

Education Redefined

# **School of Music**

Artistry + Engagement http://www.bsu.edu/music/

**Graduate Handbook** 

**Fall 2012** 

Helpful Contact Information:

Ball State University School of Music Website

Ball State Facebook Page, Music Programs

Ball State University Graduate School Website

Ball State University Rinker Center for International Programs Website

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Artistry + Engagement

This handbook is a supplement to the current edition of the <u>Ball State University Graduate</u> <u>Catalog</u>. Policies in the Graduate Catalog take precedence over the guidelines presented in this handbook and other School of Music documents. We believe the guidelines presented herein are in conformance with the Graduate Catalog. If policies from these sources appear to you to be in conflict, please consult with the Graduate Coordinator.

The handbook is revised each summer, as needed, to reflect policy and procedural changes. It also is available online through the School of Music website. Students may opt to continue with policies/procedures in place when they began their degree program; it may be wise to keep a copy of the handbook in use when you matriculate for the first time. The online version also contains files that can be downloaded and active hyperlinks.

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## School of Music

Long cited for innovative programs, new music activities, a wide and varied performance program, and national leadership in music education, the Ball State University School of Music offers programs leading to two master's degrees, the Artist Diploma in music performance, and the Doctor of Arts degree. Intensive study and performance opportunities in a beautiful campus setting—several concert halls, including the Music Instruction Building with its world-class Sursa Performance Hall (seating 580) and Emens Auditorium (seating 3,600); the music technology studios that offer direct experience with state-of-the-art sound engineering equipment and computers; a library noted for its significant collections; and varied supplemental employment opportunities, including performance with the Muncie Symphony Orchestra—all join together to create an environment for excellence in our graduate program.

The School of Music is located in the Hargreaves Music Building and the Music Instruction Building, both at the corners of Riverside and McKinley Avenues.

Ball State University is a fully accredited member of the <u>National Association of Schools of Music.</u>

## Admission to Graduate Study

The graduate programs of the School of Music are open to those students who present evidence of their ability to sustain a program of study at an advanced level. Opportunities for in-depth study are offered, as well as programs for those interested in securing a broad coverage of the discipline of music at the graduate level.

The requirements and procedures set forth below are for students seeking admission to one of the master's programs, the artist diploma program, or the doctoral program in music. Graduate students at Ball State also have the opportunity of earning credits toward a second master's degree (in some cases), or under a "non-degree" classification.

Application materials are available online or may be sent to prospective students following an inquiry to the office of the Graduate Music Coordinator, School of Music, Ball State University, Muncie, Indiana, 47306 (765-285-5502), or send an email to the graduate secretary, Linda Elliott, lelliott@bsu.edu.

## Placement Tests in History and Theory

All master's and doctoral applicants are required to achieve acceptable scores on the placement tests in music history and music theory prior to enrolling in graduate-level history and theory courses. (One exception: prior to completing the theory placement test/review course, students *may* register for MUST 625/626, Electronic Music Studio I and II.) Students not achieving acceptable scores will be required to complete the history review course or the theory review course, or both. If required based on placement scores, the review courses must be successfully completed whether or not any additional history/theory courses are needed to fulfill program requirements. The review courses cannot be used to meet graduate degree requirements. Students must be adequately prepared in both music history and music theory in order to enroll in regular graduate classes in music history. Therefore, if you need to take MUST 601, theory

review, you must complete it before enrolling in any music history other than MUHI 330 or MUHI 601. (MUST 601 and MUHI 601 or MUHI 330 may be taken simultaneously.)

Students who did not major in music as undergraduates should see the information further below concerning admissions.

- A student who does not earn at least a C in MUHI 601 is required to complete the review deficiency by taking MUHI 330 and 331 consecutively (in other words, he/she may not repeat 601 without specific permission from the instructor).
- It is expected that a student who takes MUHI 330 and 331 in place of MUHI 601 will earn at least a C in both classes in order for the review requirement to be completed. (See below regarding Test Scoring.)
- Students who *elect* to take MUHI 330 and 331 in place of MUHI 601 may take them simultaneously, although it is not advised. Students who are *required* to take MUHI 330 and 331 in place of 601 must take them consecutively, not simultaneously.

To schedule these tests (each test is multiple choice, and takes approximately 50 minutes) please call our office at 765-285-5502 or email Linda Elliott (lelliott@bsu.edu). The tests should be taken on campus during the time of your audition/interview; rarely do we permit them to be given by a proctor in a remote location. The tests must be completed prior to registering for regular courses in history and theory and at least 2 weeks before the start of your first semester. (Applicants interested in teaching in the areas of music theory, ear training/sight-singing, or music appreciation as part of their assistantship, should complete them before March 1, preferably by February 15.) Scores from the tests will be considered in decisions concerning graduate assistantship awards.

## **Test Scoring**

- Students who score 60% and above on the theory test may register for regular course work in music theory. Students with scores below that mark are required to take MUST 601, usually offered every fall and some summers.
- Students who score 60% and above on the history test may register for regular course work in music history. Students with scores between 40% and 59% are required to take MUHI 601, usually offered every fall (and rarely in the summer). Students with scores below 40% are required to take two undergraduate music history courses, MUHI 330 and 331, consecutively. These courses are offered during the fall and spring semesters, and the first summer session.
- Students scoring between 56% and 59% are eligible to take the second history test, in an effort to reach at least 60% (a retest with different questions). They may retest according to the following schedule:
  - Students taking the first test prior to March 1 may retest prior to the summer review class (if the class is offered).
  - O Students taking the first test after March 1 and prior to the end of the spring semester may retest during the summer.
  - Students taking the first test during the summer (and not passing) have the choice
    of enrolling in the review class in the fall, or taking the second test in the late fall
    or early spring.
- During those rare summers when the history review course is offered, students on the 4-summer MM in music education plan who are required to take MUHI 330 and MUHI 331 (by virtue of having scored lower than 40% on the placement tests) may be allowed

to register for MUHI 601 in the summer with the understanding that they also work with a tutor outside of class. These arrangements are dependent upon the School's ability to identify a suitable tutor.

## **Test Preparation**

Applicants are strongly encouraged to review their undergraduate theory and history materials. Websites for review include the excellent pages maintained by W. W. Norton here: <a href="https://www.wwnorton.com/musichistory">www.wwnorton.com/musichistory</a>. A helpful site for reviewing theory fundamentals is found here: <a href="https://www.teoria.com">www.teoria.com</a>.

Applicants interested in teaching in the areas of music theory, ear training/sight-singing, or music appreciation as part of their assistantship must complete these tests before March 1 (preferably by February 15).

Applicants should also consult a recent edition of some of the texts listed below.

### Theory texts:

Tonal Harmony and Voice Leading

- Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*.
- Gauldin, Robert. *Harmonic Practice in Tonal Music*.
- Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*.
- Ottman, Robert. Advanced Harmony: Theory and Practice.
- Piston, Walter, and Mark DeVoto. Harmony.

### Musical Form and Musical Analysis

- Berry, Wallace. Form in Music.
- Spencer, Peter, and Peter M. Temko. A Practical Approach to the Study of Form in Music.
- Stein, Leon. Structure and Style.

## **Eighteenth-Century Counterpoint**

- Gauldin, Robert. A Practical Approach to Eighteenth-Century Counterpoint.
- Kennan, Kent. Counterpoint.
- Piston, Walter. Counterpoint.

#### Twentieth-Century Music:

- Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*.
- Lester, Joel. Analytic Approaches to Twentieth-Century Music.
- Simms, Bryan R. Music of the Twentieth Century: Style and Structure.
- Williams, J. Kent. Theories and Analyses of Twentieth-Century Music.

If you work your way systematically through just one book in each category, making sure you understand all the material that is presented, you will be prepared for the theory placement test and for your graduate theory courses.

## **History Text:**

- Burkholder, J. Peter, Donald Jay Grout, and Claude V. Paliska. *A History of Western Music*.
- Norton Anthology of Western Music (scores) and Study and Listening Guide (coordinated with the text).

## **Intensive English Institute**

Students whose first language is not English will be tested to determine whether English classes are required before graduate academic work can begin. Testing will be monitored by the Ball State Rinker Center for International Programs; email questions to <a href="mailto:intadmit@bsu.edu">intadmit@bsu.edu</a>. It will take the form of the TOEFL or similar test. The School of Music minimum target goals for acceptance are scores of 460 for Artist Diploma applicants, 480 for master's applicants, and 550 for doctoral applicants. Artist Diploma students must successfully complete through level 4 of the IEI; other students must complete all levels. If an Artist Diploma student stays at Ball State to work on a degree program, the final levels of IEI must then be completed. (At the time of this writing, the tuition for IEI courses is covered by graduate assistantships. This policy is subject to change by the university. Students without an assistantship will incur charges.)

## **Financial Information**

### **Assistantships**

A number of assistantships are available each year to students in the School of Music. There are full- and half-time assistants who are given teaching, performance, and administrative duties that supplement the work of the faculty of the School of Music. Full-time assistants are assigned an average of 20 hours of work per week; half-time assistants, 10 hours. Full-time assistants receive a stipend for the academic year, remission of the graduate course fee and the contingent portion of the general fee, plus an out-of-state fee waiver. Half-time assistants receive a stipend and a tuition waiver equivalent to half that of the full-time assistant. Students holding the assistantship for an entire academic year are given a tuition waiver for the following summer. (The student pays only the student service fee for each semester or summer session of enrollment, the music course fee, and the workshop fee when applicable.) The total value of the assistantship per year for an out-of-state student who makes use of the summer waiver is more than \$39,000 at the master's level, and \$43,000 at the doctoral level.

Additionally, the School of Music usually has a limited number of Tuition Waiver awards to offer. Recipients teach or coach an average of 10 hours per week. They receive a full tuition waiver but do not receive a monthly stipend. Students holding the Tuition Waiver award for an entire academic year also receive a tuition waiver for the following summer.

Master's and diploma assistantships are renewable for the second year; doctoral assistantships for up to three years. The maximum number of years when pursuing two programs of study usually is four years. All Graduate Assistants will be evaluated by faculty within their work area, and both the student and the Graduate Coordinator will be provided with written documentation on the student's performance of assistantship duties.

Applicants indicate interest in an award by means of the letter to the Graduate Coordinator that accompanies the application materials, and by submitting the form "Application for a Graduate Award." To be assured of consideration for the assistantship, the School of Music admissions file must be complete by March 1. Requests for the assistantship will be considered after this date if any awards remain unassigned.

## To Apply for an Assistantship

If an assistantship is requested, applicants must:

- Present a personal audition (performers may submit an audition CD/DVD, see below in each area) or submit research projects, term papers, compositions, etc., as appropriate. Conducting applicants must audition in person.
- Submit three current letters of professional reference (sent by the writer, not the applicant; emailed letters to the Graduate Coordinator are welcome, lpohly@bsu.edu).
- Have on file scores from the <u>graduate placement tests</u> in theory and history (strongly recommended for everyone; required for assistantships in theory or history).
- Submit the Application for a Graduate Award (download and print).
- Write a letter to the Graduate Coordinator detailing educational and work experiences, educational and career objectives, the suitability of the applicant for the requested assistantship, and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration.

### **Additional Financial Assistance**

In addition to assistantships, loan programs are available to graduate students. The loans are processed through the <u>Office of Scholarship and Financial Aid</u>, 765-285-5600. Part-time student employment is available to graduate students. For more information, write or call the Director of Career Services, 765-285-5634.

#### **Music Course Fee**

In addition to the regular fees for academic study—basic graduate tuition, graduate fee, non-resident tuition, student services fees, and mandatory fees—there is a music course fee that applies to all music courses and lessons. It is computed on actual registered credit hours. Please visit the Ball State University Bursar's Office website for complete information:

http://cms.bsu.edu/About/AdministrativeOffices/Bursar/TuitionFees.aspx

For information regarding online course fees, see:

 $\frac{http://cms.bsu.edu/Academics/Colleges and Departments/Distance/Costs/Graduate/201112 fallsprs\underline{um.aspx}$ 

### **Accompanist Fees**

There likely will be a fee for an accompanist for required recitals, juries, etc. See the School of Music policy, available from Dr. James Helton, or consult with your sub-area coordinator.

### **Adjudication of Public Performances**

All conducting and performance recitals and concerts used toward degree requirements will be designated as such on the recital/concert program and will be evaluated by a faculty jury. The lecture recital should be a "unified, integrated package presented in a single event." Students and faculty may acquire the latest policy regarding the jury and documentation procedures from the Coordinator of Graduate Programs in Music. (See individual program information that follows

for specific degree requirements. Consult with your major teacher and the Coordinator of Music Promotional Services regarding scheduling, program submission information, etc.)

## **Registering for Classes: Course Schedules and Loads**

### **Curriculum Monitoring**

All graduate students should monitor their progress according to the curriculum outlined for their degree program (each is outlined later in this document). All students may consult with their primary teacher and should consult regularly with the Graduate Coordinator for advice concerning course loads and options, where applicable. Doctoral students will create a 90-hour plan for this purpose; master's and diploma students should keep a personal check sheet for their own record keeping.

## Class and Workshop Offerings and Scheduling

During the year the School of Music offers both evening and daytime classes, thus accommodating the part-time graduate student as well as the full-time. Also, graduate credits may be earned through on-line classes or classes offered during each of two five-week summer sessions. While most applied courses are offered each semester, most academic courses are offered on a rotation. To facilitate course planning, graduate students should request a current Graduate Course Rotation from the Graduate Coordinator.

Students usually wish to make progress during the summer months—taking classes, pursuing their research and performance studies, consulting with committee members, working on proposal or DA comprehensive exams. Faculty members, however, may not be available during all or part of the summer, using that time to pursue their own research/performance opportunities. Thus, students are advised to consult with individual faculty well in advance of the summer to determine availability.

Additionally, workshops on select topics are offered each summer. Some workshops may be appropriate for elective or other course requirements in master's and doctoral programs.

#### **Registration Information**

To facilitate the registration process, prior to each semester, the Graduate Coordinator sends to each active graduate student in music an up-to-date list of course offerings for the upcoming semester, listing course title, instructor, time, and room. This information usually is sent via email, so it is important for each graduate student to check his/her Ball State email account. If a student has been away from classes for multiple semesters, he/she should inquire of the Graduate Secretary to receive a copy of the course offerings; the list becomes available near enrollment time for the next semester.

### **Applied Lesson Information**

Applied Lesson Credit Hours: The following designations will determine the credit hours earned and weekly contact time with the instructor (these letter designations will appear on the enrollment forms and faculty rosters, but not on the transcript):

MUSP 600/620/700/720 = 30 minutes weekly MUSP 600a/620a/700a/720a = 60 minutes weekly

MUSP 600b/700b = 90 minutes weekly

MUSP 600c/700c = 120 minutes weekly (usually two 1-hour lessons)

Each teacher will have a section of the basic course number as needed. See the Graduate Catalog for course descriptions.

#### **Course Loads**

Graduate students may register for a maximum of 15 hours during a semester, 6 hours during a five-week summer term, and 12 hours for the combined summer terms. However, graduate and doctoral assistants may register for a maximum of 12 hours during a semester. The minimum load for an assistant is 6 hours during a semester. Students requesting a course load in excess of these established maximums must secure the approval of the Graduate Coordinator and the Dean of the Graduate School. For this purpose, the form "Request to Register for Course Overload" is available from the Graduate Coordinator or online from the Graduate School.

## **Ethics, Hearing Health, Employment Opportunities, and Course Accommodations**

#### **Ethics**

Ball State students must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty will not be tolerated and will be treated in accordance with procedures outlined in the Student Academic Ethics Policy section of the Faculty Handbook. See also the Academic Ethics and Class Attendance policies in the Graduate Catalog.

## **Hearing Health**

The National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) have developed a comprehensive overview of hearing-health issues for postsecondary schools and departments of music. Information of a medical nature is provided by PAMA; information regarding contextual issues in music programs, is provided by NASM. For more information, see the NASM website. It addresses the risk of noise-induced hearing loss, a widespread and serious public health issue for musicians and others.

#### Job Information

Current information on job opportunities (based on information we receive through the mail or email) is kept in a file at the desk of the Graduate Secretary. Students are welcome to browse this file at any time. Your major teacher may know of websites that offer similar information in your field.

#### **Course Accommodations**

Students needing course accommodations or similar services should be in touch with the Office of Disabled Student Development or go online to <a href="www.bsu.edu/dsd">www.bsu.edu/dsd</a>.

The Graduate Catalog has additional important information for Graduate Students concerning student rights, campus security, general degree policies and procedures,

admissions, course withdrawal, appealing a policy or decision, fees and residency, computing services, research facilities, and student services.

## **Master's Degrees in Music**

Two master's programs are offered in music, the Master of Arts degree and the Master of Music degree. One curriculum plan is available for the MA; several plans, reflecting various applied and academic emphases in the School of Music, are available for the MM.

The **Master of Arts** degree, a general degree in music with a core of studies in music performance, music history and musicology, music theory, and music education, is designed for students who are interested in securing a broad coverage of the discipline of music at the graduate level. The elective hours may be used for additional courses in music, for professionalization courses for certified teachers, or for a minor outside the School of Music. The degree includes a required research component that may take the form of a research methodology course, a research project or thesis, or a creative project.

The **Master of Music** degree offers in-depth study for students highly gifted in music performance, music composition, or research. Majors include music performance, conducting, woodwinds, piano chamber music/accompanying, piano performance and pedagogy, music history and musicology, music education, music theory, and music composition. The degree is designed for students who are certified to teach, as well as for those who do not have and do not seek such certification. To be eligible for acceptance into the Master of Music in Music Education program, applicants must have at least two years of K-12 school music teaching experience (see the Ball State Music Education website). A faculty-approved creative project, recital, research paper, or thesis is required of all students near the end of their degree work.

## **Master's Admissions**

## Requirements

- The applicant must hold a bachelor's degree from a college or university that is accredited by its regional accrediting association.
- The applicant must satisfy one of the following:

  Have an undergraduate cumulative grade point average of at least 2.75 on a 4.0 scale; or, a 3.0 on a 4.0 scale during the last two years of undergraduate work.

  (The School of Music will consider for "probationary admission status" a master's applicant who does not meet the requirement of an overall undergraduate GPA of 2.75, or 3.0 in the last half of the baccalaureate; who earns a ranking at approximately the 35<sup>th</sup> percentile or higher on the verbal section of the Graduate Record Exam; who secures the recommendation of the faculty based on the audition, the submission of research papers, class projects, teaching portfolios, or compositions, as appropriate. For the applicant who meets the criteria above, a 9-semester-hour plan of study will be designed and submitted to the Graduate Dean for approval. Upon the completion of the 9-semester-hour course of study with at least an average GPA of 3.0, the probationary student will be considered for regular admission.)

Ordinarily the applicant will have majored in music at the undergraduate level. Applicants who did not major in music will need to take our "placement" tests in history and theory (see elsewhere in the handbook) as "entrance" tests. The School of Music Graduate Admissions and Awards committee and the Graduate Coordinator will review the test results and the applicant's credentials before final admission is approved. Additionally, it is very likely that the applicant will be required to take undergraduate courses in music to prepare for graduate work (MUHI 330 and 331, for example), and the student may have to enter Ball State initially with Non-Degree graduate status. (Undergraduate courses generally are not covered by assistantship tuition remission.) Subsequent work at Ball State will be evaluated by the committee, the coordinator, and faculty from the student's area before full degree admission is granted.

Incoming graduate voice majors who have not completed a diction class as part of his/her undergraduate degree, with a grade of B minus or better, may be required to complete MUSP 598 Diction for Singers. The faculty assesses skills in diction at the time of the voice audition. A minimum of one year of college-level Italian and one semester each of language courses in French and German (completed with a grade of B minus or better) are a prerequisite for admission to the MM degree with a major in voice. Any language deficiency must be corrected either by taking primary-level language courses or testing out of the first-semester classes by taking the Ball State language department placement exams. (Because Ball State does not offer Italian, for students who cannot verify previous college-level Italian study, substitutions of other languages are possible with the advanced approval of the voice area coordinator.) A total of 2 years of language study is required. All graduate vocal performance majors are required to take MUSP 529 Vocal Pedagogy if they have not taken a similar course at the undergraduate level (completed with a grade of B minus or better).

## **Application Procedures**

The application process is two-pronged for all master's applicants:

- 1. U.S. citizens should note the following instructions for application to the Ball State <u>Graduate School</u>, while international students should contact the <u>Rinker Center for International Programs</u>.
- 2. All applicants (both U.S. and international) should note the instructions further below for what to send directly to the School of Music.

See the Financial Information section above if you are interested in an assistantship. All applicants must take placement tests in music history and theory as soon as is feasible (see further above); contact the Graduate Secretary <u>lelliott@bsu.edu</u>.

## \*\*To the Graduate School (U.S. citizens)\*\*

Send the following materials to the Graduate School, Ball State University, Muncie, IN 47306:

• Application for Graduate Admission. You may download and print the application or apply online (online applications are encouraged). On the paper application check "master's degree," and indicate whether MA or MM. If MM, indicate the proposed major (e.g., piano performance, choral conducting, music education, music theory, etc.). On the online application, scroll to find the appropriate master's degree, and select. Note: It is possible to change degree patterns once course work is underway. For example, a student may begin to study under the MA pattern, then audition successfully for the MM program.

- Application fee.
- One official transcript from the school that granted the bachelor's degree and from schools where additional undergraduate or graduate work was taken. Request a partial transcript if the undergraduate program has not yet been completed. Later a transcript must be sent showing the completed degree. Applicants must request the registrar of these schools to send official transcripts directly to the Graduate School, Ball State University, Muncie, IN, 47306; personal copies or photocopies of transcripts are not accepted by the Graduate School.

(As noted above, non-U.S. residents must apply for "international" admission through Ball State's <u>Rinker</u> Center for International Programs.)

## \*\*To the School of Music (All applicants)\*\*

Send the following materials to the Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306:

- <u>Information Sheet for Master's Students in Music</u> ("checksheet," download and print).
- The applicant's professional résumé.
- Master of Music applicants must be approved by the appropriate School of Music faculty.
   Applicants are asked to present an on-campus audition, or when a personal audition is not possible, you may send a un-edited DVD of a full, live recital with attached program.
   Conducting applicants must audition in person. (There may be an accompanist fee, as needed.) Applicants for areas other than performance are asked to send samples of research papers, class projects, and compositions as appropriate.
- There are additional admission requirements for applicants intending to pursue the Master of Music in Music Education. Consult the Ball State music education website.

### **More Information**

If you have questions, contact <u>Linda Pohly</u>, Coordinator of Graduate Programs in Music. For complete information on program requirements, please consult elsewhere in the Music Graduate Handbook (available from the School of Music website) and the <u>Ball State University Graduate</u> Catalog.

## **Advising**

The Coordinator of Graduate Programs is the principal advisor to all graduate students in music. A member of the graduate faculty will give counsel and direction in the student's major area, and will supervise the student's creative project, research paper, or thesis.

## Master's Research Options, Guidelines, and Procedures

All master's degree students are required to fulfill the research requirement of the university. This requirement is met with course work taken at Ball State; transfer credits cannot be used. Options available to graduate students include the following plans: 1) the research methodology course plan, 2) the creative project, 3) the research paper, or 4) the thesis.

A student is not permitted to prepare and submit a creative project, research paper, or thesis before completing 12 credit hours of graduate work; they also must have completed a music research class or be concurrently enrolled in one. Before enrolling in the project, paper, or thesis

credit hours, the student must submit a proposal and a related form, which is signed by the appropriate faculty and the Graduate Coordinator. Approval forms are available online from the Graduate School website. See the sections below on Proposals and Style Guidelines.

At the end of the process, the Final Approval Form and the ETD Signature Form, signed by the project advisor or all three members of the student's committee, and the Graduate Coordinator must be submitted to the Graduate School, indicating that the work is accepted towards the master's degree. (The signatures on the final forms must be original.) If the project involves a recital, two copies of the CD or DVD, properly labeled, must also be submitted. A composer often will upload the score of the project work and the accompanying explanatory/contextual paper. If the composition is electronic and does not have a score, consult with the Graduate Coordinator; likely you will submit CDs or DVDs.

Lastly, the project, paper, or thesis in its final edited form must be uploaded for the Graduate School by a published university deadline the semester in which the candidate is to be certified for graduation; the student's major teacher and a School of Music representative then sign off electronically after the upload. In addition to the final copy of the document, any accompanying materials and a 100- to 150-word abstract describing the nature of the project must be submitted. (Please note: Before the upload, the Graduate Coordinator should receive a copy of your paper for a final check of formatting and proofreading after your major teacher has worked with you on drafts and has approved it. Plan additional time for corrections in advance of the upload deadline.)

## **Research Methodology Course Plan**

The research requirement is met by the Master of Arts student by successfully completing one of the following two courses: MUSE 668, Research in Music Education, or MUHI 600, Methodology and Bibliography in Musicology. This course plan option is not available to Master of Music students. (MA students may choose to prepare a creative project or a recital in addition to their research course; see below.)

## Creative Project (CRPR 698, 3 or 6 hours)

Creative projects in music may take the form of a full performance recital, a lecture recital, a composition, a composition recital, or projects with pedagogical and educational significance. Projects usually are taken for three hours of credit; on occasion, the scope of the project merits a six-hour registration.

The creative project must be supported by a paper that includes background research and other significant information basic to some aspect of the project (see proposal information below). The paper will not take the form of an experiential paper or log/diary. The student is required to have a committee of three for the 6-hour project and an advisor for the 3-hour project. These members will be selected in consultation with the area chairperson and Graduate Coordinator. The creative project is not used to meet the requirements for any course except CRPR 698.

## Research Paper (RES 697, 3 hours)

This paper must be an original study of non-thesis proportions showing that the student possesses the abilities to pursue successfully a research problem and to draw valid and significant conclusions from the data. Research papers are based upon experimental research, historical research, descriptive research, etc. The paper must be on a subject directly related to the student's

area of concentration and must meet the approval of the major teacher and the Graduate Coordinator. See the section further below on Style Guidelines.

#### Thesis (THES 698, 6 hours)

This plan requires the student to present a thesis embodying the results of a study of some subject directly related to the area of specialization. The thesis must show that the student possesses the abilities to pursue successfully a research problem and to draw valid and significant conclusions from the data. The student must have a committee of three faculty members selected in consultation with the major teacher, the area chairperson, and the Graduate Coordinator. See the section below on Style Guidelines.

#### **Research Classes**

All master's students are required to take a course that introduces them to research methodology at the graduate level. In most master's programs the student may choose one of two courses: MUSE 668, Research in Music Education, or MUHI 600, Methodology and Bibliography in Musicology. Scheduling may also be a factor in your choice; see the current Course Rotation, which is available from the Graduate Coordinator.

For three of our master's programs, the research course is prescribed. Students pursuing the MM in Music Education are required to take MUSE 668; students pursuing the MM in Music History or the MM in Music Theory are required to take MUHI 600.

## Proposal and Registering for the Creative Project/Research Paper/Thesis

Prior to the semester of enrolling in creative project/research paper/thesis, the student must develop a research proposal. This proposal, along with the signed "Topic Approval Sheet," must be approved before the student is allowed to register for the creative project, research paper, or thesis. Skills in the development of research proposals are acquired in the School of Music's research courses, MUSE 668 and MUHI 600. For 3-hour enrollments, a 2-page proposal may be sufficient (although an advisor may request more details); 6-hour enrollments require more substantial proposals (even if a shorter version is attached to the Topic Approval Sheet). The student should work with his/her major faculty member or committee in drafting and revising the proposal; the Graduate Coordinator reviews it for a last formatting and proofreading check before final approval. The student must plan enough time to allow faculty input before enrollment.

The proposal typically contains an introduction, a statement of the research problem, a review of the literature, a description of methodology, and the bibliography.

## **Research Involving Human Subjects**

If your study involves interaction with human subjects, e.g., survey instruments or interviews, you *must* obtain approval from Ball States's Office of Research Integrity/Institutional Review Board, and this approval *must be secured before the study begins*. The IRB (a part of ORI) reviews and approves all of Ball State's research protocols involving human subjects so that the university and individual researchers comply with laws and national standards regarding the ethical treatment of human subjects. See the ORI/IRB website for details.

## **Creative Project Recital Guidelines**

The student, under the guidance of the major teacher, is responsible for the preparation of the recital (and the supportive paper). Students usually will present the recital in the final semester of study, and it is critically important to schedule the recital before the date by which all materials must be turned in to the Graduate School. Failure to meet this deadline will cause your graduation to be delayed.

Once it is determined that the creative project recital is an appropriate goal, the student works with his/her studio teacher, area coordinator, and the Coordinator for Music Promotional Services regarding scheduling, recital program submission information, equipment needs, and recording procedures. During the semester in which the recital is given (usually), the student registers for CRPR 698. As indicated in the previous section, an acceptable research proposal must be submitted before the student registers for CRPR 698.

If the recital will be used to meet degree requirements, a faculty jury will evaluate the student's performance. The Graduate Coordinator assigns the faculty jurors; see the earlier statement in this document and the current School of Music policy.

## **Style Guidelines**

Prior to writing the final document, students should obtain online Ball State's requirements on matters such as size of margins, contents of the title page, etc. You may consult with the music graduate secretary regarding links and examples or see the Graduate School webpage "Forms" and "Preparing for Graduation" sections.

Two editorial styles are typically used in School of Music papers: 1) the system described in *The Chicago Manual of Style* (also in Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*), and 2) the system described by the American Psychological Association (APA style). To determine which system is most appropriate for the project, the student should consult the supervising teacher.

Also recommended is *A Handbook for Preparing Graduate Papers in Music*, by J. David Boyle, Richard K. Fiese, and Nancy Zavac (current edition). This paperback book is a useful introduction to writing course papers, creative project papers, and dissertations in music.

## **Core Classes in Music History and Music Theory**

All master's students are required to take course work in music history and music theory. The faculty has identified core or foundational courses in each discipline.

The core courses in **music history** are as follows:

MUHI 501 Piano Literature

MUHI 535 Music in the Baroque Era

MUHI 536 Music in the Preclassical and Classical Eras

MUHI 537 Music in the Romantic Era

MUHI 538 Opera History from 1780 to 1980

MUHI 603 Chamber Music Literature

MUHI 605 Vocal Literature

MUHI 632 Music in the Renaissance

MUHI 633 Music in the Twentieth Century MUHI 680 Symphonic Literature

If your master's program requires only one history course, then that course must be selected from this list. If your program requires two history courses, then one of the courses must be from this list. The other course may also be from this list or it may be any other music history course listed in the Ball State catalog. Suggestions include MUHI 686 Introduction to Ethnomusicology and World Music or MUHI 611 American Music, among others. (Exclusions: MUHI 600, 601, and 602 may be used or required elsewhere, but do not fulfill general music history requirements.)

The core classes for **music theory** are as follows:

MUST 621 Analytical Techniques MUST 612 17<sup>th</sup> and 18<sup>th</sup> Century Compositional Practices MUST 616 19<sup>th</sup> Century Theory MUST 617 20<sup>th</sup> and 21<sup>st</sup> Century Theory

If your master's program requires only one theory course, then that course must be selected from this list. If your program requires two theory courses, then one of the courses must be from this list; the other course may be any course with a MUST prefix such as an arranging course. (Exclusion: MUST 601.)

## **Master's Comprehensive Oral Exit Exam**

All master's students will take a comprehensive exam during their last semester of study. Successful completion of this exam is a requirement for graduation. This exercise, as required by NASM, will take the form of an oral exam. Three members of the graduate faculty who are appointed to the examination committee by the Graduate Coordinator will administer the exam. Members from all levels of the graduate faculty are eligible to serve. The Graduate Coordinator may attend as the fourth member.

### Committee structure for Master of Music students:

- the major teacher or the area coordinator from the major discipline, or his/her designee;
- a second representative from the major area;
- an at-large member from the School of Music, possibly reflecting a secondary interest or emphasis;
- the Graduate Coordinator may attend. Committee structure for Master of Arts students:
- three graduate faculty members from at least two distinct areas within the school who are familiar in a general way with the student's work;
- the Graduate Coordinator may attend.

## **Areas or Topics Covered in the Exam**

Master of Music: the major field of study, the research/creative project or thesis, the
breadth of the student's competence in music including the ability to analyze music, an
understanding of representative literature and composers from the major periods of music
history (listening or score identification), general bibliographical resources in music,
basic research techniques in music, and music technologies.

• <u>Master of Arts</u>: the breadth of the student's competence in music including the ability to analyze music, an understanding of representative literature and composers from the major periods of music history (listening or score identification), general bibliographical resources in music, basic research techniques in music, and music technologies.

### **Scheduling and Procedures**

Students will confer with the Graduate Coordinator about the nature of the exam at the end of the penultimate semester or beginning of the final semester of study. The exam is scheduled in the final semester of study no later than four weeks before commencement. One and one-half hours will be scheduled for the exam (it may be longer for students working on a double major). Faculty appointed to the exam will be provided a copy of the student's BSU transcript or grade reports at least a week before the scheduled exam.

Students may receive a pass, a partial pass, or a failure as indicated on a signature form. If the exam is failed or receives a partial pass, the committee will provide clear written statements regarding the deficiencies and detail what needs to be done to clear the deficiencies. The exam will pass if one committee member fails it. When an exam is determined to be a failure, the entire exam must be repeated. The exam may be repeated one time.

Usually, a partial pass will mean that one or two areas were deemed deficient, and all committee members will be convened for partial retake. Only the failed sections will need to be repeated; the committee will determine the length of a partial retake. If only minimal remedial work is deemed necessary (a brief written document or minor oral follow-up is requested), one committee member may review the work and determine whether a pass has been achieved.

## **Graduation Deadlines**

In the semester in which the student plans to graduate, two published dates must be carefully observed.

- <u>Application for graduation</u>. This deadline occurs early in the semester. Students planning to graduate must apply for graduation at the Graduate School (in person or online).
- Deadline for turning in materials. This date (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester or term. All research projects, DVDs, CDs, compositions, etc., must be approved within the School of Music (see above) and uploaded and submitted to the Graduate School on or before this date. If you are writing a research paper or thesis, in order to meet this university deadline, you must submit your materials (drafts, edited versions, final version) to the faculty who are directing your project weeks in advance of the university deadline. (As noted above, if your degree recital is presented during the graduation semester, it must be scheduled significantly in advance of this deadline.) Students missing this deadline with their materials will officially graduate at the end of the next semester.

REVALIDATION: Students must complete the master's degree within a timeframe established by the university (6 years from the semester started). If a student exceeds that timeframe, they must revalidate their earliest courses, as described in the Graduate School catalog. The student should consult with the Coordinator of Graduate Programs in Music regarding the preparation of a revalidation plan, which is submitted for approval to the School of Music Graduate Admissions and Awards Committee and then the Graduate School. A course might be revalidated through

evidence of recent activity in the field (composing or performing, for example), through independent refresher study under faculty supervision (if a faculty member is willing), or through retaking the original course or an appropriate substitute. The School of Music is not required to automatically honor requests for revalidation. The decision against a revalidation request could be based on the length of time that has passed, availability of faculty appropriate to the student's needs, etc.

- If the student successfully completed the master's oral exit exam during a previous enrollment, the result will stand. If they had not taken it previously, it must be scheduled in the semester in which they plan to graduate. If the student was enrolled in years before the oral exit exam was required, the Graduate Coordinator will consult with the student's major teacher and appropriate area coordinator to determine our approach.
- Review course credits do not count towards degree credits. If a student has completed all
  degree work but the capstone project (composition, thesis, recital, paper, etc.), he/she will
  have one year—from the end of the semester that exceeds their timeframe—to complete
  degree requirements before revalidation of the review courses (MUHI 601, MUST 601)
  will be an issue. Otherwise, these review courses will be revalidated using the same
  procedure as used for other music courses.

## **Other Information**

### The Double Major

- Double majors are possible in the Master of Music program. Double majors must be declared by the end of the first year of study. Faculty approval (i.e., area acceptance) must be obtained for pursuing each of the majors. Additionally, faculty from both areas must be aware of the double major.
- A student may be approved for two performance majors, for majors in performance and an academic area, or for majors in two academic areas.
- All courses from each stand-alone MM program must be taken. If the same course is required in both majors, it may meet double requirements. A maximum of four courses (up to 12 credits) may meet double requirements in the areas of music history/musicology and music theory/composition.
- Students will register for and complete the requirements for the creative/research projects for both majors.
- The committee for the oral exit exam will include one faculty member from each major, and an at-large member, for a total of three members. The oral exam time may exceed the usual 90 minutes.

#### **Professionalization Option for Teachers**

Questions regarding Professionalization of an Indiana Teaching License may be addressed to the Area Coordinator for Music Education, or the Licensing Coordinator in the Teachers College. (NOTE: Professionalization is not part of Rules 200 licensing, but is still potentially available to Rules 46-47 licensees.)

#### **Transfer Credits**

The number of transfer credits allowable on master's programs is limited to 9 semester hours. Consult with the Graduate Coordinator to verify acceptance of the hours for your program.

## **Time Limit**

All degree requirements must be met within a six-year period. At the time of graduation, course work older than six years is considered out-of-date and may not be applied toward the degree. This policy applies also to transfer credits. The Graduate Catalog describes a process whereby the student may apply for revalidation of course work older than six years. Revalidation may be accomplished through examinations, retaking out-of-date courses for credit, or presenting other evidence of currency in the field. See further above for more detailed information.

## **Master's Degrees and Minimum Course Requirements**

## **Master of Arts in Music**

Major i	n Music		22-27
	Applied Studies - minimum 1 hour in principal performance	e 4	
	area		
	History/Musicology (two courses, one must be core)	5-6	
	Theory/Composition (two courses, one must be core)	4-6	
	Music Education (one course)	2-3	
	Research: MUSE 668 or MUHI 600	3	
	Electives in Music	0-5	
Elective	es		3-8
	Options: a) Professionalizing courses for teachers		
	b) The creative or research project, CRPR (	598 or	
	RES 697 (3)		
	c) Electives in music or free electives		
		Total:	30

## **Master of Music in Performance**

Major in Music		25-29
Ensembles	2-3	
Participation in small or large ensembles will be		
determined based on discussion involving the		
student, the major teacher, and the ensemble		
director.		
Major Applied Study - from either 600 or 610	8	
Creative Project Recital: CRPR 698	3	
One full solo performance recital with the		
accompanying paper is required. For voice majors,		
one full performance and one half performance solo		
recitals are required. (With approval of the voice		
faculty, a major opera role or performance with		
orchestra can be substituted for partial recitals.)		
Academic Music (Theory/Composition;	9-12	
History/Musicology)		
Four courses (one core course minimum in		
History/Musicology, and one core course minimum		
in Theory/Composition)		
Research: MUSE 668 or MUHI 600	3	
Electives in music or free electives		1-5
Required course for voice majors: MUSP 599	2	
Advanced Vocal Diction		
	Total:	30-31
Incoming graduate voice majors who have not completed a diction class as p		
his/her undergraduate degree, with a grade of B minus or better, may be req		
complete MUSP 598 Diction for Singers. The faculty assesses skills in diction	n at the	
time of the voice audition.		
A minimum of one year of college-level Italian and one semester each of lan		
courses in French and German (completed with a grade of B minus or better		
prerequisite for admission to the MM degree with a major in voice. Any lang deficiency must be corrected by either taking primary-level language course.		
testing out of the first-semester classes by taking the Ball State language dep		
placement exams. (Because Ball State does not offer Italian, for students who		
verify previous college-level Italian study, substitutions of other languages a		
possible with the advanced approval of the voice area coordinator). A total		
of language study is required.	V V	
All graduate vocal performance majors are required to take MUSP 529 Voca	ıl	
Pedagogy if they have not taken a similar course at the undergraduate level		
(completed with a grade of B minus or better).		

## Master of Music in Performance, Woodwinds Emphasis

Prerequisites: Major instrument - equivalent to B.M. degree.		
Minor instrument: Either 1) experience or demonstrated high-level a	iptitude	
on an instrument other than the major instrument, called the second	ary	
major instrument (and little or no experience on another minor relat	ed	
instrument) or 2) skill on one, two, or three related minor instrument	ts	
indicative of ability to meet secondary requirement.		
Ensembles	2	
Major Applied Study	10	
4 in major instrument; 6 in secondary major or minor		
instruments		
Creative Project Recital: CRPR 698	3	
Two recitals are required: One full recital on major		
instrument. One partial recital on secondary		
instrument or minor instruments, selecting either 1)		
two semesters study on secondary major instrument		
with the presentation of partial recital; two		
semesters study on each of two minor related		
instruments, or 2) two semesters study on each of		
three minor related instruments; presentation of at		
least one of them on a partial recital.		
Academic Music	9-12	
	9-12	
History/Musicology (two courses, one must be core)		
Theory/Composition (two courses, one must be		
core)		
Research: MUSE 668 or MUHI 600	3	
Free Electives		0-3
	Total:	30

## Master of Music in Piano Chamber Music/Accompanying

Major in Music		32
Prerequisite: Bachelor's degree with a senior piano recital, or, non-ci	redit solo	
piano recital at the graduate level.		
Major Applied Study - combination of 600/610 (collaborative	12	
piano music)		
Diction for Singers, MUSP 598	2	
Creative Project/Recital: CRPR 698	3	
Two recitals are required: 1) Accompanying voice (to		
include lieder, art songs, arias), 2) Accompanying		
instrument(s), to include two major chamber works as		
well as accompaniments. Both of these recitals, with		
the supporting paper for one of them, meet the		
creative project requirement. Recital programs must		
be approved by piano faculty during semester before		
the recital date.		
Academic Music (Theory/Composition; History/Musicology)	9-12	
Four courses must be taken (one core course		
minimum in History/Musicology, and one core course		
minimum in Theory/Composition). Recommended		
courses in music history: MUHI 501, 537, 603, 605.		
Research: MUSE 668 or MUHI 600	3	
Electives in music	0-3	
	Total:	32

## Master of Music in Piano Performance and Pedagogy

Piano Performance	11	
Applied Piano, 3 semesters (6)		
Ensemble, 2 semesters of chamber music or		
accompanying (2)		
MUHI 501 Piano Literature (3)		
Piano Pedagogy	12	
MUSP 525 Elementary Piano Pedagogy and Literature (3)		
MUSP 526 Intermediate Piano Pedagogy and Literature		
(3)		
MUSP 692 Special Topics in Music Performance (3)		
Current trends in piano pedagogy, music		
technology applications, group teaching methods		
and materials.		
Creative Project CRPR 698 (3)		
Solo performance recital or lecture recital.		
Academic Music (Music Theory; Music History)	5-6	
One core theory course (2-3)		
One core history course (3) (other than MUHI 501)		
Research: MUSE 668 or MUHI 600	3	
	Total	31-32

## **Master of Music in Conducting**

Ensembles	1-2	
Conducting Courses	12	
Select from MUSP 690 (4) and MUSP 691 (1)		
Instrumental or Vocal Study; may include MUSP 626	2	
Creative Project Recital: CRPR 698	3	
Academic Music: Three courses (one core course minimum in	7-9	
Theory/ Composition; one core course minimum in		
History/Musicology)		
Research: MUSE 668 or MUHI 600	3	
Electives (Required for choral conducting majors:	2-4	
MUSP 529 Vocal Pedagogy)		
MOSI 52) (Guil Eungogy)	Total:	32
For orchestral and choral conducting majors, prior to matriculation, a diction	1 Otal.	34
proficiency exam will be administered covering the IPA (International Phonetic		
Alphabet), and in Latin, Italian, German, French, and English diction. If result.		
satisfactory, the student must enroll in MUSP 598 Diction for Singers (2) and/or		
599 Advanced Vocal Diction (2). Elective study to develop language competence		
sufficient to understand texts in the choral repertory is strongly encouraged.		
• A conducting recital will be given to meet the creative project requirement.	At the	
discretion of the conducting faculty, conducting majors may fulfill the full re	ecital	
requirement by accumulating time in conducting appearances over multiple	?	
semesters; a minimum of 40 accumulated minutes is required.* Two compi		
DVDs (video, not audio only) of conducting recitals will be submitted to the		
graduate school via the Graduate Coordinator. The required paper related		
conducting project(s) also will be submitted to the Graduate School after ap		
of the proposal and final approval of the paper from the primary conducting	g	
teacher and the School of Music Graduate Coordinator.		
• All conducting projects will be juried and all 40 minutes "passed" by jury n		
invited by the Graduate Coordinator. All repertoire conducted must be app		
by the chair of the student's committee before the performance. (The School		
Music Recital Jury Voting Procedures apply in the rare event of a "partial"	pass. )	
• A sheet listing the contents of the DVD must be submitted to the Graduate Coordinator at the beginning of the final semester of residency (and also sh	auld ba	
attached to the DVD) and should include the following information:	iouiu ve	
Conductor's Name  Date of Performance		
Title of Work Conducted Composer		
Ensemble conducted Length of Work (in minutes)		
[Attach copies of all relevant Concert Programs]		
• Every conducting student should help ensure that the official "partial fulfill	lment"	
statement appears on each program that contains "accumulated minutes" f		
him/her. This information MUST be provided to the Coordinator of Music		
Promotional Services AND the Graduate Coordinator in a timely fashion.		
Programs containing jury signatures and votes should be submitted to the C	Graduate	
Coordinator for inclusion in the student's file after each event that includes	,	
accumulated minutes.		
*It is assumed and preferred that conducting appearances counted in the cumul		
minutes will be with BSU ensembles and/or on the BSU campus. In the event the		
stellar opportunity off campus or with a non-BSU ensemble presents itself well i		
advance, the student may petition the conducting area and the Graduate Coordi		
have those minutes be included in the cumulated total. Details regarding the D		
record, "partial fulfillment" statement, etc., will be determined on a case-by-ca.	se vasis.	

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

Music Education Courses	12	
MUSE 600 History and Philosophy of Music Education		
(3)		
MUSE 610 Music Teaching and Learning (3)		
MUSE 620 Assessment Techniques in Music Education		
(3)		
MUSE 668 Research in Music Education (3)		
Supporting Music Courses (outside of music education)	10	
Prior to taking course work in history and/or		
theory the placement tests must be passed or the		
review courses taken.		
Academic Courses (a minimum of one core		
theory/history course is required (2-8)		
Applied Music and/or Ensembles (2-8)		
Supporting Elective Courses	2-5	
Graduate level course(s) appropriate to the student's		
interests and needs to be determined in consultation		
between the student and the advisor. Ball State		
University workshop credits may be used to fulfill this		
requirement.		
Final Project Options	3-6	
Thesis, THES 698 (6)		
Research Project, RES 697 (3)		
Creative Project, CRPR 698 (3) or (6)		
Cognate Option (6)		
Six hours of graduate study concentrated in one		
area. The emphasis may be in an area of music		
or in a relevant area outside of music in which		
the student desires more depth of study.		
Possible areas of emphasis might include, but		
are not limited to: Conducting, Psychology,		
Instructional Technology, Instrumental/Vocal		
Pedagogy, Administration, etc. A scholarly		
document that summarizes and synthesizes the		
cognate studies, relating them to the student's		
career goals, is required. This paper will be		
discussed during the final oral examination.		
	Total:	30

## **Master of Music in Music Theory**

Applied Studies	3	
MUST 621	3	
MUHI 600	3	
Select from: MUST 510, 511, 513, 514, 625, 626, 628	2-6	
Select from: MUST 612, 616, 617, 692	5-7	
Select from: MUST 520, 623, 691	5-7	
Courses from MUST 510, 511, 513, 514, 612, 616, 617,		
and 692 may substitute if not used elsewhere on this		
program.		
Select two MUHI courses	5-6	
One must be a core course, see above for list. MUHI		
600 cannot fulfill this requirement.		
Thesis: THES 698	6	
Tot	al: 32 min	imum

## **Master of Music in Composition**

Applied Studies	3	
MUST 621	3	
MUHI 600 or MUSE 668	3	
MUST 629 (three semesters)	9	
Select from: MUST 520, 623, 625, 626	3-5	
Select from: MUST 612, 616, 617, 691, 692	3-5	
Select two MUHI courses	5-6	
One must be a core course; see above for list. MUHI 600		
cannot fulfill this requirement.		
Creative Project: CRPR 698 (3) or (6)	3-6	
Tota	l: 32 mini	mum

## Master of Music in Music History and Musicology

	Prerequisite: Ten semester hours of undergraduate music history; may be by exam or taken for undergraduate credit.	e waived	
•	From Music History/Musicology Select four courses from: 535, 536, 537, 538, 631, 632,	12	
-	633		
	Music History Elective	3-5	
	Music History 600	3	
	Research Project: RES 697 or THES 698*	3-6	
	From Music Theory	4-6	
	Select two courses from: 520, 612, 616, 617, 621, 692		
	Applied Music, including ensembles	2-5	
	A reading knowledge of a foreign language commonly		
	used in musicology is required: German		
	(recommended), French, Italian, Spanish. This		
	requirement may be met by successful completion of		
	the graduate reading course. The applicant's proficiency		
	in a foreign language is tested by a member of the		
	music history faculty.		
	*If the thesis option is selected, the registration should		
	be spread over two semesters $(3 + 3)$ .		
		Total:	32

## **Artist Diploma in Music Performance**

The artist diploma is a highly selective non-degree graduate program for the specialized training of the gifted and accomplished performer. The program focuses on the practical aspects of music performance: private instruction, solo performance, participation in musical ensembles, chamber music, and skills in musicianship. It may include non-performance supportive music courses.

## **Admission Requirements**

To be accepted into the Artist Diploma program the applicant must

- \*Have earned the bachelor's degree from an accredited institution, and must have an overall GPA of 2.75 (or 3.00 in the last two years of study).
- \*Be accepted by the Ball State Graduate School and the Rinker Center for International Programs, where applicable.
  - \*Present an audition demonstrating a high level of performance ability.

All audition requirements will parallel the graduate-level audition requirements used in existing graduate degree programs. For specific audition requirements, see the Graduate Auditions page on the School of Music website.

A live audition on the Ball State campus is required for <u>admission</u> into the program; however, a recent (within one year) LIVE, un-edited DVD recording of a full recital (such as a degree recital or professional recital) may be submitted for admission <u>evaluation</u>. The DVD should be a complete recording of <u>an event with the printed program attached</u>. Faculty from the discipline or the sub-area will evaluate all auditions; a minimum of three should comprise this audition committee. (In the case of an audition on campus, an accompanist fee may be applicable.)

NOTE: All students admitted to the Artist Diploma program must present a juried recital by enrolling in MUSP 610 (or MUSP 600 and 640) by the end of the second semester of study. Failure in this recital will result in dismissal from the program. In the event this recital is not successfully completed before the end of the second semester (because of scheduling conflicts, postponement, partial pass), the student will be given an incomplete grade. The "I" must be successfully removed within 6 weeks of the second semester's end.

## **Application Procedures**

The application process is two-pronged:

1a. U.S. citizens should fill in the Graduate School <u>online application</u> and submit the application fee. Locate and highlight the Artist Diploma program in the "certificate" box. One official transcript from all previously attended schools. **Applicants must request the registrar of these schools to send official transcripts directly to the Graduate School, Ball State University, Muncie, IN, 47306; personal copies or photocopies of transcripts are not accepted by the Graduate School.** 

#### OR

1b. Non-U.S. residents must apply for admission through Ball State's <u>Rinker Center for International Programs</u>. International students must meet all of the university's regular admission requirements. All credentials from foreign secondary schools, colleges, universities, and their equivalents are evaluated by the Center for International Programs. Phone: (765) 285-5422. When applying for the AD, use the "traditional degree seeking

application." Under Desired Major 1, enter Graduate Artist Diploma; confirm this information with an email to the Rinker Center verifying your interest in the Artist Diploma.

### AND

2. ALL ARTIST DIPLOMA APPLICANTS should download and print (from the School of Music website) the Artist Diploma Check Sheet, and send it and a résumé to the Graduate Coordinator. Send an email to the Graduate Coordinator's secretary <a href="lelliott@bsu.edu">lelliott@bsu.edu</a> to schedule an audition time and/or to request additional information. (A LIVE, UN-EDITED DVD recording, as outlined above, is allowed in lieu of a live audition.)

If a graduate assistantship is requested, applicants must:

- Present a personal audition with an interview (see below regarding an exception).
- Submit three current letters of professional reference (sent by the writer, not the applicant).
- Submit the Graduate Award Application (download and print from the website).
- Write a letter to the Graduate Coordinator detailing educational and work experiences, educational and career objectives, the suitability of the applicant for the requested assistantship, and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration.
- A LIVE, UN-EDITED DVD recording, as outlined further above, is allowed in lieu of a live audition. In lieu of a personal on-campus interview, the applicant and their major teacher or sub-area coordinator will arrange for a real-time video conference interview or a conference phone interview. Those present at this interview will include the Graduate Coordinator and faculty from the discipline or the sub-area. A minimum of three should comprise this assistantship committee.

See also the Financial Information section earlier in this Handbook.

## **Program and More Information**

If you have questions, contact <u>Linda Pohly</u>, Coordinator of Graduate Programs in Music. For complete information on graduate student requirements, please consult elsewhere in the <u>Music Graduate Handbook</u> and the <u>Ball State University Graduate Catalog</u>.

Program of Study		Total:
		24
Applied study: MUSP 600 and/or 610	8-12	
Career/Performance Seminar: MUSP 595 (2)	4	
Independent Study: MUSP 699A (2) The student will undertake		
an independent study project designed to further his/her		
career goals in professional performance.		
Electives: Courses selected may include: additional applied study,	8-12	
ensemble participation, chamber music, special topics,		
conducting, diction and literature, pedagogy,		
improvisation, courses in music technology, courses from		
music theory or music history (see * below), etc.		

## **Recital Requirements**

Two faculty-adjudicated solo recitals are required. For voice, the performance of a major opera role or a major performance with orchestra (40-50 minutes of singing) may be substituted for one recital, with permission of the voice faculty. (See the earlier statement on recital juries.) Students wishing to schedule a recital must consult with their major teacher. For recital program submission information, equipment needs, and recording, they will consult with their teacher and the Coordinator of Music Promotional Services.

## **Additional Requirements**

- Diploma students will be in residence for a minimum of two semesters (residence is defined as a minimum of 8 hrs/semester, which may include a summer).
- All requirements for the diploma must be met within a five-year period.
- \*Students wishing to take graduate-level courses in theory (MUST) or music history (MUHI) must establish eligibility by passing the theory/history placement tests or successfully completing the review courses.
- No course with a grade below 2.0 can be counted toward the diploma. Diploma students must maintain an overall GPA of 3.0. Students falling below that average will be placed on academic probation and will have one semester in which to bring the GPA up to a 3.0.
- Undergraduate courses may be taken during the course of the diploma program, but will not count toward the required 24 hours of graduate credit.
- No transfer credits from other institutions are allowed.

## **Doctor of Arts in Music**

The Doctor of Arts degree with a major in music is designed to prepare superior musicians for careers that combine teaching, performance, and scholarship. The broadly designed program integrates depth of preparation in one of the traditional disciplines of music with a School of Music core, an area of secondary emphasis, several supervised college teaching experiences, and the dissertation. The successful graduate will be an effective and productive artist/scholar who is qualified to perform professionally, to conduct research or compose, and to teach a specific music discipline at the college or university level, as well as to take on more diverse teaching responsibilities characteristic of many faculty positions.

## **Doctoral Admissions**

### Requirements

All applicants for the Doctor of Arts degree must demonstrate both an aptitude for and an interest in teaching, as well as superior achievement in music performance, composition, or research. The applicant must have a master's degree from a regionally accredited school. The cumulative grade point average on the master's degree must be not less than 3.2 on a 4.0 scale.

If the proposed area of primary emphasis is music education, the applicant must have had at least three years of successful teaching experience. Applicants should consult the music education area's information online or with the area coordinator.

All Doctor of Arts applicants should visit the School of Music for an interview with faculty from the proposed major area of study (usually scheduled on the same day as the audition/testing); applicants outside the U.S. might be interviewed by a Ball State faculty member traveling in the student's home area or by means of a video link or conference call. Applicants usually must be interviewed prior to admission to the program and prior to the awarding of a doctoral assistantship. Applicants should call or email the Graduate Coordinator's office to discuss possible dates for the interview, audition, and testing.

Applicants in the voice area who have not taken graduate-level courses in vocal pedagogy <u>and</u> diction prior to their enrollment at Ball State will be required to meet <u>requirements in those areas</u> <u>as outlined in the program for the Ball State MM in Performance (voice). Similarly, applicants must meet the same college-level language study as required <u>for master's students</u>. See the Master's Degrees information in this handbook for more information.</u>

## **Application Procedures**

The application process is two-pronged for all applicants:

- 1. U.S. citizens should note the following instructions for application to the BSU <u>Graduate School</u>, while international students should contact the <u>Rinker Center for International Programs</u>.
- 2. All applicants (both U.S. and international) should note the instructions below for what to send directly to the School of Music.

See Financial Information section, further above, if you are interested in a graduate assistantship award. All applicants must take placement tests in music history and theory as soon as is feasible; contact the Graduate Secretary <a href="lelliott@bsu.edu">lelliott@bsu.edu</a>.

### \*\*To the Graduate School (U.S. citizens)\*\*

Send the following materials to the Graduate School, Ball State University, Muncie, IN 47306:

- Application for Graduate Admission. You may download and print the application or apply online (online applications are encouraged). On the paper application, check "doctoral degree," circle "DA," and indicate the proposed primary emphasis. On the online application, scroll to find the appropriate doctoral degree, and select.
- Application fee.
- One official transcript from all previously attended schools. Applicants must request
  the registrar of these schools to send official transcripts directly to the Graduate
  School, Ball State University, Muncie, IN, 47306; personal copies or photocopies of
  transcripts are not accepted by the Graduate School.
- Results from the Graduate Record Exam (GRE) General Test. Visit the GRE Website to have test scores sent to the Graduate School or to register to take the computer-based or paper-based test at a local test site. (Applicants also may check with a nearby college or university to obtain GRE information guides and to schedule the test.) Computer-based test scores can be reported more quickly.

(As noted above, non-U.S. residents must apply for "international" admission through Ball State's Rinker Center for International Programs rather than the BSU Graduate School.)

#### \*\*To the School of Music (All applicants)\*\*

Send the following materials to the Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306:

- A letter that indicates:
  - o your proposed primary and secondary areas of study in the doctoral program;
  - o your educational and work experiences and career objectives;
  - your suitability for a doctoral assistantship (if the award is requested) and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration.
- Your résumé.
- Doctor of Arts in Music Information Form (download and print from the School of Music website).
- A minimum of three letters of professional reference (sent by the writer, not the applicant; emailed letters to the graduate coordinator are welcome). If you are applying for an assistantship, the same three letters will suffice.
- CD/DVD and/or scores, if your proposed major is theory/composition. Research projects, course papers (or master's thesis), publications, reviews, etc., if your proposed major is music education. Performance applicants are asked to present an on-campus audition, or when a personal audition is not possible, send an un-edited DVD from a full, live recital with attached program. Conducting applicants must audition in person. (There may be an accompanist fee, as needed.)

#### **More Information**

If you have questions, contact <u>Linda Pohly</u>, Coordinator of Graduate Programs in Music. For complete information on program requirements, please consult elsewhere in the Music Graduate Handbook and the <u>Ball State University Graduate Catalog</u>.

## **Curriculum**

The program requires a minimum of 90 semester hours of graduate credit beyond the bachelor's degree. Included in the 90 hours is a group of required courses taken by all Doctor of Arts students.

With the advice of the Graduate Coordinator and upon the recommendation of the student's doctoral committee (described below), credits from the master's degree are applied. A maximum of 42 graduate credits can be transferred from other schools; 20-30 is more usual. A grade of at least a B must have been earned in a transfer course; a "research class" must be very recent to transfer.

The Doctor of Arts curriculum is as follows:

	Area of primary emphasis	24	
	Area of secondary emphasis	15	
	Supplementary studies in music	18	
	College teaching and learning	17	
	Dissertation	10	
	Electives	6	
Total: 90			

## **Area of Primary Emphasis**

This area is designed to develop the candidate's skills to the level of professionals in the field of college/university teaching and/or performance. The area of primary emphasis is selected from music performance, conducting, music theory and composition, or music education.

#### **Area of Secondary Emphasis**

This area is designed to develop a secondary scholarly and/or performing function and teaching area. The area of secondary emphasis is selected from music performance, conducting, music theory and composition, music history and musicology, or music education. With committee approval, the secondary emphasis may be selected from an academic area outside the School of Music, as long as the area supports the candidate's primary study and the 15 hours represent a unified block of courses similar to a master's degree foundation. (At this time, it is not permissible to have two secondary areas of emphasis in addition to the primary area.)

#### **Supplementary Studies in Music**

It is expected that much of the work from the master's degree (including post-master's credits) and some of the core/required classes at Ball State will be applicable in this component. All areas

(music history and musicology, music theory and composition, music education, and music performance) may be represented.

## **College Teaching and Learning**

The CTL area is designed to assure enhanced professionalism and expertise in the role of college teaching, to promote insight into learning processes, and to increase awareness and discernment in the areas of research and discovery. Included in this component are the teaching internship under the direct supervision of a Ball State music professor, and the externship, a teaching experience at a nearby, cooperating academic institution.

Course work is drawn, typically, from such areas as psychology of music, ethnomusicology, cognition and learning theory, contemporary issues, foundations of higher education, the role of music in higher education, music history or music theory pedagogy, etc.

#### **Electives**

Electives are intended to provide additional flexibility in developing the student's program of study; the electives block will permit some recognition of the great variety in master's educational experiences anticipated among candidates for the Doctor of Arts degree.

#### **Dissertation**

The dissertation makes an original contribution to knowledge in the primary or secondary areas, produces innovative teaching materials or methods/curricula, or focuses on a problem identifiable with college teaching/professional development. Some students create significant annotated catalogs of repertoire or teaching materials, produce extensive original scores or digital media materials, or prepare performance/ historical/theoretical analyses. No matter the direction, each dissertation contains an original contribution and a substantial and substantive written component.

## **Required and Core Courses**

The following courses are required for all Doctor of Arts students. These courses constitute the "common body of knowledge" in the program. Students will place these courses differently in their 90-hour curricular plans, depending on the areas of primary and secondary emphases. For example, a music education major might place Psychology of Music in the area of primary emphasis, while a piano performance major will likely place Psychology of Music in the college teaching and learning section of the curriculum. What is important is that these courses appear, not *where* they appear in the approved 90-hour plan. The credit hours for a course may not "double count," but a single course may "function" to fulfill requirements in more than one way. For example, MUSE 668 may simultaneously fulfill the general research-class requirement and be a part of the Music Education Primary Area requirements.

Music History and Musicology

- one advanced course selected from: MUHI 603, 605, 611, 632, 633, and 680
- two additional courses in history/musicology, one of which must be a core\* history class: one to be taken at Ball State (excluding independent studies); one may be a transfer course if taken recently (must clearly be a musicology/music history course).
   \* Core DA history classes include: MUHI 501, 535, 536, 537, 538, 603, 605, 611, 631, 632, 633, and 680

### Theory and Composition

- MUST 621 Analytical Techniques
- select a theory course taken at Ball State (excluding independent studies)
- one additional theory course (excluding independent studies); may be a transfer course if taken recently.

#### Music Education

- MUSE 681 Psychology of Music
- MUSE 743 Role of Music in Collegiate Education
- one additional music education course (excluding independent studies); may be a transfer course if taken recently (must clearly be a music education course; pedagogy classes in performance areas are not acceptable).

## Internship/Externship

(usually located in the College Teaching and Learning section of the 90-hour plan; see further information below)

- MUSC 710 Internship in College Music Teaching (3 hrs. required; may take up to 6)
- MUSC 711 Externship in College Music Teaching (3 hrs. required; may take up to 6)

#### Dissertation

• DISS 799 A total of ten hours of credit must be earned. (It is possible to register for dissertation credit in small blocks, e.g., 1, 3 or 5.) A student can register for dissertation credits only after candidacy is achieved, that is, after the comprehensive exams are passed and the dissertation topic is approved.

#### Teaching/Pedagogy Seminars

 At least one of the teaching/pedagogy seminars (MUHI 602 Teaching Introduction to Music; MUST 722 Principles of Music Theory) must be taken. Note: these classes are not in addition to the history and theory requirements listed immediately above. Each could fulfill the "third course requirement" in either of those sections.

## Research

#### Select either:

- MUHI 600 Methodology and Bibliography in Musicology OR MUSE 668 Research in Music Education
- Students should select one of the two research courses in consultation with the Graduate Coordinator and the Area Coordinator of their primary area. Students who will want or need a music education faculty member as the dissertation chair or co-chair must select MUSE 668; see other program requirements or suggestions below.
- Note: these research courses are not in addition to the history and education requirements listed immediately above. Either course may fulfill the "third course requirement" in one of those sections.

Course substitutions or transfers, e.g., the use of equivalent credits from the master's program, are made with approval of the student's doctoral committee (see below on formation of the committee) and in consultation with the Graduate Coordinator.

# **Areas of Primary Study**

Primary and secondary emphases are offered in most traditional music areas. Curricular guidelines have been established for most of these areas and are presented below. Students who wish to schedule a recital must consult with their major teacher. The teacher and the student will consult with the Coordinator of Music Promotional Services for information on recital program information submission, equipment needs, and recording.

### **Primary Emphasis in Performance**

Primary Emphasis		24
Major Instrumental Study	12-16	
Related Course work	8-12	
Any academic or applied music courses that directly or		
indirectly support the major instrumental study; including		
minor applied study, conducting, chamber music, opera		
productions, large ensembles, and courses from music		
history. (Voice students should note admissions		
requirements mentioned earlier regarding diction,		
languages, and pedagogy.)		
Two recital requirement (see below for piano and voice): One		
performance recital, major chamber works(s) permitted,		
One lecture recital, (minimum 20 minutes performing and		
20 minutes lecture); chamber music permitted.		
Three recital requirement <u>for piano</u> : Two performance recitals, one		
major chamber work permitted on only one of these		
recitals. One lecture recital that may include solo and/or		
chamber music.		
Three recital requirement <u>for voice</u> : Two full performance recitals		
and one lecture recital. (With approval of the voice faculty,		
a major opera role or performance with orchestra can be		
substituted for partial recitals.)		

# Primary Emphasis in Piano Chamber Music/Accompanying

Primary Emphasis		24
Major Piano Study (combination of MUSP 700/710)	12-16	
Diction for Singers, MUSP 598	2	
Related Course work	8-10	
Any academic or applied music courses that directly or indirectly support the major instrumental study; including minor applied study (voice or instrumental), conducting, chamber music, opera productions, and courses from music history.		
Three recital requirement:		
One recital accompanying voice, to include lieder, art songs, arias		
One recital accompanying instrument(s), to include two major chamber works as well as accompaniments		
One lecture recital		

# **Primary Emphasis in Conducting**

Primary Emphasis		24
Classes and/or lessons in conducting, MUSP 690, 691, 791	16	
Ensembles	4	
Additional Curricular Recommendations	4	
The additional courses may be part of supplementary studies,	7	
the area of secondary emphasis, or electives:		
Diction, MUSP 598 or 599, 0-2*		
Voice or Instrumental Applied Study, 0-4		
String study (bowing), 0-2		
Piano for the conductor, 0-2; Dance/Movement, 0-2		
Courses in Business/Leadership, 0-4		
*For orchestral and choral conducting majors, a diction proficiency exam will	be	
administered (prior to matriculation) in the IPA (International Phonetic Alphab		
and in Latin, Italian, German, French, and English Diction. If results are not	,	
satisfactory, the student must enroll in MUSP 598 Diction for Singers and/or M	USP	
599 Advanced Vocal Diction. Elective study to develop language competencies		
sufficient to understand texts in the choral repertory is strongly encouraged.		
A conducting recital is required. At the discretion of the conducting faculty	y,	
conducting majors may fulfill the full recital requirement by accumulating		
conducting appearances over multiple semesters; a minimum of 50 accumi		
minutes is required.+ {The student should maintain a compilation DVD (n	ot	
audio only). Although it is not submitted to the Graduate School (unless it		
integral part of the student's dissertation), the DVD will be kept in the stud		
School of Music file.}		
DA students also present a lecture recital that must be at least 50 minutes it.	n	
length with a minimum of 20 minutes of lecture. A written lecture/demonst	ration	
document will be submitted to the student's committee chair in advance of	the	
public performance.		
• All conducting projects will be juried and all 50 minutes "passed" by jury		
members invited by the Graduate Coordinator. All repertoire must be app	roved	
by the student's committee chair before the performance. (The School of M		
Recital Jury Voting Procedures apply in the rare event of a "partial pass."	)	
A sheet listing the contents of the DVD (the accumulated minutes) must be		
submitted to the Graduate Coordinator at the beginning of the final semest	er of	
residency for inclusion in the student's file. It should include the following		
Conductor's Name Date of Performance		
Title of Work Conducted Composer		
Ensemble conducted Length of Work (in minutes)		
[Attach copies of all appropriate concert programs]		
• Every conducting student should help ensure that the official "partial fulfil		
statement appears on each program that contains "accumulated minutes",	for	
him/her. This information MUST be provided to the Coordinator of Music		
Promotional Services AND the Graduate Coordinator in a timely fashion.		
Programs containing jury signatures and votes should be submitted to the		
Graduate Coordinator for inclusion in the student's file after each event the	at	
includes accumulated minutes.		
+It is assumed and preferred that conducting appearances counted in the		
accumulated minutes will be with BSU ensembles and/or on the BSU campus. I		
event that a stellar opportunity off campus or with a non-BSU ensemble present		
well in advance, the student may petition the conducting area and the Graduate		
Coordinator to have those minutes be included in the total. Details regarding t		
DVD record, "partial fulfillment" statement, etc., will be determined on a case	-by-	
case basis.		

# **Primary Emphasis in Music Education**

Primary Emphasis		24
Foundational Courses in Music Education	9	
MUSE 681 Psychology of Music (3)		
MUSE 743 Role of Music in Collegiate Education (3)		
A third course selected from:		
MUSE 600 History and Philosophy of Music Education (3)		
MUSE 610 Music Teaching and Learning (3)		
MUSE 620 Assessment Techniques in Music Education (3)		
Research Tools	5-6	
MUSE 668 Research in Music Education (3)		
One additional course in research methodology, addressing the		
needs of the candidate (selected in consultation with the		
committee chair)		
Classroom Music Education, General and Special	9-10	
Select from the following (if not selected above):		
MUSE 593 Workshop in Music Education (1-3); maximum of 4 credits		
may be applied to degree requirements		
MUSE 600 History and Philosophy of Music Education (3)		
MUSE 610 Music Teaching and Learning (3)		
MUSE 620 Assessment Techniques in Music Education (3)		
MUSE 640 Advanced Studies in General Music Education (3)		
MUSE 650 Advanced Studies in Choral Music Education (3)		
MUSE 660 Advanced Studies in Instrumental Music Education (3)		
MUSE 692 Special Topics in Music Education (1-6)		

# **Primary Emphasis in Music Theory and Composition**

Prin	mary Emphasis		24
	MUST 617 Music Theory of the 20 <sup>th</sup> and 21 <sup>st</sup> centuries	3	
	MUST 621 Analytical Techniques	3	
	For composers: MUST 729 Composition	12	
	OR		
	For theorists: Select from MUST 612, 616, 623, 625, 626, 692, 791		
	Electives: MUST courses 600-level and above	7	
	Additional Curricular Recommendations: MUHI 600, 611, 633 and MUST 72	2	

# **Areas of Secondary Study**

# **Secondary Emphasis in Performance**

Seco	ondary Emphasis		15
	Major Instrumental Study, MUSP 720	8-12	
	Related Course work	3-7	
	Any academic or applied music courses that directly or indirectly		
	support the major instrumental study, including minor applied study, conducting, chamber music, opera productions, large ensembles, and courses from music history		
	Recital requirement (except piano): One performance recital, 50-60		
	minutes performing time, major chamber works(s) permitted OR one		
	lecture recital (minimum 20 minutes performing and 20 minutes lecture),		
	chamber music permitted.		
	Recital requirement for piano: One performance recital, including one required major chamber work OR one lecture recital, chamber works permitted.		
	An audition is required for this secondary emphasis. (One exception: if		
	the student has been accepted for a primary in piano chamber		
	music/accompanying)		

# Secondary Emphasis in Piano Chamber Music/Accompanying

Secondary Emphasis		15
Major Piano Study, MUSP 720	8-12	
Related Course work	3-7	
Any academic or applied music courses that directly or indirectly support the major instrumental study including minor applied study (voice or instrumental), conducting, chamber music, opera productions, language/diction study, and courses from music history		
Two Recital Requirement:  1 - Accompanying Voice (to include lieder, art songs, arias)  1 - Accompanying Instrument(s) (to include two major chamber works as well as accompaniments)  An audition for this secondary emphasis is required unless the student has		

# **Secondary Emphasis in Conducting**

Secondary Emphasis		15
Classes and/or lessons in conducting: MUSP 690, 691, or 791	8-12	
Related course work	0-5	
Any academic or applied music courses that directly or indirectly		
support conducting study, including minor applied study,		
chamber music, opera productions, and courses in music history,		
music theory/composition (Choral conducting: diction		
proficiency or MUSP 598 or MUSP 599 required)		
Large Ensemble Participation:	2-3	
Participation in a large ensemble directly related to area of		
conducting (wind conducting, choral conducting, and orchestral		
conducting)		
Conducting Project Recital		
One performance, 5-10 minutes performing time, repertoire to be		
determined after consultation with area coordinator (winds, chorus,		
orchestra); chamber music permitted		
An audition is required for admission into a secondary emphasis in conduct	ing.	

# **Secondary Emphasis in Music Education**

Secondary Emphasis		15
MUSE 610 Music Teaching and Learning	3	
MUSE 668 Research in Music Education	3	
MUSE 681 Psychology of Music	3	
MUSE 743 Music in Collegiate Education	3	
3 hours selected from:	3	
MUSE 593 Workshop in Music Education (1-3); maximum of 4		
credits may be applied to degree requirements		
MUSE 600 History and Philosophy of Music Education (3)		
MUSE 620 Assessment Techniques in Music Education (3)		
MUSE 640 Advanced Studies in General Music Education (3)		
MUSE 650 Advanced Studies in Choral Music Education (3)		
MUSE 660 Advanced Studies in Instrumental Music Education (3)		
MUSE 692 Special Topics in Music Education (1-6)		
The music education faculty must give written approval, placed in the student's	s file,	
for a student to select this secondary area. In most cases, 12 of the 15 hours of	the	
music education secondary area must be taken after the student has been accept	oted	
for this secondary area of study. A representative of the music education facult	y must	
be on the student's DA committee. Students are required to take MUSED 668 to meet		
the DA research requirement; this course should be taken as early as possible	in the	
DA program.		

# Secondary Emphasis in Music History and Musicology

Secondary Emphasis		15
MUHI 600 Methodology and Bibliography in Musicology	3	
12 hours selected in consultation with the music history faculty.	12	
The music history faculty must give written approval, placed in the student's		
file, for a student to select the secondary area in music history and		
musicology. The paperwork and a detailed explanation of the		
prerequisites and requirements for this option are available from		
the Graduate Coordinator's office. In most cases, 12 of the 15		
hours of the music history secondary must be taken after the		
student has been accepted for this secondary area of study.		
A representative of the music history faculty must be on the student's DA committee.		
Students are required to complete one of the following:		
1) a music history internship;		
2) the course MUHI 602 Introduction to Teaching Music;		
3) hold an assistantship in the music history area.		
Students who intend to seek a college-level teaching position are strongly		
encouraged to take a music history internship.		
Students are required to take the MUHI 600 bibliography course, as noted		
above, and it is recommended that this course be taken as early as		
possible in the DA program.		

# **Secondary Emphasis in Music Theory and Composition**

Seconda	nry Emphasis		15
Ch	oose from MUST 612, 616, 617, 621, 692, 722	7	
Ad	ditional theory/composition courses	8	
Any	DA student who wishes to select music theory and composition (MUST) as		
	her/his secondary area of study must receive written permission from		
	area coordinator (to be placed in the student's file). A representative		
	theory/composition faculty must be on the student's DA committee. (Some complete policy, including requirements that students must meet, which		
	available from the music graduate coordinator or the theory/composi.		
	area coordinator.)	11011	
A n	ninimum of 7 hours on the student's doctoral curriculum must come from the	e six	
	courses specified above, taken at Ball State University. The "addition	al	
	courses" must be graduate-level music theory or music composition		
	courses taken at Ball State University or another accredited graduate		
	music program—excluding graduate theory review, and excluding combined undergraduate/graduate courses such as the BSU School of	c	
	Music's 500-level courses. In some cases, a course that is from a cogn		
	area and that is strongly oriented toward theory or composition can c		
	in this category, at the discretion of the student's doctoral committee.		

### General Information on Forms, the Doctoral Committee, and Program Details

#### Forms to be Processed and Guideline Handouts

Soon after commencing studies, the doctoral student should obtain from the Graduate Secretary a list of forms that can be downloaded from the Graduate School. Almost all of these forms are filed with the Graduate School, via the Graduate Coordinator's office, and enable the student to progress officially through the stages of the doctoral program. Additionally, there are some School of Music forms and guideline handouts available, such as the 2<sup>nd</sup> Year Evaluation form or the Preparing Your DA 90-Hour Plan handout. The Graduate Secretary can supply these items and provide information about other materials. Many of these paper forms require original signatures. Forms include:

- Approved Curriculum Check Sheet submitted to the Graduate School upon approval by the student's doctoral committee of the 90-hour curriculum. This form becomes the academic contract between the student and university. Students should request from the Graduate Secretary a Course Rotation to help in this process.
- Request for Internship Assignment submitted to the Director, via the Graduate Coordinator, prior to the semester of enrollment
- Approval for Externship Assignment submitted to the Director, via the Graduate Coordinator, prior to the semester of enrollment
- Letter for Notification of Comprehensive Exams sent by the student's committee chair, via the Graduate Coordinator's office, to the doctoral committee to announce the exam and invite questions
- Approval Form for Satisfactory Completion of Comprehensive Written and Oral Examinations submitted to the Graduate School, via the Graduate Coordinator
- Approval Form for Dissertation Proposal and Admission to Candidacy for the Doctoral Degree submitted to Graduate School, via the Graduate Coordinator
- Final Approval Form (Defense of Dissertation) for Doctoral Candidates submitted to Graduate School, via the Graduate Coordinator

#### **The Doctoral Committee**

The student's committee is appointed after the student has been admitted to study for the Doctor of Arts degree and has completed one full semester of study. Until the committee is appointed, the Graduate Coordinator serves as the student's primary program advisor and remains a consultant throughout the process.

In consultation with the student, area coordinators within the School of Music, and the Graduate Coordinator, the committee will:

- determine and approve the student's plan of study (90-hour plan) and complete the 2<sup>nd</sup>-Year Evaluation
- examine the student over the primary and secondary areas of the approved curriculum
- provide counsel for, examine, and finally approve the proposal and the dissertation.

Thus, the committee usually meets a minimum of three times over the course of the student's entire doctoral program.

The student will have a five-member committee, arranged as follows:

• two members representing the primary area of study, one member serving as committee chair (or co-chair)

- one member representing the secondary area
- one School of Music at-large member (usually drawn from an area outside the primary and secondary areas)
- one university at-large member usually from outside the College of Fine Arts appointed by the Dean of the Graduate School.

All committee personnel must be Regular members of the university Graduate Faculty; the chair (or one co chair) must have the dissertation endorsement. The chair or co-chair holding the endorsement will have overall responsibility for directing the proposal and dissertation. The doctoral committee should be established no later than the second semester of full-time study.

In consultation with the Graduate Coordinator, students are invited to speak with faculty members to ascertain their willingness to serve on the doctoral committee. (Prior to contacting faculty, students should obtain from the Graduate Coordinator a list of faculty members eligible to serve on doctoral committees.) As soon as the membership of the committee is established, the student will inform the Graduate Coordinator; the Coordinator will then forward the names to the Graduate School. The Graduate Dean officially appoints the committee and sends a letter of appointment to all concerned.

### Approved program of study

Doctoral students are expected to establish a doctoral committee and to have an approved 90-hour program of study on file with the Graduate School within one year after beginning course work (or after approximately 12-15 hours, if a part-time student). With assistance from the Graduate Coordinator and the committee chair, the student will develop the 90-hour plan, using master's credits as a base, and supplementing these credits with course work from Ball State. During this process, the student will consult both the list of required courses and the available curriculum guides for primary and secondary study. When the curriculum plan is complete, the committee is convened to consider and formally approve the plan. Students should consult the course rotation and guidelines for preparing the 90-hour plan available from the Graduate Coordinator.

Doctor of Arts degree students must be evaluated before the end of their second year of doctoral study (between 21 and 30 DA credit hours at BSU). Students may do this in conjunction with their 90-hour plan approval meeting. Whether done at that time or not, this signature page must be submitted to the music graduate office by the timeframe/credit-hour status noted above. The signature page will be kept in the student's file, with a copy sent to the student's committee chair. (Evaluation forms are available from the Graduate Coordinator.) The purpose of the evaluation, a requirement of the Graduate School, is to provide the student with an indication of acceptable progress toward degree completion, though it does not guarantee final completion.

Both items (the 90-hour plan and the  $2^{nd}$ -year evaluation) likely can be approved at one 50-minute meeting. The student and committee chair should facilitate finding a meeting time and location; all committee members must be present.

#### **Establishing meeting times**

Doctoral students often assist the committee chair in identifying suitable meeting times for the committee. Doctoral committee meetings should be scheduled several weeks in advance of deadlines. Rarely will committee meetings be scheduled during the final exam week. The Graduate Secretary can help the student reserve a room for meetings.

#### Copy Work

The student is responsible for all routine copying of materials for the doctoral committee, including the curriculum, the dissertation proposal, and preliminary and final drafts of the dissertation. The office of the Graduate Coordinator provides multiple copies of the comprehensive written exams.

### **Internship and Externship**

#### **Internship in College Teaching (MUSC 710)**

• The internship is required for the completion of the College Teaching and Learning component. The course involves guided teaching of Ball State University undergraduate students under the supervision of a master teacher, and it surveys objectives, teaching approaches, and evaluative techniques appropriate to music teaching in the university. Three hours of credit must be earned; a total of six hours of credit (usually in 2 separate experiences) may be earned with committee approval. An approval form must be submitted before enrollment is completed.

### **Externship in College Teaching (MUSC 711)**

- The course involves guided teaching of undergraduate students in a campus environment contrasting in size with Ball State, and surveys objectives, teaching approaches, and evaluative techniques appropriate to music teaching in the smaller university, college, junior or community college. Three hours of credit must be earned; a total of six hours of credit (usually in 2 separate experiences) may be earned with committee approval.
- For students entering the doctoral program already having college teaching experience [not as a graduate assistant], the externship may be waived with the approval of the Graduate Coordinator. If the externship is waived, another 3-hour course is substituted.
- This course parallels MUSC 710 Internship in College Music Teaching, with the distinction that the teaching assignment will be in an institution smaller than Ball State University. A cooperative arrangement between a Ball State senior professor and a member of the faculty of the host institution will provide for the guidance and supervision in the teaching experience. Original signatures from the host institution are required on the request/approval form, which must be obtained before enrollment.
- International students should consult with the Rinker Center for International Programs before embarking on the externship.
- A Ball State travel form must be completed before beginning the externship; see the Graduate Secretary.

#### **Procedures**

The committee chair and the student, and in the case of the externship, the faculty of the participating institution, jointly prepare a written request that indicates the kind of experience desired and the choice of master teacher. The request/approval form must be on file prior to registration for the internship or externship.

The experiences should cover all facets of a given teaching assignment, including the organization and planning, as well as the actual instruction. The differences between a large performing organization, the studio, and the classroom should receive consideration when determining the number of hours of credit awarded for the experience. In general, for studio and classroom teaching, a 3-credit-hour enrollment should involve an average of 6 hours of related activity per week (this can include contact time with the students, observation of the master teacher, preparation and grading, etc.).

In the relationship of the master teacher and the intern/extern, the following activities are expected:

- The master teacher should establish the general goals and objectives of the experience.
- Joint planning between the master teacher and the student should develop appropriate means for the accomplishment of the goals and objectives.
- The master teacher and the student should have periodic meetings in order to discuss the overall progress of the individual, class, or ensemble.
- Observation of the teaching act by both master teacher and intern/extern occur frequently.
- An atmosphere conducive to the exchange of ideas, and experimentation and innovation as they relate to instructional procedures, should prevail during the experience.

### Journal/Log and Record Keeping

Both the intern and the extern keep a daily/weekly log or journal regarding the educational experiences that occur during the semester. In addition to a brief survey of the daily activities, the journal contains a summary of his/her discussion of goals, objectives, accomplishments, concerns, and recommendations based on meetings with the master teacher. The goals are to 1) document the work done and 2) be a useful resource for the student later. Therefore, the writing and record keeping should be substantial enough to accomplish these goals.

The student submits the journal to the master teacher; the master teacher, in turn, sends the journal with a recommended grade to the Coordinator of Graduate Programs at the close of the semester. (Students should make a copy for their own later reference.)

#### **Examinations**

#### **Comprehensive Written and Oral Exams**

Comprehensive examinations, with a written and an oral component, are administered by the Graduate Coordinator's office and the student's doctoral committee with assistance from School of Music graduate faculty who prepare questions over the required/core courses. The committee and the Graduate Coordinator will determine, well in advance of the examinations, the areas appropriate to the student's program and degree to be covered in the examinations. The exams will be administered at or near the time of completion of the course work. All "Incompletes" from course work must be cleared prior to scheduling the exams. Students may consult with faculty concerning preparation suggestions; faculty members are at liberty to provide details, general ideas, or only minimal suggestions.

#### Knowledge/Skills Required

At the time of the comprehensive exams, doctoral students are expected to demonstrate:

- Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline including use of technology as appropriate;
- A knowledge of the techniques of music theory sufficient to prepare advanced analysis;
- A knowledge of representative literature and composers of each major period of music history;
- A knowledge of general bibliographical resources in music;
- A knowledge of the roles of music in college and university education;
- Depth of knowledge in the primary field of study, and generalized knowledge in the secondary field;
- Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community.
  - - Adapted from NASM Handbook

## **Written Exam Component**

The written exams are divided into four parts, each part approximately 4-6 hours in length, and are written on separate days over the course of a week:

- One day exam over the required or core doctoral courses;
- One day the first exam in the area of primary emphasis;
- One day the second exam in the area of primary emphasis;
- One day exam in the area of secondary emphasis.

The committee chair is responsible for structuring the exams and the duplication and distribution thereof upon completion. Usually, the Graduate Coordinator's office assists with these procedures. The exam must be written in a secure location provided by the Graduate Coordinator's office.

Committee members representing the primary and secondary areas are responsible for preparing and evaluating the written examination questions for their respective areas. The School of Music at-large member is invited, though not required, to submit questions for the primary and secondary areas. The university at-large member must be informed of the exam and given the opportunity to submit questions; he/she may submit questions or elect to reserve his/her questions for the oral exam. Music faculty members who teach the required or core courses prepare questions on the content of their courses, and submit these questions to the exam pool. From these questions the Graduate Coordinator compiles the exam over the required/core courses.

The exams are approved or not approved by the student's appointed committee members and by the teachers of the doctoral required or core courses. If the written exam, or any portion thereof, is not passed, the committee chair, the appropriate faculty, and the Graduate Coordinator will determine, if appropriate, what the student must accomplish in order to secure a satisfactory pass. If a portion of the written exam is evaluated as a "partial pass," the examiner will indicate that either a written follow-up is required or that the deficiency will be addressed at the oral exam. If the committee determines that the written exam as a whole is not adequate to move into the oral, see the procedure below. (The written exam over the core/required courses usually must be satisfactorily passed before the student proceeds to the oral exam, because the faculty from the core/required courses may not be on the oral exam committee.)

#### **Oral Exam Component**

The oral exam usually will be taken within three weeks (exclusive of vacation periods) of the written exam. It should be at least one and a half hours in length (more time may be scheduled if the student intends to introduce or seek approval of a dissertation proposal at the same gathering). It is administered by the student's appointed committee and is to be viewed as an extension of the written exams, covering, mainly, subject matter appropriate to the student's primary and secondary areas of study or material deemed "partial pass" on the written exams. At the conclusion of the oral exam a formal committee vote is taken on the comprehensive exams in their entirety, and either a pass or a fail is recorded with the Graduate School (see the Graduate Catalog). If the committee determines that the written exams were passed, but the oral exam failed, the committee may deem the oral a "partial pass," and determine what must be accomplished to reach a satisfactory pass. The entire committee must approve the subsequent work and then vote on the entire exam (written and oral).

#### **Comprehensive Exams Evaluation**

The committee decision regarding the entire exam (held at the conclusion of the oral exam) may be any of the following: pass, partial pass, or fail. The student may pass the comprehensive exams with one dissenting committee vote. A single portion of these exams may be repeated at the discretion of the committee. If two or more members are dissatisfied with the results of the examinations, the entire comprehensive exam must be repeated. A second exam may be scheduled no earlier than one semester after the date of the first examination.

In the event a student fails the comprehensive exams or any portion of it (the oral portion, the core/required-class portion, the secondary-area portion, the primary-area portion, the entire written portion, etc.), the committee chair will send written notification to the student and the Graduate Dean within three days stating the reasons for the failure and what must be done to address it, for example, additional course work, directed study, etc. Additional course work or directed study will not, by themselves, clear the deficiency. A second exam must be scheduled. A student who fails the second exam is ineligible to continue on the doctoral program. Consult the Graduate Catalog for more information on the evaluation process.

#### **Final Exam (Dissertation Defense)**

The candidate will take a final oral exam. For this exam the candidate is expected to defend the dissertation. No examination will be given without all committee members (or official designees) present. Should there be need for substantial and substantive revision to the dissertation, the student will not have passed the final exam.

#### **Dissertation**

Students should work closely with their chair or co-chairs concerning procedures for writing the dissertation. Often a detailed timeline for completion and an outline of the project are helpful for the student and the committee. The student should be aware of all Graduate School requirements as to deadlines, format, procedures, etc. Additionally, the chair or co-chairs should discuss with the student and other committee members a plan for their involvement (some committee members wait to see a "defense draft," while others want to see portions all the way along). The same is true for the proposal process. After the dissertation is complete, the student will prepare an abstract concerning its content. See the Graduate School website for details about the length, format, and submission, especially the links to "Forms" and "Preparing for Graduation."

### **Proposal**

The dissertation proposal, after review and approval by the doctoral committee member holding dissertation endorsement, is presented to the committee for approval, often at the end of the comprehensive oral exam (if there has been appropriate lead time) or at a separate meeting called soon after the successful completion of the exams. The proposal must be approved before enrolling in dissertation hours and reaching candidacy; enrollment often can occur after the official drop/add deadline, within reason.

The proposal for *descriptive and experimental research* may contain the following sections (consult with your committee endorsement member; music education proposals may take the form of full chapters):

#### Introduction

- A clear and succinctly written statement of the problem (what the student proposes to research), with enough background to place the problem into context, including sections on subquestions or subproblems to be answered (or hypotheses to be tested)
- Need for the study / Significance of the study
- Definitions of critical terms
- Delimitations of the study

#### Review of Literature

There should be evidence of a conscientious preliminary search of the literature, including a basic representation of the most relevant major published items (books, articles, dissertations, etc.) which will be useful in the study, which contribute to an understanding of the need for the study, and which show what has previously been discovered or done in this area.

#### Methodology

• Included should be an outline of the methodology to be used to gather information, including items such as the overall research plan (experimental, descriptive, content analysis, etc.), the data gathering instruments to be used (analytical tools, tests, questionnaires, interviews, documents, etc.), from whom the data will be collected, where and when this is to take place. There should also be an indication of how the information collected will be analyzed and presented.

#### Bibliography

The proposal for *historical or analytical research* or dissertations that take the form of a catalog, consist of teaching methodology or curriculum plans, or contain a substantial score or media component, may contain the following sections:

#### Introduction

• A clear and succinctly written statement of the topic, placing it in appropriate context and indicating its significance.

#### Review of Literature

• Demonstrate that the topic has not been covered, or demonstrate that there are deficiencies in the current scholarship.

#### Methodology

- Describe the types and locations of sources that will be studied, or
- Describe the style of analysis to be used, or
- Describe other works that provide a reasonable model.

#### **Bibliography**

- Include an extensive list of primary and secondary sources to be consulted, and format according to a recognized style guide.
- Demonstrate that standard bibliographic sources have been searched.

To present all of this in an appropriate format, there should be both a title page and a table of contents. After the committee has approved the proposal, the student may wish to file the topic with one of several dissertation clearinghouses.

### **Research Involving Human Subjects**

If the study involves interaction with human subjects, e.g., survey instruments or interviews, the student *must* obtain approval from BSU's Office of Research Integrity/Institutional Review Board, and this approval *must be secured before the study begins*. The ORI, through its IRB, reviews and approves all of Ball State's research protocols involving human subjects so that the university and individual researchers comply with laws and national standards regarding the ethical treatment of human subjects. See the ORI/IRB website for details.

### **Registering for Dissertation Credits**

A student registers for the ten hours of dissertation credit upon achieving candidacy, i.e., upon the successful completion of the comprehensive exams and the presentation of a satisfactory dissertation proposal. (No dissertation credits registration is permitted prior to candidacy.) These credits may be added to full academic load, and may be registered for after the semester has begun. If a student is delayed in enrolling for DISS hours but has completed all coursework, they may be asked to temporarily enroll in MUSC 699x so that there is some enrollment—this is intended to be short term. It is the <u>student's</u> responsibility to confirm with the Graduate Coordinator that the temporary 699x has been changed to DISS hours when appropriate.

Students holding the assistantship should plan their work in such a way that the comprehensive exams, the proposal approval, and the registration for dissertation credits take place while the benefits of the assistantship are in force. Students will have to pay full academic fees for the ten hours of dissertation credit if the registration takes place after the assistantship has expired.

# **Style Guidelines**

Prior to writing the dissertation, students should consult the Graduate School website for information on size of margins, contents of the title page, etc. Samples are available to download. Additionally, upon reaching candidacy and applying to graduate (see below), the Graduate School will provide each student with detailed information concerning final completion of a dissertation (uploading the document, deadlines, signature forms, etc.).

Two editorial styles are typically used in School of Music papers: 1) the system described in *The Chicago Manual of Style* (also in Turabian's *A Manual for Writers of Term Papers, Theses, and* 

*Dissertations*), and 2) the system described by the American Psychological Association (APA style). To determine which system is most appropriate for the project, the student should consult with the endorsement committee member before writing the proposal.

# **Doctoral Time Line and Graduation Deadlines**

Most doctoral students are able to meet all degree requirements in three years of full-time study. Within this framework the following schedule is recommended:

- 1) by the end of the first year, the committee must be formed and the 90-hour plan approved;
- 2) by the end of the second year or the beginning of the third, the comprehensive exams should be taken and the dissertation topic approved;
- 3) during the third year the dissertation is researched and written.

Upon finishing regular course work, doctoral students are required to register for either DOC 700 or DISS 799 each semester of the academic year, excluding summers, until all degree requirements are met. Students may register for a maximum of two semesters of DOC 700, a zero-credit "continuing" registration (at a minimal fee; permission to enroll may be required), during semesters occurring between the completion of coursework and the approval of the proposal. Thereafter, students must enroll for a 3-credit registration (usually DISS 799) at regular tuition/fees until the dissertation is complete.

In the semester in which the student plans to graduate, two published dates must be carefully observed.

- Application for graduation. This deadline occurs early in the semester. Students planning
  to graduate must apply personally or online for graduation with the Graduate School.
  This application also triggers receipt of a letter from the Graduate School concerning
  final completion of the dissertation.
- Deadline for turning in and uploading materials. This date (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester. All materials pertaining to your dissertation must be uploaded or turned in to the Graduate School on or before this date. In order to meet this university deadline you will establish dates with your dissertation committee (well in advance of the university deadline) for the submission of your preliminary drafts, your revised drafts, and scheduling the dissertation defense. Students missing the university deadline with their materials will officially graduate during the next graduation semester. After paper forms are signed (original signatures required) and the dissertation has been uploaded, the chair or co-chairs and the Director of the School of Music will sign off again electronically.

If a doctoral student exceeds the seven-year time limit for degree completion without reaching candidacy (see the Graduate School catalog), it will be necessary to rewrite and orally defend the doctoral exams. If faculty members with whom the student originally studied are no longer at Ball State, the Coordinator of Graduate Programs will work with the student and appropriate current faculty to make arrangements. (If the time gap is too long, the Graduate Admissions and Awards committee may determine that a rewrite of the exams is not feasible.) It will be the student's responsibility to prepare, perhaps even through re-enrolling in some courses, for the exam.