



BALL STATE UNIVERSITY

College of Fine Arts

School of Music

Graduate Student Handbook

Academic Year 2026 – 2027

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Welcome and How to Use This Handbook

Welcome to graduate study in the School of Music at Ball State University! We are pleased that you have chosen to join us for this vital part of your education, and we aspire to help you achieve your goals in study while you are here. The School of Music is part of a vital College of Fine Arts that also includes our Department of Theatre and Dance, School of Art, the David Owsley Museum of Art, and our large campus performance spaces.

This handbook serves as a companion to the course catalog, laying out policies and procedures for your entire graduate journey from admission to completion of your program. The handbook from your catalog year sets the guidelines for your program, so it's a good idea to keep a copy of "your" handbook in your computer to consult. It will also be available on the Graduate Student Canvas site the [GradMusicBulletin](#), which is an additional resource with forms, policies, and information that you'll need. If you aren't a member of that community let the office know ASAP and we will add you.

Important Contact Information

Dr. Jon Truitt (jstruitt@bsu.edu) – Associate Director for Academic Affairs. Dr Truitt (also known as "Dr. T") has many roles, but the relevant one for graduate students is that he is the Director of Graduate Studies (GDS). He is the advisor for all graduate students, directs the graduate curriculum, and is the person that will guide your overall progress through your program.

Dr. Elysia Arntzen (gradmusic@bsu.edu) – Administrative Coordinator to the Associate Director. Elysia will be able to assist you with many process matters in your program, like permissions, approvals, exceptions, and more. If your issue is more about "process" she's a good first person to ask if you have a question. Also, Elysia sets up appointments for Dr. Truitt so if you need to meet with him, she's the person to email (not Dr. Truitt, who will just forward your request to Elysia).

Your chair – all our graduate students have a mentor or chair, usually the person that is your primary instructor for your primary emphasis (your applied teacher, conducting teacher, etc). If you aren't sure who this is, please check with Dr. Truitt.

You aren't bothering us if you send us an email. If you have a question it's a good idea to check the Canvas community and the handbook first, but we are always ready to help beyond those resources. Our role is to facilitate your program completion, so accessing that resource is not a burden or a bother. So: ask for help if you need it!

Graduate Programs in the 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, a certificate in Entrepreneurial Studies in Music, 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), Emens Auditorium (seating 3,600), and Hahn Recital Hall; 10,000 square feet of music technology studios (including a Dolby ATMOS studio) 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 performances with Orchestra Indiana, Indianapolis Opera, and the Indianapolis Chamber Orchestra, —all join together to create an environment for excellence in our graduate program. The School of Music is accredited by the National Association of Schools of Music.

Admission to a graduate program within the School of Music is based on an audition in applied music for performance and conducting-related degree programs, while academic areas like Music Education, Theory, Composition, and History have differing portfolio requirements. Additionally, all applicants complete an interview with the Director of Graduate Studies; submit three letters of recommendation, transcripts, and a CV/resume; other requirements may depend on the program. Contact the graduate music office (gradmusic@bsu.edu) for additional information.

For those who desire a comprehensive exploration of performance, music education, conducting, theory, composition, or research, our two-year Master of Music degree offers diverse programs tailored to match specific interests. Additionally, the Master of Music degree with a specialized focus in music education has an on-campus version as well as a fully online program option that's designed for working teachers. The Master of Arts degree is designed to cultivate a comprehensive and well-rounded understanding of music, encompassing various aspects such as music performance, theory, education, and music history/musicology. This program ensures a balanced and robust foundation of knowledge in the field of music.

The Doctor of Arts degree is designed for individuals seeking to combine advanced scholarship with professional practice in their chosen field of study. This program places a strong emphasis on the primary area within the major field of study and includes a comprehensive secondary area of study selected from within the school of music or a related program on campus. The curriculum incorporates an internship and an externship that provide real-world experience as well as the option to present either a traditional or a lecture recital dissertation at the end of study.

The Artist Diploma provides advanced and specialized training to exceptionally talented and dedicated artists in music. It is a postgraduate certificate program that focuses on further honing the skills and artistry of performers who are at an elite level. The entrepreneurial studies certificate is available as a stand-alone program, as an addition to a master's degree, or as a doctoral secondary area. The program empowers musicians to spearhead fulfilling artistic endeavors and create employment opportunities for themselves to adapt to the changing professional landscape for music in the 21st century.

The Successful and Healthy Music Student

The University, the College, and the School want you to be healthy in every measure of that word. A great resource you can access is the [Graduate Student Wellness Initiative](#). The GSWI offers a series of events, workshops, and online programming for you while pursuing an advanced degree. Through their integrated health model, you'll be exposed to skill-building activities you can put into practice to improve overall wellness in your personal and professional life post-graduation.

The National Association for Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) provide students with guidelines for protecting hearing health, vocal health, and neuro-musculoskeletal health as developing musicians. These associations have put together helpful resources to provide music students with information about such risks, recommendations for precautions, and

resources for support of overall health as a music professional. This information is annually presented at the School of Music freshman orientation sessions. Students are encouraged to become familiar with the details of music-related health issues as they progress through the years of concentrated study in music.

For information regarding hearing health, consult *Protect Your Hearing Every Day* at:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

For information regarding vocal health, consult *Protecting your Vocal Health* at:

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

For information regarding neuromusculoskeletal health, consult *Protecting Your Neuromusculoskeletal Health* at: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4b_NASM_PAMA_NMH-Student_Guide-Custom_June-2014.pdf

Section I- Admission for Graduate Music Students and Financial Information

1. These policies and procedures apply to all students applying for graduate study in the School of Music (SOM):
 - 1.1. For Fall Semester 2026 (August 2026) admission, the priority application deadline for the Ball State SOM is March 1, 2026. Receipt of all required materials after the priority deadline does not guarantee a review.
 - 1.1.1. The term “priority” in this context doesn’t mean that this is the final deadline for admission, only that it is the date to follow if you are interested in an assistantship and to guarantee that you are given a review for admission.
 - 1.1.2. While a student may technically be admitted two weeks before the beginning of the semester, in practice this date isn’t feasible for international admissions and other reasons. The end of the Spring semester on or around May 1 is a good “final” deadline, as faculty that would review your application are typically not available in the summer.
 - 1.2. Everyone applying to a Ball State graduate program will complete the same general online application through [the Cardinal Landing Portal](#); however, the SOM has additional admission standards and required materials.
 - 1.2.1. Visit the [Graduate School website](#) for the general graduate school application process and the [SOM website](#) for the application and audition processes for the SOM. Both must be completed for a student to be accepted for graduate study in the SOM.
 - 1.2.2. Unlike undergraduate study, graduate applications are a one-step process. There are not separate applications for the graduate school and the School of Music. Your School of Music Application will be admitted or denied when all your required materials are complete.
 - 1.2.3. Information about our fully online Master of Music in Music Education can be found [here](#).
 - 1.2.4. International students have additional processes for admissions that can be found [here](#).
 - 1.2.5. Degree programs have different application requirements, which are found in the various sections of our graduate degree offerings on the [SOM website](#).
 - 1.2.6. Prospective master’s degree students who did not major in music as undergraduates should see additional information in Section IV.2.3.
 - 1.2.7. If you have questions about the application processes, contact the Music Graduate Office (gradmusic@bsu.edu).
 - 1.3. Prospective students in performance and conducting must complete an audition to be accepted into the SOM. Auditions at the graduate level may occur on the advertised [audition days for the SOM](#), or they may be scheduled individually with the applied performance or conducting instructor of your desired area of study (be sure to coordinate with the Graduate Music Office – gradmusic@bsu.edu). Specific audition requirements by instrument can be found on the SOM

website. Video-recorded auditions may be accepted if long-distance travel is a burden or in situations where in-person auditions are not possible (as in the global pandemic). Video-recorded auditions must be approved by the appropriate performance faculty member.

- 1.4. Placement Tests in Music History and Music Theory - All master's and doctoral applicants must achieve appropriate scores on SOM placement tests in music history and music theory before enrolling in graduate-level history and theory courses (one exception: before completing the theory placement test/review course, students may register for MUST 625/626, Lessons in Music Technologies).

- 1.4.1. These tests are **not** given for admissions purposes. Rather, they ensure that music students enroll in the courses for which they have the preparation needed for success. In other words, neither exceptional nor poor performance on the tests has relevance for admission into the SOM for graduate study.

- 1.4.2. To access these online tests (each test is multiple choice, and takes approximately 50 minutes), email the Graduate Music Office (gradmusic@bsu.edu). The tests must be completed before registering for regular courses in music history and music theory (see guidelines for placement below). International applicants who may need English study usually will wait to take the placement tests until English study is completed (information on these tests is located below under "10").

- 1.4.3. It is recommended to take the tests as early in the application process as possible so that students can be fully considered for potential graduate assistantships in academic areas like music theory or music history.

- 1.4.4. Students not achieving the required scores will be required to complete the history review course, the theory review course, or both. The review courses may not be used to meet graduate degree requirements, and they do not count as required history or theory classes for 90-hour plans, master's course requirements, or any other graduate coursework.

- 1.4.5. Students who score 66% and above on the theory test may register for regular coursework in music theory. Students with scores below 66% are required to take MUST 601, usually offered every Fall. Students must be at skill level in both music theory and music history to enroll in music history courses, so a student must score 66% or complete MUST 601 before enrolling in a music history course other than MUHI 330, 331, or 601. MUST 601 and MUHI 601 or MUHI 330 may be taken simultaneously. Also, on a case-by-case basis: if a student needs MUST 601 but wishes to take MUHI 686 (Ethnomusicology), they may consult with the graduate music history faculty about that possibility.

- 1.4.6. Students who score 60% and above on the history test may register for regular coursework in music history (unless MUST 601 is needed). Students with scores between 40% and 59% are required to take MUHI 601, usually offered every Fall. Students with scores below 40% are required to take two undergraduate music history courses, MUHI 330 and 331, consecutively.

- 1.4.7. Retesting

- 1.4.7.1. Students scoring between 56% and 59% in history are eligible to take the second history test to reach at least 60% (a retest with different questions). They may retest according to the following schedule:
 - 1.4.7.1.1. Students taking the first test after March 15 and before May 1 may retest during the summer.
 - 1.4.7.1.2. 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 late Fall or early Spring.
 - 1.4.7.1.3. Students enrolled in the fully online music education master's program may have a different timeline. Contact the music education area for further information.
- 1.4.7.2. A student who does not earn at least a C in MUHI 601 is required to complete the review course requirement by taking MUHI 330 and 331 consecutively. A student taking MUHI 330 and 331 in place of MUHI 601 must earn at least a C in both classes for the review requirement to be completed.
- 1.4.7.3. Students who elect to take MUHI 330 and 331 in place of MUHI 601 may take them simultaneously, although it is not recommended. Students who are required to take MUHI 330 and 331 in place of 601 must take them consecutively, not simultaneously.
- 1.4.7.4. 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. A helpful site for reviewing theory fundamentals is www.teoria.com. Applicants should also consult a recent edition of some of the texts and resources listed:
 - 1.4.7.4.1. Theory Resources: 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 your graduate theory courses.
 - 1.4.7.4.1.1. *Tonal Harmony and Voice Leading*: Laitz, Steven. *The Complete Musician*, Roig-Francolí, Miguel. *Harmony in Context*, Clendinning, Jane Piper, and Elizabeth Marvin. *The Musician's Guide to Theory and Analysis*, 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 20th-century Music*, Ottman, Robert. *Advanced Harmony: Theory and Practice*.
 - 1.4.7.4.1.2. *Musical Form and Musical Analysis*: Caplin, William E. *Analyzing Musical Form*, Mathes, James R. *The Analysis of Musical Form*, 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*.

1.4.7.4.1.3. *Twentieth-Century Music*: Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*, Roig-Francolí, Miguel. *Understanding Post-Tonal 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*.

1.4.7.4.2. History Resources: Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, *Norton Anthology of Western Music* (scores; multiple volumes).

1.4.7.5. Intensive English Institute/TOEFL (or similar) Testing

1.4.7.5.1. 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 and Intensive English Institute (IEI). Email questions about testing and arrival-date plans to intadmit@bsu.edu.

1.4.7.5.2. The Graduate School minimum requirements for English proficiency may be found [here](#). The SOM accepts lower scores for Artist Diploma students, which are: TOEFL – 42 to 71, IELTS – 5, PTE Academic – 43 to 58, or successful completion of Ball State’s Intensive English Institute – Level 4 or higher

1.4.7.5.3. 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, switches to a degree program, or is interested in the Entrepreneurial Certificate, the final levels of IEI must 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.)

2. Assistantships

2.1. Each year, the SOM offers numerous graduate assistantships (GA). These assistantships are divided into full-time and half-time positions, where students are assigned teaching, performance, and/or administrative responsibilities to support the faculty of the SOM. Full-time assistants work an average of 20 hours per week, while half-time assistants work 10 hours. Full-time assistants are provided with a stipend for the academic year, along with 30 credits of tuition remission per academic year, and half-time assistants receive a stipend equal to half of what full-time assistants receive and a tuition waiver for 15 credits per academic year. If a student holds the assistantship for the entire academic year, they may also receive a tuition waiver for the subsequent summer semester if they have not used all of their allotted credits in the fall and spring semesters. However, all students are responsible for paying various fees each semester/term of enrollment. For out-of-state students who take advantage of the summer tuition waiver, the total value of the assistantship per year exceeds \$42,000.

- 2.2. Award offers come only from the Graduate Music Office; faculty members only make recommendations. Therefore, prospective students should only rely on official offer letters for assistantships from the Graduate Music Office.
- 2.3. Assistantships are kept for the period of a student's plan of study, but they are all technically renewed annually. So, a DA student would hold an award for three years and AD/MM/MA students for two, barring any performance issues. If a student receives an award after the first year of their program, that award will sunset at the end of the plan of study. For example, a DA student starting an award in their second year would have that award until the end of their third year (as opposed to having the award extend past the plan of study into their fourth year). Put another way, awards are not "three-year" or "two-year" awards; they are tied to the student's plan of study and end when the prescribed period for the degree ends. If you have any questions about this, please reach out to the graduate office (gradmusic@bsu.edu).
- 2.4. Awards may be removed from a student before the end of their plan of study for job performance, attendance, academic, or other related issues. This decision is appealable by the student, but if the faculty supervisor has followed the procedures to try to correct any deficiencies in the student's work and the student hasn't improved, a successful appeal is unlikely. It's also possible to terminate an assistantship in the middle of the contract (if a GA was abusing a student in their care or if a student is placed on academic probation, for example). If your supervisor has raised an issue with your job performance, you should meet with the Director of Graduate Studies (or DGS, currently Dr. Truitt) as soon as possible so you can receive guidance on addressing the issues properly.
 - 2.4.1. Further graduate assistant guidelines related to performance are in the Grad Music Bulletin and SOM Faculty Community on Canvas.
 - 2.4.2. Students on academic probation may not hold an assistantship. If a student is placed on academic probation in the Fall semester, the School of Music policy is to remove their award for the Spring.
 - 2.4.2.1. If a student believes they are struggling academically due to their GA workload, they must reach out to the DGS as soon as possible. A student may not claim that assistantship duties caused low grades at semester's end if they did not communicate the concern when it first appeared.
 - 2.4.3. Failing to submit hours appropriately in the university's designated manner more than three times can result in an assistantship not being renewed as the only reason for non-renewal.
 - 2.4.4. Master's and artist diploma assistants must hold and maintain at least a 3.0 GPA.
 - 2.4.5. Doctoral assistantship applicants must hold and maintain at least a 3.2 GPA.
- 2.5. All Graduate Assistants are evaluated yearly by faculty members within their work area, and both the student and the Graduate Music Office will be provided with written documentation on the student's performance of assistantship duties.
 - 2.5.1. Students may have their GA re-assigned for the issues mentioned above (2.4)
- 2.6. To be assured of consideration for an assistantship, the SOM admissions file should be completed by **March 1**. Requests for an assistantship may be considered after this date if any

awards remain unassigned, but applying students should note that these limited funds are allocated quickly. See below for materials and forms that must be submitted. If a student wishes to be considered for an assistantship outside their concentration area of study, there will be an assistantship interview/audition and there are possible additional materials that must be submitted. For example, a pianist who auditions in performance might also wish to seek an assistantship in aural skills/ear training in the theory area. The Music Graduate Office (gradmusic@bsu.edu) will coordinate these interactions.

- 2.7. Per Graduate School policy, graduate assistants must maintain an on-campus presence; this must include enrolling in on-campus courses and/or being assigned a campus-based assistantship. Special permission from the SOM Graduate office and the BSU Graduate School is required for a fully online student to be considered for a fully remote assistantship. While not impossible, to date the SOM has never offered a fully online student a GA.
 - 2.8. In addition to assistantships within the SOM, music students routinely secure assistantships in other areas. The Graduate Music Office (gradmusic@bsu.edu) can help in finding these opportunities.
 - 2.9. The Graduate School sometimes has assistantships available for McNair Scholars who are interested in pursuing graduate study at Ball State. These awards are funded by the Graduate School but the duties are within the SOM. If you are a McNair Scholar, please inform the Director of Graduate Studies and the Graduate Music Office (gradmusic@bsu.edu) so we can pursue these funds for your study.
3. Applying for an Assistantship
 - 3.1. Some materials/auditions are specific to the area of study:
 - 3.1.1. Performers: Present an audition according to the [guidelines of the specific performance area for your instrument](#) (performers may submit a recorded audition, see details below in each degree section). Most student performance auditions are set up by the performance area, which subsequently informs the Graduate Music Office (gradmusic@bsu.edu) of the audition and its result.
 - 3.1.2. Those in academic areas should submit research projects, term papers, compositions, etc., as appropriate for the area of study. Some degrees require scores from the graduate placement tests in theory and history (this is also required for consideration for assistantships by **March 15**). Placement tests are taken online. These are scheduled through the Graduate Music Office (gradmusic@bsu.edu).
 - 3.1.3. Conductors must audition in person for the appropriate area of study.
 - 3.1.4. Music Education applicants should consult with the [Music Education Area Coordinator](#).
 - 3.2. **All applicants** must also submit the following materials as part of the application in the [Cardinal Landing Portal](#).
 - 3.2.1. A letter of intent to the Graduate Music Office detailing educational and work experiences, educational and career objectives, the suitability of the applicant for any requested assistantship, and any additional skills that may be of value to the SOM in teaching, performance, research, and administration.

3.2.2. Three letters of recommendation.

3.2.3. Transcript for their highest earned degree. Typically international students will need to submit a NACES evaluation of their transcript. This may take time, so applicants are encouraged to begin the process as soon as possible. Also, please contact the Graduate Music Office for assistance. The office has helpful information about the various NACES vendors, for example.

3.2.4. All applicants schedule an interview with the Director of Graduate Studies. The interview is to answer questions and discuss the merits of the program. The interview does not determine admission to the program. This interview is scheduled through the Graduate Music Office (gradmusic@bsu.edu).

3.3. All applicants will be sent the online Application for Graduate Assistantship in November via email from gradmusic@bsu.edu.

4. Additional Financial Aid, Fees, and Travel Funding

4.1. In addition to assistantships, loan programs are available to graduate students. The loans are processed through Cardinal Central (<https://bsu.force.com/cardinalcentral/s/>). Part-time student employment is also available to graduate students. For more information, write to or call the Director of Career Services, 765-285--5634 or see the ***Career Center*** portion of the Ball State website.

4.2. 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 for all music courses and lessons computed according to registered credit hours. Please visit Cardinal Central (<https://bsu.force.com/cardinalcentral/s/>) for complete information.

4.3. Accompanist Fees - There likely will be a fee for an accompanist for auditions, required recitals, juries, etc. See the SOM policy, available from [the piano coordinator](#) or consult with your sub-area coordinator.

4.4. Travel Funding - A limited amount of money to support graduate students' travel may be available under special circumstances. Application information is available in the Graduate Music Office. See also information about the [ASPIRE program on the Ball State website](#).

Section II – Ethics, Liability, Advising, Ensemble Participation, Student Performance in Recitals and Concerts, Requirements, Scheduling, Guidelines, Publicity, and Recording Services

1. Ethics, Course Accommodations and Retention, Internships and Liability, Suggestions and Concerns
 - 1.1. 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 and the [VPAA website dealing with academic integrity](#).
 - 1.1.1. Ethical behavior is the standard for graduate assistants. A graduate assistantship can be terminated if a graduate student is found to report work or work hours falsely or is derelict in duty in other ways. This determination is made by the Director of Graduate Studies in consultation with the SOM Director. See the content in Section I regarding Graduate Assistantships.
 - 1.2. Course Accommodations and Retention
 - 1.2.1. Students needing course accommodations or similar services should communicate with the Disability Services office or visit the [Disability Services website](#).
 - 1.2.1.1. If a student has questions or concerns about disability accommodations within a SOM class they should email the Director of Graduate Studies (Dr. Truitt) to help resolve the issue.
 - 1.2.2. The SOM faculty is concerned about students' academic well-being. As such, music faculty should report students who are struggling to the graduate office in weeks 6 and 12 of each semester. If appropriate, a meeting with the student and/or major faculty may be organized to discuss issues and possible resolutions.
 - 1.3. Internships and Liability. Potential liability may arise for university students for actions or alleged actions from third parties in the performance of internships or courses that require an external experience. Ball State provides liability coverage applicable to several types of situations with a limit of \$1 million per occurrence, \$3 million aggregate, to protect against this risk. For further information contact the Director of Risk Management (765-285-1109).
 - 1.4. Suggestions or Concerns: The SOM provides paths for students who wish to express suggestions or concerns about class/grade issues, curricular topics, or other School and procedural topics.
 - 1.4.1. If the concern is about a class or grade issue, start with specific communication with the professor of the class; if necessary, bring the concern to the attention of the Area Coordinator or the Associate Director/Director of the SOM (in that order). Also, consult the [University's Grade Appeal website](#).
 - 1.4.2. Other suggestions, issues, questions, or concerns may be handled in multiple ways. You may discuss your topic with your student representatives on the Graduate Council or the Advisory Council (which meets with the Director), for example.

1.4.3. It is generally not appropriate in most cases to raise an issue directly with the Director of the SOM or the Dean of the College unless the above procedures have not resolved your concern. However, some cases rise to this level (*see item 1.4.4*).

1.4.4. If you experience harassment or abuse, or another egregious issue arises, consultation with the Director of Graduate Studies or Director of the SOM is completely appropriate and encouraged. The leadership of the SOM wants the educational environment to be healthy and professional, so if you are unsure if an issue rises to this level, it's best to err on the side of bringing your concern to the attention of leadership. You should always bring concerns to the SOM Director prior to any contact with the College administration unless the SOM leadership is the source of the issue.

2. Advising Processes for Graduate Music Students.

2.1. Curriculum Monitoring. All graduate students should monitor their progress according to the curriculum outlined for their degree program (each is outlined later in this handbook). All students consult with their primary teacher and consult regularly with the Graduate Music Office for advice concerning course loads and options, where applicable. Doctoral students will create a 90-hour plan for this purpose—it is to be completed near the end of the first year or the beginning of the second year of study. Master's and artist diploma students should keep a personal checklist. Spreadsheets for this purpose are provided to students online in the Graduate Music Bulletin campus community on [Canvas](#). Ultimately, the student is the person responsible for keeping close track of their academic progress as the one most impacted when some detail of degree requirements is missed.

2.1.1. Graduate progress is tracked using a university-designated software program. Students and chairs are responsible to familiarize themselves with the software and keep track of progress within that system.

2.1.2. Student checklists for graduation in every degree will be maintained in the university designated software, so all exceptions, waivers, and other issues related to completion must be recorded there.

2.1.3. The Graduate School requires graduate students to maintain minimum grade point averages (GPAs) in order to remain in the program.

2.1.3.1. The minimum for Master's students is 3.0

2.1.3.2. The minimum for Doctoral students is 3.2

2.1.3.3. Students that fall below these averages are placed on academic warning. See the graduate school catalog for further information.

2.1.3.4. The School of Music may dismiss a student for academic underperformance if it is determined that the student has no viable path to the required GPA within the prescribed warning period.

2.2. Class and Workshop Offerings and Scheduling.

2.2.1. The SOM offers evening and daytime classes during the academic year, accommodating part-time and full-time graduate students. Also, graduate credits may be earned through

online classes or in-person classes offered during summer sessions. While many applied lesson courses are offered each Fall and Spring, most academic courses are offered on a rotation. To facilitate course planning, graduate students should consult the current Graduate Course Rotation list from the Graduate Music Bulletin campus community on [Canvas](#). Additionally, workshops on select topics are offered some summers. Some workshops may be appropriate for elective or other course requirements in master's and doctoral programs.

2.2.2. Students often wish to continue degree progress during the summer months—taking classes, pursuing their research, consulting with committee members, or working on their 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. Students are advised to consult with individual faculty well in advance of the summer to determine availability. Students should not count on a particular course or offering being available in a particular summer for long-range academic planning, as this can sometimes result in a delay in completion if a particular course is not offered for some reason.

2.3. Registration Information. Students should communicate with their chair and the music office and consult their degree plans before registering for each semester. Available courses are listed in Banner and the overall rotation of when courses are generally offered is listed in the [Grad Music Bulletin Canvas community](#). Enrolling early helps a student to secure a seat in a required class and can prevent a class from being canceled for insufficient enrollment. If you run into any problems when trying to register for classes, please reach out to the music office (gradmusic@bsu.edu) with the error code.

2.4. Applied Lesson Information

2.4.1. Applied Lesson Credit Hours: The following designations will determine the credit hours earned and weekly contact time with the instructor. Normal enrollment for graduate lessons is 2 credit hours, and permission must be obtained from the Director of Graduate Studies to take more credits (see 2.4.2). The additional credits reflect the student time committed to study but do not provide additional instruction.

2.4.1.1. MUSP 600/620/700/720 for 1 credit hour = 30 minutes weekly

2.4.1.2. MUSP 600/620/700/720 for 2 credit hours = 60 minutes weekly

2.4.1.3. MUSP 600/700 for 3-4 credit hours = 60 minutes weekly

2.4.2. Each teacher will have a section of the basic course number as needed. See the Graduate Catalog for course descriptions. The typical enrollment for principal applied study for a graduate student is 2 credit hours for a semester. Exceptions to this will be approved by the Director of Graduate Studies on a case-by-case basis. Possible exceptions would be (but are not limited to): preparation for a recital early in the following term, preparation for professional activity (for a series of auditions, for example), or if the student needs significant short-term technical work. Generally, a graduate student should not have multiple semesters of applied instruction for more than 2 hours credit outside of semesters where recitals are presented.

- 2.4.3. A student must enroll in applied lessons in the semester they will present a required degree recital. If the student has already reached the number of applied credits required by their degree program, a minimal enrollment of 1 credit will be acceptable. This procedure applies even if 1) the recital is scheduled early in a semester and/or 2) the student is primarily working off campus. The enrollment must be completed by the usual university 'add' deadline at the beginning of the semester. If the enrollment is not completed by that deadline, the recital must be delayed until the following semester and enrollment is completed. (If the student earned an 'Incomplete' [I] grade in the previous semester, they should meet with the Director of Graduate Studies or Graduate Music Office (gradmusic@bsu.edu) to discuss enrollment requirements.)
- 2.4.3.1. A student isn't required to be enrolled for lessons if they are presenting a DISS 799 lecture recital dissertation. This is obviously beneficial if they choose to, but lessons are not required, only the 10 credits of DISS 799 required for program completion.
- 2.5. Course Loads. Graduate students in the SOM may register for a maximum of 15 credits per semester, 6 credits during a five-week summer term, and 12 credits for the combined summer terms. However, graduate assistants may only register for a maximum of 12 credits per semester. The minimum load for a graduate assistant is 6 credits per semester, and the minimum is 9 credits to be "full time" for those without an assistantship. Students requesting a course load more than these established maximums must secure the approval of the SOM Director of Graduate Studies. International students not on an assistantship and students carrying loans may have other minimum requirements.
- 2.6. Scheduling and Adjudication of Public Performances.
- 2.6.1. The **Coordinator of Music Properties and Facilities** posts procedures related to scheduling recitals on campus. This information is distributed through Canvas.
- 2.6.2. Students and their applied teachers should be aware of policies and procedures regarding recital calendars and scheduling, approved recital times, cancellations, submitting program information, etc. There is also information on this in "7. Scheduling Student Recitals" below.
- 2.6.3. All conducting concerts and performance recitals used toward degree requirements will be designated as such on the recital/concert program and will be evaluated by a faculty jury. The jury personnel will be invited by the presenting student for recitals. There is a form available in the Graduate Canvas Community indicating faculty members who have committed to the event and the approval of the major teacher. This form is submitted to the Graduate Music Office (gradmusic@bsu.edu). Voice students wishing to use an extended performance like an operatic role in place of a recital must have the voice area coordinator submit permission to the Graduate Music Office (gradmusic@bsu.edu) in advance of the event—the recital form with jury member's names still is required. For information on the lecture recital or lecture recital dissertation, see the description of those events in the Doctor of Arts Degree section of this Handbook.

2.6.4. The current policy regarding the recital jury and documentation procedures is in the Graduate Canvas Community; the policy provides information about situations and procedures for which a jury member might review a recording of the event. (See individual program information that follows for specific degree requirements; a full performance recital is approximately 50 minutes of music.)

2.6.4.1. Areas and Sub-Areas may have internal procedures regarding the makeup of jury panels. Students should consult with their applied teacher and/or the area/sub-area coordinator to ensure compliance.

2.7. Professional Experience Internship.

2.7.1. Professional development is important for performance and conducting students at the graduate level. Under special circumstances, international students may be authorized by the Rinker Center and the SOM to participate in a Curricular Practical Training experience. The work must be required and related in some manner to the student's curriculum and approved by the Graduate Music Office.

2.7.1.1. A policy change at the federal level in Fall 2025 mandated that the internship be "required", which is a substantial change from past practice. Students and faculty should understand that this change is at that level and that the previous practice will not be available as an option.

2.7.2. International students who are afforded this authorization (CPT), or domestic students who have a similar internship opportunity, must enroll in a course which is required for their program. This is typically their applied lesson or conducting enrollment or enrollment in either MUSC 710 or MUSC 711, depending on what is appropriate. See the statement above (II.1.3) concerning Internships and Liability. International students may also participate in an OPT, Occupational Practical Training. It has different guidelines and requirements; start the process early through the Rinker Center.

3. Music Events Calendar and University Web Calendar

3.1. The SOM presents over 350 concerts and recitals each year in a variety of programs featuring students, faculty, and guest artists in solo and ensemble presentations. Special events include Opera Theatre productions, Art of Jazz concerts with guest artists, University Singers Spectacular, and Arts Alive Series concerts. Most concerts are free; some have a nominal charge, and all are open to all students and the public. Most events are presented in Sursa Performance Hall or Hahn Recital Hall in the Music Instruction Building. Others are in John J Pruis Hall or Emens Auditorium.

3.2. The Music Events Calendar is continually updated online. Programs and artists are subject to change. Included in the calendar are large and small ensembles, faculty, guest and special event recitals and concerts, and many other activities.

3.3. A complete listing of all public concerts and recitals presented by the SOM is available on the University's online calendar at bsu.edu/music/events/. Student recitals are added to the online calendar at the discretion of the applied teacher. Any music calendar changes are also listed on this calendar.

- 3.4. Ticket and box office information is given on all calendars. Additional information is available by calling 765-285-5842 during regular office hours. The College of Fine Arts Box office is located at Sursa Hall and can be reached by emailing boxoffice@bsu.edu or calling 765-285-8749.
- 3.5. Cancellations or changes within the current semester calendar should be discussed with one's applied teacher. Faculty needing to cancel a student recital should e-mail the Director of Graduate Studies and the Graduate Music Office (gradmusic@bsu.edu). The policy is that postponed student recitals will not be rescheduled in the same semester unless the recital was postponed due to an external factor like illness preventing the performance or the availability of collaborators. Any recital that seeks to be re-scheduled within the same semester must have the approval of the Director of Graduate Studies. Lack of student preparation is not a permitted reason to allow a recital to be rescheduled within the same semester.
- 3.6. Many concerts are streamed live online and are potentially available in an archival recording after the concert is completed. The applied faculty member can connect the student with archival resources.
4. Large Ensemble Audition Information
 - 4.1. Ensemble auditions for the academic year are held at the start of the Fall semester. Occasionally, auditions are also held before the start of Spring semester. Before the start of Fall semester, ensemble audition guidelines are posted on the SOM website. Students registered for ensembles will receive an email with a link to the webpage. This webpage provides audition details for instrumental ensembles, orchestra, opera, choral ensembles, and jazz ensembles. Students should consult the guidelines for auditioning procedures and/or contact the individual areas for clarifications as needed.
 - 4.2. Students should consult the Graduate Music Bulletin on Canvas for information on auditions and large ensembles.
 - 4.3. Students with disabilities will have all reasonable accommodations available for ensemble auditions, participation, or requirements in degree programs.
5. Music Performance (MUSP) Small Ensembles - Students are actively encouraged to participate in small/chamber-music ensembles as a means of developing and coordinating their individual skills with others in chamber music performance. Several of the curricular programs require ensemble credit for graduation, but students are encouraged to participate in small ensembles as electives throughout their college years. Membership in the ensembles begins with contact between the director of the ensemble and interested students.
6. Scheduling Student Recitals
 - 6.1. Student recitals are scheduled one semester ahead of the semester of the recital. Scheduling for the Fall semester takes place in the prior Spring semester, after large ensemble, special event, and faculty dates have been reserved. Scheduling for the Spring semester, Summer I, and Summer II takes place in October of the previous Fall semester. Student recitals must be scheduled prior to the start of the semester in which they are to be given. Exceptions to this must be granted by the Director of the SOM. Graduate student degree recitals (Doctoral, Master's,

Artist Diploma) are scheduled following faculty recitals and before all undergraduate recitals.

6.1.1. It is at the discretion of the applied instructor as to which performance hall a student selects for a recital. Students can sign up for a recital without a faculty member present. However, the following conditions apply:

6.1.1.1. The student must consult with his or her major teacher about recital and dress rehearsal dates and times before scheduling. It is the applied instructor's responsibility to provide the student with any conflicts ahead of time.

6.1.1.2. Consult the Grad Music Bulletin Canvas Community for further information about scheduling and other requests related to your event.

6.2. Faculty members are encouraged to reference the calendar on 25Live before coming in to schedule a student recital.

6.3. Student recitals will not be scheduled against major ensemble performances, Arts Alive concerts, faculty recitals, and/or guest artist recitals without the written permission of the Director or Director of Graduate Studies of the SOM (see 3.5 above). The request for the exception must be made when re-scheduling and the event will not be scheduled unless written permission has been given. In addition, recitals generally may not be scheduled concurrently with major ensemble concerts, especially in the same instrument area. If a student has an obligation as part of the main performance, they will not be excused to participate in or attend a secondary performance scheduled against the main event under this exception. For example, a student may not be required to attend a student recital featuring their instrument during a major concert in which they are expected to participate or attend.

6.3.1. Students should avoid scheduling recitals during their enrolled courses in a semester. See 7.4 below.

6.4. Postponement - If a student needs to postpone a scheduled recital due to illness or family emergency, it may be rescheduled within the same semester after consulting with the Graduate Music Office (gradmusic@bsu.edu). Otherwise, student recitals are not permitted to be rescheduled within the same semester (see Section I.4.1.5 above).

6.5. Schedules for General Recital Hours are distributed each semester and are available in both the undergraduate and graduate canvas communities.

6.6. Consult the Grad Music Bulletin Canvas Community for further information about how to sign up for a performance on General Recital Hour.

6.7. Performance on a General Recital Hour will normally be a solo appearance; however, performance in a chamber or madrigal group, or a difficult accompaniment in which the student has solo responsibility for a given part, will constitute a performance. Variations to the solo appearance stipulation must be approved by the Associate Director for Academic Affairs.

7. Standard Times for Recitals and Concerts

7.1. Doctoral, Artist Diploma, and Master's level **required** recitals can be presented at the following

times:

- 5:30 p.m. or 7:30 p.m. on a weekday.
- 3 p.m., 5:30 p.m., or 7:30 p.m. on a weekend.

7.2. All **non-required** recitals can only be presented at 5:30 p.m. on a weekday. Students should take care that non-required recitals do not conflict with class enrollment.

7.3. Faculty wishing to schedule a student recital outside of the approved times must receive special permission from the Director of the SOM.

7.4. Calendar Procedures for Scheduling Concerts and Recitals

7.4.1. Consult the Grad Music Bulletin on Canvas for the current procedures to schedule concerts and recitals.

7.4.2. Recitals that conflict with a student's ensemble rehearsals or classes must be coordinated between the student, applied faculty teacher, and the ensemble director or teacher.

7.4.2.1. When scheduling a required recital, every effort should be made to avoid conflicts with ensembles or class, but this is not always possible. In the case of a conflict, the applied teacher must complete a travel request form within the appropriate timeframe and the student must share that with the ensemble director or teacher when the form is approved. This ensures that communication happens with proper notice for all concerned. It should be noted that the travel request form does not guarantee that the student may schedule their event in conflict with the ensemble or class, it merely facilitates communication between all parties.

7.4.2.2. Non-required recitals have more limited parameters for times. This reality makes the procedure in 7.4.2.1 doubly important.

7.4.2.3. Studio recitals should not conflict with ensembles or class. If a studio recital is scheduled against a class or ensemble, the student is not required to perform on the studio recital as part of the applied grade. Possible accommodations are to arrange the program so that the conflict is avoided or choose days and times for the studio recital when ensembles or classes do not meet (weekends, for example).

7.5. Students and faculty should note the program and set-up procedures they receive from the staff that coordinate those issues and conform to them. Late programs or set-up information will result in these items not being present or in place for the event.

8. Dress Rehearsals

8.1. A **maximum** two-hour dress rehearsal time is scheduled for each event. Generally, arrangements for this rehearsal are made at the time the recital is scheduled. Any changes in the dress rehearsal time may be made as early as during exam week for the next semester or term, but no later than 48 hours in advance of the requested time. For weekend rehearsals, changes must be made no later than the preceding Wednesday.

8.1.1. Faculty and students will not be permitted to schedule more than two hours of dress rehearsal in a performance space unless it is justified by the length of the work performed.

- 8.2. If the performance is off-campus or on-campus but not in Sursa Hall, Hahn Hall, Puis Hall or Emens Auditorium, dress rehearsals are not automatically scheduled and must be arranged by the student and/or faculty member involved.
9. Piano Accompanists for Recitals and Weekly Recital Hour
 - 9.1. The SOM will attempt to provide piano accompanists, when possible, for degree-related recitals. However, arrangements for and expenses of piano accompanists for all events will be made and borne by the performer in most cases.
 - 9.2. A *Request for a Piano Accompanist* form is available on Canvas in either the graduate or undergraduate communities. The performer must fill out and the instructor must sign the form to obtain an accompanist for any event. The form is a general request; it does not ensure that an accompanist is available, nor is it a request to appear on either an Area or General Recital Hour.
 - 9.3. For either a recital or recital hour, the *Request for a Piano Accompanist* form, with music to be performed, must be returned to Dr. James Helton, piano area coordinator, MI 124.
 - 9.4. Every effort will be made to accommodate all requests, but students and applied instructors should plan carefully and as far in advance as possible to obtain an accompanist. Only a limited number of accompanists are available, and accompanists must have enough time to practice for the appearance.
 - 9.5. Please understand that the cost of an accompanist is something that every musician will have to face sooner or later. The university cannot provide all the pianists needed to play for every student performance. Regard this as you would your other academic expenses, such as books, electronic devices, or software. Remember: plan early!
10. Stage Management - The following policies are in place for stage management in various locations:
 - 10.1. Sursa Hall and Hahn Hall: The faculty member responsible for the performance, in conjunction with the Sursa Hall and Hahn Hall stage manager, is responsible for stage setup and teardown. No stage services will be provided without either a default setup or completed diagram(s).
 - 10.2. Puis Hall: No stage services will be provided without a completed diagram(s). As Puis is not a SOM-managed space, performers must take personal responsibility to coordinate with the staff of the hall to arrange for their concert and remember that they are representing the SOM in their interactions with Puis personnel.
 - 10.3. Emens Auditorium: Stage services are provided only after discussion with the Auditorium manager.
 - 10.4. If the performance is off-campus or on-campus but not in Sursa Hall, Choral Hall, Puis Hall or Emens Auditorium, other stage assistance arrangements must be approved by the SOM Director. Expenses for recitals held off-campus must be paid by the student and/or faculty involved.
11. Program Copy Submission

- 11.1. Consult the Grad Music Bulletin Canvas Community for further information about the proper method to submit your program for publication and dissemination.

12. Concert Recording Services

- 12.1. Consult the Grad Music Bulletin Canvas Community for further information about scheduling and other requests related to recording your event.
- 12.2. Central Recording Services - Central Recording Services is responsible for recording SOM events. For further information: Event Scheduling, 765-285-5842 – CRS, email ***crs@bsu.edu***. Faculty Artist Series, designated large ensembles, and graduate concerts are automatically recorded. Unless there is a change in the activity's default setup, another setup is not required.

13. Publicity Aids

- 13.1. Posters are prepared internally by the SOM in advance of large ensemble, faculty, guest, and special events. Posters and/or flyers for student recitals are at the discretion of the student performer, in consultation with the applied instructor.

Section III - Facilities and Properties

The privilege of using practice rooms and other facilities in the SOM is accorded to students under the following regulations:

1. Care of the Facilities

- 1.1. There is NO SMOKING and NO FOOD OR DRINKS in the practice rooms. Pets are not permitted in practice rooms (university-recognized service animals are always welcome, since they are not pets). Students will be held responsible for damage to pianos and furniture.
- 1.2. Students using Sursa Hall facilities are reminded that liquid refreshments are not permitted in the seating or stage areas.
- 1.3. University regulations state thumb tacks, plastic tape, and adhesive tape are not to be used on painted or finished surfaces or window glass.

The SOM provides music stands on a limited basis only. Students are responsible for furnishing their own stands for individual and small ensemble practice.

- 1.4. Sufficient chairs are placed in the classrooms for ensemble and group practice. If additional chairs are needed in class or practice rooms, they must be requisitioned through the Music Information & Registration window, MU205, at least one week in advance.
- 1.5. Classrooms and large rehearsal areas are occasionally available to students, but these facilities must be requisitioned through the music office. Consult the Grad Music Bulletin Canvas Community for the proper procedure to request a space.
- 1.6. Rehearsals for five or fewer students should occur in smaller spaces and not in large ensemble rehearsal spaces. If a small group is in a larger space and the space is needed for a large ensemble, the group may be bumped to a smaller space.

2. Assigned Practice Room Schedules

- 2.1. SOM practice rooms in the Hargreaves Music Building (MU) and Music Instruction Building (MI) are checked out through an online reservation system: <https://bsu.webcheckout.net/sso/patron/#/>. There is also a module on the Grad Music Bulletin in Canvas with more information. You may also scan the QR codes on practice room doors to access the scheduling system. An account must be created by the SOM office to have access.
- 2.2. Anyone using practice rooms must be on the schedule.
- 2.3. Reservations can be made in advance or as needed, pending availability. Recurring/weekly practice times are available to reserve starting the second week of each semester.
- 2.4. If the room is reserved but is not in use starting 5 minutes past the reservation start time, the room is then available on a “first come, first serve” basis. If you do this, email music@bsu.edu with your name and date/time so that we can update the log.

3. Use of Practice Rooms during Evenings and on Weekends

- 3.1. The SOM is open for practice during the following hours: 7:00 a.m. - 11:00 p.m.

- 3.2. Practice rooms are intended for practice.
- 3.3. Abuse of the facilities or failure to comply with any of the above regulations may result in the revocation of the privilege to use the practice facilities in the SOM.
- 3.4. Students may gain access to the facility when classes are not in session (during holidays and breaks for example) in advance through the music office. Students who don't make advanced arrangements will not be accommodated.
4. Regulations Governing Use of SOM Properties
 - 4.1. The SOM has an inventory of tens of thousands of dollars' worth of properties, ranging from instruments and various types of equipment needed for performance to the uniforms necessary for public appearances. Regulations governing these are as follows:
 - 4.2. Pianos
 - 4.2.1. Concert grand pianos must always be requisitioned for concerts, recitals, and rehearsals. Any last-minute changes must be approved by the Manager of Sursa Hall via phone or in person. If, as a consequence of such a change, another piano needs concert preparation, notify the piano technician through the Office of the Assistant to the Director (MU205).
 - 4.2.2. Please report pianos that fail to function properly (sticking keys, broken pedals, etc.) to the piano technician (MU005). Instrument cases, water bottles, or water cups for woodwind reeds, etc. are not to be placed on pianos. Upright piano lids and fronts are not to be raised or removed without prior approval from the piano technician. No pianos are to be moved except by authorization from the music office (MU205). All requests for moving pianos are to be submitted to that office.
 - 4.2.3. Classroom pianos are not for private practice. Accompanists using classroom pianos for ensemble purposes will place the cloth covers over the piano at the close of the rehearsal.
 - 4.3. Harpsichords and Organs
 - 4.3.1. The Recital Request Form is used to requisition the harpsichord or pipe organ for a recital in Sursa Hall or the harpsichord for a recital in Hahn Hall. If the harpsichord is required for a recital, the student or teacher must inform the piano technician in advance so that plans for the tuning and moving of the instrument can be made. If the organ is required for a recital, the student or the teacher must inform the organ instructor in advance to be assigned a memory level. Prior to filling out the Recital Request Form, students are welcome to discuss their needs with the organ instructor and/or piano technician.
 - 4.3.2. Jack rails and other parts are not to be removed from the harpsichords. Students scheduled to play the harpsichord must have had prior instruction on the instrument, or, at minimum, a brief introduction to the harpsichord by a member of the Ball State faculty with expertise on the instrument.

4.3.3. Students scheduled to play the organ must have had prior instructions on the instrument. All stops and crescendo pedal must be in off position and the swell boxes completely opened before the organ is switched off. Standing on the pedalboard is not allowed for any reason. The organ console should never be moved in and out of the stage by fewer than two people. The Sursa Hall staff members are trained on how this process should be correctly done. Moving the organ console the wrong way may result in damage to some wood parts and electronic components. Once the organ console is plugged or unplugged from the little box located on the stage floor, the tap that covers that box must remain closed or the plugs can be seriously damaged. The organ console should never be moved while plugged in.

5. Instrument Rental

5.1. Consult the Grad Music Bulletin Canvas Community for information about instrument rental.

6. Key Rental

6.1. Consult the Grad Music Bulletin Canvas Community for information about getting room keys associated with graduate assistantships or to access spaces relevant to your study.

7. Lockers

7.1. Consult the Grad Music Bulletin Canvas Community for information about locker rental for instrument storage and other needs.

8. Ensemble Libraries

8.1. Large Ensemble Libraries - The SOM maintains three distinct ensemble libraries in the following areas: Band, Choir, and Orchestra. These libraries regularly lend single instrumental parts or choral scores to ensemble members, who assume responsibility for the return of those materials. Undergraduates do not have privileges to borrow sets of parts or multiple copies of choral scores; exceptions can only be granted by the Director of Activities for the appropriate library.

8.2. Small Ensemble Libraries - Scores and parts used in the small ensemble program are typically property of either the SOM or the University Library. In some cases, the ensemble director may supply parts from his or her personal library. Students enrolled in small ensembles should assume personal responsibility for the security and condition of all parts issued to them by adhering to the following guidelines:

8.3. Keep parts in a single, appropriate ensemble folder.

8.4. Store the folder in a secure place within the SOM.

8.5. Mark parts with soft pencil only and eliminate your own marks when returning the part.

8.6. Return parts immediately following the performance or at the conclusion of each semester.

Section IV - Master's Degrees in Music

1. Two master's degrees are offered by the School of Music, the Master of Arts degree and the Master of Music degree. If you are interested in our fully online Master of Music in Music Education Degree, see this [website](#).
 - 1.1. The **Master of Music** degree offers in-depth study for students highly gifted in music performance, music composition, or research. Concentrations include music performance, conducting, woodwinds, collaborative piano, piano performance, music history and musicology, music education, music theory, and music composition. To be eligible for acceptance into the Master of Music with an emphasis in Music Education program, applicants must have at least two years of K-12 school music teaching experience. A faculty-approved creative project, recital, research paper, or thesis is required of all Master of Music students near the end of their degree work.
 - 1.2. 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 credits may be used for additional courses in music or courses outside the SOM. The degree includes a required research component that may take the form of a research project, thesis, or creative project.
2. Admissions
 - 2.1. Minimum Admission Requirements:
 - 2.1.1. The applicant must hold a bachelor's degree from a college or university that is accredited by its regional accrediting association. (See 2.3 below if that degree is not in music.)
 - 2.1.2. 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.
 - 2.1.3. The SOM will consider 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 for "probationary admission status". The applicant must secure the recommendation of the faculty based on an audition or the submission of research papers, class projects, teaching portfolios, or compositions, as appropriate. For the applicant who meets the criteria above and has at least a 2.5 GPA, 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.
 - 2.2. For information on graduate assistantships and other financial matters, see Section I above.
 - 2.3. Applicants Not Holding an Undergraduate Degree in Music:
 - 2.3.1. The applicant's situation will be reviewed by the SOM Graduate Admissions and Awards Committee, which could decide among the following: full, regular admission; admission

denied; or conditional admission (see the Graduate School Catalog). The latter will come with specific stipulations and/or requirements and a timeframe for completion.

- 2.3.2. A student who has completed basic undergraduate required courses in music but not completed a music degree may be granted regular admission by the Graduate Admissions and Awards Committee. One possible example is a person who has a minor in music who demonstrates sufficient mastery of the subject matter. If regular admission status is granted, the student is considered the same as any other matriculating student into graduate study at Ball State. They may hold an assistantship and have the same requirements and opportunities as any other candidate.
- 2.3.3. A student who has not taken basic undergraduate required courses in music history and theory will be required to complete those courses under 'conditional admission' status and will not be granted regular admission. The Graduate Admissions and Awards Committee and the Graduate Music Office will review the applicant's transcript and consult with the Undergraduate Music Office to determine which other classes might be part of the conditional requirements. A student under conditional admission status may not hold an assistantship. (see 2.3.5 below).
- 2.3.4. The Graduate Admissions and Awards Committee, the Graduate Music Office, and faculty from the student's primary area will evaluate the student's 'conditional' work before full, regular admission is granted. The applicant may be exempt from taking our placement tests in music history or theory, depending on what remedial coursework was taken (if the student took MUHI 330 and 331 as part of the remediation, for example).
- 2.3.5. Students entering under conditional admission may not hold an assistantship.
- 2.4. Incoming graduate voice area students are required to complete MUSP 598 Diction for Singers and MUSP 599 Advanced Vocal Diction (unless they have taken the undergraduate versions while students at Ball State). A student who feels they have a sufficiently high skill level may have this requirement waived by passing a placement test. Diction study at another university is not sufficient to waive the requirement. A total of two years of college-level language courses (completed with a grade of B minus or better) are a prerequisite for admission to the MM degree with a major in voice. The minimum requirement is the study of French, German, and/or Italian with a minimum of one year of grammar study in two of the three languages. Any language deficiency must be corrected either by taking primary-level language courses, testing out of the first-semester classes by taking the Ball State language department placement exams, or through available online courses like Rosetta Stone. Students may be required to pay tuition for enrollment in undergraduate language courses. All graduate vocal performance area students 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).
3. Advising - The Graduate Music Office will provide advising information and coordinate course registration. Also, a member of the graduate faculty will give counsel and direction in the student's concentration as the student's "major professor", and will supervise the student's creative project, research paper, or thesis. The major professor is typically the primary applied or conducting teacher for those in performance areas, and students in academic fields should identify a faculty mentor early in their course of study. Questions about securing a mentor should be addressed to the area or sub-

area of the field of study and may also be directed to the Director of Graduate Studies should the area or sub-area be unable to reach a suitable resolution.

- 3.1. A faculty mentor must be a full member of the graduate faculty to supervise a student's CRPR, chair their recital committee, or perform other similar duties. The faculty Canvas community has information about graduate faculty status and the application process.

4. Recitals.

- 4.1. For curricular recitals, students should consult the guidelines of their sub-area for repertoire requirements and processes. All decisions made by the sub-area regarding recital hearings are final and not subject to review following the vote of the panel present for the hearing. It is also noted that the faculty present for a recital hearing will not necessarily be the same as that for the recital itself if the sub-area requires a pre-recital hearing.
- 4.2. When scheduling a recital, students consult with the Graduate Music Office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.
- 4.3. When organizing the jury panelists, the form required can be found on [Canvas](#) in the Grad Music Bulletin. The student and major teacher will recruit the appropriate panel and submit the completed form to gradmusic@bsu.edu.
- 4.4. Once the recital is successfully completed, the major teacher submits the appropriate NASM rubric to the Graduate Music Office along with the signed and graded program. The method for this submission is online, and procedural questions about submission should be sent to the Graduate Music Office (gradmusic@bsu.edu).

5. Core Classes in Music History and Music Theory and Academic Course description.

- 5.1. The graduate review courses in music history (MUHI 601) and music theory (MUST 601) do not count towards degree requirements.
- 5.2. All master's students are required to take coursework in music history and music theory. The faculty has identified core or foundational courses in each discipline. The schedule for offering these courses is found on the Course Rotation in the Grad Music Bulletin on [Canvas](#). The core courses in music history are:

MUHI 501 Piano Literature
MUHI 535 Music in the Baroque Era
MUHI 536 Music in the Pre-classical and Classical Era
MUHI 537 Music in the Romantic Era
MUHI 538 Opera History from 1780 to 1980
MUHI 603 Chamber Music Literature
MUHI 609 Music and Politics
MUHI 611 American Music
MUHI 631 Music in the Middle Ages
MUHI 632 Music in the Renaissance
MUHI 633 Music in the Twentieth Century
MUHI 680 Symphonic Literature
MUHI 686 Ethnomusicology

MUHI 692 Special Topics in Musicology

- 5.3. 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. (Exclusions: MUHI 600, 601, and 602, which may be used or required elsewhere, but do not fulfill general music history requirements for master's students.)
 - 5.4. The core class for music theory is MUST 621 Analytical Techniques.
 - 5.4.1. If your master's program requires only one theory course, then MUST 621 is that course. If your program requires two theory courses, then one of the courses must be MUST 621; the other course may be any graduate level course with a MUST prefix. MUST 621 is a prerequisite for some theory courses—see the Graduate Catalog. MUST 601 does not count towards graduate program requirements.
 - 5.5. An “academic” course as described in the program descriptions below is defined as a classroom course and should not be a non-classroom experience in most cases (a one-on-one pedagogy or repertoire study, for example). With the approval of the Director of Graduate Studies, an independent study or other smaller experience may be counted as an “academic” course if the material covered is of sufficient rigor.
6. Research Classes
 - 6.1. All master's students are required to take a course that introduces them to research methodology at the graduate level. In most master's concentrations, 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 on the Grad Music Bulletin in Canvas.
 - 6.2. For three of our master's concentrations, 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.
 - 6.3. Research Involving Human Subjects
 - 6.3.1. If your study involves interaction with human subjects, e.g., survey instruments or interviews, and is designed for public dissemination (this includes all capstone writing such as CRPR papers, theses, dissertations, etc.—the upload makes it ‘public’) you must obtain approval from the Ball State Sponsored Projects Administration/Institutional Review Board, and this approval must be secured before the study begins.
 - 6.3.2. This may include interviews with composers during which unexpected personal information might be disclosed. 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 the SPA website for details.***
 - 6.3.3. To submit an IRB application/protocol, the student and the immediate faculty advisor must have successfully completed CITI training. This training is done online and usually takes

about 2+ hours. Considering this requirement and the time factor involved, we recommend that 3-hour CRPR papers not include the collection of data from human subjects (including interviews and surveys) as a part of the research process and resources. Please consult with the Graduate Music Office (gradmusic@bsu.edu) if you have questions.

7. Master's Research Options, Guidelines, and Procedures

- 7.1. All master's degree students are required to fulfill the research requirement of the university. This requirement is met with coursework taken at Ball State; transfer credits cannot be used. Options available to graduate students include the following plans:
 - 7.1.1. The research methodology course plan (see below: 7.6)
 - 7.1.2. The creative project (see below: 7.7)
 - 7.1.3. The research paper (see below: 7.8)
 - 7.1.4. The thesis. (see below: 7.9)
- 7.2. 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. The expectation of the Graduate School is that this course will be taken and the document uploaded in the final semester of study.
- 7.3. Before enrolling in the project, paper, or thesis credit hours, the student must submit a proposal. The form and upload procedure for submitting the proposal form are available on the Ball State [Infoready Website](#). Students should submit a draft of their proposal to the Director of Graduate Studies at least a week before the published upload deadline for that semester (typically the semester before the student intends to enroll in the research course). This ensures that the proposal is appropriate for approval and is in the student's best interest. Proposals not submitted before the upload deadline or submitted late will likely not be approved.
 - 7.3.1. Skills developing research proposals are acquired in the SOM's research courses, MUSE 668 and MUHI 600.
 - 7.3.2. For 3-credit enrollments, a 2-page proposal may be sufficient (although an advisor may request more details).
 - 7.3.3. 6-credit enrollments require more substantial proposals (even if a shorter version is attached to the Topic Approval Sheet).
 - 7.3.4. The student works with their major faculty member or committee in drafting and revising the proposal and the Director of Graduate Studies reviews it for a final formatting and proofreading check before approval. The student must plan enough time to allow faculty input before submission.
 - 7.3.5. The proposal typically contains an introduction, a statement of the research problem or goal, a review of the literature (to establish context and background), a description of methodology, and a bibliography.
 - 7.3.6. The student works with their major professor on their paper before submission.

- 7.3.7. At the end of the process, the student submits the finished paper to the Director of Graduate Studies for final approval at least a week before the upload deadline. Once approved, the student submits the final project to InfoReady. A paper submitted to InfoReady without prior review by the Director of Graduate Studies will likely not be approved, regardless of the deadlines for submission or the student's graduation plans.
- 7.4. If the project involves a recital, a video recording in an appropriate format will be accepted by the Graduate School (contact them for further information; be sure the Graduate Music Office knows of your plan). 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 Director of Graduate Studies; likely you will submit an appropriate recording.
- 7.5. The project, paper, or thesis in its final edited form must be uploaded to InfoReady before [a published university deadline](#) in the semester in which the candidate is to be certified for graduation. The student's major teacher and the Director of Graduate Studies then sign off electronically after the upload. In addition to the final copy of the document, any accompanying materials and an abstract (no more than 250-300 words) describing the nature of the project must be submitted.
- 7.6. Creative Project (CRPR 698, 3 or 6 credits)
- 7.6.1. Most SOM students pursuing a master's degree complete the research/capstone requirement by this method.
- 7.6.2. Creative projects in music may be related to a full performance recital, a lecture recital, a composition, a composition recital, or other projects with pedagogical and educational significance.
- 7.6.3. Projects usually are taken for 3 hours of credit; but, on occasion, the scope of the project merits a 6-credit registration. The event must be completed before the university published 'upload' deadline; see the Graduate School website.
- 7.6.4. The creative project must include background research and other significant information basic to some aspect of the project (see proposal information above).
- 7.6.4.1. The paper will be in a format suitable for a graduate capstone project. This includes the use of footnotes, a bibliography, and the other typical characteristics of a graduate-level paper of this length. Papers that do not include these elements will not meet the requirement for the course.
- 7.6.4.2. The paper will not take the form of an experiential paper or log/diary.
- 7.6.4.3. A paper for a 3-credit enrollment usually has a body of 12-15 pages.
- 7.6.4.4. A 6-credit enrollment requires a substantive paper, but the parameters may vary with the nature of the project.
- 7.6.4.5. The student is required to have a committee of three faculty members for the 6-credit project and an advisor for the 3-credit project. These members will be selected in consultation with the area chairperson and Graduate Music Office. Graduate School

guidelines state that only full members of the graduate faculty may chair or serve as advisor for a creative project or thesis. Associate or Assistant members of the graduate faculty will require a full member of the graduate faculty to serve as chair if they are on the committee for a CRPR.

7.6.4.6. The creative project is not used to meet the requirements for any course except CRPR 698.

7.6.5. Creative Project Recital Guidelines

7.6.5.1. The student, under the guidance of the major teacher, is responsible for the preparation of the recital (and the supportive paper, see above).

7.6.5.2. Students presenting a recital related to their CRPR usually present the recital in the final semester of study.

7.6.5.3. Once it is determined that the creative project recital is an appropriate goal, the student works with their studio teacher, area coordinator, and the **Coordinator of Music Properties and Facilities** 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.

7.6.5.4. If the recital will be used to meet degree requirements, a faculty jury will evaluate the student's performance. See the earlier statement in this Handbook and the current SOM policy, which is available from the Graduate Music Office. A full recital is to be approximately 50 minutes of music. A recital significantly shorter than 50 minutes (less than 45 minutes of music, not counting intermissions and significant pauses between works) may fail based solely on this single metric.

7.7. Research Paper (RES 697, 3 credits)

7.7.1. This paper must be an original study of non-thesis proportions showing that the student possesses the ability to successfully pursue a research problem and to draw valid and significant conclusions from the data.

7.7.2. Research papers are based upon experimental research, historical research, descriptive research, etc.

7.7.3. 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 Music Office. See Section 7.8 on Style Guidelines.

7.8. Thesis (THES 698, 6 credits)

7.8.1. 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.

7.8.2. The thesis must show that the student possesses the ability to successfully pursue a research problem and to draw valid and significant conclusions from the data.

7.8.3. The student must have a committee of three faculty members selected in consultation with the primary teacher, the area chairperson, and the Graduate Music Office. See the section below on Style Guidelines.

7.9. Style Guidelines

7.9.1. Before writing the final document, students should obtain Ball State's requirements on matters such as size of margins, contents of the title page, etc. Consult the ***Graduate School webpage headings "Forms" and "Preparing for Graduation" sections.***

7.9.2. Two editorial styles are typically used in SOM papers:

7.9.2.1. The system described in The Chicago Manual of Style (also in Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*).

7.9.2.2. The system described by the American Psychological Association (APA style).

7.9.3. To determine which system is most appropriate for the project, the student should consult with the supervising teacher.

8. Master's Comprehensive Oral Exit Exam

8.1. All master's students will take a comprehensive exam near the end of their study (usually during the final semester). Successful completion of this exam is a requirement for graduation by NASM.

8.2. This exercise takes the form of an oral exam. Three members of the graduate faculty, who are appointed to the examination committee by the Graduate Music Office, administer the exam. Only full members of the graduate faculty are eligible to chair the committee, per [the Graduate School guidelines](#). Conversely, an associate or assistant member of the graduate faculty may not chair the oral exam committee (as they are only eligible to serve as committee members on thesis or creative projects and/or teach graduate-level coursework and not serve as chairs). If the major professor does not hold full status, the committee chair will be chosen by the Director of Graduate Studies in consultation with the sub-area head of the student's area of study.

8.3. The committee structure for Master of Music students is:

8.3.1. The chair of the committee, usually the major teacher or the area coordinator from the concentration;

8.3.2. A second representative from the concentration (or a representative from the second area if a double concentration); If the major teacher does not hold full status, they will serve as the second representative.

8.3.3. An at-large member from the SOM, not from the concentration area(s);

8.4. Committee structure for Master of Arts students:

8.4.1. 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 chair of the committee must hold full graduate faculty status.

8.5. Areas or Topics Covered in the Exam.

8.5.1. 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, as appropriate.

8.5.2. Master of Arts: 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, select music education topics, and music technologies, as appropriate.

8.6. Scheduling and Procedures

8.6.1. Students will confer with the Graduate Music Office about the nature of the exam at the end of the penultimate semester or the beginning of the final semester of study (usually after the student has applied to graduate with the Graduate School). The exam usually is scheduled no later than four weeks before commencement.

8.6.2. One and a half hours will be scheduled for the exam (it may be longer for students working on a double concentration). Faculty appointed to the exam committee will be provided a copy of the student's BSU registration history and grade reports at least a week before the scheduled exam.

8.6.3. Students may receive a pass, a partial pass, or a failure as indicated on a signature form. If the exam 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 may still pass with one committee member voting "fail." When an exam is determined to be a failure (more than one "fail" vote), the entire exam must be repeated. The exam may be repeated one time.

8.6.3.1. The mechanism of a partial pass is for a student who passes most areas of the exam and then is deficient in one or two areas. The mechanism is not intended for a generally lackluster exam in which the student is weak or borderline across multiple areas, which is more appropriately deemed to be a failed test.

8.6.3.2. In the case of a partial pass, all committee members will be convened for partial retake, or they may elect to have one committee member monitor and evaluate the remedial material. Only the failed sections will need to be repeated; the committee will determine the length and style of a partial pass remedy, i.e., it might be a short paper, a short oral meeting, etc.

8.6.4. The modality for oral exams is in-person, with the option for one member of the committee to appear via videoconference with prior approval from the Director of Graduate Studies (if the faculty member is engaged in professional travel, for example) in rare cases. The

student is expected to appear in person for the exam barring extreme circumstances like the global pandemic.

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

- 9.1. Application for graduation. This deadline occurs early in the semester. Students planning to graduate must apply for graduation at the Graduate School (in person or online).
- 9.2. 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, recital recordings, compositions, etc., must be approved within the SOM (see above) and uploaded and submitted to the Graduate School on or before this date. If you are writing a research paper or thesis, 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. Note: 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 following semester.
- 9.3. Forms are turned in via Infoready – Click [here](#) for information on completing Infoready forms.

10. Revalidation

- 10.1. 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.
- 10.2. The student should consult with the Graduate Music Office (gradmusic@bsu.edu) regarding the preparation of a revalidation plan, which is submitted for approval to the SOM Graduate Admissions and Awards Committee and then the Graduate School. The Graduate School policy is that a revalidation has a “shelf life” of one year, so the plan must take this into consideration.
- 10.3. 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 SOM 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, the availability of faculty appropriate to the student's needs, etc.
- 10.4. 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 took courses in the years before the oral exit exam was required, the Graduate Music Office will consult with the student's major teacher and appropriate area coordinator to determine an individualized procedure.
 - 10.4.1. 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.), they 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.

11. 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 also applies 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 the Revalidation section above for more detailed information.
12. The Double Concentration
 - 12.1. Double concentrations are possible in the Master of Music program. Double concentrations 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 areas. Additionally, faculty from both areas must be aware of the double concentration.
 - 12.2. A student may be approved for concentrations in two performance areas, in performance and an academic area, or in two academic areas.
 - 12.3. 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 (up to 12 credits). A maximum of four courses may meet double requirements in the areas of music history/musicology and music theory/composition. Each program must feature 15 unique credits to the program of study, per Graduate School Guidelines.
 - 12.4. Students will register for and complete the requirements for the creative/research projects for both concentrations.
 - 12.5. The committee for the oral exit exam will include one faculty member from each concentration or area, and an at-large member, for a total of three members. The oral exam time may exceed the usual 90 minutes.
13. 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 it is still potentially available to Rules 46-47 licensees.)
14. Grade Requirements – No grade lower than a C (2.0 on a 4.0 scale) earned at Ball State may be used toward degree completion. See the Ball State University Graduate Catalog regarding GPA requirements.
15. Transfer Credits and Minimum Grades – The number of transfer credits allowable on master's programs is limited to 9 semester credit hours with the approval of the Director of Graduate Studies; the grade in a transfer course must be at least a B, and the course may not have been used toward completion of some other degree. Consult with the Graduate Music Office (gradmusic@bsu.edu) to verify acceptance of the credits for your program.

Master's Degree Concentrations

Master of Music in Performance

2 – 3 Ensembles and Chamber Music

Participation in small or large ensembles will be determined based on discussion involving the student, the major teacher, and the ensemble director.

8 Major Applied Study – from either MUSP 600 or 610

This includes the required Creative Project Recital: CRPR 698

One full solo performance recital (40 min of music) with the accompanying paper is required. For voice area students, 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 the half recital.)

9 – 12 Academic Music (Theory/Composition; History/Musicology)

Four courses (one core course minimum in History/Musicology, and one core course (MUST 621) in Theory/Composition)

3 Research Course: MUSE 668 or MUHI 600

1 – 5 Electives in music or free electives

Additional requirements:

Required courses for voice area students: MUSP 598 Diction for Singers and MUSP 599 Advanced Vocal Diction, if not taken previously. Incoming vocal students should note the language requirements included in the “Admissions” section above. All graduate vocal performance area students 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).

Total: 32-33 credits

Master of Music in Performance, Woodwinds Emphasis

Prerequisites:

- Major instrument equivalent to BM degree.
- Minor instrument: Either 1) experience or demonstrated high level aptitude on an instrument other than the major instrument, called the secondary instrument (and little or no experience on another minor related instrument) or 2) skill on one, two, or three related minor instruments indicative of ability to meet secondary requirement.

10 Ensembles

10 Major Applied Study - 4 on major instrument; 6 on secondary or a minor

3 Creative Project Recital: CRPR 698

10-12 Academic Music

- History/Musicology (two courses, one must be core)
- Theory/Composition (two courses, one must be MUST 621)

3 Research: MUSE 668 or MUHI 600

0-2 Free Electives

Two recitals are required: One full recital on major instrument (50 min of music). One partial recital selecting either 1) two semesters study on a secondary instrument with the presentation of partial recital; two semesters study (each) on two minor related instruments, or 2) two semesters study (each) on three minor related instruments; performing on at least one instrument on a partial recital.

Total: 30

Master of Music in Piano Chamber Music/Accompanying

Prerequisite: Bachelor's degree with a senior piano recital, or noncredit solo piano recital at the graduate level.

12 Piano and Chamber Study – mix MUSP 600/610/643

2 Diction for Singers, MUSP 598 (if not taken previously)

3 Creative Project/Recital: CRPR 698

9-12 Academic Music - Four courses must be taken (one core course minimum in History/Musicology, and one core course (MUST 621) minimum in Theory/Composition). Recommended courses in music history: MUHI 501, 537, 603, 605.

3 Research: MUSE 668 or MUHI 600

0-3 Electives in music

Two collaborative recitals are required: 1) vocal repertoire (to include lieder, art songs, arias), 2) instrumental repertoire, to include two major chamber works as well as accompaniments. Both recitals, with the supporting paper for one of them, meet the creative project requirement. Recital programs must be approved by the piano faculty during the semester before the recital date.

Total: 32

Master of Music in Music Theory

- 3 Applied lessons (may include conducting with permission from area coordinator and Director of Graduate Studies)
- 3 MUST 621
- 2-6 Select from: MUST 510, 511, 513, 514, 625, 626, 628
- 5-7 Select from: MUST 612, 616, 617, 692
- 5-7 Select from: MUST 520, 623, 691. Courses from MUST 510, 511, 513, 514, 612, 616, 617, and 692 may substitute if not used elsewhere on this program.
- 5-6 Select two MUHI courses. One must be a core course, see list above. The required research course MUHI 600 does not fulfill this requirement.
- 3 Research Course: MUHI 600
- 6 Thesis: THES 698

Total: 32

Master of Music in Composition

- 9 MUST 629 (three semesters) – Composition
- 3 Applied lessons (may include conducting with advanced permission from the area coordinator and Director of Graduate Studies)
- 3 MUST 621
- 3-5 Select from: MUST 520, 623, 625, 626
- 3-5 Select from: MUST 612, 616, 617, 691, 692
- 5-6 Select two MUHI courses. One must be a core course; see above for list. MUHI 600 does not fulfill this requirement.
- 3 Research Course: MUHI 600 or MUSE 668
- 3-6 Creative Project: CRPR 698 (3) or (6)

Total: 32

Master of Music in Music History and Musicology

Prerequisites:

- Ten semester credits of undergraduate music history; may be waived by exam or through courses taken for undergraduate credit.
 - A reading knowledge of a foreign language commonly used in musicology is required: German (recommended), French, Italian, or Spanish. This requirement may be met by successful completion of the graduate reading course. Otherwise, a member of the music history faculty tests the applicant's proficiency in a foreign language.
- 12 Music History/Musicology: Select four courses from: MUHI 535, 536, 537, 538, 609, 611, 631, 632, 633, 680, and 686
- 3-5 Music History Elective
- 3 Research course: MUHI 600
- 3-6 Research Project: RES 697 or THES 698. If the thesis option is selected, the registration should be spread over two semesters (3 + 3).
- 5-6 Music Theory: MUST 621 and select 1 course from: MUST 520, 612, 616, 617, 692
- 2-5 Applied Music Lessons—at least 2 credits from MUSP 620 [piano], 626, 699 [piano]. Other Applied Lessons (e.g., Instrumental, Voice), Conducting, Chamber Music, and Ensembles are permitted.

Total: 32

Master of Music in Conducting

- 12 Conducting Courses: Select from MUSP 690 (4) and MUSP 691 (1)
- 2 Instrumental or Vocal Study; may include MUSP 626
- 1-2 Audition-based Ensembles
- 7-9 Academic Music: Three courses (one core course [621] minimum in Theory/ Composition; one core course minimum in History/Musicology).
- 3 Research Course: MUSE 668 or MUHI 600
- 3 Creative Project Recital: CRPR 698
- 2-4 Electives (Required for choral conducting majors: MUSP 529 Vocal Pedagogy)

Total: 32

Additional requirements for Master of Music in Conducting:

Prior to matriculation, orchestral and choral conducting students will complete a diction proficiency exam covering the IPA (International Phonetic Alphabet) in Latin, Italian, German, French, and English diction. If the results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers (2). Elective study to develop language competencies 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 recital requirement by accumulating time in conducting appearances over multiple semesters; a minimum of 50 accumulated minutes is required.* Video Recordings of conducting recitals will be submitted to the Graduate School via the Director of Graduate Studies. The required paper related to the conducting project(s) also will be submitted to the Graduate School after approval of the proposal and final approval of the paper from the primary conducting teacher and the SOM Director of Graduate Studies.

All conducting projects will be juried and all 50 minutes “passed” by jury members. All repertoire conducted must be approved by the student’s major teacher before the performance. (The SOM Recital Jury Voting Procedures apply in the rare event of a “partial pass.”)

A sheet listing the contents of the video recording must be submitted to the Director of Graduate Studies at the beginning of the final semester of residency. It should include the following information: Conductor’s Name, Date of Performance, Title/Composer/Length of Work Conducted, Ensemble conducted, and the Approval signature of the main teacher. The student should also attach copies of all relevant concert programs.

Every conducting student should help ensure that the official “partial fulfillment” statement appears on each program that contains “accumulated minutes.” This information must be provided to the Graduate Music Office and the Coordinator of Music Properties and Facilities via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Music Office via the appropriate online form after each event that includes accumulated minutes.

Typically, conducting appearances counted in the accumulated minutes will be with BSU ensembles and/or on the BSU campus. If a stellar opportunity off campus or with a non-BSU ensemble presents itself well in advance, the student may petition the conducting area and the Graduate Music Office to have those minutes included in the juried total. Details regarding the recording, “partial fulfillment” statement, etc., will be determined on a case-by-case basis.

Master of Music in Music Education - ONLINE

IF YOU ARE INTERESTED IN OUR FULLY ONLINE MASTER OF MUSIC IN MUSIC EDUCATION, SEE [THIS WEBSITE](#) FOR YOUR PROGRAM REQUIREMENTS.

Master of Music in Music Education – On Campus

- 12 Music Education Courses
 - 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)
- 10 Supporting Music Courses (outside of music education)
- 3-7 Academic Courses: a minimum of one core theory (MUST 621) or history course is required
- 3-7 Performance Courses: applied vocal or instrumental lessons [including MUSP 626], conducting, chamber music, ensembles
- 2-5 Supporting Elective Courses - 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. 2-5

Final Project Options:

- 6 Thesis, THES 698
- 3 Research Project, RES 697
- 3-6 Creative Project, CRPR 698
- 6 Cognate Option - Six credits 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 Arts in Music

- 4 Applied Studies: minimum 1 credit in principal performance area. Ensemble participation may meet this requirement if applied study is not available for the student.
- 5-6 History/Musicology (two courses, one must be core)
- 4-6 Theory/Composition (two courses, one must be MUST 621)
- 2-3 Music Education (one course; not 668 if taken for the research requirement)
- 3 Research Course: MUSE 668 or MUHI 600
- 0-5 Electives in Music
- 3-8 Additional Electives/Capstone
 - Professionalizing courses for teachers
 - The creative or research project, CRPR 698 or RES 697 (3)
 - Electives in music or free electives

Total: 30

Section V – The Artist Diploma in Music Performance

The artist diploma is a highly selective non-degree graduate program for the specialized training of gifted and accomplished performers. The program focuses on the 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.

1. The Artist Diploma is open to both traditional classical musicians and jazz performers. The audition requirements are as follows:
 - 1.1. The audition must demonstrate a high level of performance ability.
 - 1.2. All audition requirements will parallel the graduate-level audition requirements used in existing graduate degree programs. For specific audition requirements, see the Graduate Admissions, [Graduate Auditions](#) page on the SOM website. Jazz performers should be in touch with the Director of Jazz Studies for specific information.
 - 1.3. A live audition on the Ball State campus generally is required for admission into the program.
 - 1.4. Under special circumstances such as significant travel distance, a recent (within one year) LIVE, un-edited recording of a full recital, usually a degree recital or professional recital/performance, may be submitted for admission evaluation. The recording should be of a complete event with the printed program attached. Various forms of unedited media are acceptable with advance clearance from the performance area or studio of concern.
 - 1.5. A committee of the sub-area coordinators in the performance area will evaluate all auditions. (In the case of an audition on campus, an accompanist fee may be applicable.)
2. Application Procedures
 - 2.1. US Citizens send application materials and fee to the Graduate School per the instructions to the [Graduate School](#).
 - 2.2. Non-U.S. residents must apply for admission through the Ball State Rinker Center's International Admissions. International students must meet all the university's regular admission requirements. Credentials from non-US secondary schools, colleges, universities, and their equivalents are evaluated by a NACES member evaluation company. The music office keeps a list of these companies, including price and processing time. Please contact gradmusic@bsu.edu for assistance with NACES. Rinker Center Phone: 765-285-5422. Visit Ball State University [Rinker Center for International Programs](#) and [International Admissions](#)
 - 2.3. For information on graduate assistantships and other financial matters, see Section I above "Financial Information".
3. Program and More Information
 - 3.1. All students admitted to the Artist Diploma program must present a juried recital, of approximately 50 minutes of music, 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 for the MUSP enrollment. The “I” must be successfully removed within 6 weeks of the second semester’s end.

- 3.2. Applicants in the voice area who have not taken graduate-level courses in vocal pedagogy and diction prior to their enrollment at Ball State will be required to meet requirements in those areas 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 for master’s students. See the Master’s Degree information in this Handbook for more information.
- 3.3. If you have questions, contact the Graduate Music Office at gradmusic@bsu.edu. For complete information on graduate student requirements, please consult elsewhere in the Music Graduate Handbook (see the Table of Contents) and the [Ball State University Graduate Catalog](#). Official admission and award notifications will only come from the Graduate Music Office.
- 3.4. There are some forms that need to be processed during the completion of the Artist Diploma, such as the “Application to Graduate.” These can be found on the [Graduate School Website](#) under the heading “Forms” to download and to learn about deadlines, etc.
- 3.5. Program of Study: 24 credit hours
 - 3.5.1. 8-12 hours of applied study: MUSP 600 and/or 610
 - 3.5.2. Entrepreneurship for Musicians: Seminar, MUSP 595 (2 credit hours)
 - 3.5.3. Independent Study: MUSP 699 (2) - The student will undertake an independent study project designed to further their career goals in professional performance. The study usually is related to materials and topics covered in MUSP 595.
 - 3.5.4. Electives (8-12 hours): Courses selected may include: additional applied study, ensemble participation, chamber music, special topics, conducting, diction and literature, pedagogy, improvisation, courses in music technology, professional internship, courses from music theory or music history

4. Recital Requirements

- 4.1. Two faculty-adjudicated solo recitals are required, each of approximately 50 min of music.
- 4.2. All students must present the first juried recital by enrolling in MUSP 610 (or MUSP 600 and 640) by the end of the second semester of study.
 - 4.2.1. 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 advance written permission of the voice faculty provided to the Graduate Music Office.
 - 4.2.2. For jazz, the student will be accompanied by a jazz rhythm section but will be the featured performer throughout; adjustments will be made for rhythm players or arrangers. (See the earlier statement in this Handbook regarding recital juries.)
- 4.3. When scheduling a recital, students should consult with the Graduate Music Office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.

- 4.4. When organizing the jury panelists, the form required can be found on [Canvas](#) in the Grad Music Bulletin. The student and major teacher recruit the appropriate panel and submit the completed form to gradmusic@bsu.edu.
- 4.5. In the semester an AD student is not presenting a recital, they will choose one performance option from three other assessment measures for evaluation. These options are:
 - 4.5.1. Present a jury at the end of the semester. The jury performance should be at least 15 min in length and be of significant, well-prepared solo repertoire. At least two faculty members must agree that the performance was acceptable for the AD level.
 - 4.5.2. If enrolled in chamber music, present a public or recital-hour performance (not just a studio recital) of a significant work. At least two faculty members must agree that the performance was acceptable for the AD level.
 - 4.5.3. Prepare repertoire for a professional audition and present at least 15 minute, perhaps during jury time at the end of the semester or at some other studio or sub-area time. At least two faculty members must agree that the performance was acceptable for the AD level.
 - 4.5.4. Additional information on this requirement.
 - 4.5.4.1. Students must complete the event before May commencement of each academic year they are enrolled (but it might take place in either Fall or Spring semester, depending when the yearly recital is scheduled).
 - 4.5.4.2. Students are required to let the Graduate Music Office know which item they have selected no later than four weeks into the appropriate semester. Send the email to gradmusic@bsu.edu and copy it to the Associate Director and your applied teacher.
 - 4.5.4.3. Submit documentation that the event occurred and was approved to the Graduate Music Office no later than a week after completion. The documentation could be a signed recital program, an email from both faculty members, a signed 'jury form,' etc.
 - 4.5.4.4. Failing to complete your chosen task in an acceptable manner will cause you to receive an Incomplete (I) grade in your applied lesson or chamber music enrollment for that semester, and likely will have a significant negative impact on that final grade.
5. Additional Requirements
 - 5.1. Diploma students will be in residence for a minimum of two semesters (residence is defined as a minimum of 8 credit hours in a semester, which may include a summer).
 - 5.2. All requirements for the diploma must be met within a five-year period. No transfer credits from other institutions are allowed.
 - 5.3. Students wishing to take graduate-level courses in music theory (MUST) or music history (MUHI) must establish eligibility by passing the theory and history placement test(s) or successfully completing the review courses, as needed. The completion of all 6 levels of Intensive English or a sufficient TOELF (or similar testing) score also is required.
 - 5.4. No course with a grade below a C (2.0) can count 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 raise the GPA to a 3.0. (Students on probation may be prohibited from holding an assistantship.)

- 5.5. Undergraduate courses may be taken during the diploma program, but they will not count toward the required 24 hours of graduate credit. (They also are not covered by the assistantship tuition remission.)
- 5.6. See information earlier in this Handbook regarding TOEFL/English scores and requirements.

Section VI – Entrepreneurial Studies in Music Certificate

1. Musicians must increasingly rely on their ability to spearhead fulfilling artistic endeavors and create employment opportunities for themselves. The Entrepreneurial Studies in Music certificate allows students in the SOM to gain the necessary 21st-century business, management, marketing, and entrepreneurial grounding for successful careers in music. It is intended as an “add-on” program for the master’s or artist diploma student and DA students may use this as a Secondary Area of study. Additionally, it may be taken as a stand-alone experience provided the applicant is accepted into the program through the normal admission process. The certificate is supported in the SOM by faculty members who are pursuing new and innovative projects in the field. Additionally, the School brings cutting-edge entrepreneurial-focused artists to campus to work with students.
2. Application Procedures (see information and form near the back of this Handbook)
 - 2.1. Apply for admission to the certificate through the Graduate School—if you are a music major, this is before your application within the SOM. See the application procedures outlined for the Master’s Degree or Artist Diploma above.
 - 2.2. Provide a formal writing sample (perhaps a term paper from a class) and an essay on a given topic.
 - 2.3. Interview with the coordinator of the entrepreneurial program.
 - 2.4. 2 recent letters of recommendation, which can be the same as for the overall degree or diploma application process.
3. If you have questions, contact the Graduate Music Office at gradmusic@bsu.edu.
4. Program of Study: 15 hours, which includes:
 - 4.1. Two courses (6 hours) in the Business school: BUSA 602 Fundamentals of Economics and Statics and BUSA 603 Management and Marketing
 - 4.1.1. You will need permission from the BUSA area to enroll in those courses; send an email to mba@bsu.edu, providing your BSU ID, which course, and which term you will take it. Contact the Graduate Music Office if you have questions (gradmusic@bsu.edu).
 - 4.2. Entrepreneurship for Musicians: Seminar, MUSP 595 (2 hours)
 - 4.3. Entrepreneurship for Musicians: Practicum, MUSP 596 (3 hours)
 - 4.4. MUST 692 Special Topics as a full semester or 6-week course (1 credit hour)
 - 4.5. Entrepreneurship for Musicians: Capstone, MUSP 597 (3 credit hours)
5. Additional Requirements
 - 5.1. The program is designed to take two academic years.
 - 5.2. All requirements for the certificate must be met during the time the student is pursuing a related degree.
 - 5.3. The student must hold at least a bachelor’s degree in music.

- 5.4. No course with a grade below a B (3.0) can count toward the certificate. Certificate students must maintain an overall GPA of 3.0. Students will be reviewed for retention in the program after the first 5-6 credit hours are earned.
- 5.5. No transfer credits from other institutions are allowed.
- 5.6. The capstone enrollment will occur after all the other Entrepreneurial coursework is complete (with the possible exception of one final concurrent class enrollment); the student seeks an advisor for the capstone project and submits a form before enrollment.
- 5.7. Students should check with the Graduate School early in the semester in which they plan to graduate or when they will finish the certificate requirements to ascertain whether they must 'apply to graduate' for the certificate in addition to applying to graduate for their degree.

Section VII - The Doctor of Arts Degree in Music

1. The Doctor of Arts degree with a concentration 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 a primary area selected from among the traditional disciplines of music with an area of secondary emphasis, courses from among a list of SOM required courses, supervised college teaching experiences, and one of two optional dissertation modalities. The successful graduate will be an effective and productive artist/scholar who is qualified to perform professionally, to conduct research or compose, or 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.
2. Doctoral Admissions
 - 2.1. Requirements
 - 2.1.1. 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, conducting, composition, or research. The applicant must have a master's degree from a regionally accredited school. The cumulative grade point average for the master's degree may be not less than 3.2 on a 4.0 scale.
 - 2.1.2. All Doctor of Arts applicants have two interviews; one with the Director of Graduate Studies and one with faculty from the proposed primary area of study. These interviews may happen in person or via a video conference method. Applicants must be interviewed before admission to the program and before the awarding of a doctoral assistantship. Applicants should email the Music Graduate office (gradmusic@bsu.edu) to discuss possible dates for the Director of Graduate Studies interview. Auditions and interviews are scheduled through the primary faculty member of the student's study area but should also be coordinated with the Music Graduate Office.
 - 2.1.3. If the proposed area of primary emphasis is music education, the applicant must have had at least three years of successful K-12 teaching experience. Applicants should consult the music education area's information online or contact the area coordinator for further questions.
 - 2.1.4. Incoming graduate voice area students must complete MUSP 598 Diction for Singers and MUSP 599 Advanced Vocal Diction (unless they have taken the undergraduate or graduate versions while students at Ball State). A student who feels they have a sufficiently high skill level may have this requirement waived by passing a placement test in one or both courses. A total of two years of college-level language courses (completed with a grade of B minus or better) are also required. The minimum requirement is the study of French, German, and/or Italian with a minimum of one year of grammar study in two of the three languages. Any language deficiency must be corrected by taking primary-level language courses, testing out of the first-semester classes by taking the Ball State language department placement exams, or by completing a sufficient level in a "Rosetta Stone" type online language course. Students may be required to pay tuition for enrollment in undergraduate

language courses. All graduate vocal performance area students 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).

2.2. Application Procedures

2.2.1. All applicants to the Graduate School must follow the prescribed method described above under Section I, 1. Admission Policies and Procedures.

2.2.2. In addition to the materials described in the above section, DA applicants should also submit the following materials to the Cardinal Landing Portal:

2.2.2.1. A letter that indicates:

2.2.2.1.1. The proposed primary area and secondary area (if known) of study in the doctoral program. Most students do not know what secondary area they intend to pursue during the application process, so this is only an option, not a requirement.

2.2.2.1.2. Your educational and work experiences and career objectives, particularly as they relate to your proposed primary area (and secondary area, if known).

2.2.2.1.3. Your suitability for a doctoral assistantship (if an award is requested) and any additional skills that may be of value to the SOM in teaching, performance, research, technology, and administrative assistance.

2.2.2.1.4. This letter may also be used for an assistantship application as described above in Section I.

2.2.2.2. Your CV/resume.

2.2.2.3. A minimum of three letters of professional reference (sent by the writer, not the applicant). If you are applying for an assistantship, the same three letters will suffice (see Section I above for more information on applying for assistantships). If your proposed primary or secondary area is music education, at least one letter should address your experience and/or potential as a teacher.

2.2.2.4. Generally, the following items may also be uploaded to the Cardinal Landing Portal: performance recordings and score examples if your proposed concentration is theory/composition, research projects, course papers (or master's thesis), publications, reviews, etc., if your proposed concentration is music education, examples of your performance ability, or excerpts of representative conducting. While it is generally preferred for students to upload directly to the portal, the Graduate Music Office can assist with uploading if there are any issues. For example, sometimes a recommender has limited computing skills to upload their letter, or there is an issue uploading a recording successfully. Please contact the Graduate Music Office (gradmusic@bsu.edu) with any issues interacting with the Cardinal Landing Portal. You are not bothering us to ask for help!

2.2.3. Performance applicants are asked to present an on-campus audition, or, when a personal audition is not possible based on significant travel distance, a representative video can be

uploaded to the portal. Other unedited media of the event may be acceptable with prior consent of the performance area or studio of concern. Conducting applicants must audition in person. (There may be an accompanist fee, as needed. Recommended repertoire for performers and other information is listed on the SOM website under Graduate Admissions, [Graduate Auditions](#).)

- 2.2.3.1. There is not a pre-screening requirement for performance applicants, so students planning to audition on campus do not need to upload a video to the portal to earn an audition unless one is specifically requested.

3. Curriculum

- 3.1. The Doctor of Arts program requires a minimum of 90 semester credits. Included in the 90 credit hours are courses selected from a list of required courses taken by all Doctor of Arts students. The residency requirement is completion of 12 credit hours on campus over two consecutive semesters before candidacy is applicable in the SOM.

- 3.2. The 90-hour plan for SOM Doctor of Arts in Music students is:

- 3.2.1.PRIMARY EMPHASIS: 18 CREDIT HOURS. This area develops the candidate's skills to the level of a professional 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.

- 3.2.1.1. No transfer credits are permitted in the Primary Area.

- 3.2.1.2. The requirements of the Primary Areas are listed at the end of this section.

- 3.2.2.SECONDARY EMPHASIS: 15 CREDIT HOURS. This area develops a secondary academic and/or performing teaching area. The area of secondary emphasis may be selected from existing curricula in music performance, conducting, music theory and composition, music history and musicology, music education, or entrepreneurial studies in music as listed later in this section. Additional secondary areas within the SOM may also be devised and pursued with committee approval and depending on course availability. With committee approval, the secondary emphasis may additionally be selected from an academic area outside the SOM as well, if the area supports the candidate's primary study and the 15 credit hours represent a unified block of courses similar to the foundation of a master's degree or certificate program (a suggested list of some of these programs is included later in this section, but there may be additional options not included in the list as well). Many of these outside areas require admission by the other program, so be sure to include the graduate office (gradmusic@bsu.edu) and the Director of Graduate Studies in those communications. It is permissible to have two secondary areas of emphasis if the student chooses to use elective credits in pursuit of the additional secondary. Students do not need to know which secondary area they wish to pursue when they enroll in their first semester, but it is strongly encouraged that the Secondary Area be determined and the 90-Hour Plan approved by the end of the second year of study at the latest to ensure timely degree completion.

- 3.2.2.1. Three credits may be transferred into the Secondary Area from prior graduate study with the approval of the Director of Graduate Studies.

- 3.2.2.2. The requirements of Secondary Areas are listed following the Primary Areas at the end of this section. With the approval of the Director of Graduate Studies, a student may transfer all or part of the secondary from another institution concurrently if the material is not available at Ball State. Certification in a study area not offered at Ball State would be an anticipated reason, but coursework that can be studied at Ball State may not transfer in.

3.2.3.SUPPLEMENTAL STUDIES IN MUSIC: 27 CREDIT HOURS

- 3.2.3.1. The following courses are required for all Doctor of Arts students. These courses constitute the "common core of knowledge" in the program.
- 3.2.3.2. Transfer credits in this area are permitted if the study is at the same degree level at another institution (i.e. a student who began a doctorate at another institution and then transferred to Ball State) with the approval of the Director of Graduate Studies.
- 3.2.3.3. Credit transfer is at the Director of Graduate Studies's discretion after reviewing the prior transcript and in consultation with the relevant area of study.
- 3.2.3.4. If a DA student can demonstrate that they have taken a similar course to a required course at a previous institution within the last four years, they may take a different course in the same subject area at Ball State to satisfy that course's requirement. This does not mean the course comes in as transfer credit, and the student must still take a course in the subject area.
- 3.2.3.5. Course credits may only count in one area of the 90-hour plan. Courses listed below that are also required in the Primary Area will be substituted with other classroom courses from the academic area that are not required in the Primary Area.
- 3.2.3.6. MUHI 600 and 602 do not count as core or advanced MUHI courses, and MUST 722 or composition coursework may not count to satisfy the "one additional" MUST course.
- 3.2.3.7. Appropriate placement test scores are prerequisites for MUHI/MUST enrollment, and remedial coursework does not count toward degree requirements.
- 3.2.3.8. The required coursework under Supplemental Studies in Music is:
- 3.2.3.8.1. MUSE 743 - Music in College Education (3 credit hours)
 - 3.2.3.8.2. ONE "advanced" MUHI—(3 credit hours). See 3.3 below for the list of "advanced" and "core" MUHI courses.
 - 3.2.3.8.3. ONE "core" MUHI (or an additional "advanced" course)—(3 credit hours)
 - 3.2.3.8.4. MUST 621 Analytical Techniques—(3 credit hours)
 - 3.2.3.8.5. ONE additional MUST (not MUST 722 or composition lessons) – (3 credit hours).
 - 3.2.3.8.6. EITHER MUHI 602 or MUST 722 (pedagogy course) – (3 credit hours).
 - 3.2.3.8.7. EITHER MUHI 600 or MUSE 668 (research course) – (3 credit hours).

- 3.2.3.8.7.1. A research class taken within the last four years of appropriate rigor may transfer in for this requirement, subject to the approval of the Director of Graduate Studies.
- 3.2.3.8.8. INTERNSHIP (MUSC 710) – (3 credit hours).
- 3.2.3.8.8.1. This course typically features 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 setting.
- 3.2.3.8.8.2. Three hours of credit must be earned overall; a total of six hours of credit (usually in 2 separate experiences) may be earned with committee approval.
- 3.2.3.8.8.3. An approval form must be submitted before enrollment is completed.
- 3.2.3.8.8.4. This course may be an alternate experience to that described above if that suits the student's career goals, with the approval of the Director of Graduate Studies.
- 3.2.3.8.8.5. This course may be waived if the Director of Graduate Studies determines the candidate has extensive relevant experience. For example, if they have extensive experience teaching at an institution that is analogous to Ball State University.
- 3.2.3.8.8.6. A student's graduate assistantship may not be used to meet this requirement.
- 3.2.3.8.9. EXTERNSHIP (MUSC 711) – (3 credit hours).
- 3.2.3.8.9.1. This course typically 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, or community college setting.
- 3.2.3.8.9.2. 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.
- 3.2.3.8.9.3. A cooperative arrangement between a Ball State senior professor and a member of the faculty of the host institution will provide 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.
- 3.2.3.8.9.4. This course may be an alternate experience that suits the student's career goals with the approval of the Director of Graduate Studies.
- 3.2.3.8.9.5. This course may be waived if the Director of Graduate Studies determines that the candidate has extensive relevant experience. For

example, if they have extensive experience teaching at the university level at a small private university analogous to those typically used for this experience.

3.2.3.8.9.6. It is permissible for the externship to be paid by the cooperating institution.

3.2.3.8.9.7. International students should consult with the Rinker Center for International Programs before embarking on the externship.

3.2.3.8.9.8. A Ball State travel form must be completed before beginning the externship; see the [graduate secretary](#). Additionally, the host school might require a background check as with any employee.

3.2.3.8.9.9. If the student's host school ends its semester after Ball State grades are due, the student may receive an "incomplete" grade temporarily. The student should monitor this "I" to be certain it is changed in a timely manner.

3.2.4. ELECTIVES:20 CREDIT HOURS

3.2.4.1. Elective hours may transfer from previous graduate coursework or consist of any graduate-level course in the SOM. With approval from the Director of Graduate Studies, graduate coursework at Ball State that is outside the SOM may also be counted as electives.

3.2.4.2. Elective hours may be used to complete an additional secondary emphasis, which would be subject to the requirements of the additional secondary area.

3.2.4.3. Elective hours may be used to complete a secondary area that is offered on campus that exceeds 15 credit hours.

3.2.4.4. A grade of at least a B must have been earned in a transfer course; a minimum grade of B- is required for any Ball State course used in the 90-hour plan.

3.2.5.Dissertation/Lecture Recital Dissertation: 10 CREDIT HOURS: The dissertation or the lecture recital 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 or lecture recital capstone must contain an original contribution and a substantial and substantive written component.

3.2.5.1. The modality of the dissertation is at the student's sole discretion.

3.2.5.1.1. The chair may recommend that a particular method suits the topic of the dissertation more effectively than another, however, the chair does not have the authority to dictate the dissertation modality in any case.

3.2.5.1.2. If a chair refuses to advise a dissertation due to the chosen modality, the student may opt to select a different chair.

- 3.2.5.2. DISS 799 A total of ten credit hours 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 (after the comprehensive exams are passed). There are two modalities for a dissertation at Ball State University for the Doctor of Arts: a traditional written dissertation and a Lecture Recital Dissertation. See below for guidelines as to each modality.
- 3.2.5.3. Both the dissertation and the proposal (see below) require substantial time and significant research, writing, and editing. The student should be in frequent contact with their dissertation endorsement committee member about the timeline and the process. Not all committee members may be available during summer months, so the student should plan accordingly.
- 3.2.5.4. The dissertation must be uploaded by the Graduate School's published deadline to graduate in each semester. If that deadline is missed the student will graduate in the following semester. However, there is an early upload option whereby the student may upload their document at the beginning of the following semester for a nominal fee and thus avoid paying for an additional 3 credits of DISS 799.

3.3. Music History and Musicology

- 3.3.1. Advanced courses in Music History and Musicology are: MUHI 603, 609, 611, 631, 632, 633, 680, 686, and 692
- 3.3.2. Core courses in Music History and Musicology are: MUHI 501, 535, 536, 537, 538, 603, 609, 611, 631, 632, 633, 680, 686, and 692.
- 3.3.3. MUHI 600, 601, or 602 do not count as either Advanced or Core MUHI courses.
- 3.3.4. If a student has not had an appropriately rigorous music history course during their Master's degree (if they had none or took a survey course similar to MUHI 601 Graduate History Review, for example), they must take an additional Advanced or Core Music History course at Ball State. The Director of Graduate Studies will make this determination with the Music History faculty, and this decision is not subject to appeal.

3.4. Procedures for the internship/externship

- 3.4.1. 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 before registration for the internship or externship. See also the statement earlier in the Handbook concerning Internships and Liability.
- 3.4.1.1. The experiences should cover all facets of a given teaching assignment, including organization and planning, as well as 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 clock hours of related activity per week (this can

include contact time with the students, observation of the master teacher, preparation and grading, etc.).

3.4.1.2. Internship and Externship are typically accomplished near the end of the course of study so the student may utilize skills and techniques learned during the degree.

3.4.2. In the relationship between the master teacher and the intern/extern, the following activities are expected:

3.4.2.1. The master teacher should establish the general goals and objectives of the experience.

3.4.2.2. Joint planning between the master teacher and the student should develop appropriate means for the accomplishment of the goals and objectives.

3.4.2.3. The master teacher and the student should have periodic meetings to discuss the overall progress of the individual, class, or ensemble.

3.4.2.4. Observation of teaching by both master teacher and intern/extern occur frequently.

3.4.2.5. An atmosphere conducive to the exchange of ideas, and experimentation and innovation as they relate to instructional procedures, should prevail during the experience.

3.4.3. 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 their discussion of goals, objectives, accomplishments, concerns, and recommendations based on meetings with the master teacher.

3.4.3.1. The goals are to document the work done and be a useful resource for the student later. Therefore, the writing and record keeping should be substantial enough to accomplish these goals.

3.4.3.2. The student submits the journal to the master teacher; the master teacher, then, sends a recommended grade to the Graduate Music Office at the end of the semester. A copy of the log is submitted to the Graduate Music Office. (Students should retain a copy for their own later reference.) The journal/log should be substantive enough to clearly indicate the work completed and experiences encountered.

3.5. Performance Recital information (i.e. not a lecture recital):

3.5.1. For curricular recitals, students should consult the guidelines of their sub-area for repertoire requirements and processes.

3.5.2. When scheduling a recital, students should consult with the Graduate Music Office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.

3.5.3. When organizing the jury panelists, the form required can be found on Canvas in the Grad Music Bulletin. The student and major teacher then recruit the appropriate panel and submit the completed form to gradmusic@bsu.edu.

- 3.5.4. Once the recital is completed, the major teacher then submits the appropriate NASM rubric to the Graduate Music Office along with the signed and graded program.
- 3.6. Doctor of Arts Lecture Recital Guidelines (**for students pursuing the traditional dissertation**).
- 3.6.1. All doctoral students in performance and conducting who are pursuing the traditional dissertation are required to give a lecture recital. The lecture recital is 50-60 minutes in length. Within that timeframe, the lecture portions should be at least 20 minutes and the performance aspects should be at least 20 minutes. The complete recital should be an integrated mix of lecture and performance. It also should be one single event, i.e., not done with one part separate in time and place from the other. If appropriate to the topic and approved by the major teacher, a limited portion of the recital might be chamber music or collaborative in some fashion. *A student pursuing the Lecture Recital Dissertation follows those guidelines and should see below for Lecture Recital Dissertation Guidelines under 10.*
- 3.6.2. While the intended audience for the lecture might vary, depending on the topic, it is assumed that the recital will contain unique, new, or innovative doctoral-level scholarship that the student is contributing to their field(s). In other words, they should avoid simply presenting or summarizing information that is readily available. Students who opt for the traditional dissertation track may, in some cases, choose to present a lecture recital on a topic that lays groundwork for their eventual dissertation. In such a case, students should take steps to demonstrate the novel element of their research with a thorough review of literature, and they should endeavor to satisfy all future requirements of the Institutional Review Board when framing their lecture recital. However, students who opt for the traditional dissertation, but who choose to present a lecture recital on a different topic, need not ensure that their topic is entirely novel. The information they present in the lecture recital may summarize and synthesize existing scholarship. By the time the lecture recital topic is determined, the student should have their doctoral committee formed. The student should communicate with both their major teacher and their “dissertation endorsement” committee member about the topic (especially if the topic might be related to the dissertation) and about the structure and presentation plan for the lecture. It is assumed that the student will speak from a prepared and approved script of the content.
- 3.6.3. The goal of the lecture recital is to give the student experience in public presentation and performance as might be appropriate for a conference presentation, a faculty job interview, etc. (See statement above concerning content expectations.) In all matters, the event should be done professionally and under faculty guidance. Often some type of visual support is provided for the audience, i.e., power point slides or a handout, etc. A bibliography of appropriate sources should be included.
- 3.6.4. The student will invite panel members in consultation with the Committee Chair and the Graduate Office. As much as possible, the student’s doctoral committee will serve as the jury for the event. As always, it is expected that the committee will convene immediately at the conclusion of the recital to deliberate (see the SOM Recital Jury and Voting Procedures).
4. General Information on the Doctoral Committee, Program of Study, and Forms.

4.1. The Doctoral Committee

- 4.1.1. 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 Music Office will provide program and registration advice and will remain a consultant throughout the process.
- 4.1.2. In consultation with the student, area coordinators within the SOM, and the Graduate Music Office, the committee will:
 - 4.1.2.1. determine and approve the student's plan of study (90-hour plan; it must include program and core/required courses outlined above) and complete the 2nd-Year Evaluation
 - 4.1.2.2. examine the student over the primary and secondary areas of the approved curriculum
 - 4.1.2.3. provide counsel for, examine, edit, and finally approve the proposal and the dissertation.
- 4.1.3. The committee usually meets a minimum of three times throughout the student's doctoral program. These meetings are to approve the 90 hour plan and complete the second year evaluation, to approve the proposal, and the defense of the dissertation.
- 4.1.4. The student will have a five-member committee. The student will invite members to serve after consultation with the Director of Graduate Studies and their major teacher. It is arranged as follows:
 - 4.1.4.1. For the traditional dissertation:
 - 4.1.4.1.1. two members representing the primary area of study, one member serving as committee chair (or co-chair). The co-chair with the dissertation endorsement does not have to be from the primary area, as in the case of a performance student pursuing a traditional dissertation in an area where no faculty have the traditional endorsement.
 - 4.1.4.1.2. one member representing the secondary area
 - 4.1.4.1.3. one SOM at-large member (usually drawn from an area outside the primary and secondary areas)
 - 4.1.4.1.4. one university at-large member, usually from outside the College of Fine Arts, appointed by the Dean of the Graduate School after receiving a recommendation or nomination from the Associate Director — be in touch with the Associate Director about possible choices.
 - 4.1.4.1.5. In cases where the university member is also the secondary-area representative, an additional music faculty member, usually from a contrasting area, will serve.
 - 4.1.4.1.6. All committee personnel must be full members of the university Graduate Faculty. Additionally, 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 (as well as being involved with the content of the DA student's lecture recital). The doctoral committee should be established shortly after the second semester of full-time study—earlier is allowed.

4.1.4.2. For the lecture recital dissertation:

- 4.1.4.2.1. two members representing the primary area of study, one member (the student's primary teacher) serving as committee chair (the chair must have the lecture dissertation endorsement). There are no co-chairs for lecture recital dissertations.
- 4.1.4.2.2. one member representing the secondary area
- 4.1.4.2.3. one SOM at large member (usually drawn from an area outside the primary and secondary areas)
- 4.1.4.2.4. one university at large member, appointed by the Dean of the Graduate School after receiving a recommendation or nomination from the Director of Graduate Studies — be in touch with the [graduate music office](#) about possible choices.
- 4.1.4.2.5. In cases where the university member is also the secondary-area representative, an additional music faculty member, usually from a contrasting area, will serve.
- 4.1.4.2.6. All committee personnel must be full members of the university Graduate Faculty. Additionally, the chair must have the lecture capstone recital endorsement. The chair holding the endorsement will have overall responsibility for directing the proposal and lecture recital dissertation. The doctoral committee should be established shortly after the second semester of full-time study.

4.1.5. In consultation with the [Graduate Music Office](#), 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 a list of faculty members eligible to serve on doctoral committees from the [Graduate Music Office](#)). As soon as the membership of the committee is established, the **student** will complete the appropriate form in [InfoReady](#). The Graduate Dean officially appoints the committee and sends a letter of appointment to all concerned. All committee members, including the university-at-large representative, must be present for meetings where decisions are made and forms are approved.

- 4.1.5.1. To accommodate complicated scheduling, one faculty member is allowed to attend via videoconference through advance consultation with the Graduate Music Office. The allowance for this depends upon the nature of the meeting, at the discretion of the Director of Graduate Studies. Barring an event like the COVID pandemic, no meeting is permitted entirely via videoconference.

4.2. Developing the Approved Program of Study (90-Hour Plan).

- 4.2.1. 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 coursework (or after approximately 12-15 credits, if a part-time student). The student will choose whether they intend to complete a traditional dissertation or the lecture recital capstone as part of the 90-hour plan.
- 4.2.2. With assistance from the [Graduate Music Office](#) and the committee chair, the student will develop the 90-hour plan. During this process, the student and chair will:
 - 4.2.2.1. Review the program requirements as listed in the catalog.
 - 4.2.2.2. Review the course requirements and procedures described in this handbook, including the requirements for the Primary and Secondary areas of study.
 - 4.2.2.3. Review the course rotation and guidelines for preparing the 90-hour plan available online in Canvas.
 - 4.2.2.4. Consult the [Graduate Music Office](#) and Director of Graduate Studies to review the plan before the committee deliberations.
- 4.2.3. When the curriculum plan is complete and has been reviewed by the [Graduate Music Office](#), the committee convenes to consider and formally approve the plan.
- 4.2.4. No grade less than a B may be transferred from another institution; no Ball State course for which a student earns less than B- may be included in a 90-hour plan.
- 4.3. Second-Year Evaluation: Doctor of Arts degree students must be evaluated before the end of their first year of doctoral study (between 21 and 30 DA credit hours at BSU). This typically occurs at the same time the 90-hour plan is approved. The evaluation form is available on the Grad Music bulletin Canvas site and is not recorded in InfoReady (i.e. it is a purely internal form recorded with the Graduate Music Office). The goal is to provide communication to the student should faculty from the primary or secondary area have concerns about degree progress or suggestions for improvement for the student.
 - 4.3.1. Students typically do this in conjunction with their 90-credit-hour plan approval meeting.
 - 4.3.2. The 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 Music Canvas Community).
 - 4.3.3. The purpose of the evaluation is to provide the student with an indication of acceptable progress toward degree completion, though it does not guarantee final completion.
- 4.4. The 90-hour plan and the 2nd-year evaluation are typically 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 (see above under Committee).
- 4.5. 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. Committee meetings are rarely scheduled during the final

exam week. The Graduate Music Office can help the student reserve a room for meetings (gradmusic@bsu.edu).

5. Comprehensive Examinations

5.1. Students should consult the full guidelines on comprehensive exams in the [Graduate Catalog](#).

5.2. Written and Oral Exams - Comprehensive examinations, with a written and an oral component, are administered by the [Graduate Music Office](#) and the student's doctoral committee.

5.2.1. The exams will be administered at or near the completion of all academic coursework; applied lessons and internship/externship enrollments may continue. Students will schedule the written exams through the [Graduate Music Office](#) after consulting with their committee chair or co-chairs. Once the dates are scheduled, they should remain in place unless there are significant extenuating circumstances; consult with the [Graduate Music Office](#).

5.2.2. The committee and the Director of Graduate Studies 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 exam will cover the breadth of the student's studies as reflected in the 90-hour plan as well as the "Knowledge/Skills Required" listed below. Therefore, the exam covers content that may not have been covered in Ball State coursework but is in the body of knowledge and expertise expected for someone with a doctoral degree.

5.2.3. Students may consult informally with faculty concerning preparation suggestions; it is at the individual faculty member's discretion whether to provide details, general ideas, or only minimal suggestions. See also the handouts concerning procedures and guidelines available from the Graduate Music Canvas site.

5.2.4. The student must be in good academic standing to take the Comprehensive Exams, and all "Incompletes" from coursework must be cleared before scheduling the exams. See the [Graduate Catalog](#) for further information.

5.2.4.1. "Good academic standing" means that a student may not be on academic probation and must have a cumulative GPA of at least 3.2.

5.2.4.2. A failed comprehensive exam may be repeated one time only.

5.3. Knowledge/Skills Required – According to the NASM handbook, doctoral students are expected to demonstrate:

5.3.1. Regardless of the area of specialization:

5.3.1.1. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline.

5.3.1.2. Significant advanced, professional-level accomplishment in composition, conducting, performance, scholarship, or teaching.

5.3.1.3. A knowledge of and ability to use general biographical resources in music.

5.3.1.4. Research skills sufficient to enable the pursuit and acquisition of knowledge and spur ongoing intellectual curiosity.

- 5.3.1.5. Writing and speaking skills sufficient to communicate clearly and effectively to musicians and scholars, and to members of wider communities.
- 5.3.1.6. Institutions may add other prerequisites in areas such as, but not limited to, administration, management, and policy.
- 5.3.2. As appropriate to the area of specialization:
 - 5.3.2.1. A knowledge of and ability to apply the techniques of music theory sufficient to perform advanced analysis.
 - 5.3.2.2. A knowledge and understanding of representative literature, historical periods and their significance, and musics of various cultures.
 - 5.3.2.3. An understanding of and ability to guide music teaching and learning.
- 5.3.3. While the main focus of the exams usually will be the primary and secondary areas, the exam is the committee's opportunity to verify that the student has acquired appropriate comprehensive doctoral-level knowledge.
- 5.4. Written Exam Component – There are different methods available for the written exams, depending on the subject area and at the discretion of the Committee, in consultation with the Director of Graduate Studies. The methods may be mixed in use or be used distinctly.
 - 5.4.1. The In-Person Timed Comprehensive Exam: Exams are divided into three parts, each part approximately 5-6 hours in length, and are written on separate days spread over four work-week days:
 - 5.4.1.1. 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.
 - 5.4.1.2. Committee member provide questions for one day only.
 - 5.4.1.2.1. The chair provides questions for one day and does not provide questions for a subsequent day.
 - 5.4.1.2.2. The other member from the primary area provides the questions for the second day and is the only person to provide questions for that day.
 - 5.4.1.2.3. The secondary area provides questions for the third day.
 - 5.4.1.2.4. The student may opt to take the various question “days” from each questioner in whatever order they choose.
 - 5.4.2. The Advance Research and Writing Comprehensive Exam: Exams are presented in advance, tailored to the experience and area of emphasis. For example, in an area that features research this method more closely models the practice in the field.
 - 5.4.2.1. To cover a “day” (see above under 5.4.1), a student would be given three questions to answer, with a calendar week provided to answer each question.
 - 5.4.2.2. Each question would require a 20-page minimum response, including the reference pages.

- 5.4.2.3. Each question would be received one at a time, with the entire process requiring three weeks to complete.
- 5.4.3. The committee chair is responsible for structuring the exams in consultation with the [Graduate Music Office](#). The chair also communicates with other committee members about content, assessment, and structure of the exam (more information is available from the Graduate Music Office and below). The Graduate Music Office assists with all procedures, planning, distribution, and implementation. The exam must be written in a secure location provided by the Graduate Music Office unless the committee chair makes advanced arrangements with the Director of Graduate Studies.
- 5.4.4. Committee members representing the primary and secondary areas are responsible for preparing and evaluating the written examination questions for their respective areas. The SOM 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 (this is quite rare); they may submit questions or elect to reserve their questions for the oral exam.
- 5.4.5. The exams are approved or not approved by the student's appointed committee. Faculty are to reply with assessments within one week of receiving the student's work so that the oral exam may be scheduled promptly. If a portion of the written exam is evaluated as a "partial pass," the examiner, in consultation with the Director of Graduate Studies, will indicate that either a written follow-up is required or the deficiency will be addressed at the oral exam. If any portion of the written exam is failed, the committee chair, the appropriate faculty, and the Director of Graduate Studies will determine, if appropriate, whether the student has a reasonable remediation option. If the committee determines that the written exam as a whole is not adequate to move into the oral, the exam is deemed a failure, per the [Ball State University Graduate Catalog](#).
- 5.4.5.1. It is the general philosophy of the Graduate School that the written portion of the exam is more rigorous when compared with the oral portion. To that end, it is generally preferred that deficiencies be addressed with written remediation rather than with a follow-up at the oral exam unless the issue is relatively minor. A student is better served by a failed first attempt or written remediation than by a substantial amount of substantive follow-up questions at the oral exam.
- 5.4.5.2. Remediation may occur only when a student passes at least half of the written examination.
- 5.4.5.3. Remediation may occur one time only.
- 5.4.5.4. It is not anticipated that the rewrite will take more than a six-hour day of writing. A rewrite requiring more than that is better deemed to be a failure of the test.
- 5.5. Oral Exam Component and Final Evaluation
- 5.5.1. Students and faculty should review the [guidelines](#) on the Graduate School website regarding the superseding requirements governing comprehensive examinations that govern these procedures below. These include the [distance conferencing guidelines](#).

- 5.5.2. The oral exam usually will be taken within three weeks of the written exam (exclusive of vacation periods) and must occur within four weeks of the student's notification that they have passed the written exam.
- 5.5.3. All parties (student, chair, department chair, Graduate School, etc) will be informed when the student passes the written exam using the Status of Comprehensive Exams form found on the [Graduate School website](#).
- 5.5.4. If a student has successfully completed the comprehensive exam but has exceeded the time clock for completing their doctoral degree, they will be expected to retake and pass the entire examination. This will constitute the student's revalidation of coursework for their program.
- 5.5.5. The exam should be at least 90 minutes in length (more time may be scheduled if the student intends to introduce or seek approval of a dissertation proposal at the same gathering). Students are advised to meet with their committee chair and the Director of Graduate Studies before the oral exam for guidance.
- 5.5.6. The oral component is administered by the student's appointed committee and is to be viewed as a continuation and/or an extension of the written exams. Its focus is on primary- and secondary-area materials and topics, but it is not limited to those fields (see Knowledge/Skills Required above). As stated previously, most of the rigor for the comprehensive examination should be weighted toward the written portion.
- 5.5.7. After 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 [Ball State University Graduate Catalog](#)). The student may pass the oral portion of the comprehensive exams with one dissenting committee vote. If two or more members are dissatisfied with the results of the examinations, the exam is failed and either the entire comprehensive exam must be repeated, or a suitable remediation must be completed with the consultation of the Director of Graduate Studies. The **faculty member** records successful completion of the comprehensive exam in [InfoReady](#).
- 5.5.8. All parties (student, chair, department chair, Graduate School, etc.) will be informed each time the student fails and administration of the exam using the Status of Comprehensive Exams form found on the [Graduate School website](#).
- 5.5.9. Once the comprehensive exams have been completed and passed, the student is deemed to be at candidacy and may enroll in DISS 799 credits.
- 5.5.9.1. Previous practice required that the proposal be passed before DISS credit enrollment, but current policy is that successful completion of the comprehensive exam is all that is required.

6. Traditional Dissertation Track

- 6.1. As mentioned above, students declare whether they plan to pursue a traditional dissertation track or the lecture recital dissertation track when their 90-hour plan is approved.
- 6.2. Students should work closely with their chair or co-chairs concerning procedures for writing the dissertation.

- 6.2.1. Often a detailed timeline for completion and an outline of the project are helpful for the student and the committee.
- 6.2.2. The student should be aware of all Graduate School requirements regarding deadlines, format, procedures, etc.
- 6.2.3. Additionally, the chair or co-chairs should discuss a plan for their involvement with the student and other committee members (some committee members wait to see a “defense draft,” while others want to see portions along the way). The same is true for the proposal process.
- 6.2.4. 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.”
- 6.2.5. Pay special attention to the ‘upload deadline’ published yearly by the Graduate School.
- 6.3. Proposal
 - 6.3.1. The dissertation proposal, after editing, 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 after the successful completion of the exams.
 - 6.3.2. The proposal must be provided to the full committee several days before the approval meeting, and it must be approved before enrolling in dissertation credit hours and reaching candidacy.
 - 6.3.3. The proposal should take one of two forms below (or some modification thereof—consult with your “endorsement” committee member) and include 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.
 - 6.3.4. The proposal for descriptive, qualitative, and experimental research may contain the following sections (consult with your committee endorsement member; music education proposals may take the form of full chapters)
 - 6.3.4.1. Introduction
 - 6.3.4.2. 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 sub-questions or sub-problems to be answered (or hypotheses to be tested)
 - 6.3.4.3. Need for the study / Significance of the study
 - 6.3.4.4. Definitions of critical terms
 - 6.3.4.5. Delimitations of the study
 - 6.3.4.6. 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.

6.3.4.7. 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.

6.3.4.8. Bibliography

6.3.5. 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 (consult with your committee endorsement member):

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

6.3.5.2. Review of Literature - Demonstrate that the topic has not been covered, or demonstrate that there are deficiencies in the current scholarship, and establish context for your research.

6.3.5.3. Methodology

6.3.5.3.1. Describe the types and locations of sources that will be studied, or

6.3.5.3.2. Describe the style of analysis to be used, or

6.3.5.3.3. Describe other works that provide a reasonable model.

6.3.5.4. Bibliography

6.3.5.4.1. Include an extensive list of primary and secondary sources to be consulted, and format according to a recognized style guide.

6.3.5.4.2. Demonstrate that standard bibliographic sources have been searched.

6.4. Style Guidelines

6.4.1. Before writing the dissertation, students should consult the Graduate School website for information on the size of margins, contents of the title page, etc. See also the website heading "Preparing to Graduate." 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.).

6.4.2. Two editorial styles are typically used in the SOM: 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.

6.5. Research Involving Human Subjects.

6.5.1. If the study involves interaction with human subjects, e.g., survey instruments or interviews, and is designed for public dissemination (this includes all our capstone writing such as theses, dissertations, etc.—the upload makes it ‘public’) the student *must* obtain approval from Ball State’s Sponsored Projects Administration/Institutional Review Board, and this approval *must be secured before the study begins*. This includes interviews with composers during which unexpected personal information might be disclosed. 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 the [SPA](#) website for details.

6.5.2. To submit an IRB application/protocol, the student AND the immediate faculty advisor MUST have completed CITI training. This training is done online and usually takes about 2+ hours. It is intended to ensure that the researcher is aware of reasonable expectations in the treatment of human subjects. Please consult with the Graduate Music Office if you have questions.

6.6. Registering for Dissertation Credits

6.6.1. A student registers for the ten credits of dissertation credit upon achieving candidacy, i.e., upon the successful completion of the comprehensive exams. (No dissertation credit registration is permitted prior to candidacy. No ‘late’ enrollment in DISS 799 hours is permitted in any semester unless the student has been enrolled in the ‘pre’ dissertation DISS 701.) After reaching candidacy, a student must enroll in at least 3 credits of DISS each Fall and Spring semester until graduation; see the Graduate School policy on continuous enrollment, including information on emergency life-event exceptions.

6.6.2. 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.

6.6.3. If a student applied to graduate in a given semester but then missed the ‘upload deadline,’ they must apply again for the following semester or for the semester in which the defense will be held. Additional enrollment in DISS may be required. If a successful defense is held before the first Friday of the new semester, no additional DISS enrollment is necessary, however: the student’s official graduation date will be at the end of the following semester, they must apply to graduate for that semester, and the Graduate Music Office must request an ‘early upload’ window from the Graduate School. It is essential that the student and dissertation chair communicate with the Graduate Music Office in this circumstance (gradmusic@bsu.edu).

6.7. Final Exam (Dissertation Defense)

6.7.1. [See the Grad School Video Conferencing policy](#)

6.7.2. The candidate will take a final oral exam of 90 minutes. For this exam, the candidate is expected to defend the dissertation. No examination will be given without all committee members (or official designees) present. (One faculty member may attend via video conference to accommodate scheduling issues with advance consultation with the Director of Graduate Studies.) Should there be need for extensive and substantive revision to the dissertation, the student will not have passed the final exam. The student must be physically present for the defense, and they should be in frequent contact with the dissertation advisor and plan to be on campus a few days before and after the defense to manage final copying, editing, forms, and paperwork.

7. Doctor of Arts Lecture Recital Dissertation Track

7.1. A DA Lecture Recital Dissertation event:

- 7.1.1. Replaces the lecture recital requirement listed above. That recital is completed by performance or conducting students pursuing the traditional dissertation.
- 7.1.2. Must be one continuous event in which both the lecture and the performance occur. An event cannot feature a lecture at one time and place, and then a recital at another time and place, for example. One potential exception is if the performance is of such high esteem as to venue, audience, or ensemble that the lecture is impractical to occur at the same time and place. In that case, the lecture must occur soon before or after on the same day as the performance (for example, a student is performing a forty-minute concerto with the New York Philharmonic and does the lecture before the performance at a nearby venue).
- 7.1.3. Must be a minimum of 90 minutes in length unless the student is a conductor or composer (see those requirements below).
 - 7.1.3.1. The 90-minute length does not include intermissions or extended breaks between excerpts during the event.
 - 7.1.3.2. A minimum of 40 minutes of the event must be the performance by the student. Chamber music featuring the student in a significant role is also appropriate to be considered as part of the 40 minutes.
 - 7.1.3.3. A minimum of 40 minutes of the event must be the lecture component.
- 7.1.4. Must occur on Ball State Campus or be in the immediate area (a brief travel time) unless the DA Committee agrees there is a compelling reason to hold the event at an alternate location (for example, the student has a faculty position at a university and makes use of their resources, ensembles, or venues to accomplish the event). In the case of the event being held off-campus, the full committee must be present to view the event and for the defense to be held unless circumstances dictate that to be unworkable (this is rare). No off-campus event will be approved unless at least one member of the committee (preferably the chair) is present in-person.
- 7.1.5. Failure to meet the time requirements of the event alone is justification for failing the event, so students should take care to make sure these parameters are observed. However, if the student performs the repertoire of the recital as initially proposed and approved, the committee may not fail the recital based on the length of the performance portion.

- 7.1.6. Conductors – due to the logistical difficulty for conductors having 40 minutes of repertoire with an ensemble, they may alternatively present 20 minutes of live conducting performance supplemented by one or more of the following elements. The projected ratio of live performance and alternative elements must be specified in the proposal and approved in advance by the committee.
- 7.1.6.1. Video of rehearsal footage from the cycle of rehearsals leading to the lecture recital, if that rehearsal footage demonstrates something relevant to the topic.
 - 7.1.6.2. Video from a prior performance that the conductor led (at Ball State or elsewhere) if that performance demonstrates something relevant to the topic.
 - 7.1.6.3. Solo or collaborative chamber performance by the conductor to demonstrate something relevant to the topic.
 - 7.1.6.4. Demonstration of conducting technique in the absence of an ensemble if that technique is relevant to the topic.
 - 7.1.6.5. Another performance aspect approved by the entire committee at the time of the proposal to be relevant to the topic.
- 7.1.7. Composers – due to the logistical challenge of a composer having 40 minutes of compositions completed and then organizing a public live performance of that much material, an alternative regime is allowed for the lecture recital dissertation.
- 7.1.7.1. Introduction and Definition of the Composition - The student should begin by clearly defining the work they have composed, addressing its purpose, intended function, and the compositional challenges they aimed to address. This section should also explore any self-imposed or external limitations influencing the composition, offering insight into the conceptual framework guiding the piece.
 - 7.1.7.2. Contextualization and Comparative Analysis - The student should situate their composition within the broader context of late 20th- and 21st-century music, referencing and analyzing relevant works by other composers that have informed or influenced their own. This comparison will not only demonstrate the student's ability to engage critically with contemporary music but also highlight their capacity for analytical thought, establishing connections and distinctions between their work and the broader compositional landscape.
 - 7.1.7.3. Technical Analysis of the Composition - A detailed examination of the composition's construction is essential. The student should provide an in-depth analysis of the musical materials, processes, and form employed in their work. This section should resemble comprehensive program notes, offering technical insights into the piece's structure, themes, and overall design.
 - 7.1.7.4. Conclusion and Reflection - In the conclusion, the student should reflect on the key lessons learned through the compositional process, discussing how these insights may shape their future work. Additionally, they should address any practical considerations for performers, highlighting aspects of the piece that are critical for successful interpretation and performance.

- 7.1.7.5. Time Parameters - The proposed presentation should last approximately one hour, with 45 minutes dedicated to the lecture portion, followed by a playback of either a MIDI realization of the piece or a live performance (either option meets the requirement).
- 7.2. The performance portion of a DA Lecture Recital Dissertation shall have the following requirements:
- 7.2.1. The performance must demonstrate technical proficiency that the Committee agrees is at a Doctoral level for the student's field of study and the general expectations of the industry at large. It is assumed that these expectations are beyond what would be expected of a typical Master's level student.
- 7.2.2. The performance must demonstrate appropriate aesthetic command and artistry for the student's field. It is assumed that the sophistication and artistry of the performance is beyond that expected of a typical Master's level student.
- 7.2.3. The performance must be of sufficiently difficult repertoire to be appropriate for a Doctoral Level recital.
- 7.2.3.1. The appropriateness of the repertoire difficulty will be determined as part of the proposal.
- 7.2.3.2. It is contemplated that less difficult repertoire might be the subject of appropriate research, and in that case, either:
- 7.2.3.2.1. The research must have compelling value and rigor to justify the repertoire being of lesser difficulty.
- 7.2.3.2.2. The music performed is the student's original creation (for example, a new work that is designed to enhance instruction for a specific population).
- 7.2.3.2.3. The DA Committee agrees that some other compelling factor allows for the repertoire to be below the traditional DA performance difficulty expectation.
- 7.3. The lecture portion of a DA Lecture Recital Dissertation shall have the following requirements:
- 7.3.1. The research focus of the lecture must have an original aspect, which is defined as scholarship uniquely generated by the student.
- 7.3.2. The lecture must be accompanied by a rigorous bibliography that adheres to a common scholarly system of citation (CMS, etc.)
- 7.3.3. The research should have appropriate rigor to reflect the dissertation nature of the event in the context of the Doctor of Arts Degree. The appropriate level of rigor will be determined as part of the proposal approval process.
- 7.3.4. The language of the lecture may be more conversational in nature than a formal paper due to the performative aspect of a lecture but should still generally be of a tone and grammatical content that is appropriate for a dissertation-level scholarly effort.
- 7.4. The event and defense must occur before the Graduate School upload deadlines for a particular semester for the student to graduate in that semester.

- 7.5. The DA Lecture Recital Dissertation will occur as part of candidacy and after the comprehensive exams have been successfully completed.
- 7.6. Proposal: In preparation for the performance of the event, the student must prepare a full proposal.
- 7.6.1. The proposal must be 2000 - 4000 words and may be in prose format or detailed bullet-points, as is appropriate to the nature of the event. Students should consult with their Committee Chair as to which format is most appropriate for their event.
- 7.6.2. The proposal should address the content, context, format, structure, methodology, resources, etc. of the lecture portion and the recital and must include a bibliography.
- 7.6.3. The proposal must be formally presented to the full DA committee for approval in a meeting with the student and committee a minimum of four (4) weeks prior to the event, though a typical proposal would occur three to six months prior.
- 7.6.3.1. For the lecture recital modality only, a student may, with committee approval, present the proposal for the event before completing comprehensive exams in order to facilitate the use of university facilities, ensembles, or other similar constraints within the tighter time frame this modality requires. This informal approval will allow the student to begin work upon the lecture recital with a proposal in hand.
- 7.6.3.2. In the case of the proposal preceding comprehensive exams, the formal approval of the proposal will be part of the oral examination, and the formal proposal will be uploaded to InfoReady upon the overall completion of the comprehensive exams.
- 7.6.4. The student will provide the written materials for the proposal a minimum of two (2) weeks before the meeting.
- 7.6.5. The student will make a brief presentation to outline their plans for the event at the meeting.
- 7.6.6. The DA Committee will evaluate the proposal to ensure that the appropriate requirements of both the lecture and the performance outlined above are sufficiently met.
- 7.6.7. If there are changes or edits to the proposal, the committee should address those to the candidate at the time of the proposal.
- 7.6.8. The candidate should address required changes or edits and return the corrected proposal to the committee within three business days of the proposal meeting.
- 7.6.9. The DA Committee may not approve the proposal and then fail the recital later based on the event not meeting requirements if the elements of the proposal are realized in the lecture recital as proposed. For example, if the repertoire as approved is performed, the committee may not later determine the repertoire is not appropriate.
- 7.6.10. The DA Committee may fail the recital if the ultimate event deviates from the proposal sufficiently to justify reconsideration of the event's adherence to the requirements above (if the student performs a significantly different set of repertoire, for example).

7.6.11. Once approved by the committee, the **student** must submit the appropriate form via [InfoReady](#) (under “Dissertation Proposal: 5 committee members”) to be approved by the committee, the Director of Graduate Studies, and the Graduate School.

7.7. Defense:

7.7.1. The student will defend the entire event (lecture and performance) with the full committee following the event.

7.7.2. It is assumed that this will take 30 – 60 minutes.

7.7.3. The defense should occur after a brief break for the student after the event’s conclusion to accommodate the student greeting supporters that attended and other personal needs, but it should not be delayed more than 10-15 minutes, nor should it occur on a different day unless there is a compelling reason (for example: a fire alarm sounds, requiring immediate evacuation).

7.7.4. At this meeting, the candidate is expected to defend the dissertation.

7.7.5. No examination will be given without all committee members present. (One faculty member may attend via video conference to accommodate scheduling issues with advance consultation with the Director of Graduate Studies). In the case of a pandemic-type situation, the entire event can be held virtually.

7.7.6. After the meeting, the student will be excused, and the committee will vote for a full pass, partial pass, or fail for the event.

7.7.6.1. In the event of a partial pass, the committee will give the student a detailed list of material that needs to be repeated successfully.

7.7.6.2. A typical reason for a partial pass would be that a particular work on the program was not successfully executed while the rest of the program was at a doctoral-level quality.

7.7.6.3. If a substantial portion (definitely if more than 50%) of the material presented on the performance portion of the recital is not successful, the recital should be deemed a “fail.”

7.7.6.4. A partial pass is not a suitable way to address a recital deemed generally mediocre or almost good enough to meet appropriate standards. The term “partial” should be interpreted to convey that a significant part of the presentation met the standard and passed, although a smaller part of the presentation failed, rather than that the overall event was partially successful.

7.7.6.5. The recital should be failed by the committee if the presentation (in scholarship or in musical performance) did not meet an acceptable standard for a doctoral student in the opinion of the majority of the committee.

7.7.6.6. The committee may not fail or partially pass based on decisions made as part of the proposal process (for example, if the repertoire is approved as appropriate at the proposal but then determined to not be appropriate at the performance, that is not an acceptable reason for a partial pass or a fail).

7.7.6.7. A student not meeting the time requirements for the event is sufficient reason for a partial pass or fail even if the shorter program as presented was successful. While the committee may use their unanimous judgement to make an exception in cases where the student is a few minutes short (due to variations in tempo of speaking or performing, for example), it is expected that DA Lecture Recital Dissertations will be a minimum of 90 minutes.

7.7.7. Upon successful completion of the defense, the lecture contents, bibliography, and a video recording of the event will be uploaded to the appropriate Graduate School portal as a traditional dissertation would be (via InfoReady by the student).

8. Doctoral Timeline and Graduation Deadlines

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

8.1.1. by the end of the first year, the committee is formed, the 90-hour plan approved, and the 2nd-year evaluation completed;

8.1.2. by the end of the second year or the beginning of the third, the comprehensive exams should be taken and the dissertation topic approved;

8.1.3. during the third year the dissertation is researched and written.

8.2. Upon reaching candidacy, doctoral students are required to register for DISS 799 each semester of the academic year, excluding summers, until all degree requirements are met. Students must enroll for a 3-credit registration (DISS 799) at regular tuition/fees until the dissertation is complete (with the exception of the early upload option described above).

8.3. In the semester in which the student plans to graduate, two published dates must be carefully observed. These are found on the Graduate School's website under the heading "[Dates and Deadlines](#)".

8.3.1. 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.

8.3.2. 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 for your dissertation must be uploaded or turned in to the Graduate School on or before this date. 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 and your revised drafts and scheduling the dissertation defense. Students missing the university deadline with any of their materials will not graduate until a later semester. After the dissertation has been uploaded, the chair or co-chairs and the Director of the SOM will sign off electronically.

8.3.3. See also the heading "Forms" on the [Graduate School Website](#), and the heading "Preparing to Graduate."

9. Seven-year time limit.

9.1. If a doctoral student exceeds the seven-year time limit for degree completion without reaching candidacy (see the [Ball State University Graduate 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 Graduate Music Office 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 by re-enrolling in some courses, for the exam.

10. Forms to be Processed and Guideline Handouts: Soon after commencing studies, the doctoral student should consult the Graduate Music Canvas site and [InfoReady](#) for relevant forms related to doctoral study in music at Ball State. These forms enable the student to progress officially through the stages of the doctoral program. Additionally, there are some SOM forms and guideline handouts available, such as the 2nd Year Evaluation form or the Preparing Your DA 90-Hour Plan handout. Contact the Graduate Office for questions on forms and handouts, as many of these have moved from paper versions to this online format in recent years (gradmusic@bsu.edu). All forms should be on Canvas in the Graduate Music Bulletin Canvas Community, so if you don't find one there, please let the office know.

10.1. Forms include:

10.1.1. Approved Curriculum Check Sheet (90-hour plan)—approved by the committee and submitted to the graduate music office for entry into Stellic (this is new – it was previously uploaded to InfoReady).

10.1.2. 2nd-Year Evaluation Form – approved by the doctoral committee and submitted to the Graduate Music Office.

10.1.3. Request for Internship Assignment– submitted to the Graduate Music Office, before the semester of enrollment.

10.1.4. Approval for Externship Assignment– submitted to the Graduate Music Office, before the semester of enrollment.

10.1.5. Request for Comprehensive Exam Questions– sent by the Graduate Music Office, to the doctoral committee to announce the exam and invite questions.

10.1.6. Approval Form for Satisfactory Completion of Comprehensive Written and Oral Examinations– This is submitted by the **committee chair** in InfoReady following satisfactory completion.

10.1.7. Approval Form for Dissertation Proposal and Admission to Candidacy for the Doctoral Degree– This is submitted by the **committee chair** in InfoReady following approval.

10.1.8. An updated 90-hour plan (after the dissertation defense); must reflect all the required/core courses and program requirements outlined above. This is uploaded to InfoReady by the **student** following a successful defense along with the document and abstract.

10.1.9. See also the “Preparing to Graduate” link on the [Graduate School Website](#).

Areas of Primary and Secondary Emphasis

Primary Emphasis in Performance:

12 – 16 Applied Study, 700/710/740

Recital requirements (note that the lecture recital is required either as a one-hour event for those pursuing traditional dissertations or as the longer 90-minute event for lecture recital dissertations).

Two-recital requirement for instruments other than piano and voice: One performance recital (50 min of music, major chamber works(s) permitted), One lecture recital (chamber music permitted).

Three-recital requirement for piano: Two performance recitals (50 min of music each), 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 for voice: Two full performance recitals (50 min of music each) and one lecture recital. (With approval of the voice faculty, a major opera role or performance with orchestra can be substituted for up to one solo recital.)

2 – 6 Related Coursework

Any academic or applied music courses that directly or indirectly support the major instrumental study including elective 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.)

Total: 18 credits

Primary Emphasis in Collaborative Piano

12 – 16 Piano and Chamber Music (combination of MUSP 700/ 710/743)

Three-recital requirement:

One recital: vocal repertoire, to include lieder, art songs, arias

One recital: instrumental repertoire, to include two major chamber works as well as accompaniments

One lecture recital: (NOTE -: These requirements differ depending on the dissertation modality: traditional or lecture recital.) For the traditional dissertation a lecture recital consists of a minimum 20 minutes performing and 20 minutes lecture. For the lecture recital dissertation, see those guidelines above.

2 Diction for Singers, MUSP 598 (if not taken previously)

2 – 4 Related Course work

Any academic or applied music courses that directly or indirectly support the major instrumental study including elective applied study (voice or instrumental), conducting, opera productions, ensembles, and courses from music history (recommended: MUHI 501, 537, 603).

Total: 18 credits

Primary Emphasis in Conducting

16 Classes and/or lessons in conducting, MUSP 690, 691, 791
Conducting Recital requirements:

“Accumulated Minutes” Recital:

At the discretion of the conducting faculty, students in the conducting concentration may fulfill the full recital requirement by accumulating time in conducting appearances over multiple semesters; a minimum of 50 accumulated minutes is required. The student should maintain a compilation video file in an appropriate format.

- All conducting projects will be juried and all 50 minutes “passed” by jury members. All repertoire must be approved by the student’s committee chair before the performance. (The Recital Jury Voting Procedures apply in the rare event of a “partial pass.”)
- A sheet listing the contents of the video file (the accumulated minutes) must be submitted to the Graduate Music Office at the beginning of the final semester of residency for inclusion in the student’s file. It should include the following: Conductor’s Name, Date of Performance, Title of Work, Composer, Length, the ensemble conducted, and the Approval signature of main teacher
- Attach copies of all appropriate concert programs
- Every conducting student should help ensure that the official “partial fulfillment” statement appears on each program that contains “accumulated minutes” for them. This information must be provided to the Coordinator of Music Properties and Facilities and the Graduate Music Office in a timely fashion via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Music Office for inclusion in the student’s file after each event which 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. If a stellar opportunity off campus or with a non-BSU ensemble presents itself well in advance, the student may petition the conducting area and the Graduate Music Office to have those minutes included in the total. Details regarding the video recording, “partial fulfillment” statement, etc., will be determined on a case-by-case basis.

Lecture Recital:

These requirements differ depending on the dissertation modality (traditional or lecture recital). For the traditional dissertation, a lecture recital must be at least 50 minutes in length with a minimum of 20 minutes of lecture. A written lecture/demonstration document will be submitted to the student’s committee chair and dissertation endorsement member in advance of the public performance. For the lecture recital dissertation, see those guidelines above.

- 2 Audition-based Ensembles
*For orchestral and choral conducting students, a diction proficiency exam will be administered (prior to matriculation) in the IPA (International Phonetic Alphabet) and in Latin, Italian, German, French, and English Diction. If the results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers. Elective study to develop language competencies sufficient to understand texts in the choral repertory is strongly encouraged. Contact the voice coordinator for information.

Total: 18 credits

Primary Emphasis in Music Education

- 6 Foundational Courses in Music Education:
MUSE 681 Psychology of Music (3)
An additional course (3) selected from:
MUSE 600 History and Philosophy of Music Education
MUSE 610 Music Teaching and Learning
MUSE 620 Assessment Techniques in Music Education
- 2 – 3 Research Tools
One course in research methodology, addressing the needs of the candidate (selected in consultation with the student’s DA committee chair)
- 9 – 10 Classroom Music Education, General and Special
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 592/692 Special Topics in Music Education (1-6)

MUSE primary students must select MUSE 668 as their research course in supplemental studies.

Total: 18 credits

Primary Emphasis in Theory or Composition

11 – 12 For composers: MUST 729 Composition

OR

For theorists: MUST 600 level courses

Additional courses:

3 MUST 617 Music Theory of the 20th and 21st Centuries

3 – 4 Electives: MUST courses 600-level and above

Students in this emphasis must select MUST 722 as their pedagogy course and MUHI 600 as their research course in supplemental studies.

Total: 18 credits

Secondary Emphasis in Performance

8 – 12 Secondary Study, MUSP 720

3 – 7 Related Course work - Any academic or applied music courses that directly or indirectly support the performance study, including elective applied study, conducting, chamber music, opera productions, ensembles, and courses from music history

Additional requirements:

- Recital requirement (except piano): One performance recital, 50 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 (50 min of music), 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 collaborative piano).

Voice students should note admissions requirements mentioned earlier under the Primary performance section regarding diction, languages, and pedagogy, which also are applicable for a secondary in voice performance.

Total: 15 credits

Secondary Emphasis in Music Media Production

3 MMP 525 Recording Technology 1

3 MMP 526 Recording Technology 2

Choose 9 credits from:

3 MMP 503 – Commercial Music Design 1

3 MMP 504 – Commercial Music Design 2

3 MMP 505 – Introduction to Digital Signal Processing

3 MMP 530 – Live Sound and Recording

3 MMP 535 – Mixing and Mastering

3 MMP 536 – Advanced Audio Concepts

Secondary Emphasis in Pedagogy

3 MUSE 610 – Music Teaching and Learning

2-3 Fundamental Pedagogy Course (MUSP 520, 525, 526, 529)

6 Two discipline-specific pedagogy courses – MUSP 692

3 Additional course depending on the discipline (SPAA 518, MUSE 620, MUSP 595, MUSP 520, MUSC 692, or other approved elective)

Secondary Emphasis in Collaborative Piano

8 - 12 Piano and Chamber Music, combination of MUSP 720 and 743

3 – 7 Related Course work: Any academic or applied music courses that directly or indirectly support the secondary study including elective applied study (voice or instrumental), conducting, ensembles, opera productions, language/diction study, and courses from music history (recommended: MUHI 501, 537, 603). MUSP 598, Diction for Singers, is required if not taken previously.

Additional requirements: (see next page)

- Two-Recital Requirement:

- 1 – Vocal Repertoire (to include lieder, art songs, arias) 1 – Instrumental Repertoire (to include two major chamber works as well as accompaniments)

- If the student is pursuing the Primary in Piano performance, the Primary recital requirement is reduced to two recitals for a total of 4 (two collaborative and two solo, one of which is a lecture recital).

An audition for this secondary emphasis is required unless the student has already been approved for the DA primary in piano performance.

Total: 15 credits

Secondary Emphasis in Conducting

- 8 – 12 Classes and/or lessons in conducting: MUSP 690, 691, or 791
- 0 – 5 Related coursework: Any academic or applied music courses that directly or indirectly support conducting study, including elective applied study, chamber music, opera productions, and courses in music history, music theory/composition. (Choral conducting: diction proficiency or MUSP 598 is required.)
- 2 – 3 Ensemble Participation: Participation in an audition-based ensemble directly related to the area of conducting (wind conducting, choral conducting, and orchestral conducting).

Additional requirements:

- Conducting Project Recital: 10-15 juried minutes of performing time, repertoire to be determined after consultation with your major teacher (winds, chorus, orchestra); chamber music permitted. The “partial fulfillment” statement must be included in the event program, and the appropriate form requesting a jury must be submitted.

A sheet listing the accumulated minutes must be submitted to the Graduate Music Office at the beginning of the final semester of residency for inclusion in the student’s file. It should include the following: Conductor’s Name, Date of Performance, Title of Work, Composer, Length, Ensemble conducted, and the approval signature of your major teacher. Attach copies of all appropriate concert programs.

An audition is required for admission into a secondary emphasis in conducting.

Total: 15 credits

Secondary Emphasis in Music Education

- 3 MUSE 610 Music Teaching and Learning
- 3 MUSE 620 Assessment Techniques in Music Education
- 3 MUSE 681 Psychology of Music

6 credits selected from:

- 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 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 592/692 Special Topics in Music Education (1-6)

- MUSE 791 Independent Study

Additional requirements: The music education faculty must approve a student's selection of this secondary area. In most cases, 12 of the 15 credits of the music education secondary area must be taken after the student has been accepted for this secondary area of study. Students must take MUSE 668 to meet the DA research requirement; it should be taken as early in the DA program as possible.

Total: 15 credits

Secondary Emphasis in Music History and Musicology

15 credits selected in consultation with the music history faculty. 9 of these hours must be “core”, and no more than 3 credit hours may be from the 500 level. 3 credits may transfer from prior study.

Additional requirements:

The music history faculty must give written approval for a student to select the secondary area in music history and musicology. A detailed explanation of the prerequisites and requirements for this option are available from the Graduate Music Office. In most cases, 12 of the 15 credits of the music history secondary must be taken after the student has been accepted for this secondary area of study. (MUHI 601, Review, may not be included.) Students pursuing the Music History and Musicology Secondary must choose the traditional dissertation track.

Students are required to take the following courses as part of Supplemental Studies:

- 1) a music history internship (MUSC 710)
- 2) the “pedagogy” course MUHI 602
- 3) the “research” course MUHI 600 – it is recommended to take this course as early as possible in the DA program.

Total: 15 credits

Secondary Emphasis in Music Theory and Composition

- 6 Choose from MUST 612, 616, 617, 692 (courses may not count in both supplemental studies and a secondary, so all courses listed must be unique to the secondary area)
- 9 Additional theory/composition courses

Additional requirements: Any DA student who wishes to select music theory and composition (MUST) as their secondary area of study must receive permission from the area coordinator. The “additional courses” must be graduate-level music theory or music composition courses taken at Ball State University, or 3 credits may come from another accredited graduate music program. Some 500-level theory/composition courses may be used among the 15 credits with the approval of the theory/composition area coordinator or the student’s DA committee. (MUST 601, Review, may not be used among the 15 credits.) Students are encouraged to take MUHI 600 as their research course in Supplemental Studies.

Music Theory and Composition Secondary students should choose MUST 722 as their pedagogy course and MUSP 600 as their research course.

Total: 15 credits

Secondary Emphasis in Entrepreneurial Studies in Music

- 3 BUSA 602 Fundamentals of Economics and Statics
- 3 BUSA 603 Management and Marketing
- 2 Entrepreneurship for Musicians: Seminar, MUSP 595
- 3 Entrepreneurship for Musicians: Practicum, MUSP 596
- 3 Entrepreneurship for Musicians: Capstone, MUSP 597
- 1 MUST 692 Special Topics (as a full semester or 6-week course)

Additional requirements: Entrepreneurial students will be evaluated for retention in the program after 5-6 credit hours are completed. The capstone project is done at the end of entrepreneurial coursework but may proceed during the doctoral candidacy process (see information earlier in this handbook regarding the certificate requirements). The student seeks a faculty advisor for the capstone project and then submits a form to the Director of Graduate Studies’s office before enrolling in this secondary. Students who wish to have their transcript acknowledge this as a Certificate in Entrepreneurial Studies in Music (in addition to being their secondary area) must apply to the certificate program through the Graduate School and must ‘apply to graduate’ with the certificate early in the semester they plan to finish. This is done through the [Graduate School](#) website.

Total: 15 credits

Additional Secondary Areas of Interest Available on Campus:

Many of these programs are online or hybrid. Be sure to check with the individual programs for information on requirements and prerequisites. Also, some might have additional fees for enrollment. A potential benefit of these outside secondaries is that courses may be more available in the summer.

Education certificates:

[Graduate Certificate in College and University Teaching](#)

[Graduate Certificate in Community College Leadership](#)

[Graduate Certificate in Curriculum Development and Leadership](#)

[Graduate Certificate in Institutional Research](#)

[Graduate Certificate in Education Communications](#)

Business certificates:

[Graduate Certificate in Business Administration](#)

[Graduate Certificate in Business Analytics](#)

[Graduate Certificate in Finance](#)

[Graduate Certificate in Healthcare Administration](#)

[Graduate Certificate in Logistics and Supply Chain Management](#)