



Choral Studies Graduate Handbook

Founded in 1938, the University of North Texas Choral Studies Department has a long and distinguished history of preparing choral conductors, music educators, and general university students for successful professional careers. Many of our students have gone on to teach and lead prestigious university programs, a number of very successful professional and community-based choirs, and outstanding public school programs in Texas and across the nation. Additionally, UNT graduates have held important national and regional leadership positions the American Choral Directors Association and the Texas Music Educators Association. Comprised of eight choral ensembles, the UNT Choral Studies Department offers a broad range of high quality musical experiences for students pursuing degrees in music as well as non-music majors.

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I. Choral Studies Faculty

Dr. Allen Hightower

Director of Choral Studies
Professor of Music
A Cappella Choir Conductor
Collegium Singers Conductor
Grand Chorus Conductor
Office: MU 218
allen.hightower@unt.edu

Dr. Jessica Nápoles

Interim Chair of Conducting & Ensembles
Associate Professor of Choral Music Education
Concert Choir Conductor
Coordinator of the Summer MME Program
Office: MU 210A
jessica.napoles@unt.edu

Dr. Kristina MacMullen

Associate Professor of Music
University Singers Conductor
Office: MU 220
kristina.macmullen@unt.edu

Dr. Joshua Habermann

Adjunct Professor of Choral Literature
Dallas Symphony Chorus Director
Santa Fe Desert Chorale Artistic Director
j.habermann@dalsym.com

II. Choral Studies Graduate TA/TF Positions and Job Descriptions

a. Assistant to the Director of Choral Studies:

- i. Work with the DCS to coordinate the overall choral program.
- ii. Assist the Director Choral Studies in the organization of events, rehearsals, and performances
- iii. Support the graduate colleague who is assigned to oversee the Conductor's Chorus and Orchestra, communicate with personnel weekly and make arrangements for music selection and distribution, assign assistants for timing and video recording.
- iv. Prepare agenda for weekly choral staff meetings
- v. Facilitate communication within the choral staff
- vi. Other duties as assigned

b. A Cappella Choir Conducting Associate:

- i. Assist with syllabus formatting, preparation, and distribution
- ii. Maintain attendance records
- iii. Maintain records of student conflicts
- iv. Coordinate the distribution and collection of music for the ensemble
- v. Prepare the rehearsal space for daily ensemble rehearsals
- vi. Reserve sectional rooms as necessary
- vii. Coordinate retreat details
- viii. Devise methods of communication (email, phone, text) with ensemble members and serve as primary communicator with members of the ensemble
- ix. Work with the ensemble's conductor to organize and communicate rehearsals and repertoire
- x. Conduct rehearsals and lead sectionals as requested by the ensemble conductor

- xi. Assist with the preparation and submission of concert program materials
- xii. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music
- xiii. Liaise with student officers regarding social activities, social media updates, and upcoming events
- xiv. Other duties as assigned

c. University Singers Conducting Associate:

- i. Assist with syllabus formatting, preparation, and distribution
- ii. Maintain attendance records
- iii. Maintain records of student conflicts
- iv. Coordinate the distribution and collection of music for the ensemble
- v. Prepare the rehearsal space for daily ensemble rehearsals
- vi. Reserve sectional rooms as necessary
- vii. Coordinate retreat details
- viii. Devise methods of communication (email, phone, text) with ensemble members and serve as primary communicator with members of the ensemble
- ix. Work with the ensemble's conductor to organize and communicate rehearsals and repertoire
- x. Conduct rehearsals and lead sectionals as requested by the ensemble conductor
- xi. Assist with the preparation and submission of concert program materials
- xii. Liaise with student officers regarding social activities, social media updates, and upcoming events
- xiii. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music
- xiv. Other duties as assigned

d. Concert Choir Conducting Associate:

- i. Assist with syllabus formatting, preparation, and distribution
- ii. Maintain attendance records
- iii. Maintain records of student conflicts
- iv. Coordinate the distribution and collection of music for the ensemble
- v. Prepare the rehearsal space for daily ensemble rehearsals
- vi. Reserve sectional rooms as necessary
- vii. Coordinate retreat details
- viii. Devise methods of communication (email, phone, text) with ensemble members and serve as primary communicator with members of the ensemble
- ix. Work with the ensemble's conductor to organize and communicate rehearsals and repertoire
- x. Conduct rehearsals and lead sectionals as requested by the ensemble conductor
- xi. Assist with the preparation and submission of concert program materials
- xii. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music.
- xiii. Liaise with student officers regarding social activities, social media updates, and upcoming events
- xiv. Other duties as assigned

- e. **Collegium Singers Conducting Associate:**
 - i. Prepare audition music in consultation with the ensemble director
 - ii. Assist with syllabus formatting, preparation, and distribution
 - iii. Maintain attendance records
 - iv. Maintain records of student conflicts
 - v. Coordinate the distribution and collection of music for the ensemble
 - vi. Prepare the rehearsal space for daily ensemble rehearsals
 - vii. Coordinate the transportation of instruments back and forth from the Music Building to the MPAC for performances
 - viii. Devise methods of communication (email, phone, text) with ensemble members and serve as primary communicator with members of the ensemble
 - ix. Work with the ensemble's conductor to organize and communicate rehearsals and repertoire
 - x. Conduct rehearsals and lead sectionals as requested by the ensemble conductor
 - xi. Assist with the preparation and submission of concert program materials
 - xii. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music
 - xiii. Other duties as assigned

- f. **Director of Men's Chorus:**
 - i. Prepare syllabus
 - ii. Maintain attendance records
 - iii. Select appropriate music for the ensemble (with approval by the DCS)
 - iv. Coordinate the distribution and collection of music for the ensemble
 - v. Rehearse the ensemble, preparing them for performances
 - vi. Audition and place members of the ensemble into the appropriate section
 - vii. Perform as the conductor of the ensemble
 - viii. Prepare and submit concert program materials
 - ix. Reserve sectional rooms as necessary
 - x. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music
 - xi. Input grades in accordance with University guidelines
 - xii. Other duties as assigned

- g. **Director of Women's Chorus:**
 - i. Prepare syllabus
 - ii. Maintain attendance records
 - iii. Select appropriate music for the ensemble (with approval by the DCS)
 - iv. Coordinate the distribution and collection of music for the ensemble
 - v. Rehearse the ensemble, preparing them for performances
 - vi. Audition and place members of the ensemble into the appropriate section
 - vii. Perform as the conductor of the ensemble
 - viii. Prepare and submit concert program materials
 - ix. Reserve sectional rooms as necessary
 - x. Communicate with the ensemble's accompanist as needed, regarding schedule and venue adjustments, and distribution of music

- xi. Input grades in accordance with University guidelines
 - xii. Other duties as assigned
- h. **Choral Librarian**
- i. Maintain the organization of the choral library by properly filing music in an appropriate amount of time
 - ii. Order approved choral music as requested by the ensemble conductors, with approval of the Division Chair
 - iii. Properly label and number new music and input into the database
 - iv. Prepare the music requested by the conductors of the various choral ensembles
 - v. Maintain the database of the choral library, reviewing it regularly for accuracy
 - vi. Oversee the collection of music that has been checked out of the library
 - vii. Other duties as assigned
- i. **Instructor of Fundamentals of Conducting:**
- i. Prepare syllabus
 - ii. Maintain attendance records
 - iii. Prepare and grade assignments
 - iv. Instruct undergraduate students in appropriate gestural and analytical expectations
 - v. Input grades in accordance with University guidelines
- j. **Dallas Symphony Chorus Assistant Director:**
- i. Assist DSC director with rehearsals
 - ii. Lead sectionals as requested
 - iii. Help coordinate communication between DSC director and UNT DCS
 - iv. Sing in DSC
 - v. Other duties as assigned
- k. **Additional Graduate TA Duties to be Assigned:**
- i. Social Media Coordinator
 - ii. Undergraduate CoM Auditions Coordinator
 - iii. Graduate Conducting Auditions Coordinator
 - iv. Holiday / Special Events Coordinator
 - v. Grand Chorus Coordinator
 - vi. Conductor's Chorus Coordinator
 - vii. Fall Choral Ensemble Auditions Coordinator
 - viii. A Cappella Tour Coordinator
 - ix. ChoralFest! Coordinator
 - x. HS Invitational Coordinator

III. Graduate Choral Conducting Studio Member Responsibilities

- a. Grand chorus set-up

- i. All choral conducting graduate students participating in Grand Chorus are expected to take part in the set-up and tear-down for Grand Chorus rehearsals.
- b. Concert assistance
 - i. All graduate students are expected to assist the Collegium Singers TA with the transportation of instruments to and from the MPAC for performances.
- c. Ensemble participation
 - i. All MM students and DMA students are expected to sing in a choral ensemble as well as Collegium Singers.
 - ii. Ensemble participation for 3rd-year DMA students is to be determined in consultation with the DCS.

IV. Student Conflicts & Professional Leave

- a. Conferences, Auditions, & Gigs
 - i. Requests to miss ensemble rehearsals, private lessons, or classes for purposes of attending conferences, auditions, or related professional opportunities must be communicated to Dr. Hightower (and other professors) with at least two weeks' notice. Approval by Dr. Hightower (and other affected professors) is required.
- b. UNT-related conflicts (between UNT choral ensembles, etc.)
 - i. Proactively determine UNT-related conflicts and communicate them early to the affected professors to determine a best course of action.

V. Lessons & Studio Class Expectations

- a. Score preparation, etc.
 - i. Graduate choral conductors are expected to prepare their music at an advanced level for lessons and ensemble rehearsals. This includes, but is not limited to:
 1. Harmonic analysis
 2. Herford-style structural analysis, where applicable
 3. Chart of the score, where applicable
 4. Translation of text, where applicable
 - a. IPA transcription
 5. Come able to sing and play the parts
 6. Come prepared with a rehearsal plan / goals.
 7. Come prepared with questions for Dr. Hightower.
- b. Accompanists
 - i. Graduate choral conductors should contract an appropriate accompanist to play for their weekly conducting lessons. Payment will need to be arranged with the accompanist.
- c. Studio Class
 - i. The graduate conducting studio class meets weekly on Thursdays from 3:00pm-4:00pm in MU 230 (Choir Room).

- ii. During many of the studio class sessions, an ensemble of paid singers plus all choral conducting graduate students comprise a Conductors Chorus led by graduate conductors.
- iii. Repertoire for the Conductors Chorus will be selected by graduate student conductors with approval from Dr. Hightower.

VI. Professional Behavior

- a. Interaction with other students
 - i. The colleagues with whom graduate students interact over the course of their study at the University of North Texas will be important factors in their professional careers. Be a good colleague.
- b. Interaction with faculty
 - i. Graduate students should maintain positive professional working relationships with all faculty and staff at the University, recognizing that they will hopefully soon join the ranks of an institution's faculty themselves.
- c. Representing UNT
 - i. It is imperative that graduate choral conductors well represent UNT in conversation and professional behavior on and off campus. A considerable amount of the prestige of a degree from the University of North Texas lies in the reputation of this institution, its faculty, and alumni.

VII. Dissertation & Recital Procedures

- a. Recital Program Information Sheet
 - i. <https://music.unt.edu/sites/default/files/recitalProgramInformationSheet.pdf>
 - ii. This should be submitted to Linda Strube no less than three weeks prior to the recital date.
- b. Recital Requirements:
 - i. MM - 1 recital, 30 minutes
 - 1. Repertoire will be chosen in consultation with the DCS
 - 2. Recital requirements will either be satisfied with cameo appearances or full concerts with UNT choral ensembles.
 - 3. The student will be graded on the quality of preparation, use of rehearsal time, and quality of the performance.
 - 4. MM Recital Form - https://graduate.music.unt.edu/sites/default/files/MM%20Recital%20App_0.pdf
 - ii. DMA - 3 recitals, 30 minutes each
 - 1. Repertoire should be of a professional level in artistic merit and technical challenge.
 - 2. Repertoire will be chosen in consultation with choral faculty and approved by the Director of Choral Studies.
 - 3. Recital Requirements will be satisfied by either cameo appearances or full concerts with the UNT choral ensembles.

4. The student will be graded on the quality of preparation, use of rehearsal time, and quality of the performance.
5. DMA Conducting majors will submit three recital video recordings (cumulative) in addition to the lecture recital. Individual performances may be combined onto a single video recording and submitted as one recital (3 hrs of dissertation credit). The content of each of the three recordings will be determined in consultation with the major professor and must be approved by the Graduate Performance Degree Committee prior to the performances.
6. Candidates may complete three dissertation recitals before taking their qualifying examinations. A topic proposal for the lecture recital may be submitted before the qualifying examinations have been passed.
7. DMA Recital Form - <https://graduate.music.unt.edu/sites/default/files/DMA-Recital-App-1-3%202018.pdf>

iii. **Choosing a Dissertation Subject**

1. The choosing of one's dissertation topic is a very important decision. You will live with this topic for months, if not years. Because the expectation of residency for the DMA degree in Choral Conducting is three years, the topic of the dissertation should be solidly confirmed by the end of the fourth semester. The selection of the topic should grow out of your own academic interests, but should be selected and narrowed in consultation with the Choral Studies faculty and your related field professors. It is recommended that your subject matter not involve human subjects such as broad surveys which require the participation of large test groups. You will be well served to narrow the topic, and to choose a topic such as a composer or a composition from which a great deal of pertinent information can be collected. The topic should be of significance to the choral music field. The point is to finish, and to complete the dissertation requirement. All choices should lead you thoughtfully and expediently to that end.

iv. **Forming a Doctoral Committee**

1. The doctoral committee will be composed of your DCS as your major professor, at least one additional member of the choral faculty, and a professor from your related field. A minimum of three professors would form the committee. No more than four members are necessary. If the topic is such that an additional faculty member can serve as a significant resource in your research and writing, please invite them to serve on your committee, but only after consultation with your major professor. Typically, a smaller committee is more efficient than a larger committee. These faculty members will serve not only as editors for your dissertation but will also serve as the committee with whom you give an oral defense of your dissertation.

VIII. Graduate Handbooks

- a. Master of Music Handbook
 - i. <https://graduate.music.unt.edu/master-music-performance-handbook-2016-17>
- b. Doctor of Musical Arts Handbook
 - i. <https://graduate.music.unt.edu/dma-handbook-2016-17>
- c. Degree Plans
 - i. MM -
https://graduate.music.unt.edu/sites/default/files/MM%20degreeplanmasterChoralCond_0.pdf
 - ii. DMA -
<https://graduate.music.unt.edu/sites/default/files/DMA%20degreeplanmasterChoralCond.pdf>
 1. The DMA is a 3-year endeavor and all students should plan for three years of residency to complete this degree.
 - iii. Related Fields
 1. Related field options can be found in the MM and DMA handbooks linked above and available at the College of Music website. Course scheduling can sometimes limit the feasibility of certain related fields. Students should select their related field after discussion with their major professor. Recent related fields of MM and DMA students include: Vocal Pedagogy, Vocal Studies, Early Music, and Music Theory.

IX. Choral Area Ensembles

- a. A Cappella
- b. University Singers
- c. Concert Choir
- d. Collegium Singers
- e. Men's Chorus
- f. Women's Chorus
- g. Grand Chorus
- h. Conductor's Chorus
- i. UpFront

X. Choral Area Graduate Courses (other than ensembles)

- a. Choral Conducting Lessons
 - i. Paired lessons (two students / hour) taught by Dr. Hightower and a weekly studio class (Thursdays from 3:00pm-4:00pm)
- b. Choral Literature
 - i. 3-semester sequence taught by Dr. Habermann
 1. Choral Literature I = Renaissance / Baroque
 2. Choral Literature II = Classical / Romantic
 3. Choral Literature III = 20th-Century
- c. Choral Techniques

- i. 1-semester course taught by Dr. MacMullen
- d. Advanced Choral Conducting
 - i. 1-semester course taught by a member of the choral faculty

XI. Examinations

- a. Graduate Entrance Exams
 - i. The Graduate Placement Examinations (GPE) in music history and music theory must be taken during orientation week of the first semester in which the student enrolls as a master's student. Transcript evaluations are conducted by the appropriate area coordinator who evaluates applicant's prior college transcripts; coursework deficiencies found in the transcripts will be emailed to the applicant. Questions concerning the transcript deficiencies should be addressed to the appropriate area coordinator. Students must enroll in remedial coursework (i.e. deficiency courses) assigned on the basis of the GPE and/or the transcript evaluation in the first semester in which these courses are available. Neither GPE nor transcript deficiency courses may be counted toward the degree plan or as electives.
 - ii. With the exception of jazz studies majors, all incoming graduate students must either submit an acceptable score on the writing portion of the GRE or pass the Graduate Writing Exam (GWE) given by the College of Music five times annually. Students may enroll in graduate-level courses for one semester only without having satisfied this requirement. See GRE Requirement for more information on the GRE and Graduate Writing Exam (GWE) for a description of the GWE.
- b. MM - Diction Exams
 - i. Master's degree students in Choral Conducting must demonstrate diction proficiency in English, Italian, German, and French. In the first semester of residence, the student will take the appropriate language exams along with the newly matriculated MM students in voice performance.
 - ii. If a student is found to be deficient in a language, they will need to enroll in the appropriate diction course or courses as soon as they are available. These must be completed before graduation.
- c. MM - Oral Exam
 - i. Before the degree is granted, the performance candidate must pass a final oral comprehensive examination covering the major and related fields. The examination may be taken no more than three times. The student must take the examination after the completion of the master's degree recital. When scheduling the oral examination date, the student must be aware of the Toulouse deadline for filing the results of the oral examination in order to graduate.
 - ii. All master's degree students must file a graduation application with the Toulouse School of Graduate Studies during the semester in which they plan to graduate. Deadlines vary for each term, but they typically fall within the first 4 weeks of the semester. Upon receipt of the student's graduation application, the Toulouse School sends the student's oral examination form to the College of Music Graduate Studies Office. The student's major

professor should contact the COM Graduate Studies Office several days before the oral examination to obtain the form.

- d. DMA - Diction Exams
 - i. Doctoral students in Choral Conducting must demonstrate diction proficiency in English, Italian, German, and French. In the first semester of residence, the student will take the appropriate language exams along with the newly matriculated graduate students in voice performance.
 - ii. If a student is found to be deficient in a language, they will need to enroll in the appropriate diction course or courses as soon as they are available. These must be completed before graduation.
- e. DMA – Qualifying Exams
 - i. Each student must pass Qualifying Examinations in his or her major field (6 hours) and chosen related field (3 hours). The major professor coordinates the exams with members of the advisory committee and, when necessary, may designate additional faculty to assist in the creation and grading of the exams. All members of the advisory committee grade the exams.
 - ii. The Qualifying Examinations measure a broad knowledge of musical study. They are designed to establish the student's ability to engage both in scholarly research and in professional work in the major area supported by a complete musical comprehension and a broad perspective. Qualifying Examinations are only administered during long semesters.
 - iii. The student may take the qualifying examinations when the following conditions have been met:
 - 1. all deficiencies have been satisfied
 - 2. 30 hours of course work beyond the master's degree have been completed
 - 3. at least two degree recitals have been completed
 - 4. an approved degree plan has been filed with the Toulouse Graduate School
 - 5. The Qualifying Examinations are taken in two parts, of which the first consists of a written examination in the student's major field (6 hours) and related field (3 hours). Exams must be written in English and no reference tools or translation devices may be used. Students must submit the DMA Qualifying Exams Form - Part I (Written) form to the Graduate Studies Office no later than three weeks prior to the date on which they take the written exam.
 - 6. After having passed the written exam, students proceed on to the second part of the Qualifying Examinations, a two-hour oral comprehensive exam that includes questioning on the written examinations and on all other areas appropriate to the degree. Students must submit the DMA Qualifying Exams Form - Part II (Oral) to the Graduate Studies Office no later than one week prior to the date on which they take the oral exam. Students may not attempt the oral examination until the results of the written exams have been reported to the Graduate Studies Office.

XII. Choral Library

- a. The UNT Choral Library database can be accessed at the following link:
 - i. <https://docs.google.com/spreadsheets/d/1EosvI1yJN5fGN6ESKhJB7g61QECdEMihfBUo-mnEWeM/edit#gid=0>
- b. Ordering new music
 - i. All music to be ordered using UNT funds should be appropriately listed on a UNT Choral Music Order spreadsheet (see document in the appendix) and approved by the ensemble director. The spreadsheet should then be sent to Dr. Nápoles, interim chair of the division of conducting and ensembles, for approval.
- c. Checking out music
 - i. When using UNT Choral Library music, please communicate with the choral librarian with advanced notice regarding the necessary repertoire. They will then pull them music, count for accuracy, edit labels for consistency of numeration, and place on the assigned ensemble's shelf.
- d. Returning music
 - i. Returned music should be placed in numerical order. Any missing copies should be noted on a Choral Financial Holds spreadsheet (see document in the appendix) and sent to Diana Cooley. Please promptly notify students of their missing music before Diana places the hold on their student account.
- e. Borrowing music from UNT Choral Library.
 - i. Approval from Dr. Hightower is required for non-UNT ensembles / persons to borrow music from the UNT Choral Library.

XIII. Concert Planning

- a. Program Information
 - i. Please provide Linda Strube all the program content (see her handout for information regarding style, date requirements, etc.) by her deadline or at least THREE WEEKS prior to the concert date.
 - ii. Program notes should be original or used with permission of the author.
 - iii. See Linda's Document in the Appendix
- b. Production Information
 - i. If using Winspear, please provide Katie McCoy with the information required in the Choral Ensemble Production Notes Form by her deadline or at least TWO WEEKS prior to the concert date.
 - ii. See Katie's Document in the Appendix

XIV. Special Events

- a. Fall Choral Ensemble Auditions
 - i. All graduate choral conductors facilitate the Fall Choral Ensemble Auditions.
 - ii. Positions include: registration / video upload, announcer / video recorder, and sight-reading proctor.
- b. HS Choral Invitational
 - i. Each fall the DCS invites three guest high school choirs to perform a concert with the A Cappella Choir. This date is typically a Tuesday evening in

- October. Invitations to the three high school choirs should go out in April of the previous school year.
- c. Sounds of the Holidays
 - i. December will likely include a large-scale even for the choral program. Some years will include a combined program, involving multiple choirs from UNT. This or other holiday events will require a great deal of coordination and planning.
 - d. A Cappella Tour
 - i. The A Cappella Choir will tour in the years that they are not singing at a juried conference. The planning of the tour should take place in the spring semester for the following year.
 - e. Grand Chorus
 - i. The Grand Chorus is composed of the combined voices from A Cappella Choir, University Singers, and Concert Choir, along with graduate voice majors. A great deal of planning, organization, and coordination is required for this ensemble.

XV. Best Practices

- a. Videoing - rehearsals, performances, etc.
 - i. Graduate choral conducting students should plan to video record all rehearsals and performances for use in self-assessment, professional applications, etc.
 - ii. The Choral Studies department owns two video cameras, multiple tripods, and one extension cord. Graduate choral conducting students will need to provide their own memory cards for recording purposes.
- b. Job Applications
 - i. Job applications should be prepared carefully and submitted early.
- c. Reference Requests
 - i. When requesting letters of reference from faculty members, this should be done in a thoughtful way. Make sure the faculty member is given the information well in advance, and all pertinent information is provided including the job posting and the way in which the recommendation letter is to be submitted. It is not appropriate to ask a faculty member to provide you with a copy of the recommendation. Instead, the faculty member will expect to submit the recommendation in a way that is confidential.

XVI. Important Contacts

- a. Katie McCoy – MPAC concerts
- b. Linda Strube – concert programs
- c. Diana Cooley – administrative assistant for conducting and ensembles
- d. Vickie Napier & Amy Woods – budget officers
- e. Matt Hardman –communications
- f. Brad Haefner – graphic designer
- g. Laura Fuller – concert scheduling
- h. Rebecca Galindo – facilities

XVII. Abbreviations Guide:

- a. MPAC - Murchison Performing Arts Center; contains Winspear Hall and the Lyric Theatre
- b. AC - A Cappella
- c. US - University Singers
- d. CC - Concert Choir
- e. GC - Grand Chorus
- f. MC - Men's Chorus
- g. WC - Women's Chorus
- h. CS - Collegium Singers
- i. DCS – Director of Choral Studies
- j. DSC – Dallas Symphony Chorus

XVIII. Facilities

- a. Music Building Map
 - i. <https://music.unt.edu/sites/default/files/UNT-Music-Building-Map.pdf>
- b. Requesting Facilities
 - i. Roomview - <http://calendar.music.unt.edu/roomview.php>

XIX. Online Information

- a. Copyroom Link -
<https://media.music.unt.edu/copyroom/open.php?&arubalp=bad7aafc-5bc1-4d82-9cf4-c304fca6d9>
- b. Website – www.choral.music.unt.edu
 - i. See Joseph Lyszczarz for access
- c. Google Drive
 - i. Login: untchoraloffice@gmail.com
 - ii. Password: rickysparkles123

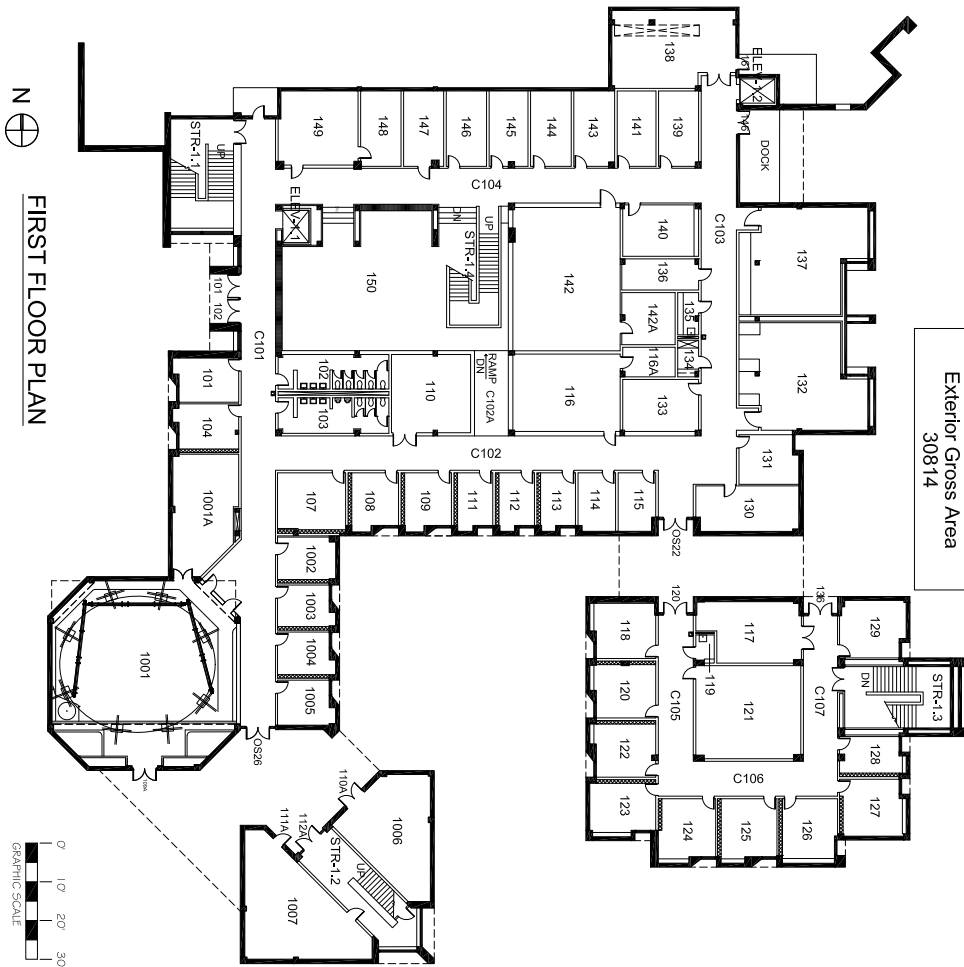
XX. Appendix:

- a. Music Building Map
- b. MM Degree Plan
- c. DMA Degree Plan
- d. Digital Appendix- These documents are also available in the Google Drive folder labeled “Choral Studies Handbook & Documents”
 - i. MM Recital Form
 - ii. DMA Recital Form
 - iii. Linda Strube's Recital Program Document
 - iv. Katie McCoy's MPAC Concert Production Notes Document
 - v. Choral Music Order Spreadsheet
 - vi. Choral Financial Holds Document
 - vii. Choral Studies Calendar

MUSIC BUILDING

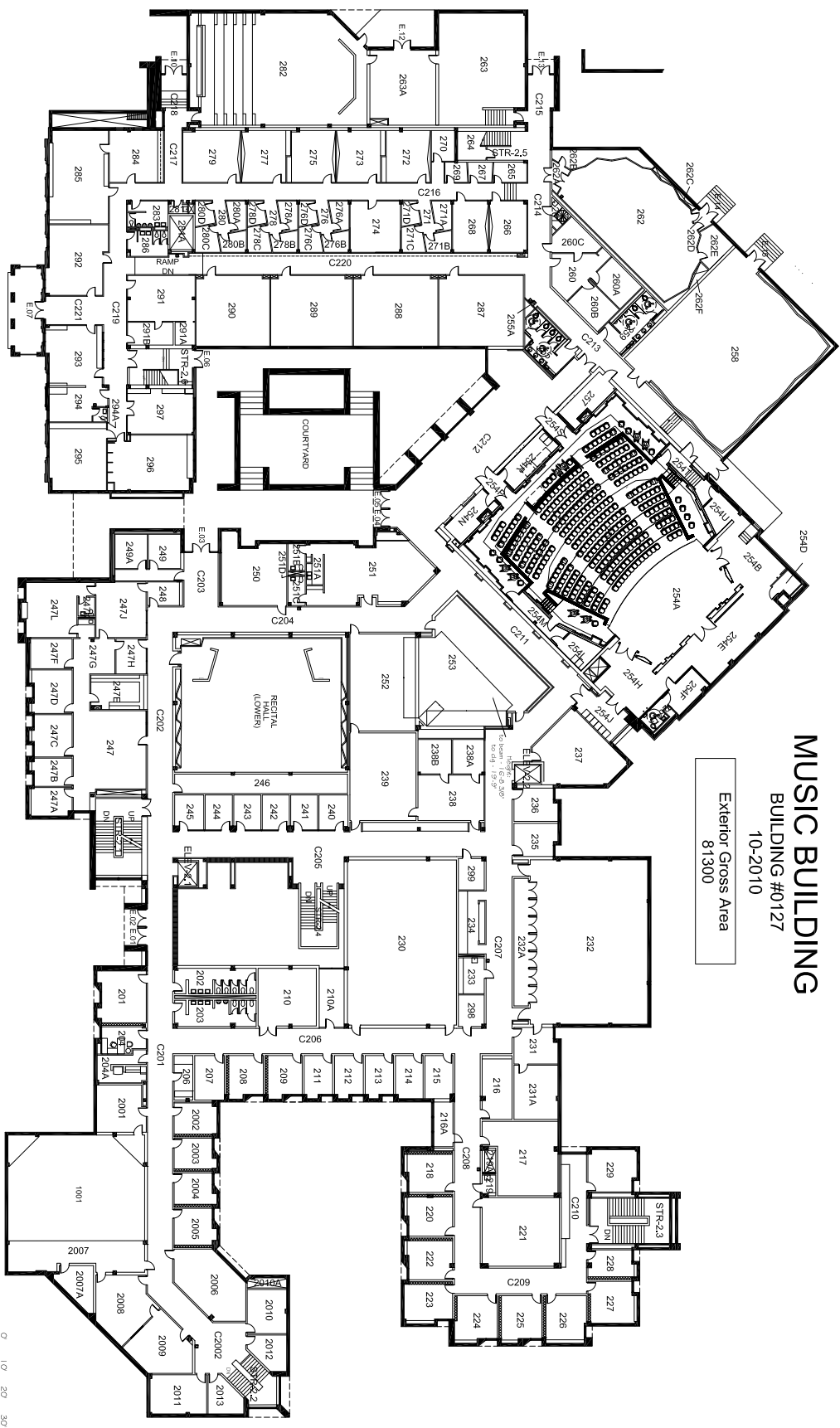
BUILDING #0127
07-2009

Exterior Gross Area
30814



FIRST FLOOR PLAN

N
SECOND FLOOR PLAN



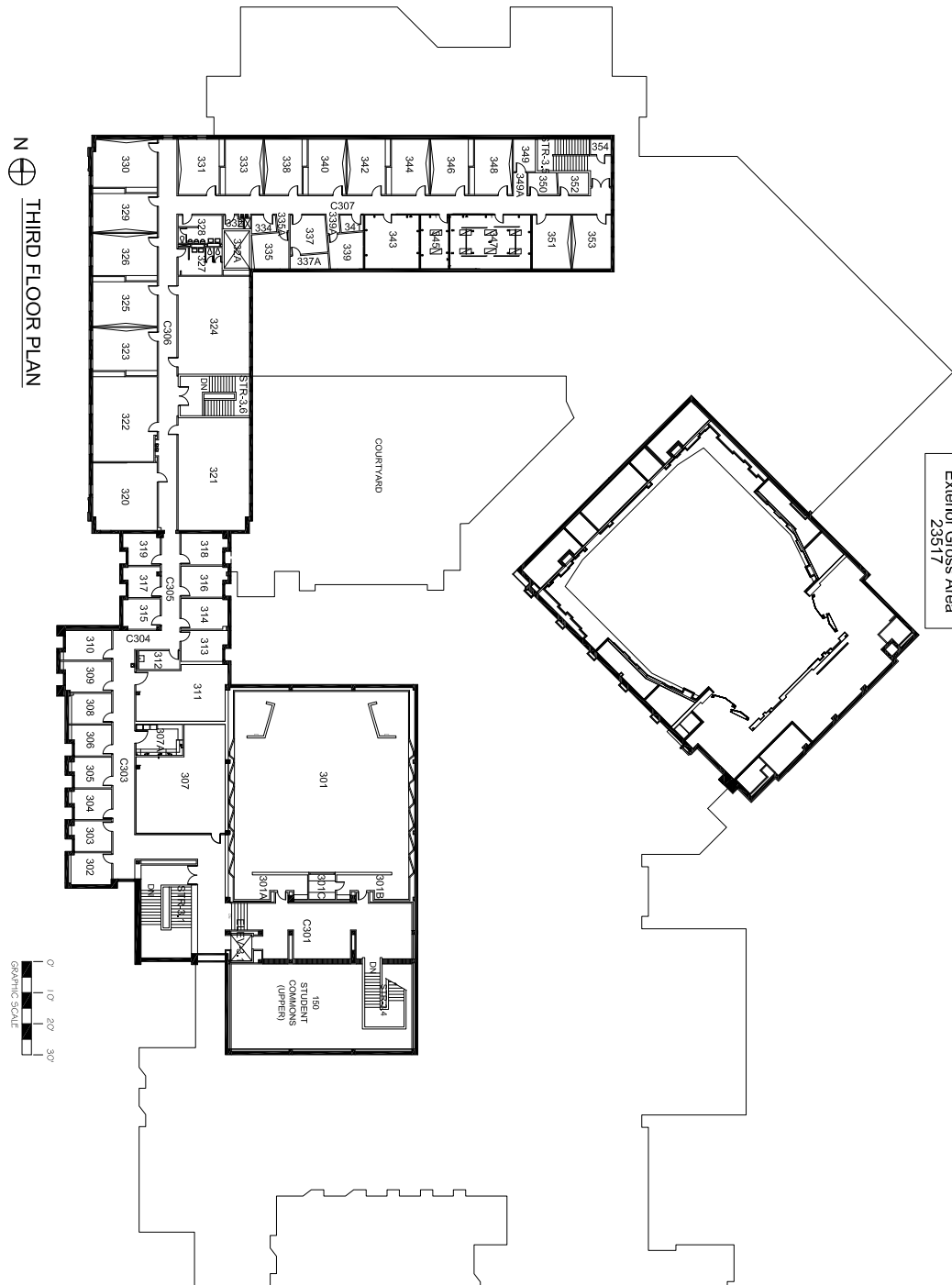
MUSIC BUILDING
 BUILDING #0127
 10-2010
 Exterior Gross Area
 81,300

MUSIC BUILDING

BUILDING #0127

10-2010

Exterior Gross Area
235,17



N
THIRD FLOOR PLAN

0' 10' 20' 30'
GRAPHIC SCALE



Master of Music
Choral Conducting
Degree Plan

*Consult the Graduate Catalog at catalog.unt.edu for degree requirements. Students must submit the degree plan by the end of the second semester of study.
Application for graduation is through the student center at my.unt.edu. Degree Plans are not accepted the semester a student plans to graduate.*

Name: _____ UNT ID: _____
(Last, First, MI)

Address: _____ Email: _____
(Street and Number, City, State, Zip)

Degrees Held	Bachelor's	Other (if applicable)
Name of Institution	_____	_____
Degree/Year received	_____	_____
Major/Minor	_____	_____

Degree Completion, Exam Date

First graduate course _____ GPE exams date _____
 Date by which degree must be completed (5 years from earliest graduate course) _____

Leveling and Review Courses

Leveling Courses (based on transcript review) _____

Review Courses (based on GPE): indicate the course(s) you need to take and the semester(s) the requirement was satisfied

(These courses may not be counted toward the degree)

_____ MUMH 5500	_____ MUMH 5510	_____ MUTH 5010
<small>(pre-1750)</small>	<small>(post-1750)</small>	<small>(Analysis/Aural Skills)</small>

Student Agreement

I, the student, agree to the terms and conditions of this degree plan. I acknowledge that any changes to this degree plan must be approved by my major professor, related-field professor, director of graduate studies, and vice provost of the Toulouse Graduate School.

	_____	Date _____
	<small>(print) (signature)</small>	
Program Approval		
Major Professor	_____	Date _____
	<small>(print) (signature)</small>	
Related-Field Professor	_____	Date _____
	<small>(print) (signature)</small>	
Director of Graduate Studies	_____	Date _____
	<small>(print) (signature)</small>	
Dean, Toulouse Graduate School	_____	Date _____

List UNT Courses by Prefix, Number and Title. List only courses needed to fulfill degree requirements.
 Do not list extra courses beyond the 36-hour degree requirement.
 Only 5000-level courses or higher may be applied toward the Master's degree.

	Semester Credits	Semester Completed	Grade
Choral Conducting (total 24 credits)			
6 credits of:			
MUAM 5533 _____	2	_____	_____
MUAM 5533 _____	2	_____	_____
MUAM 5533 _____	1	_____	_____
MUAG 5701 Recital _____	1	_____	_____
6 credits of:			
MUAG 5000 Advanced Choral Techniques _____	3	_____	_____
MUAG 5800 Advanced Choral Conducting _____	3	_____	_____
6 credits selected from:			
MUAG 5810 Choral Literature 1600-1750 _____	_____	_____	_____
MUAG 5811 Choral Literature 1750-1900 _____	_____	_____	_____
MUAG 5812 Choral Literature 1900-present _____	_____	_____	_____
6 credits selected from:			
MUMH 5010 - Introduction to Research in Music _____	_____	_____	_____
MUMH 5110 - History of Opera _____	_____	_____	_____
MUMH 5331 - Western Music History, 750-1400 _____	_____	_____	_____
MUMH 5332 - Western Music History, 1400-1600 _____	_____	_____	_____
MUMH 5333 - Western Music History, 1600-1700 _____	_____	_____	_____
MUMH 5341 - Western Music History, 1700-1800 _____	_____	_____	_____
MUMH 5342 - Western Music History, 1800-1900 _____	_____	_____	_____
MUMH 5343 - Western Music History, 1900 to the Present _____	_____	_____	_____
MUMH 5430 - Music in Latin America _____	_____	_____	_____
MUMH 5440 - Music in the United States _____	_____	_____	_____
MUTH 5355 - Analytical Techniques I (Arts Antiqua - 1700) _____	_____	_____	_____
MUTH 5360 - Analytical Techniques II (1700-1900) _____	_____	_____	_____
MUTH 5370 - Analytical Techniques III (post-1900) _____	_____	_____	_____
Students who anticipate pursuing a doctorate in music should take MUMH 5010			
Electives (total 3 credits)			
_____	_____	_____	_____
_____	_____	_____	_____
Related/Minor Field (total 9 credits) <i>Consult the Graduate Catalog for related field requirements</i>			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Total		<u>36</u>	Rev 10/18



Doctor of Musical Arts
Choral Conducting
Degree Plan

Consult the Graduate Catalog at catalog.unt.edu for degree requirements. Students must submit the degree plan by the end of the second semester of study.
Application for graduation is through the student center at my.unt.edu. Degree Plans are not accepted the semester a student plans to graduate.

Name: _____ UNT ID: _____
(Last, First, MI)
Address: _____ Email: _____
(Street and Number, City, State, Zip)

Degrees Held	Bachelor's	Master's
Name of Institution	_____	_____
Degree/Year received	_____	_____
Major/Minor	_____	_____

Residency, Degree Completion, Exam Date

First doctoral course completed _____ GPE exams date _____
Semesters of Full-time Residency (see Graduate Catalog for residency requirements) _____
Student *should* achieve candidacy by: _____ Student *should* graduate by: _____
Student *must* graduate by (8 years from first doctoral course): _____

Leveling and Review Courses

Leveling Courses (based on transcript review) _____

Review Courses (based on GPE): indicate the course(s) you need to take and the semester(s) the requirement was satisfied
(These courses may not be counted toward the degree)

_____ MUMH 5500 _____ MUMH 5510 _____ MUTH 5010
(pre-1750) (post-1750) (Analysis/Aural Skills)

Student Agreement

I, the student, agree to the terms and conditions of this degree plan. I acknowledge that any changes to this degree plan must be approved by my major professor, related-field professor, director of graduate studies, and vice provost of the Toulouse Graduate School.

_____ Date _____
(print) (signature)

Program Approval

Major Professor _____ Date _____
(print) (signature)

Related-Field Professor _____ Date _____
(print) (signature)

Director of Graduate Studies _____ Date _____
(print) (signature)

Dean, Toulouse Graduate School _____ Date _____

List UNT Courses by Prefix, Number and Title. List only courses needed to fulfill degree requirements.

	Semester Credits	Semester Completed	Grade
Major Field Courses (total 34 credits)			
8 credits of:			
MUAM 6533 _____	_____	_____	_____
MUAM 6533 _____	_____	_____	_____
MUAM 6533 _____	_____	_____	_____
MUAM 6533 _____	_____	_____	_____
5 credits of:			
MUAG 58xx <u>Advanced Conducting/Advanced Choral Techniques</u>	_____	_____	_____
MUAG 6840 <u>Advanced Score Reading</u>	_____	_____	_____
9 credits of:			
MUAG 5810 <u>Choral Literature 1600-1750</u>	_____	_____	_____
MUAG 5811 <u>Choral Literature 1750-1900</u>	_____	_____	_____
MUAG 5812 <u>Choral Literature 1900-present</u>	_____	_____	_____
Musicology/Music Theory/Ethnomusicology Component			
6 credits from:			
MUMH 5010 (if not taken at the master's level)	_____	_____	_____
MUMH 5030 _____	_____	_____	_____
MUMH 6xxx _____	_____	_____	_____
MUET 5030 _____	_____	_____	_____
MUET 5500 _____	_____	_____	_____
with no more than 3 of the 6 credits from MUET coursework. <i>Substitutions are with permission of the area coordinator</i>			
6 credits from:			
MUTH 5350 _____	_____	_____	_____
MUTH 5355 _____	_____	_____	_____
MUTH 5360 _____	_____	_____	_____
MUTH 5370 _____	_____	_____	_____
MUET 5230 _____	_____	_____	_____
with no more than 3 of the 6 credits from MUET coursework. <i>Substitutions are with permission of the area coordinator</i>			
Related Field (total 12 credits) <i>Consult the Graduate Catalog for related field requirements</i>			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Electives (total 2 credits)			
_____	_____	_____	_____
_____	_____	_____	_____
Dissertation (total 12 credits)			
MUGC 6951 _____	3	_____	_____
MUGC 6952 _____	3	_____	_____
MUGC 6953 _____	3	_____	_____
MUGC 6954 _____	3	_____	_____
Total	60		

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