

Ball State University

**School of Music
Graduate Handbook**

Fall 2007

This handbook is a supplement to the current edition of the Ball State University *Graduate Catalog*. 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, the Graduate Music Coordinator should be consulted.

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Fall 2007

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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 new Music Instruction Building with its world-class Sursa Performance Hall, 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 these mesh to create in our graduate programs an environment for excellence.

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

Ball State University is a fully accredited member of the National Association of Schools of Music.

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 or the doctoral program in music. Graduate students at Ball State have the opportunity of earning credits also toward a second master's degree, or under a "non-degree" classification.

A full set of application materials will 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).

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. Students not achieving acceptable scores will be required to enroll in either the history review course or the theory review course, or both. If required, the review courses must be successfully completed prior to enrolling in other history and theory courses. The review courses cannot be used to meet graduate degree requirements.

To schedule these tests (each test is multiple choice, and takes approximately 50 minutes) please call our office at 765-285-5502. These tests should be taken during the time of your audition/interview on campus. They must be completed prior to registering for regular courses in history and theory. Applicants interested in teaching in the areas of music theory, ear training/sight-singing, or music appreciation as part of their assistantship, should complete these tests by March 15. Scores for these tests must be on file prior to the awarding of the graduate assistantship.

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 MUSTH 601, offered every fall and alternate 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 MUHIS 601, offered every fall and alternate summers. Students with scores below 40% are required to take two undergraduate music history courses, MUHIS 330 and 331. These courses are offered during the fall and spring semesters, and the first summer session.

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: www.wwnorton.com/musichistory. Applicants should also consult some of the texts listed below.

Tonal Harmony and Voice Leading

- Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, 2nd ed. New York: International Thomson Publishing, 1989.
- Gauldin, Robert. *Harmonic Practice in Tonal Music*. New York: W.W. Norton, 1997.
- Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to Twentieth-Century Music*, 4th rev. ed. New York: McGraw-Hill, 2000.
- Ottman, Robert. *Advanced Harmony: Theory and Practice*, 5th ed. Upper Saddle River, NJ: Prentice Hall, 2000.
- Piston, Walter, and Mark DeVoto. *Harmony*, 5th ed. New York: W.W. Norton, 1987.

Musical Form and Musical Analysis

- Berry, Wallace. *Form in Music*, 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1986.
- Spencer, Peter, and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Prospect Heights, IL: Waveland Press, 1994.
- Stein, Leon. *Structure and Style*, expanded ed. Secaucus, NJ: Summy-Birchard Publications, 1979.

Eighteenth-Century Counterpoint

- Gauldin, Robert. *A Practical Approach to Eighteenth-Century Counterpoint*. Prospect Heights, IL: Waveland Press, 1995.
- Kennan, Kent. *Counterpoint*, 4th ed. Englewood Cliffs, NJ: Prentice Hall, 1998.
- Piston, Walter. *Counterpoint*. New York: W.W. Norton, 1947.

Twentieth-Century Music:

- Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*, 2nd ed. Upper Saddle River, NJ: Prentice Hall, 1999.
- Lester, Joel. *Analytic Approaches to Twentieth-Century Music*. New York: W.W. Norton, 1989.
- Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*, 2nd ed. New York: Schirmer Books, 1996.
- Williams, J. Kent. *Theories and Analyses of Twentieth-Century Music*. Fort Worth, TX: Harcourt Brace College Publishers, 1997.

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 Texts:

- Burkholder, J. Peter. *Study and Listening Guide for Grout/Paliska and NAWM*. New York: W. W. Norton, 1996. (coordinates with the Grout text)
- Grout, Donald Jay and Claude V. Paliska. *A History of Western Music*. 6th edition. New York: W. W. Norton, 2000.
- Paliska, Claude V. *Norton Anthology of Western Music*. New York: W. W. Norton, 1996. (coordinates with the Grout text)

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.
 - 3.0 on a 4.0 scale during the last two years of undergraduate work.
 - Show a 3.0 average in 9 semester hours of graduate work at Ball State approved by the chairperson of the major department and approved in advance by the Graduate Dean and a score on the Graduate Record Exam acceptable to the academic unit in which the student intends to major. Such students will be considered non-degree students until the conditions of their admission have been met.
- Ordinarily, the applicant will have majored or minored in music at the undergraduate level. Compensatory course work for students whose undergraduate majors do not fully prepare them for graduate work in music will be required.

Procedures

Send the following materials to:
 Graduate School
 2000 W. University Ave.
 Muncie, IN 47306
gradschool@bsu.edu

Note: International students should route documents as described on the International Student Application.

- Application for Graduate Admission. The application requests only the names of references. Letters of professional reference--for assistantship applicants only--should be mailed to the School of Music. Check either the Master of Arts Degree (fill in "Music"), or the Master of Music Degree. (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.)
- The application fee.
- Official transcripts (1 copy) 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 as yet been completed. Later, a transcript must be sent showing the completed degree. (The applicant must request the registrar of these schools to send official transcripts directly to Ball State. Personal copies or photocopies of transcripts will not be accepted by the Graduate School.)

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

- The Information Sheet for Master's Students in Music, and a copy of the applicant's resume, if available.
- Applicants for the Master of Music degree must be approved by School of Music faculty. Toward that end, applicants are invited to present an on-campus audition, or, when a personal audition is not possible, to send an audition tape (video or audio cassette). Conducting applicants must

audition in person. Applicants for areas other than performance are invited to send research papers, class projects, and compositions, as appropriate.

- If the graduate assistantship is requested...
 - applicants must present a personal audition, or submit an audition tape, or research projects, term papers, compositions, etc., as appropriate. Conducting applicants must audition in person.
 - three current letters of professional reference are required.
 - scores from the placement tests in theory and history must be on file
 - submit the form "Application for a Graduate Award"
 - the applicant should 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.

Doctoral Admissions

Requirements

All applicants for the Doctor of Arts degree must demonstrate 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.

All Doctor of Arts applicants will be invited to 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 must be interviewed prior to admission to the program, and prior to the awarding of the doctoral assistantship. Applicants should call the Graduate Coordinator to discuss possible dates for the interview/audition/testing.

Procedures

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

Note: International students should route documents as described on the International Student Application.

- Application for Graduate Admission, together with the application fee. The application requests only the *names* of references. Letters of professional reference should be mailed to the School of Music.
- Official transcripts (1 copy) from all previously attended schools.
- A brief autobiographical statement, and a description of professional goals and career objectives.
- Results from the Graduate Record Exam General Test (the subject test in music is *not* required). These tests may be taken at Ball State or at testing centers located on college campuses and in major metropolitan areas throughout the country. Consult the website of ETS (Educational Testing Service) for a test site near you, for practice tests, and for general information about the GRE. If the GRE General Test has been taken recently, request Educational Testing Service, Princeton, New Jersey, to forward test scores to the Graduate School.

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

- A letter that indicates...
 - the proposed primary and secondary areas of study on the doctoral program;
 - educational and work experiences, and career objectives;
 - the suitability of the applicant for the doctoral assistantship (if the award is requested), and any additional skills which may be of value to the School of Music in teaching, performance, research, and administration.
- A copy of the applicant's resume.
- The form "Application for a Graduate Award"
- The Doctor of Arts Information Form.
- A minimum of three letters of professional reference.
- Tapes and/or scores, if the proposed major is theory/composition; research projects, course papers (or the master's thesis), publications, reviews, etc., if the proposed major is music education or music history and musicology.
- Prior to the awarding of the assistantship, scores from the placement tests in theory and history must be on file.

If the proposed area of primary study is performance (including conducting), an on-campus audition is required. Specific audition requirements are available at:

<http://www.bsu.edu/music/gradauditions/>

Applied Music Fee

In addition to the regular fees for academic and applied study, each semester a fee of \$40 for each credit hour for private music lessons is assessed. You should not pay this fee, however, until you have accumulated eight credit hours of private lessons. For the first eight hours you are entitled to a refund; please see the Graduate Secretary for the paperwork. Beginning with the ninth credit hour, the fee of \$40 per credit hour is payable. If a student graduates with a master's degree and embarks on a doctoral program, the fee waiver is reinstated with another eight credit hours of applied fee that may be waived.

Financial Assistance

Assistantships

A number of graduate and doctoral assistantships are available each year to students in the School of Music. There are full- and half-time assistantships. Full-time assistants are assigned 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, and the applied music fee and the workshop fee when applicable.) The total value of the assistantship for an out-of-state student who makes use of the summer waiver is over \$20,000 at the master's level, and \$21,000 at the doctoral level.

Assistants are given teaching, performance, and administrative duties that supplement the work of the faculty of the School of Music. Graduate assistantships are renewable for the second year; doctoral assistantships for up to three years. When students hold the assistantship at both the master's and doctoral levels, the total numbers of years on the award may be limited to four.

Applicants indicate interest in the award in 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 15. The file will include scores on the history and theory placement tests, a résumé, transcript copies, letters of recommendation, the form "Application for a Graduate Award," and may include (depending on the major area) audition results, research papers, and compositions. Requests for the assistantship will be considered after this date if any awards remain unassigned.

Fellowships

A limited number of university graduate fellowships are available to qualified master's and doctoral students. Fellows have no obligation to the university other than to maintain a high level of academic performance. Fellowships are awarded on the strength of the student's prior academic work (GPA), scores on the GRE General Test (85th percentile ranking or higher), letters of recommendation, and the support of the department. The application process for the fellowship must be completed prior to March 15.

Additional Financial Assistance

In addition to assistantships and fellowships, loan programs are available to graduate students. The loans are processed through the Office of Scholarship and Financial Aid, 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.

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 under the rubric of 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 sequence of research methodology courses, a research project or thesis, or a creative project recital.

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, 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. A faculty-approved creative project, recital, or thesis is required of all students.

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 recital, research paper, or thesis.

Research Options

Graduate 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 creative project recital, 2) the research methodology course plan, 3) the research paper, or 4) the thesis.

Creative Project (RES 697 or THES 698)

Creative projects in music may take the form of a full performance recital, a lecture recital, 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 three-hour project (RES 697) requires one faculty adviser; the six-hour project (THES 698) requires a faculty committee of three.

The creative project must be supported by a written report that includes background research and other significant information basic to the project, as well as a thorough description of the project itself. Two copies of this report along with two CD or DVD recordings of the recital must be submitted before the final grade can be recorded. Additional information is presented below under Creative Project/Recital Guidelines.

Research Methodology Course Plan

The research requirement is met by the Master of Arts student by successfully completing one of the following two courses: MUSED 668, Research in Music Education (3), or MUHIS 600, Methodology and Bibliography in Musicology (3). The course plan option is unavailable to Master of Music students.

Research Paper (RES 697)

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 Director. See the section below on Style Guidelines.

Thesis (THES 698)

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: MUSED 668, Research in Music Education (3), or MUHIS 600, Methodology and Bibliography in Musicology (3). Scheduling will also be a factor in your choice: MUSED 668 is offered once or twice each year; MUHIS 600 is offered usually once a year.

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

Registering for the Creative Project/Research Paper/Thesis

Prior to the semester/term of the creative project/research paper registration, the student develops a research proposal. This proposal along with the signed "Topic Approval Sheet" is submitted at the time the student registers for the creative project or research paper. This document contains, typically, an introduction, a statement of the research problem, a review of the literature, the methodology, and the bibliography. Skills in the development of research proposals are acquired in the School of Music's introduction to research courses, MUSED 668 and MUHIS 600. Examples of approved research proposals are kept on file in the Graduate Coordinator's office, and may be examined.

*Note: If your study involves interaction with human subjects, e.g., survey instruments or interviews, you **must** obtain approval from BSU's **Institutional Review Board**, and this approval must be secured before the study begins. The 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 this website for details: www.bsu.edu/irb.*

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.

Once it is determined that the creative project recital is an appropriate goal, the student reserves a date for Sursa Hall or Choral Hall (or other recital venues) through the office of Music Services. Forms are to be completed requesting equipment (piano, chairs, music stands, etc.). All space is assigned on a first come, first served basis.

If you are planning to graduate, and you will present your recital in the final semester of study, 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.

During the semester/term in which the recital is given, the student registers for RES 697. As indicated in the previous section, an acceptable research proposal must be submitted at the time the student registers for RES 697.

At least two weeks before the recital the student must process a request in the main office of the School of Music (Room 203) for a CD recording. If a formal request has not been made, the recital will not be recorded.

If the recital will be used to meet degree requirements, a jury of three music faculty will evaluate the student's performance. Written confirmation of the recital's acceptance will be provided by the Graduate Coordinator. The coordinator assigns the faculty jurists.

The supportive paper is prepared under the guidance of the major teacher. For a three-hour project, two copies of the paper are submitted. These must be high-quality photocopies on 20# or 24# 100% rag paper. Each copy is bound in a black hardback folder (available at the Ball State bookstore). A signed "Final Approval Sheet" is bound with one of the copies of the paper.

Two copies of the CD are required. Media should be properly labeled.

The two copies of the paper in the required format and CDs must be submitted to the Graduate School in time to meet the graduation deadline. Prior to this deadline the student will obtain the signature of the major teacher and the Director of the school (or the Graduate Coordinator). The Graduate Coordinator will forward the signed documents, the copies of the paper, and the CDs to the Graduate School.

Style Guidelines

Prior to writing the final document, students should obtain from the Graduate Secretary a handout titled "Graduate School Requirements for Writing A Research Paper, Thesis, or Creative Project." This document contains Ball State's requirements on matters such as type of paper, paper weight, size of margins, contents of the title page, 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 the supervising teacher.

Also recommended is *A Handbook for Preparing Graduate Papers in Music*, by J. David Boyle, Richard K. Fiese, and Nancy Zvac, Halcyon Press, Ltd., 2001. This paperback book, available online from Halcyon Press, Barnes & Noble, and amazon.com, is a useful introduction to the writing of 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. Some master's programs require one course in each discipline; some programs require two. Core or foundational courses in each discipline have been identified by the faculty. The core courses in music history are as follows:

- MUHIS 501 Piano Literature
- MUHIS 535 Music in the Baroque Era
- MUHIS 536 Music in the Preclassical and Classical Eras
- MUHIS 537 Music in the Romantic Era
- MUHIS 538 Opera History from 1780 to 1980
- MUHIS 603 Chamber Music Literature
- MUHIS 605 Vocal Literature
- MUHIS 632 Music in the Renaissance
- MUHIS 633 Music in the Twentieth Century
- MUHIS 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 core classes for music theory are as follows:

MUSTH 621 Analytical Techniques
 MUSTH 612 17th and 18th Century Theory
 MUSTH 616 19th Century Theory
 MUSTH 617 20th 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.

Master's Comprehensive Exam

All master's students will take a comprehensive exam during their last semester of term 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.

It will be administered by three members of the graduate faculty who are appointed to the examination committee by the Graduate Coordinator. Members from all levels of the graduate faculty are eligible to serve. The Graduate Coordinator frequently attends as the fourth member.

Committee structure for *Master of Music* students:

- the major teacher, or the area head 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.

Master of Arts: 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.

Students will confer with the Graduate Coordinator about the nature of the exam at the end of the penultimate semester or term of study. The exam is scheduled in the final semester/term of study no later than five weeks before commencement. One and one-half hours will be scheduled for the exam.

Faculty assigned to the exam will be provided a copy of the student's curriculum at least a week before the scheduled exam.

Students may receive a pass, a partial pass, or a failure. 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. A partial pass will mean that one or two areas were deemed deficient. All committee members will be convened for partial retakes. Only the failed sections will need to be repeated. The committee will determine length of partial retakes. When an exam is determined to be a failure, the entire exam must be repeated. The exam may be repeated one time.

Graduation Deadlines

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

- Application for graduation. This deadline occurs early in the semester or term. Students planning to graduate must personally apply for graduation at the Graduate School.
- 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, tapes, CDs, compositions, etc., must be turned in 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 to the faculty who are directing your project weeks in advance of the university deadline. Also, 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 during the next graduation semester or term.
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Professionalization Option for Teachers

This section on professionalization options for teachers is currently being revised. Questions may be addressed to the Area Coordinator for Music Education, or the Licensing Coordinator in the Teachers College, 765-285-1168.

Transfer Credits

The number of transfer credits allowable on master's programs is limited to 9 semester hours.

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 audit, or presenting other evidence of currency in the field.

Master's Degrees and Minimum Course Requirements

Master of Arts in Music

Major in Music	22-27
Applied Studies - minimum 1 hour in principal performance area	4
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: MUSED 668 or MUHIS 600	3
Electives in Music	0-5
Electives	3-8
Options:	
a) Professionalizing courses for teachers	
b) The creative or research project, RES 697 (3)	
c) Electives in music or free electives	
Total:	30

Master of Music in Performance

Major in Music	26-29
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 the 600 or 610 series	8
Creative Project Recital: RES 697	3
One full solo performance recital required. For voice (effective fall 2007) 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; History/Musicology)	9-12
Four courses (one core course minimum in History/Musicology, and one core course minimum in Theory/Composition)	
Research: MUSED 668 or MUHIS 600	3
Electives	1-4
Options:	
a) Professionalizing courses for teachers, or	
b) Electives in music or free electives	
Voice majors are expected to be proficient in German, French, and Italian diction.	
Total:	30

Master of Music in Performance, Woodwinds Emphasis

Prerequisites: Major instrument - equivalent to B.M. degree. Minor instrument: Either 1) experience or demonstrated high-level aptitude on an instrument other than the major instrument (called the secondary major instrument); no experience on other minor related instrument necessary, or, 2) skill on one, two, or three related minor instruments 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: RES 697	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
History/Musicology (two courses, one must be core)	
Theory/Composition (two courses, one must be core)	
Research: MUSED 668 or MUHIS 600	3
Free Electives	0-3
Total:	30

Master of Music in Conducting

Ensembles	1-3
Conducting Courses	12
Select from MUSPE 690 (4) and MUSPE 691 (1)	
Ensemble Administration or Laboratory Course	2-3
Select from MUSED 651 (3), 673 (3), 674 (3), 675 (3), MUSPE 593 (2)	
Instrumental or Vocal Study; may include MUSPE 626	2
Creative Project Recital: RES 697	3
A full performance recital or lecture recital will be given to meet the creative project requirement.	
Academic Music	7-9
Three courses (one core course minimum in Theory/Composition; one core course minimum in History/Musicology)	
Research: MUSED 668 or MUHIS 600	3
Total:	32

Master of Music in Piano Chamber Music/Accompanying

Prerequisite: Bachelor's degree with a senior piano recital, or, non-credit solo piano recital at graduate level.

Major Applied Study - combination of 605/615 (collaborative piano music)	12
Creative Project/Recital: RES 697	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 (five courses; two courses minimum in each area).....	12-14
History/Musicology (must include one core course), recommended: MUHIS 501, 537, 603, 605.	
Theory/Composition (must include one core course)	
Research: MUSED 668 or MUHIS 600	3
Electives in music or free electives	0-2
Proficiency in German, French, and Italian diction is recommended	
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)	
MUHIS 501 Piano Literature (3)	
Piano Pedagogy	12
MUSPE 525 Elementary Piano Pedagogy and Literature (3)	
MUSPE 526 Intermediate Piano Pedagogy and Literature (3)	
MUSPE 692 Special Topics in Music Performance (3)	
Current trends in piano pedagogy, music technology applications, group teaching methods and materials.	
RES 697 Creative Project (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)	
Research: MUSED 668 or MUHIS 600	3
Total:	31-32

Master of Music in Music Education

Music Education Courses	12
MUSED 600 History and Philosophy of Music Education (3)	
MUSED 610 Music Teaching and Learning (3)	
MUSED 620 Assessment Techniques in Music Education (3)	
MUSED 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 supporting elective course requirements.	
Final Project Options	3-6
- Thesis, THES 698 (6)	
- Research Project, RES 697 (3)	
- Creative Project, RES 697 (3) or THES 698 (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 comprehensive examination.	
	Total: 30

Master of Music in Music History and Musicology

Prerequisite: Ten semester hours of undergraduate music history; may be waived by exam or taken for undergraduate credit.

From Music History/Musicology	12
Select four courses from: 535, 536, 537, 538, 631, 632, 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

Master of Music in Music Theory

Applied Studies	3
MUSTH 621	3
MUHIS 600	3
Select from: MUSTH 510, 511, 513, 514, 625, 626, 628.....	2-6
Select from: MUSTH 612, 616, 617, 692	5-7
Select from: MUSTH 520, 623, 691	5-7
Courses from MUSTH 510, 511, 513, 514, 612, 616, 617, and 692 may substitute, if not used elsewhere on this program.	
Select two MUHIS courses.....	5-6
One must be a core course: MUHIS 501, 535, 536, 537, 538, 603, 605, 632, 633, or 680. MUHIS 600 cannot fulfill this requirement.	
Thesis: THES 698	6
Total: 32 minimum	

Master of Music in Composition

Applied Studies	3
MUSTH 621	3
MUHIS 600 or MUSED 668	3
MUSTH 629 (three semesters)	9
Select from: MUSTH 520, 623, 625, 626	3-5
Select from: MUSTH 612, 616, 617, 691, 692.....	3-5
Select two MUHIS courses.....	5-6
One must be a core course: MUHIS 501, 535, 536, 537, 538, 603, 605, 632, 633, or 680. MUHIS 600 cannot fulfill this requirement if used above.	
Creative Project: RES 697 or THES 698.....	3-6
Total: 32 minimum	

Artist Diploma in Music Performance

Program Description:

The artist diploma is a highly selective non-degree graduate program (certificate) 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, musicianship skills, and may include non-performance supportive music courses.

Admission Requirements:

- To be accepted into artist's 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).
- The successful applicant to the artist's diploma program will 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 <http://www.bsu.edu/music/gradauditions/>
- A live audition on the Ball State campus is required for unconditional acceptance into the program; however, a recent videotape, compact disc, or DVD recording may be submitted for conditional acceptance into the program. A student admitted conditionally must perform a live audition before the end of the first semester of study in order to continue in the program.
- All diploma students must pass a jury or a recital hearing by the end of the second semester of study.

Program of Study (24 semester credits minimum):

- Applied study: 8-12 credits (MUSPE 600-609, 610-619)
- Career/Performance Seminar: 4 credits (2 hrs/semester; Special Topics, MUSPE 692)
- Electives: 8-12 credits (Courses selected may include: additional applied study, ensemble participation, chamber music, special topics, conducting, diction and literature, pedagogy, improvisation, courses in music technology, courses from music theory or music history and musicology, etc.)

Recital Requirement:

Two faculty-adjudicated solo recitals. 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.

Additional Requirements:

- Diploma students will be in residence for a minimum of two semesters (Residence is defined as a minimum of 8 hrs/semester (may include summer)).
- All requirements for the diploma must be met within a five-year period.
- Students wishing to take graduate-level courses in theory (MUSTH) or music history (MUHIS) must establish eligibility by passing the theory/history placement tests or successfully completing the review courses.
- 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.

For additional information about the Artist Diploma in Music Performance, the possibilities for financial support, and for arranging auditions, contact the Graduate Music Coordinator.

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.

Curriculum

The program requires a minimum of 90 semester hours of graduate credit beyond the bachelor's degree. (Upon the recommendation of the student's committee, credits from the master's degree are applied. A maximum of 42 graduate credits can be transferred from other schools.) Included in the 90 hours is a group of required courses taken by all Doctor of Arts students.

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

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, and music education.

Area of Secondary Emphasis

Designed to develop a secondary scholarly and/or performing function. The area of secondary emphasis is selected from music performance, conducting, music theory and composition, music history and musicology, and 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.

Supplementary Studies in Music

It is expected that much of the work from the master's degree (including post-master's credits) will be applicable in this component, with its representative areas: music history and musicology, music theory and composition, music education, and music performance.

It is assumed that one outcome of the completion of this requirement will be a greater readiness to teach collegiate music courses not directly associated with the candidate's principal competency.

College Teaching and Learning

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, etc.

Dissertation

The dissertation may make an original contribution to knowledge in the primary field, produce innovative teaching materials or methods, or focus on a problem identifiable with college teaching.

Electives

Intended to provide additional flexibility in developing the student's program of studies, the electives block will permit some recognition of the great variety in prior educational and professional experiences anticipated among candidates for the Doctor of Arts degree.

Required 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 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; a piano performance major will likely use 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 curriculum.

1. Music History and Musicology (this is a revised component, effective fall 2007)
 - one course selected from: MUHIS 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.
 - * Core history classes include: MUHIS 501, 535, 536, 537, 538, 603, 605, 611, 631, 632, 633, and 680.
2. Theory and Composition
 - MUSTH 621 Analytical Techniques (3)
 - select a theory course taken at Ball State (excluding independent studies)
 - one additional theory course (excluding independent studies), which may be a transfer course if taken recently.
3. At least one of the teaching seminars (MUHIS 602 Teaching Introduction to Music; MUSTH 722 Principles of Music Theory) must be taken.

4. Music Education

- MUSED 681 Psychology of Music (3)
- MUSED 743 Role of Music in Collegiate Education (3)
- one additional music education course (excluding independent studies), which may be a transfer course if taken recently.

5. Research

Select either:

- MUHIS 600 Methodology and Bibliography in Musicology (3)
- MUSED 668 Research in Music Education (3)

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 MUSED 668.

6. Internship/Externship (located in the College Teaching and Learning section of the curriculum)

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

7. Dissertation

- DISS 799 (1-10) 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.

Course substitutions, e.g., the use of equivalent credits from the master's program, are made with approval of the doctoral committee and in consultation with the Graduate Coordinator.

Areas of Primary Study

Primary and secondary emphases are offered in most traditional music areas; see above, Doctor of Arts with a Major in Music, Curriculum. Curricular guidelines have been established for most of these areas, and are presented below. For areas without formal guidelines, course recommendations are arrived at through consultation.

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.	
Two recital requirement: 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 for piano: Two performance recitals, one major chamber work permitted on only one of these recitals. One lecture recital dealing only with piano solo repertoire.	
Three recital requirement for voice (effective fall 2007): 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 Conducting

Primary Emphasis	24
Classes in conducting, MUSPE 790	16
Lessons in conducting, MUSPE 791	1-4
Voice or instrumental Study	4
This requirement may be omitted if the area of secondary emphasis is voice or instrumental performance.	
String study (orchestral bowing techniques)	0-2
Vocal ensemble (when student's background is instrumental)	0-2
Additional Curricular Recommendations	
The additional courses may be part of the Core, the area of secondary emphasis, or the electives.	
Voice Study	1
Minimum of one semester or term of study when the student's background is instrumental rather than voice	
Piano for the conductor	0-2
Required for students with limited keyboard skills	
Dance/Movement	0-2
Courses in Music History and Musicology	4-6
Courses in Music Theory/Composition/Arranging	4-6
Ensembles	4
May be placed in the primary area when the student's secondary area is performance	
Courses selected from Foundations of Business	0-6
Conducting Projects	
Conduct a concert program. Program to be approved by the Division of Ensembles and Conducting. Take all necessary rehearsals. The dress rehearsal and performance will be juried.	
Present a lecture recital. Topic to be approved by the Division of Ensembles and Conducting. Must be at least 50 minutes in length; minimum 20 minutes of lecture.	

Primary Emphasis in Piano Chamber Music/Accompanying

Primary Emphasis	24
Major Piano Study (combination of 705/715)	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 (voice or instrumental), conducting, chamber music, opera productions, language/diction study, 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 Music Education

Primary Emphasis	24
Foundational Courses in Music Education.....	9
MUSED 681 Psychology of Music (3)	
MUSED 743 Role of Music in Collegiate Education (3)	
A third course selected from:	
MUSED 600 History and Philosophy of Music Education (3)	
MUSED 610 Music Teaching and Learning (3)	
MUSED 620 Assessment Techniques in Music Education (3)	
Research Tools	6
MUSED 668 Research in Music Education (3)	
MUSED 669 Advanced Research in Music Education (3)	
Classroom Music Education, General and Special	6-7
Select from the following:	
MUSED 578 Teaching Multicultural Music (2)	
MUSED 593 Workshop in Music Education (1-3); maximum of 4 credits may be applied to degree requirements	
MUSED 600 History and Philosophy of Music Education (3)	
MUSED 610 Music Teaching and Learning (3)	
MUSED 620 Assessment Techniques in Music Education (3)	
MUSED 640 Advanced Studies in General Music Education (3)	
MUSED 650 Advanced Studies in Choral Music Education (3)	
MUSED 660 Advanced Studies in Instrumental Music Education (3)	
MUSED 692 Special Topics in Music Education (1-6)	
Ensemble Administration and Laboratory Skills 2-3	
Select from the following:	
MUSED 566 Class Guitar (2)	
MUSED 651 Band Administration (3)	
MUSED 673 Band Rehearsal Laboratory (3)	
MUSED 674 Orchestra Rehearsal Laboratory (3)	
MUSED 675 Choral Rehearsal Laboratory (3)	

No more than six hours of 500-level classes permitted.

Primary Emphasis in Music Theory and Composition

Primary Emphasis	24
MUSTH 617 Twentieth Century Music.....	2
MUSTH 621 Analytical Techniques.....	3
For composers: MUSTH 729 Composition	12
Or	
For theorists: Select from MUSTH 612, 616, 623, 625, 626, 692, 791	12
Electives: MUSTH courses 600-level and above	7

Additional Curricular Recommendations: MUHIS 600, 611, 633 and MUSTH 722

Areas of Secondary Study

Secondary Emphasis in Performance

Secondary Emphasis.....	15
Major Instrumental Study.....	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: 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 (1) lecture recital, chamber works permitted.

Secondary Emphasis in Piano Chamber Music/Accompanying

Secondary Emphasis.....	15
Major Piano Study (combination of 705/715).....	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)

Secondary Emphasis in Conducting

15 hours selected in consultation with the conducting faculty, the committee chair, and the Graduate Coordinator.

Secondary Emphasis in Music Education

Secondary Emphasis.....	15
MUSED 681 Psychology of Music (3)	
MUSED 743 Music in Collegiate Education (3)	
9 hours selected from:	
MUSED 578 Teaching Multicultural Music (2)	
MUSED 593 Workshop in Music Education (1-3); maximum of 4 credits may be applied to degree requirements	
MUSED 600 History and Philosophy of Music Education (3)	
MUSED 610 Music Teaching and Learning (3)	
MUSED 620 Assessment Techniques in Music Education (3)	
MUSED 640 Advanced Studies in General Music Education (3)	
MUSED 650 Advanced Studies in Choral Music Education (3)	

MUSED 660 Advanced Studies in Instrumental Music Education (3)
 MUSED 668 Research in Music Education (3)
 MUSED 669 Advanced Research in Music Education (3)
 MUSED 692 Special Topics in Music Education (1-6)

Secondary Emphasis in Music History and Musicology

Secondary Emphasis15
 MUHIS 600 Methodology and Bibliography in Musicology (3)
 12 hours selected in consultation with the music history faculty.
 An internship in the history area is recommended.

Secondary Emphasis in Music Theory and Composition

15 hours selected in consultation with the theory and composition area coordinator, the area faculty, and the graduate coordinator.

General Policies

Forms to be Processed

Soon after commencing studies, the doctoral student should obtain a packet of the forms listed below from the Graduate Coordinator: Almost all of these forms are filed with the Graduate School, via the Graduate Coordinator, and enable the student to progress officially through the stages of the doctoral program.

Miscellaneous Graduate School and School of Music forms of an introductory nature--on financial aid, housing, campus work opportunities, special events
 Approved Curriculum Check Sheet - submitted to the Graduate School upon approval by the doctoral committee of the 90-hour curriculum. This form becomes the academic contract between the student and university.
 Request for Internship Assignment- submitted to the Director prior to the semester/term of enrollment
 Approval for Externship Assignment - submitted to the Director prior to the semester/term of enrollment
 Form Letter for Notification of Comprehensive Exams - sent by the chair 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
 Approval Form for Dissertation Proposal and Admission to Candidacy for the Doctoral Degree - submitted to Graduate School
 Final Approval Form (Defense of Dissertation) for Doctoral Candidates - submitted to Graduate School

The Doctoral Committee

The student's committee is appointed after the student has been admitted to study for the Doctor of Arts degree. Until the committee is appointed, the Graduate Coordinator serves as the student's program advisor.

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
- 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 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 must have the Dissertation Endorsement. If a co-chair arrangement is recommended, then one of the co-chairs must have the endorsement. This chair or co-chair holding the endorsement will have overall responsibility for directing the dissertation. The doctoral committee will be appointed no later than the second semester of full-time study.

In consultation with the student, area heads within the School of Music, and the Graduate Coordinator, the committee will determine the student's plan of study; the committee will examine the student over the primary and secondary areas of the approved curriculum, and will provide counsel for, examine, and finally approve the dissertation. Thus, the committee meets usually a minimum of three times over the course of the student's entire doctoral program.

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 so inform the Graduate Coordinator; the Coordinator will then forward the names to the Graduate School. The Graduate Dean officially appoints the committee and sends to all concerned a letter of notification.

Approved program of study

Doctoral students are expected to establish advising committees and to have approved programs of study on file with the Graduate School within one year after beginning course work. With assistance from the Graduate Coordinator and the committee chair, the student will develop the 90-hour curriculum, 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.

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.

Internship and Externship

Internship in College Teaching (MUSCH 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 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 may be earned with committee approval.

Externship in College Teaching (MUSCH 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 may be earned with committee approval. For students entering the doctoral program already having college teaching experience, the externship may be waived with committee approval. If the externship is waived, another 3-hour course is substituted.

This course parallels MUSCH 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.

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 (see form, Request for Internship/Externship Assignment) that indicates both the kind of experience desired and the choice of master teacher. The approved 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 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, experimentation and innovation as they relate to instructional procedures should prevail during the experience.

Record Keeping

Both the intern and the extern keep a log of the educational experiences that occur during the semester/term. Near the end of the course, the student reworks the log of daily activities into the journal. In addition to a brief survey of the daily activities, the journal contains a discussion of goals, objectives, accomplishments, concerns, recommendations, etc. 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/term.

Examinations

Comprehensive Written and Oral Exams

Comprehensive examinations are administered by the student's committee with assistance from School of Music graduate faculty who prepare questions over the required courses. The committee will determine, well in advance of the examinations, the areas appropriate to the student's program and degree to be covered in the examinations. Foundational elements, required of all doctoral students, are described below. 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 the scheduling of the exams.

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;
- A knowledge of the techniques of music theory sufficient to perform 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;
- An ability to use technology to enhance personal productivity in music; an understanding of the computer's use in such areas as performance, notation, education, research, and composition.

-- Adapted from *NASM Handbook*

Written Exams

The written exams are divided into four parts, each part approximately 4-5 hours in length, and are written on separate days in the following sequence:

- Day 1 - exam over the required doctoral courses
- Day 2 - the first exam in the area of primary emphasis
- Day 3 - the second exam in the area of primary emphasis
- Day 4 - exam in the area of secondary emphasis

The written exams will be taken within a five-day period (excluding weekends). The oral exam will be taken within three weeks (exclusive of vacation periods) of the written exam. The committee chair is responsible for the structuring of the exams, the place of the exam and the duplication and distribution thereof upon completion. Usually, the office of the Graduate Coordinator assists with these procedures.

Committee members representing the primary and secondary areas are responsible for preparing 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. The

university at-large member may submit questions or elect to reserve his/her questions for the oral exam. These exams are approved or not approved by the student's appointed committee members and by the teachers of the doctoral core courses.

Music faculty who teach the required courses prepare questions on the content of their courses, and submit these questions to the exam pool. From these questions the Graduate Coordinator compiles and administers the exam over the required courses. The student's written exam over the required courses is evaluated by the faculty representatives. If the exam is not approved, the committee chair, the appropriate faculty, and the Graduate Coordinator will determine what must be accomplished by the student in order to secure a satisfactory pass. The exam over the required courses must be satisfactorily passed before the student proceeds to the oral exam. 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 the deficiency will be addressed at the oral exam.

The student must review with the Graduate Coordinator well in advance of the exams what, if any, course substitutions were made in relation to the list of required courses. Based on this discussion, specific areas for review and study will be recommended.

Oral Exam

The oral exam is administered by the student's appointed committee and is to be viewed as an extension of the written exams, covering, in the main, subject matter appropriate to the student's primary and secondary areas of study. 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.

Evaluation

The committee decision 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 preliminary 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 preliminary exams or any portion of it (including the oral portion), 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, of themselves, not 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

The candidate will take a final oral exam. For this exam the candidate is expected to defend the dissertation. All deficiencies from the preliminary exams must be cleared prior to the scheduling of the dissertation defense. No examination will be given without all committee members (or official designees) present. Should there be found need for substantial revision to the dissertation, the student will not have passed the final exam.

Dissertation

Proposal

The dissertation proposal is presented to the committee for approval at the end of the comprehensive oral exam, or at a separate meeting called soon after the successful completion of the exams.

The proposal for descriptive and experimental research should contain the following sections:

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 research should contain the following sections:

Introduction

- A clear and succinctly written statement of the topic, placing it in historical 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 historical sources that will be studied, or
- Describe the style of analysis to be used.

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. These include (but are not limited to): OCLC, Dissertation Abstracts, RILM, Music Index, IIPM, ERIC, the various New Grove Dictionaries, and, where appropriate, sources in contemporary lexicons.

*Note: If your study involves interaction with human subjects, e.g., survey instruments or interviews, you **must** obtain approval from BSU's **Institutional Review Board**, and this approval must be secured before the study begins. The 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 this website for details: www.bsu.edu/irb.*

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

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 may be registered for prior to candidacy.) These credits may be added to an already full academic load, and may be registered for at any point during the semester.

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 obtain from the secretary to the Graduate Coordinator a handout titled "Graduate School Requirements for Writing A Dissertation." This document contains Ball State's requirements on matters such as type of paper, paper weight, size of margins, contents of the title page, 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 the supervising teacher. Both systems of documentation are clearly explained in *Form and Style: Research Papers, Reports, Theses*, by Slade, Campbell, and Ballou,, Houghton Mifflin Co., 1994.

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.

Doctoral Time Line

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 curriculum approved; 2) by the end of the second year including summer sessions, 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). Thereafter, students must enroll for a 3-credit registration (DISS 799) at regular fees until the dissertation is complete.

Graduation Deadlines

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

- Application for graduation. This deadline occurs early in the semester or term. Students planning to graduate must personally apply for graduation at the Graduate School.
- 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 materials pertaining to your dissertation must be 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 the scheduling of the dissertation defense. Students missing the university deadline with their materials will officially graduate during the next graduation semester or term.

Registering for Classes

Curriculum Check Sheets

All graduate students should request from the Graduate Coordinator a copy of the curriculum check sheet appropriate to the student's approved major. As credits are accumulated, these check sheets are useful for record keeping.

Yearly, Summer classes and Workshops

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 during each of two five-week summer sessions.

During the fall and spring semesters, 2- and 3-credit hour classes are scheduled on Monday and Tuesday evenings; on Wednesday and Thursday evenings, usually 2-credit hour classes are scheduled.

Course Scheduling

While most applied courses are offered each semester or term, most academic courses in the graduate area are offered once a year, or once every two years. To facilitate course planning, graduate students should request a current Graduate Course Rotation table 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. Faculty members, however, are not invariably present during the summer. Often faculty use the summer months to pursue their own research/performance interests. Thus, students are advised to consult with faculty well in advance of the summer to determine availabilities.

Registration Information

To facilitate the registration process, prior to each semester or term, the Graduate Coordinator sends to each active graduate student in music an up-to-date list of course offerings for that term, listing course title, instructor, time, and room. To receive this mailing regularly, students should be sure to keep their address (and telephone number) current with the Graduate Secretary.

Course Registration Overloads

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. 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, and 3 hours during a five-week summer term. 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 coordinator's office.

Appendix

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*.

Job Information

Current information on job opportunities is kept in several files at the desk of the Graduate Secretary. Students are welcome to browse these files at any time.

Additional Information in the Graduate Catalog

Guidelines in this handbook must be read in the context of Graduate School policy. The university *Graduate Catalog 2007-2009* may also be viewed online:
<http://www.bsu.edu/provost/graduate/catalog.htm>