the end of the sixteenth century. It will emphasize the study of vocal and instrumental music, including major composers, forms, and styles of composition.

## **MUS 519 Music in the Baroque Period**

**Three hours**

This course is intended to provide students an extensive overview of the vocal and instrumental music of the Baroque style from 1600 to 1750. It will investigate the musical developments, concepts, composers, and historical issues of the Baroque period and the impact it caused in subsequent generations.

## **MUS 520 Music in the Classic Period**

**Three hours**

This course emphasizes a survey of music during the Classical period of Western music history. The study concentrates upon the development of Eighteenth-Century homophonic styles and progresses through the compositions of Haydn, Mozart, and Beethoven.

## **MUS 521 Music in the Nineteenth Century**

**Three hours**

A study of major stylistic trends, genres, and leading personalities in the development of Nineteenth Century Romanticism in Western art music.

## **MUS 522 Music in the Twentieth Century**

**Three hours**

This course is a survey of styles and trends in music from 1900 to the present. Emphasis is placed upon both major and minor composers and their contributions in light of social-cultural developments during the century.

## **MUS 524 Music in World Cultures**

**Three hours**

The development of traditional and classical music in non-Western cultures around the world. The course serves as an introduction to the discipline of ethnomusicology and the study of music as human behavior. Parallels MUS 325 and requires an extended research or instrument building project.

## **MUS 526 Organ Literature**

**Three hours**

A chronological survey of works written for organ. The survey includes instruments available to the composers at the time they were writing and stylistic characteristics of different regions in Europe in regards to organ literature.

- MUS 530 Special Topics in Musicology** **Three hours**  
This course is intended to provide students an in-depth discussion of specific topics in musicology. It will concentrate on the history of particular composers, musical developments, and other musicological concepts.
- MUS 540 History and Philosophy of Music Education** **Three hours**  
This course will examine the historical and philosophical foundation of music education. Through lectures and discussion, elements of aesthetics will be addressed and the relationship of aesthetic education to music will be examined.
- MUS 541 Introduction to Piano Pedagogy** **Three hours**  
A study of methods and approaches to piano instruction from beginning to elementary levels of study. Includes practice teaching. Every three semesters.
- MUS 542 Voice Research and Pedagogy** **Three hours**  
This course surveys historical, empirical, and experimental research in singing and the singing voice past, present, and future. The effects of past voice research on the teaching and art of singing are explored. Students participate in a variety of research projects using currently accepted methods to examine the vocal tract in use.
- MUS 543 Advanced Conducting** **Three hours**  
This course is designed to further develop the skill of conducting and rehearsal techniques for an ensemble conductor. Emphasis will be placed on stylistic development, score study and preparation, and verbal and visual communication.
- MUS 544 Methods of Research in Music** **Three hours**  
This course will provide the opportunity for each student to become familiar with the basic concepts and techniques for research methodology in music. Research techniques in the historical, experimental, descriptive, philosophical, and analytical classifications will be examined.
- MUS 545 Instrumental Methods and Literature** **Three hours**  
This course will examine literature and techniques of teaching, organization, and supervision of the public school band program. Discussion, lectures and various projects will be used to address the concerns of the instrumental music program. Literature from transcriptions to contemporary band scores will be examined. Various pedagogical approaches will be investigated.
- MUS 546 Choral Methods and Literature** **Three hours**  
An examination of strategies for working with choral groups, including rehearsal planning, rehearsal techniques, choral warm-ups, developing choral musicianship, audition procedures, seating arrangements, score preparation, concert planning, etc. Survey of (secular) choral music past and present.
- MUS 547 Current Methodologies and Assessment in Music Education** **Three hours**  
This course will examine various major methodologies in music education in use today, including Orff, Kodaly, Dalcroze, Gordon, Gardner and others. In addition, participants will examine methods for teaching Arts and Humanities. All of these methods will be studied within the context of their application to current school issues. Assessment, an integral part of the education process, will also be considered in terms of specific methodology in music and arts education.
- MUS 548 Piano Literature** **Three hours**  
This course will survey the literature for solo piano beginning with the earliest music for stringed keyboard instruments and extending to the present day.

**MUS 549 Teaching Intermediate and Advanced Piano** **Three hours**  
This course will examine piano teaching from intermediate to advanced levels of study and explore piano technique and its physiological and psychological implications for more advancing students.

**MUS 558 Ministry of Music I: Foundations** **Three hours**  
This course is a general survey of the Bible as the basis for ministry in general and music ministry in particular, based on investigation of biblical and theological issues related to church music ministry. The study will also incorporate an overview of historical aspects that impinge upon contemporary church music ministry.

**MUS 559 Ministry of Music II: Applications** **Three hours**  
This course is an examination of contemporary issues in music ministry with children, youth, and adults including a survey of new sacred music literature, extending the music ministry through specialized ensembles, activities, and other music experiences for children, youth, and adults.

**MUS 560 Issues in Church Music** **Three hours**  
This course will examine a wide range of current topics in church music and provide the students an in-depth discussion of these selected issues. Extensive readings will be required.

**MUS 566 Studies in Hymnology** **Three hours**  
This course will thoroughly examine specific topics in hymnology and evaluate their impact upon the Christian Church. Extensive readings will be required.

**MUS 590 Independent Study in Research** **Three hours**  
This course offers the student an opportunity to conduct a major research project related to music education using appropriate methods of research. Experimental or quasi-experimental designs in research may take place at the school in which the student is employed as the music teacher. Prerequisite: MUS 544 Methods of Research in Music in Music.

**MUS 620 Trumpet Literature** **Three hours**

**MUS 621 Flute Literature** **Three hours**

**MUS 622 Clarinet Literature** **Three hours**

**MUS 623 Violin Literature** **Three hours**

**MUS 624 Oboe Literature** **Three hours**

These courses explore the performance and methodological repertoire of the respective instrument.

**MUS 640 Psychology of Music** **Three hours**  
This course will examine diverse topics in music psychology including physiology of hearing, psychoacoustical parameters of music, perception of musical tones, responses to music, tonal and musical memory, and neurological aspects of music perception and performance. Extensive readings will be required. A mini-experiment will be designed and conducted. A term paper will also be required.

**MUS 641 Master Thesis I** **Three hours**  
The development of research skills and dissemination of findings on an approved prospectus in the form of a master's thesis of 35-50 pages. Prerequisite: MUS 544 Methods of Research in Music. (The student writes the prospectus for thesis in this class.)

**MUS 642 Master Thesis II** **Three hours**  
Completion of thesis begun in MUS 641 Master's Thesis.

**MUS 646 Master's Conducting Seminar in Literature** **Three hours**  
This course is designed to further develop the skill and focus of conducting and knowledge of literature specific to contemporary standards and area of study of students. Emphasis will be placed on stylistic

development, score study and preparation, and verbal and visual communication in the more advanced literature. Prerequisites: MUS 543 and MUS 643.

**MUS 647 Vocal Literature and Performance Practice**

**Three hours**

This course explores the solo vocal literature of Western Music with emphasis on the development of art song, as well as the stylistic practices appropriate to each genre and period.

**MUS 648 Opera & Oratorio Literature for the Solo Voice**

**Three Hours**

This course explores the aria repertoire of opera and oratorio from its inception to the present day.

**MUS 690 Independent Research in Music II**

**Three hours**

**MUS 691 Graduate Recital**

**One hour**

# Graduate Music Faculty

G. Scott Bersaglia

Appointed 2008

B.M., Morehead State University; M.M., Ph.D., University of Texas at Austin

Assistant Director of Bands

C. Mark Bradley

Appointed 1980

B.M., M.A. Stephen F. Austin State University; M.A., Ph.D., North Texas State University; additional coursework completed at Southern Methodist University and Indiana University

Professor of Music: Voice, Opera

William H. Budai

Appointed 2008

B.M. Central Michigan University; M.M., Bowling Green State University; Ph.D., University of Oklahoma

Assistant Professor of Music: Piano, Piano Pedagogy

Alcingstone Cunha

Appointed 2007

B.M. North Brazil Baptist Theological Seminary; M.M., Ph.D., Southwestern Baptist Theological Seminary

Assistant Professor of Music: Church Music

J. Robert Gaddis

Appointed 1982

B.M., M.A.E., Western Kentucky University; Ed.D., University of Kentucky

Professor of Music: Conducting, Orchestra, Low Brass

W. David Hedrick

Appointed 2010

B.S., Campbellsville College; M.M., Eastern Kentucky University; Ed.D., University of Sarasota

Assistant Professor of Music: Voice, Music Education

W. Reese Land

Appointed 2007

B.A. Lenoir Rhyne College; M.M. University of Louisville; DMA University of Illinois Champaign-Urbana

Assistant Professor of Music: Trumpet, Musicology

Lisa R. McArthur

Appointed 1998

B.M. Crane School of Music, SUNY Potsdam College; M.M., M.A., Kent State University; Ph.D., University of Kentucky

Professor of Music: Flute, Theory

James W. Moore

Appointed 1980

B.M., M.M. University of Mississippi; Ph.D., Florida State University

Professor of Music: Theory, Composition

April Stephens  
Appointed 2011  
B.M.E., Oklahoma Christian University; M.M., Texas State University; ABD Ph.D., University of Arizona  
Assistant Professor of Music Education

M. Wesley Roberts  
Appointed 1982  
B.A. University of South Florida; M.C.M. New Orleans Baptist Theological Seminary; D.M.A., The Southern Baptist Theological Seminary; graduate study, Arizona State University, Alliance Française (Paris), Bibliothèque Nationale (Paris), and the Académie de France (Rome)  
Professor of Music: Piano, Musicology

## Facilities

### ***Hours of Operation***

The Gosser Fine Arts Center (GFAC) is open Monday-Saturday from 7:00 a.m. to 11:00 p.m. and Sunday from 1:00-11:00 p.m. At 11:00 p.m., all outside doors will be locked and students will be escorted out of the instrumental and choral rehearsal rooms. Current music students may remain in the old practice rooms and the music tech lab if working on class projects.

The School of Music Office is open Monday-Friday from 8:00 a.m. to 5:00 p.m. year-round.

### ***Gheens Recital Hall***

ALL use of GRH must be scheduled in the Music Office. No exceptions. Students may use GRH for practice only when preparing for a recital appearance. Students should reserve their practice time in GRH by signing for the desired times in the schedule book in the Music Office. Please return the folding desk arms on chairs in GRH to the fully closed position to avoid damage.

### ***Practice Rooms***

1. All students, both graduate and undergraduate, may reserve - using any combination of rooms and half-hour blocks desired - up to two hours of practice time per day. Sign-up sheets are posted on each practice room door at the beginning of the semester. The sign-up period ends on the second Friday of the semester. After that time, all changes must be processed through the Music Office.
2. If you are not using your practice room within ten minutes of your reserved time, you forfeit the room.
3. Do not, under any circumstances, leave your instrument or other belongings in the practice room.
4. The band room piano is not available for practice, except for percussionists whose repertoire requires piano accompaniment.
5. Please limit your practice time in the Recital Hall so we don't have to.
6. Ensembles without a documented faculty sponsor may not use School of Music equipment or space for rehearsal or performance. (Policy adopted Fall 2006)

### ***Use of Rehearsal Rooms***

The grand piano in the Choral/Handbell Room may be used for practice by piano majors and applied handbell students when there are no conflicts in that room or in the recital hall. The Instrumental Room is not to be used for individual practice at any time with the exception of percussion students.

### ***Lockers***

Lockers are available for students to store their instruments, music and books. Students are strongly advised against leaving personal possessions in practice rooms or in hallways. Lockers may be rented for a \$5 annual fee. Locks other than those provided by the School of Music are prohibited. The rental term for a locker begins with May Term and runs through the last day of final exams for the following spring semester. If the locker rental has not been renewed by the deadline, the lock will be changed. There is an additional \$5 fee for missing locks.

## ***Technology***

The Music Tech Lab is located in GC 205. It contains eight computer stations, a MIDI keyboard, a scanner, two television monitors and VCRs, and a DVD player. Music software available to students includes programs for notation, sequencing, appreciation and analysis, tutoring in theory basics, improvisation, and musical games. General programs include word processing, presentation software, spreadsheet and access to the Internet. Rules for use are posted in the Tech Lab.

There are multi-media projection systems in GC 104, 202, 226 and GC 210. They consist of a computer with Internet access, a DVD/VCR combination, and a permanently installed projector allowing class projects and videos to be presented on a large screen. A School of Music faculty member must authorize use of the system.

## ***Music Library***

The Music Library is located on the mezzanine of Montgomery Library. It has a collection of recordings, videotapes, and music reference works to be used in the library and printed music that may be checked out. Study areas and listening facilities are provided. Conducting students may use the conducting room in the basement of Montgomery Library. It contains a video camera, stereo equipment, TV and VCR, and mirrors for practice purposes. You must get the key from the front desk. Music students are encouraged to make full use of these facilities.

## ***Equipment***

All stands and chairs moved from one location to another must be returned to their original location immediately. No stands or chairs may be removed from GFAC for any reason without express permission of a School of Music faculty member.

The School of Music has available several MiniDV video cameras, tripods, a digital camera and a digital projector. These items must be checked out from the Music Office. Availability of this equipment is not guaranteed. MiniDV tapes may be purchased for \$5 each.

Microphones, monitors and other sound equipment may be checked out from the Music Office.

All equipment must be returned in its original condition. The borrower is responsible for the costs of repair and/or replacement of all borrowed equipment.

## ***Use of Classrooms***

No food or drink is permitted in any classroom or rehearsal room in GFAC. Food may be consumed in the main floor hallways. Food is allowed in GRH Lobby only during scheduled receptions. Smoking and other tobacco use are prohibited in GFAC. Campbellsville University is a smoke-free campus.

Dry erase boards and chalkboards are to be cleaned at the end of each class session.

Room Schedules are posted on each classroom and practice room door at the beginning of each semester. You may reserve a classroom or rehearsal room for school-related activities in the Music Office.

Individual practice is not permitted in the Instrumental Room with the exception of percussion students. Individual practice is not permitted in the Choral/Handbell Room with the exception of applied handbell students and piano majors when there is no other conflict in that room or GRH. Please limit all other individual practice to a practice room.

## ***Parking***

Parking is provided in the front, rear and west sides of GFAC. DO NOT PARK next to the Catholic Church or in driveways around GFAC at any time. Tickets will be issued. As a courtesy to our guests on campus, students and faculty are asked to park in the rear parking lot when there are special events and concerts in GRH.

If you are leaving your car at GFAC for an extended period of time (i.e. ensemble tours), please park your car directly behind GFAC.

## ***Emergencies***

The Enhanced 911 emergency address for GFAC is 210 University Drive. You may contact Campus Security at 403-3611 (cell) or 789-5555 (office).

# Admission Requirements

## ***Auditions***

Each student desiring admission to a music degree program is required to perform an audition for a panel of no less than three music faculty members. This performance should show evidence of competence and is rated by the faculty as to the ability and potential of the individual. Prospective students who show little or no promise of success will not be admitted to a music degree program. If some potential is evidenced the student may be admitted provisionally with the understanding that substantial progress be shown in the area(s) of weakness during the first semester of study at which time a re-evaluation will take place. Students who show adequate ability and potential will be admitted unconditionally.

Auditions will take place each semester no later than the day designated by the University as the last day to register for a class.

## **Auditions for Performance Degrees**

Students desiring a Performance degree must audition for admission into the Master of Arts in Music degree and then perform a second audition at the end of the first semester for acceptance into the Master of Music in Performance. The audition for admission into a Performance degree is before the entire Graduate Music Faculty.

**Keyboard and Instrumental Auditions:** The student will present a minimum of twenty minutes of music and a minimum of two works in contrasting style

**Vocal Auditions:** The student will present by memory a minimum of twenty minutes of graduate-level repertoire representing each of the following areas: Baroque literature, German lieder, French melodie, opera aria, and American or British art song.

The student will prepare an audition application and provide ten copies at the audition. The audition application is available on the School of Music website.

## ***Graduate Exams***

Graduate students must pass an Entrance Exam at the start of their first full semester. The exam includes music theory and music history and literature. Students who score poorly in either area on the exam are required to take remedial coursework before they can begin regular graduate studies. The Entrance Exam may be taken only once and must be taken during a regularly scheduled exam time.

Graduate students must pass a Comprehensive Exit Exam during their final semester of study.

# Recital & Concert Attendance

Students are expected to attend all available concert and recital opportunities both at the University and in the community. Occasionally, due to illness, accidents or other unavoidable circumstances, attendance is not possible. While not required to attend recitals, graduate students are expected to support their peers and exercise professional development and attitudes by attending recitals regularly. (Policy revised Sept. 2010).

Proper attire is required for all musical events whether performing or attending. "Sunday best" is the appropriate clothing for both general recital and evening programs.

A Calendar of Events is posted on the School of Music bulletin board and is also available on the School of Music website at [www.campbellsville.edu/music](http://www.campbellsville.edu/music).

# Recital Performance

## ***Studio Labs***

Applied students as a group meet with their instructor in weekly Studio Labs. A student should perform a piece in labs before performing it on General Recital. Applied piano students have Piano Repertory Hour so that they will be free to accompany students at labs and General Recital. Woodwind labs will be scheduled based on instructor availability.

Piano Repertory Hour:	Wednesdays, 4 p.m., GRH
Studio Labs:	Tuesdays, 2 p.m.
Voice - Bradley	GRH
Voice – Hedrick/Moura	GC 210 Choral/Handbell Room
Percussion	GC 200 Instrumental Room
Flutes	GC 104
Brass	GC 202
Strings	GC 226

## ***Student Recitals***

### **General Recital**

All music students will perform at least once a semester on an afternoon General Recital. Performances should be limited to 5-6 minutes. Performers must fill out a General Recital registration form by 5:00 p.m. on the day before the recital. Forms are available on the School of Music website. Applied instructor's signature is required on the form.

### **Graduate Recital Planning & Scheduling**

Students presenting a Graduate Recital as their culminating project should work with their applied instructors and accompanists when planning a recital. Please refer to the Student Recital Policies & Procedures and the Recital Planning Worksheet on the School of Music website for details regarding recital planning and scheduling.

### **Recital Hearings**

Hearings for graduate will take place approximately one month prior to the recital date. The applied instructor is responsible for scheduling and date and securing at least two other faculty members for the hearing panel. The student will bring to the hearing a typed list of the recital music, one copy for each faculty member, with room for comments after each piece. A Recital Hearing Form is available on the School of Music website. Hearings may be judged as passed, probational (with specific requirements), or failed. In the event a hearing is deemed probational or failed, the student and applied instructor will jointly determine the course of action to successfully complete the hearing.

Accompanist honoraria must be paid to the music office by the hearing date. Failure to do so may result in postponing the hearing. See "Accompanists" for suggested honoraria.

### **Recital Programs**

The guidelines for graduate recital programs are as follows:

1. No program shall use any illustration or caricature.
2. Programs shall use Times New Roman font.
3. Paper for programs shall be selected from the normal range of colors available in the Music Office.
4. Acknowledgements may only appear on senior and graduate recital programs and shall be limited to four lines of text as laid out on the program and may cite only parents, spouses, other immediate family members and professors closely involved with the preparations of the recital.
5. Titles of compositions shall include complete and accurate information in appropriate citation style.
6. Composers shall be listed by full name with birth and death years in parenthesis, or birth year only if the composer is still living. Example: (b. 1949)
7. The guidelines for recital programs are to be enforced by the School of Music secretary in consultation with the appropriate applied professors and the Dean of the School of Music.
8. Program notes should be included in all programs. The applied professor bears primary responsibility for the precise nature and content of program notes.

Program notes must be turned in to the School of Music secretary at least two business days prior to the recital. The applied instructor must approve all program notes.

## **Recital Recordings**

Every effort is made to record all evening recitals on compact disc. These recordings are kept on file and can be checked out from the Music Office or Montgomery Library.

General Recital performances are dubbed onto individual VHS tapes for each student. Students are welcome to make copies of their own tapes at any time.

When possible and with advance notice, student copies of evening performances can be obtained from the School of Music for \$5.00. Please allow up to one week for copies to be made.

## **Accompanists**

### ***Assignments***

Students with vocal or instrumental emphases will be assigned piano accompanists each semester on the basis of need and availability. While the University is not obligated to provide accompanists, every effort is made to provide this benefit to music students in applied study.

Accompanist assignments are made at the beginning of each semester by the keyboard faculty in accordance with each student's level of ability and progress in a degree program. The keyboard faculty must approve any adjustment in accompanists within a semester.

Music should be provided to accompanists at least two weeks prior to a scheduled performance which includes juries.

### ***Accompanist Responsibilities***

Assigned accompanists are expected to attend each student's lesson as desired by the applied instructor. One-half hour rehearsal time per week per credit hour of applied instruction outside the applied lesson is expected of accompanists. Assigned accompanists will receive either work-study or performance grant funds for these services according to their financial status. Additional rehearsal time may be agreed upon mutually with the applied student providing compensation at the current minimum wage level.

### ***Honoraria***

Recitalists using accompanists are expected to give their accompanist a minimum honorarium of \$75 for a master's recital. This is in consideration of the extra time spent in practice and lessons preparing for the recital. Accompanist honoraria must be paid to the music office prior to the recital hearing. Failure to pay the honoraria may result in postponement of the recital hearing.

Off-campus performances may be arranged at the discretion of the students involved, in consultation with the applied instructor. It is recommended that the applied student provide compensation for off-campus performances at \$15 per student per day or any fraction thereof plus overnight accommodations and meals as necessary. On trips in which the assigned accompanist accompanies more than three students, the accompanist should receive a maximum of \$45 per day divided equally by the students involved.

Students preferring off-campus accompanists are allowed to make arrangements according to their interests at a mutually agreed upon honorarium.

## **Jury Examinations**

### ***Applied Juries***

Graduate students studying applied music as a requirement for their degree are required to take a jury at the end of each semester.

The jury performance block is eight minutes for vocalists and 10 minutes for keyboardists and instrumentalists, and consists of one work selected by the student and other works selected by the faculty from a list of repertoire prepared during the semester. Jury panels consist of the student's applied instructor and three other music faculty members.

Choral conducting students will be assigned one or two pieces with a choral ensemble; the live performance of the piece(s) will be considered as the jury. Instrumental conducting students will conduct a lab ensemble consisting of volunteers to be organized during finals week. (Policy adopted May 2011)

Each student's performance is evaluated on the basis of the performance itself, the evidence of developing technical and expressive skills, and overall progress. A letter grade is given by each faculty member, and then averaged among the four for a jury grade. The student's final grade is determined by the applied instructor based on the jury grade and overall progress during the semester.

Jury examinations are not required once a student has completed the number of credit hours required in applied study, nor when applied study is taken as an elective. A jury examination is usually not required in the semester a student gives a Graduate Recital.

Appointment sign-up sheets are posted on the bulletin board approximately one week before the first day of juries. Vocalists and instrumentalists are urged to communicate closely with their accompanists in choosing a jury time.

Jury sheets are provided on the School of Music website for students to list the music they have studied during the semester. These should be completed and brought to the student's final lesson of the semester and should receive the instructor's signature at that time. The applied instructor should make arrangements to share the jury sheet with the each student following the jury performance.

### ***Incompletes***

"I" grades in applied music, usually caused by student illness or incapacity on the day of juries, must be completed by mid-term of the following semester.

## **Academic Concerns**

### ***Academic Integrity***

**Cheating** is the violation of classroom rules of honesty with respect to examinations and assignments. Any student helping another student to cheat is as guilty as the student assisted. Any student found guilty of cheating will receive a failing grade of F for any assignment, project, or exam in which they have cheated.

**Plagiarism** is defined as representing or repeating the words or ideas of someone else as one's own in any academic exercise. Therefore, all writing you do for any course must be your own and must be exclusively for that course alone. Any student found guilty of plagiarism will receive a failing grade of F for that assignment, project or exam. (Policy adopted March 2010, revised Feb. 2011)

### ***Ensemble Credit***

Music majors and minors are required in their programs of study (see Bulletin-Catalog) to complete a number of credit hours in performing ensembles. In all of the music programs but one (church music-instrumental) this requirement should be fulfilled by taking only one ensemble for credit per semester. Students may participate in other ensembles for zero-credit; however, a student must fulfill the normal attendance requirements for any ensemble in which he or she participates even if not taken for credit. This special arrangement allowing participation without registration applies only to ensembles, not to any other type of course.

### ***Snow Plan***

In case of extreme snow or hazardous road conditions, classes may be canceled or the time of opening the University day may be delayed. In case of a delayed opening due to weather conditions, classes will begin at 10:00 a.m. according to the following Snow Plan schedule. Separate announcements will be made for evening classes.

In the event of cancellation or a delayed opening, radio stations in Campbellsville, Greensburg, Lebanon, Columbia, Elizabethtown (WQXE), Bowling Green (WKYU-FM), and Louisville (WHAS) and TV stations WGRB Campbellsville, WHAS, WLKY and WAVE Louisville; WLEX, WKYT and WTVQ Lexington; and WBKO Bowling Green will be advised.

Students are urged to exercise prudence and good judgment in avoiding hazards in travel when such hazards may exist.

## Classes

### MWF Classes

8:00-8:50 a.m.  
 9:00-9:50 a.m.  
 10:00-10:50 a.m.  
 11:00-11:50 a.m.  
 12:00 Noon or Later

### MWF Snow Plan

10:00-10:30 a.m.  
 10:40-11:10 a.m.  
 (No Class)  
 11:20-11:50 a.m.  
 Regular Schedule

### TR Classes

8:00-9:15 a.m.  
 9:30-10:45 a.m.  
 11:00-12:15 p.m.  
 12:30-1:45 p.m.  
 2:00 p.m. or Later

### TR Snow Plan

10:00-10:45 a.m.  
 11:00-11:45 a.m.  
 12:00-12:45 p.m.  
 1:00-1:45 p.m.  
 Regular Schedule

## Applied Music

### MWF Lessons

8:00 a.m.  
 8:30 a.m.  
 9:00 a.m.  
 9:30 a.m.  
 10:00 a.m.  
 10:30 a.m.  
 11:00 a.m.  
 11:30 a.m.  
 12:00 Noon or Later

### MWF Snow Plan

10:00 a.m.  
 10:20 a.m.  
 10:40 a.m.  
 11:00 a.m.  
 (No Lesson)  
 (No Lesson)  
 11:20 a.m.  
 11:40 a.m.  
 Regular Schedule

### TR Lessons

8:00 a.m.  
 8:30 a.m.  
 9:00 a.m.  
 9:30 a.m.  
 10:00 a.m.  
 10:30 a.m.  
 11:00 a.m.  
 11:30 a.m.  
 12:00 p.m.  
 12:30 p.m.  
 1:00 p.m.  
 1:30 p.m.  
 2:00 p.m.

### TR Snow Plan

10:00 a.m.  
 10:20 a.m.  
 10:40 a.m.  
 11:00 a.m.  
 11:20 a.m.  
 11:40 a.m.  
 12:00 p.m.  
 12:20 p.m.  
 12:40 p.m.  
 1:00 p.m.  
 1:20 p.m.  
 1:40 p.m.  
 Regular Schedule

## Final Exams

### Applied Music

Applied music juries, which serve as the final exam, are held the week before final exams. The majority of juries are held on the Friday before final exams. No music classes meet that day.

### Final Exam Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
<b>8:00-9:30</b>	MWF 8:00	TR 8:00	MWF 9:00	TR 9:30	MWF 1:00
<b>9:30-11:00</b>	Free	Free	Free	Free	Free
<b>11:00-12:30</b>	MWF 11:00	TR 11:00	MWF 12:00	TR 12:30	MWF 2:00
<b>12:30-2:00</b>	Free	Free	Free	Free	Free
<b>2:00-3:30</b>	MWF 3:00	TR 2:00	MWF 4:00	TR 3:30	Free
<b>3:30-5:00</b>	Free	Free	Free	Free	Free
<b>5:00-6:30</b>	MWF 5:00	TR 5:00	Free	Free	Free