BALL STATE
UNIVERSITY

College of Fine Arts

School of Music

http://www.bsu.edu/music/

Graduate Handbook

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Helpful Contact Information:

Ball State University School of Music Website

Ball State Facebook Page, Music Programs

Ball State University Graduate School Website

Ball State University Rinker Center for International Programs Website

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

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

The Graduate Catalog has additional important information for Graduate Students concerning student rights, campus security, general degree policies and procedures, admissions, course withdrawal, appealing a policy or decision, fees, computing services, research facilities, and student services.

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School of Music

Long cited for innovative programs, new music activities, a wide and varied performance program, and national leadership in music education, the Ball State University School of Music offers programs leading to two master's degrees, the Artist Diploma in music performance, a certificate in Entrepreneurial 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; music technology studios that offer direct experience with state-of-the-art sound engineering equipment and computers; a library noted for its significant collections; and varied supplemental employment opportunities, including performance with the Muncie Symphony Orchestra—all join together to create an environment for excellence in our graduate program.

The School of Music is located in the Hargreaves Music Building (2000 W. Riverside) and the Music Instruction Building, both at the corners of Riverside and McKinley Avenues.

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

Admission to Graduate Study

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

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

Application materials are available online for both the Graduate School and the School of Music (see below in each degree section). You may send an inquiry to the office of the Graduate Music Coordinator, School of Music, Ball State University, Muncie, Indiana, 47306, or send an email to the graduate music secretary, Kathryn McPherson (gradmusic@bsu.edu). For Fall Semester 2019 (August 2019) admission, the application deadline is February 15. **(February 1 is preferred for assistantship applicants.)** Audition repertoire information for specific instruments and voice is found on the School of Music website under Auditions and Admission, Graduate Auditions.

Placement Tests in History and Theory

All master's and doctoral applicants are required to achieve acceptable scores on the placement tests in music history and music theory prior to enrolling in graduate-level history and theory courses. (One exception: prior to completing the theory placement test/review course, students *may* register for MUST 625/626, Electronic Music Studio I and II.) Students not achieving acceptable scores will be required to complete the history review course or the theory review course, or both. If required based on placement scores, the review courses must be successfully

completed whether or not any additional history/theory courses are needed to fulfill program requirements. The review courses may not be used to meet graduate degree requirements.

Students must be adequately prepared in both music history and music theory in order to enroll in regular graduate classes in music history. Therefore, if you need to take MUST 601, theory review, you must complete it before enrolling in any music history other than MUHI 330 or MUHI 601, see below. (MUST 601 and MUHI 601 or MUHI 330 may be taken simultaneously.) There is one exception on a case-by-case basis: if you need MUST 601 but wish to take MUHI 686 (Ethnomusicology), you may consult with Dr. Pohly about the possibility of doing so.

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

- A student who does not earn at least a C in MUHI 601 is required to complete the review-course requirement by taking MUHI 330 and 331 consecutively.
- It is expected that a student who takes MUHI 330 and 331 in place of MUHI 601 will earn at least a C in both classes in order for the review requirement to be completed. (See section below regarding Test Scoring.)
- Students who *elect* to take MUHI 330 and 331 in place of MUHI 601 may take them simultaneously, although it is not advised. Students who are *required* to take MUHI 330 and 331 in place of 601 must take them consecutively, not simultaneously.

To schedule these tests (each test is multiple choice, and takes approximately 50 minutes), please call our office at 765-285-5502 or email the music graduate secretary, Kathryn McPherson (gradmusic@bsu.edu). The tests should be taken on campus during the time of your audition/interview; rarely do we permit them to be given by a proctor in a remote location. The tests must be completed prior to registering for regular courses in history and theory and at least 2 weeks before the start of your first semester of music enrollment. International applicants who may need English study usually will wait to take the placement tests until English study is completed.

Applicants interested in teaching in the areas of music theory, ear training/sight-singing, or music appreciation as part of their assistantship, should complete these tests by February 1. Scores from the tests will be considered in decisions concerning graduate assistantship awards.

Test Scoring

- Students who score 66% and above on the theory test may register for regular course work in music theory. Students with scores below that mark are required to take MUST 601, usually offered every fall.
- Students who score 60% and above on the history test may register for regular course work in music history. Students with scores between 40% and 59% are required to take MUHI 601, usually offered every fall (and rarely in the summer). Students with scores below 40% are required to take two undergraduate music history courses, MUHI 330 and 331, consecutively. These courses are offered during the fall and spring semesters, and the first summer session.
- Students scoring between 56% and 59% in history are eligible to take the second history test, in an effort to reach at least 60% (a retest with different questions). They may retest according to the following schedule:
    - Students taking the first test prior to February 15 may retest prior to the summer review class (if the class is offered).

    - Students taking the first test after February 15 and prior to the end of the spring semester may retest during the summer.
    - Students taking the first test during the summer (and not passing) have the choice of enrolling in the review class in the fall, or taking the second test in the late fall or early spring.
- During those rare summers when the history review course is offered, students who are required to take MUHI 330 and MUHI 331 (by virtue of having scored lower than 40% on the placement tests) may be allowed to register for MUHI 601 in the summer with the understanding that they also work with a tutor outside of class. These arrangements are dependent upon the School's ability to identify a suitable tutor.

Test Preparation

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

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

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

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

Intensive English Institute/TOEFL Testing

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.

The School of Music minimum target goals for acceptance are scores of 48 (internet) for Artist Diploma applicants, 55 for master's applicants, and 80 for doctoral applicants. Scoring at least 79 on the internet TOEFL likely will allow admission with no required additional English study (the final decision is made by the Rinker Center/IEI staff). However, students needing IEI must place no lower than level 4 for admission (check with the Rinker Center or the IEI program for TOEFL-number equivalents).

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.)

Financial Information

Assistantships

A number of assistantships are available each year to students in the School of Music. There are full- and half-time assistants who are given teaching, performance, and administrative duties that supplement the work of the faculty of the School of Music. Full-time assistants are assigned an average of 20 hours of work per week; half-time assistants, 10 hours. Full-time assistants receive a stipend for the academic year and remission of tuition as determined by the Graduate School. Half-time assistants receive a stipend and a tuition waiver equivalent to half that of the full-time assistant. Students holding the assistantship for an entire academic year are given an equivalent tuition waiver for the following summer. (However, every student pays a variety of fees and a small portion of tuition each semester/term of enrollment.) The total value of the assistantship per year for an out-of-state student who makes use of the summer waiver is more than $42,000. Award offers come only from the Graduate Coordinator; faculty members make recommendations to the coordinator.

Master's and artist-diploma assistantship applicants must hold and maintain at least a 3.0 GPA; awards are renewable for the second year. Doctoral assistantship applicants must hold and maintain at least a 3.2 GPA; awards are renewable for up to three years. The maximum number of years when pursuing two programs of study usually is four years. All Graduate Assistants are evaluated yearly by faculty members within their work area, and both the student and the Graduate Coordinator will be provided with written documentation on the student's performance of assistantship duties. Students on academic probation usually may not hold an assistantship.

To be assured of consideration for the assistantship, the School of Music admissions file must be completed by February 15 (February 1 is preferable). Requests for an assistantship will be considered after this date if any awards remain unassigned. See below for materials and forms that must be submitted. If a student wishes to be considered for an assistantship outside his/her

concentration area of study, he/she should be in touch with the area coordinator for that area to schedule an assistantship interview or audition and to determine if any additional materials should be submitted. For example, a pianist who auditions in performance might also wish to audition for an assistantship in aural skills/ear training in the theory area. The graduate secretary, Kathryn McPherson (gradmusic@bsu.edu) can provide contact information.

To Apply for an Assistantship

If an assistantship is requested, applicants must:

- Present a personal audition (performers may submit a recorded audition, see details below in each degree section) or submit research projects, term papers, compositions, etc., as appropriate. Conducting applicants must audition in person; Music Education applicants should consult with the Music Education Area Coordinator.
- Submit three current letters of professional reference (sent by the writer, not the applicant); emailed letters to the Graduate Coordinator are welcome (lpohly@bsu.edu) or send via postal mail to Graduate Coordinator, School of Music, Ball State University, Muncie, IN 47306. (Students also may have their letters uploaded through the Graduate School application website.) The letters should address both the student's abilities to do graduate-level work and as a potential graduate assistant in areas of expertise.
- Have on file scores from the graduate placement tests in theory and history (strongly recommended for everyone; required for assistantships in theory or history, preferably by February 1). Most students take the placement tests when they are on campus for an audition or interview, unless English study may be needed. Schedule them through the Graduate Coordinator's office at gradmusic@bsu.edu.
- Submit the *Application for Graduate Assistantship* (see form at the back of the Handbook or request a copy from the graduate secretary).
- Write a letter to the Graduate Coordinator detailing educational and work experiences, educational and career objectives, the suitability of the applicant for the requested assistantship, and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration. It may be emailed to the graduate secretary (gradmusic@bsu.edu).

Additional Financial Assistance

In addition to assistantships, loan programs are available to graduate students. The loans are processed through the Scholarships and Financial Aid office, 765-285-5600. Part-time student employment is 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.

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 the Bursar's Office for complete information, including information regarding online course fees.

Accompanist Fees

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

Travel Funding

A limited amount of money to support graduate students' travel is available under special circumstances. Application information is available in the Graduate Coordinator's office. See also information about the ASPiRE program on the Ball State website.

Scheduling and Adjudication of Public Performances

Students and their applied teachers should be aware of policies and procedures outlined in the School of Music Faculty Handbook regarding recital calendars and scheduling, approved recital times, cancellations, submitting program information, etc. Direct any questions to the Coordinator of Music Promotional Services (765-285-5842).

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 student and the major teacher for a performance recital; there is a form indicating faculty members who have committed to the event and approval of the major teacher. (Voice students wishing to use an extended performance in place of a recital must have the voice area coordinator submit permission to the Graduate Coordinator's office in writing in advance of the event—the recital form with jury member's names still is required.) Lecture and conducting recital juries will be invited by the Graduate Coordinator. There is a form for conducting students to request a jury; it is available in either MIB or MU.

The lecture recital should be a "unified, integrated package presented in a single event," and the student's dissertation-endorsement committee member should be involved in the planning and preparation. Please review the handout, available from the graduate secretary, entitled "Doctor of Arts Lecture Recital Guidelines."

Students and faculty may acquire the latest policy regarding the recital jury and documentation procedures from the Coordinator of Graduate Programs in Music; 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.)

Registering for Classes; Course Schedules and Loads; Professional Internships

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 may consult with their primary teacher and should consult regularly with the Graduate Coordinator for advice concerning course loads and options, where applicable. Doctoral students will create a 90-hour plan for this purpose—it is to be completed near the end of the first year of study. Master's and artist diploma students should keep a personal check sheet for their own record keeping.

Class and Workshop Offerings and Scheduling

During the year the School of Music offers both evening and daytime classes, thus accommodating the part-time graduate student as well as the full-time. Also, graduate credits may be earned through online classes or classes offered during each of two five-week summer

sessions. While many applied courses are offered each semester, most academic courses are offered on a rotation. To facilitate course planning, graduate students should request a current Graduate Course Rotation from the Graduate Coordinator or download the rotation from the School of Music website found under Current Students. 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.

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

Registration Information

To facilitate registration, prior to each semester, the Graduate Coordinator sends to each active graduate student in music an up-to-date list of course offerings for the upcoming semester, listing course title, instructor, time, and room. This information usually is sent via email, so it is important for each graduate student to check his/her Ball State email account. If a student has been away from classes for multiple semesters, he/she may no longer have a BSU email account, and should inquire of the graduate secretary to receive a copy of the course offerings (765-285-5502; gradmusic@bsu.edu). Enrolling early can help secure a seat in a required class and prevent a class from being cancelled for insufficient enrollment.

Applied Lesson Information

Applied Lesson Credit Hours: The following designations will determine the credit hours earned and weekly contact time—during a regular semester with equivalent adaptations for shorter terms—with the instructor (these letter designations will appear on the enrollment forms and faculty rosters, but not on the transcript):

MUSP 600/620/700/720 = 30 minutes weekly
MUSP 600/620/700/720 with section letter A = 60 minutes weekly
MUSP 600/700 with section letter B = 90 minutes weekly
MUSP 600/700 with section letter C = 120 minutes weekly (usually two 1-hour lessons)

Each teacher will have a section of the basic course number as needed. See the Graduate Catalog (available from the Graduate School website) for course descriptions.

Course Loads

Graduate students in the School of Music may register for a maximum of 15 credits during a semester, 6 credits during a five-week summer term, and 12 credits for the combined summer terms. However, graduate and doctoral assistants may register for a maximum of 12 credits during a semester. The minimum load for an assistant is 6 credits during a semester. Students requesting a course load in excess of these established maximums must secure the approval of the Graduate Coordinator. International students not on an assistantship, students on a Graduate School housing allowance, and students carrying loans may have other minimum requirements.

Professional Experience Internship

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 School of Music to participate in a Curricular Practical Training experience. The experience must be of a high caliber with an ensemble, organization, or venue that ranks highly in its professional arena or that requires a substantial audition for admission. The opportunity must involve experience not available at the local level or with an audience that might be defined as typically or exclusively local.

International students who are afforded this authorization (CPT), or domestic students who have a similar internship opportunity, must enroll in MUSC 611, Internship in Professional Experience, usually for 1 credit hour, depending on the nature of and time commitment expected for the internship duties. (Normally 1 credit would require 45 clock hours of work including rehearsal, performance, and practice time.) A total of 3 credits may be earned in this course enrollment. See the statement below concerning Internships and Liability.

Ethics, Musicians' Health, Employment Opportunities, Course Accommodations and Retention, Internships and Liability

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.

Musicians' Health

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

Job Information

A very limited amount of current information on job opportunities (based on information we receive through the mail or email) is kept in a file at the desk of the graduate secretary. Students are welcome to browse this file at any time. Your major teacher may know of websites that offer similar information in your field. On-campus jobs, including assistantships in other areas, are listed on the Ball State website under Career Center.

Course Accommodations and Retention

Students needing course accommodations or similar services should be in touch with the Disability Services office or go online to www.bsu.edu/dsd.

The School of Music faculty is concerned about students' academic well-being. As such, the Graduate Coordinator will inquire of faculty in weeks 6 and 12 of each semester regarding

students who may be struggling. If appropriate, the Graduate Coordinator will meet with the student and/or major faculty to discuss issues and possible resolutions.

Internships and Liability

Potential liability may arise related to 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 the limit of $1 million per occurrence, $3 million aggregate, to protect against this risk. For further information contact the Director of Risk Management (285-1109).

Suggestions or Concerns

The School of Music provides paths for students who wish to express suggestions or concerns about class/grade issues, curricular topics, or other School and procedural topics.

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, the Coordinator of Graduate Programs, the Director of the School of Music (in that order). Also consult the University's Grade Appeal website.

Other suggestions, issues, questions, or concerns may be handled in a variety of ways. You may meet with the Graduate Coordinator, or you may discuss your topic with your student representatives on the Graduate Council or the Advisory Council (which meets with the Director). These steps are preferable, but if necessary, you may make an appointment with the Director.

Master's Degrees in Music

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

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

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, for professionalization courses for certified teachers, or for courses outside the School of Music. The degree includes a required research component that may take the form of a research methodology course, a research project or thesis, or a creative project.

Master's Admissions

Requirements

- The applicant must hold a bachelor's degree from a college or university that is accredited by its regional accrediting association. (See below if that degree is not in music.)
- The applicant must satisfy one of the following:
  Have an undergraduate cumulative grade point average of at least 2.75 on a 4.0 scale; or, a 3.0 on a 4.0 scale during the last two years of undergraduate work.

  (The School of Music will consider for "probationary admission status" a master's applicant who does not meet the requirement of an overall undergraduate GPA of 2.75, or 3.0 in the last half of the baccalaureate. The applicant must earn a ranking at approximately the 35th percentile or higher on the verbal section of the Graduate Record Exam; and 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.)

Incoming graduate students with a concentration in voice who have not completed a diction class as part of his/her undergraduate degree, with a grade of B minus or better, may be required to complete MUSP 598 Diction for Singers. The faculty assesses skills in diction at the time of the voice audition. A minimum of one year of college-level Italian and one semester each of language courses in French and German

(completed with a grade of B minus or better) are a prerequisite for admission to the MM degree with a concentration in voice. Any language deficiency must be corrected either by taking primary-level language courses or testing out of the first-semester classes by taking the Ball State language department placement exams. A student may be required to pay tuition for undergraduate courses. (Because Ball State does not offer Italian, for students who cannot verify previous college-level Italian study, substitution of another language is possible with the advanced approval of the voice area coordinator.) A total of 2 years of language study is required. All graduate students with a concentration in vocal performance 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).

Applicants Not Holding an Undergraduate Degree in Music

The applicant's situation will be reviewed by the School of Music Graduate Admissions and Awards Committee (GAA), which could decide: 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.

A student who previously has not taken basic undergraduate required courses in music history and theory will be required to complete those courses under the 'conditional admission' status. The GAA committee members and the Graduate Coordinator will review the applicant's transcript and consult with the Undergraduate Coordinator to determine which other classes might be part of the conditional requirements.

The GAA Committee, the Graduate Coordinator, and faculty from the student's primary area will evaluate completed 'conditional' work before full, regular admission is granted. (The applicant may be exempt from taking our placement tests in music history and theory; see earlier in this handbook.)

Students entering under conditional admission because they have not completed an undergraduate degree in music may not hold an assistantship.

Application Procedures

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

1. U.S. citizens should follow instructions for applying to the Ball State Graduate School, but international students should contact the Rinker Center for International Programs.
2. All applicants (both U.S. and international) should note the instructions further below for what to send directly to the School of Music.

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

Send application materials and fee to the Graduate School per the instructions at this website: Graduate School
Note: It is possible to change degree patterns or concentration once course work is underway. For example, a student may begin study under the MA pattern, then audition successfully for the MM program. Additional Graduate School procedures or fees might be necessary.

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

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

Schedule a time for your placement tests in music history and theory with the Graduate Coordinator's office (unless you will need English study). Provide the following materials to the Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN, 47306. Scanned email attachments of paper items also are acceptable (gradmusic@bsu.edu) where applicable:

- *Master of Music Information Sheet* (see form at the back of the Handbook or request a copy from the graduate secretary.)
- The applicant's professional résumé.
- Master of Music applicants must be approved by the appropriate School of Music faculty. Applicants are asked to present an on-campus audition, or when a personal audition is not possible because of significant travel distance, we prefer you send an un-edited DVD of a full, live recital with attached program—other forms of unedited media are acceptable with advance clearance from the performance area or studio of concern. (There may be an accompanist fee, as needed; recommended audition repertoire is listed on the School of Music website under Auditions and Admissions, Graduate Auditions.) Conducting applicants must audition in person. Applicants for areas other than performance are asked to send samples of research papers, class projects, and compositions, as appropriate. Master of Arts applicants are not required to present an audition or a portfolio for review.
- There are additional admission requirements for applicants intending to pursue the Master of Music in music education. Consult with the Music Education Area Coordinator.

See the Financial Information section above if you are interested in an assistantship. All applicants must take placement tests in music history and theory (see further above); contact the graduate secretary (765-285-5502; gradmusic@bsu.edu). *Applicants for Fall Semester should have materials submitted by February 15 (February 1 is preferable for assistantship consideration).*

More Information

If you have questions, contact Linda Pohly, Coordinator of Graduate Programs in Music (gradmusic@bsu.edu). For complete information on program and concentration requirements, please consult elsewhere in the Music Graduate Handbook (see the Table of Contents) and the Ball State University Graduate Catalog. Admission notifications to the School of Music will come from the Graduate Coordinator. See also the sections above on Assistantships and Placement Tests.

Advising

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

Master's Research Options, Guidelines, and Procedures

All master's degree students are required to fulfill the research requirement of the university. This requirement is met with course work taken at Ball State; transfer credits cannot be used. Options

available to graduate students include the following plans: 1) the research methodology course plan, 2) the creative project, 3) the research paper, or 4) the thesis. (See Below.)

A student is not permitted to prepare and submit a creative project, research paper, or thesis before completing 12 credit hours of graduate work; they also must have completed a music research class or be concurrently enrolled in one. Before enrolling in the project, paper, or thesis credit hours, the student must submit a proposal and a related form, which is signed by the appropriate faculty and the Graduate Coordinator. Approval forms are available online from the Graduate School website. See the sections below on Proposals and Style Guidelines.

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

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

Research Classes

All master's students are required to take a course that introduces them to research methodology at the graduate level. In most master's 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 from the Graduate Coordinator or from the School of Music website under Current Students.

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.

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

Prior to the semester of enrolling in creative project/research paper/thesis, the student must develop a research proposal. This proposal, along with the signed "Topic Approval Sheet," must be approved before the student is allowed to register for the creative project, research paper, or thesis. Skills in the development of research proposals are acquired in the School of Music's research courses, MUSE 668 and MUHI 600. For 3-credit enrollments, a 2-page proposal may be sufficient (although an advisor may request more details); 6-credit enrollments require more substantial proposals (even if a shorter version is attached to the Topic Approval Sheet). The

student should work with his/her major faculty member or committee in drafting and revising the proposal; the Graduate Coordinator reviews it for a final formatting and proofreading check before approval. The student must plan enough time to allow faculty input before enrollment.

The proposal typically contains an introduction, a statement of the research problem or goal, a review of the literature (to establish context and background), a description of methodology, and the bibliography.

Research Methodology Course Plan

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

Creative Project (CRPR 698, 3 or 6 credits)

Creative projects in music may take the form of a full performance recital, a lecture recital, a composition, a composition recital, or projects with pedagogical and educational significance. Projects usually are taken for 3 hours of credit; 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. See the Recital Guidelines section below.

The creative project must be supported by a paper that includes background research and other significant information basic to some aspect of the project (see proposal information below). The paper will not take the form of an experiential paper or log/diary. A paper for a 3-credit enrollment usually has a body of 12-15 pages; a 6-credit enrollment requires a substantive paper, but the parameters may vary with the nature of the project. The student is required to have a committee of three 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 Coordinator. The creative project is not used to meet the requirements for any course except CRPR 698.

Research Paper (RES 697, 3 credits)

This paper must be an original study of non-thesis proportions showing that the student possesses the abilities to pursue successfully a research problem and to draw valid and significant conclusions from the data. Research papers are based upon experimental research, historical research, descriptive research, etc. The paper must be on a subject directly related to the student's area of concentration and must meet the approval of the major teacher and the Graduate Coordinator. See the section further below on Style Guidelines.

Thesis (THES 698, 6 credits)

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

Research Involving Human Subjects

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*. This includes interviews with composers during which unexpected personal information might come forth. 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.

In order 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. In light of 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 Coordinator if you have questions.

Creative Project Recital Guidelines

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

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

If the recital will be used to meet degree requirements, a faculty jury will evaluate the student's performance. See the earlier statement in this Handbook and the current School of Music policy, which is available from the Graduate Coordinator's office. A full recital is to be approximately 50 minutes of music.

Style Guidelines

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

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

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

Core Classes in Music History and Music Theory

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

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

MUHI 501 Piano Literature
MUHI 535 Music in the Baroque Era
MUHI 536 Music in the 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 605 Vocal Literature
MUHI 631 Music in the Middle Ages
MUHI 632 Music in the Renaissance
MUHI 633 Music in the Twentieth Century
MUHI 680 Symphonic Literature

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

The core class for **music theory** is MUST 621 Analytical Techniques.

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 course with a MUST prefix such as an arranging course. MUST 621 is a pre-requisite for some theory courses—see the Graduate Catalog. (Exclusion: MUST 601.)

Master's Comprehensive Oral Exit Exam

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 as required by NASM. This exercise will take the form of an oral exam. Three members of the graduate faculty, who are appointed to the examination committee by the Graduate Coordinator, will administer the exam. Members from all levels of the graduate faculty are eligible to serve. The Graduate Coordinator may attend as the fourth member.

Committee structure for Master of Music students:

- the major teacher or the area coordinator from the concentration;

- a second representative from the concentration (or a representative from the second area if a double concentration);
- an at-large member from the School of Music, not from the concentration area(s);
- the Graduate Coordinator may attend.

Committee structure for Master of Arts students:

- three graduate faculty members from at least two distinct areas within the school who are familiar in a general way with the student's work;
- the Graduate Coordinator may attend.

Areas or Topics Covered in the Exam

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

Scheduling and Procedures

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

Students may receive a pass, a partial pass, or a failure as indicated on a signature form. If the exam 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.

Usually, a partial pass will mean that only one or two areas or topics were deemed deficient. 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.

Graduation Deadlines

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

- Application for graduation. This deadline occurs early in the semester. Students planning to graduate must apply for graduation at the Graduate School (in person or online).
- Deadline for turning in materials. This date (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester or term. All research projects, DVDs, CDs, compositions, etc., must be approved within the School of Music (see above) and uploaded and submitted to the Graduate School on or before this date. If you are writing a research paper or thesis, in order to meet this university deadline, you must submit your materials (drafts, edited versions, final version) to the faculty who are directing your project weeks in advance of the university deadline. (**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 next semester.
- There are also some forms that need to be completed and signed, with original (not scanned or faxed) signatures, before graduation. See the Graduate School website heading "Forms." The student should work with the School of Music graduate secretary to ascertain whether copies of the completed forms are needed in house before submitting the originals to the Graduate School.

Other Information

Revalidation

Students must complete the master's degree within a timeframe established by the university (6 years from the semester started). If a student exceeds that timeframe, they must revalidate their earliest courses, as described in the Graduate School catalog. The student should consult with the Coordinator of Graduate Programs in Music regarding the preparation of a revalidation plan, which is submitted for approval to the School of Music Graduate Admissions and Awards Committee and then the Graduate School. The Graduate School policy is that a revalidation has a "shelf life" of one year, so the plan must take this into consideration. A course might be revalidated through evidence of recent activity in the field (composing or performing, for example), through independent refresher study under faculty supervision (if a faculty member is willing), or through retaking the original course or an appropriate substitute. The School of Music is not required to automatically honor requests for revalidation. The decision against a revalidation request could be based on the length of time that has passed, availability of faculty appropriate to the student's needs, etc.

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

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.

The Double Concentration

- 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.
- A student may be approved for two performance areas, for concentrations in performance and an academic area, or for concentrations in two academic areas.
- All courses from each stand-alone MM program must be taken. If the same course is required in both majors, it may meet double requirements (up to 12 credits). A maximum of four courses may meet double requirements in the areas of music history/musicology and music theory/composition.
- Students will register for and complete the requirements for the creative/research projects for both concentrations.
- 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.

Professionalization Option for Teachers

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

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.

Transfer Credits and Minimum Grades

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

Master's Degree Concentrations and Minimum Course Requirements

Master of Music in Performance

Major in Music			25-29
	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.	2-3	
	Major Applied Study - from either 600 or 610	8	
	Creative Project Recital: CRPR 698 One full solo performance recital (50 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.)	3	
	Academic Music (Theory/Composition; History/Musicology) Four courses (one core course minimum in History/Musicology, and one core course [621] in Theory/Composition)	9-12	
	Research: MUSE 668 or MUHI 600	3	
Electives in music or free electives			1-5
	Several choices including professional internship. Required course for voice area students: MUSP 599 Advanced Vocal Diction	2	
		Total:	30-31
Incoming graduate voice area students who have not completed a diction class as part of his/her undergraduate degree, with a grade of B minus or better, may be required to complete MUSP 598 Diction for Singers. The faculty assesses skills in diction at the time of the voice audition. *A minimum of one year of college-level Italian and one semester each of language courses in French and German (completed with a grade of B minus or better) are a prerequisite for admission to the MM degree with a major in voice. Any language deficiency must be corrected either by taking primary-level language courses or testing out of the first-semester classes by taking the Ball State language department placement exams. (Because Ball State does not offer Italian, for students who cannot verify previous college-level Italian study, substitutions of other languages are possible with the advanced approval of the voice area coordinator). A total of 2 years of language study is required. Students may be required to pay tuition for enrollments 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).*			

Master of Music in Performance, Woodwinds Emphasis

	Prerequisites: Major instrument - equivalent to B.M. degree. Minor instrument: Either 1) experience or demonstrated high-level aptitude on an instrument other than the major instrument, called the secondary major instrument (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.		
	Ensembles	2	
	Major Applied Study 4 in major instrument; 6 in secondary instruments	10	
	Creative Project Recital: CRPR 698 Two recitals are required: One full recital on major instrument (50 min of music). One partial recital on secondary instrument or minor instruments, selecting either 1) two semesters study on secondary major instrument with the presentation of partial recital; two semesters study on each of two minor related instruments, or 2) two semesters study on each of three minor related instruments; presentation of at least one on a partial recital.	3	
	Academic Music History/Musicology (two courses, one must be core) Theory/Composition (two courses, one core [621])	10-12	
	Research: MUSE 668 or MUHI 600	3	
Free Electives			0-2
		Total:	30

Master of Music in Piano Chamber Music/Accompanying

Major in Music			32
	Prerequisite: Bachelor's degree with a senior piano recital, or, non-credit solo piano recital at the graduate level.		
	Applied Piano and Chamber Study – mix MUSP 600/610/643	12	
	Diction for Singers, MUSP 598	2	
	Creative Project/Recital: CRPR 698 Two recitals are required: 1) Accompanying voice (to include lieder, art songs, arias), 2) Accompanying instrument(s), to include two major chamber works as well as accompaniments. Both of these recitals, with the supporting paper for one of them, meet the creative project requirement. Recital programs must be approved by the piano faculty during the semester before the recital date.	3	
	Academic Music Four courses must be taken (one core course minimum in History/Musicology, and one core course [621] minimum in Theory/Composition). Recommended courses in music history: MUHI 501, 537, 603, 605.	9-12	
	Research: MUSE 668 or MUHI 600	3	
	Electives in music, including professional internship.	0-3	

	Total:	32

Master of Music in Piano Performance and Pedagogy

	Piano Performance Applied Piano, 3 semesters (6) Chamber Music or Accompanying, MUSP 643 (2) MUHI 501 Piano Literature (3)	11	
	Piano Pedagogy MUSP 525 Elementary Piano Pedagogy and Literature (3) MUSP 526 Intermediate Piano Pedagogy and Lit (3) MUSP 692 Special Topics in Music Performance (3) Current trends in piano pedagogy, music technology applications, group teaching methods and materials.	9	
	Creative Project CRPR 698 (3) Solo recital (50 min of music) or lecture recital (at least 20 min of music and 20 of lecture)	3	
	Academic Music One core theory course [621] (3) One core history course (2-3) (other than MUHI 501)	5-6	
	Research: MUSE 668 or MUHI 600	3	
		Total	31-32

Master of Music in Music Theory

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

Master of Music in Composition

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

Master of Music in Music History and Musicology

	Prerequisite: Ten semester credits of undergraduate music history; may be waived by exam or through courses taken for undergraduate credit.		
	From Music History/Musicology Select four courses from: 535, 536, 537, 538, 631, 632, 633	12	
	Music History Elective	3-5	
	Research: Music History 600	3	
	Research Project: RES 697 or THES 698* *If the thesis option is selected, the registration should be spread over two semesters (3 + 3).	3-6	
	From Music Theory MUST 621 and select 1 course from: 520, 612, 616, 617, 692	5-6	
	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.	2-5	
	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.		
		Total:	32

Master of Music in Conducting

	Audition-based Ensembles	1-2	
	Conducting Courses Select from MUSP 690 (4) and MUSP 691 (1)	12	
	Instrumental or Vocal Study; may include MUSP 626	2	
	Creative Project Recital: CRPR 698	3	
	Academic Music: Three courses (one core course [621] minimum in Theory/ Composition; one core course minimum in History/Musicology)	7-9	
	Research: MUSE 668 or MUHI 600	3	
	Electives (Required for choral conducting majors: MUSP 529 Vocal Pedagogy)	2-4	
		Total:	32

For orchestral and choral conducting students, prior to matriculation, a diction proficiency exam will be administered covering the IPA (International Phonetic Alphabet) in Latin, Italian, German, French, and English diction. If results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers (2) and/or MUSP 599 Advanced Vocal Diction (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.* Two compilation DVDs (video, not audio only) of conducting recitals will be submitted to the graduate school via the Graduate Coordinator. 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 School of Music Graduate Coordinator.*
- *All conducting projects will be juried and all 50 minutes "passed" by jury members invited by the Graduate Coordinator. All repertoire conducted must be approved by the student's major teacher before the performance. (The School of Music Recital Jury Voting Procedures apply in the rare event of a "partial pass.")*
- *A sheet listing the contents of the DVD must be submitted to the Graduate Coordinator at the beginning of the final semester of residency (and also should be attached to the DVD). It should include the following information:*
  Conductor's Name Date of Performance
  Title/Composer/Length of Work Conducted
  Ensemble conducted Approval signature of main teacher
  [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 Coordinator of Music Promotional Services AND the Graduate Coordinator in a timely fashion via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Coordinator for inclusion in the student's file after each event that includes accumulated minutes.*

**It is assumed and preferred that conducting appearances counted in the accumulated minutes will be with BSU ensembles and/or on the BSU campus. In the event that 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*

Coordinator to have those minutes be included in the juried total. Details regarding the DVD record, "partial fulfillment" statement, etc., will be determined on a case-by-case basis.		

Master of Music in Music Education

	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)	12	
	Supporting Music Courses (outside of music education) Prior to taking course work in history and/or theory the placement tests must be passed or the review courses taken. Academic Courses: a minimum of one core theory [621] or history course is required (2-7) Performance Courses: applied vocal or instrumental lessons [including MUSP 626], conducting, chamber music, ensembles (3-8)	10	
	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 Thesis, THES 698 (6) Research Project, RES 697 (3) Creative Project, CRPR 698 (3) or (6) Cognate Option (6) 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.	3-6	
		Total:	30

Master of Arts in Music

Major in Music			22-27
	Applied Studies - minimum 1 hour in principal performance area	4	
	History/Musicology (two courses, one must be core)	5-6	
	Theory/Composition (two courses, one must be MUST 621)	4-6	
	Music Education (one course; not 668 if taken for research)	2-3	
	Research: MUSE 668 or MUHI 600	3	
	Electives in Music	0-5	
Electives			3-8
	Options: a) Professionalizing courses for teachers b) The creative or research project, CRPR 698 or RES 697 (3) c) Electives in music or free electives		
		Total:	30

Artist Diploma in Music Performance

The artist diploma is a highly selective non-degree graduate program for the specialized training of the gifted and accomplished performer. The program focuses on the practical aspects of music performance: private instruction, solo performance, participation in musical ensembles, chamber music, and skills in musicianship; it may include non-performance supportive music courses.** The Artist Diploma is open to both traditional, classical-music musicians and jazz performers.

Admission Requirements

To be accepted into the Artist Diploma program the applicant must

*Have earned the bachelor's degree from an accredited institution, with an overall GPA of 2.75 (or 3.00 in the last two years of study).

*Be accepted by the Ball State Graduate School and the Rinker Center for International Programs, where applicable.

*Present an audition demonstrating a high level of performance ability.

All audition requirements will parallel the graduate-level audition requirements used in existing graduate degree programs. For specific audition requirements, see the Graduate Admissions, Graduate Auditions page on the School of Music website. Jazz performers should be in touch with the Director of Jazz Studies for specific information.

A live audition on the Ball State campus generally is required for admission into the program. However, under special circumstances such as significant travel distance, a recent (within one year) LIVE, un-edited DVD 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. (Other forms of unedited media are acceptable with advance clearance from the performance area or studio of concern.) Faculty from the discipline or the sub-area will evaluate all auditions; a minimum of three faculty members should comprise this audition committee. (In the case of an audition on campus, an accompanist fee may be applicable.)

NOTE: All students admitted to the Artist Diploma program must present a juried recital, 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.

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 Degrees information in this Handbook for more information.

Application Procedures

The application process is two-pronged:

1a. US Citizens send application materials and fee to the Graduate School per the instructions at this website: Graduate School
OR (also see below)

1b. Non-U.S. residents must apply for admission through Ball State's Rinker Center for International Programs. International students must meet all of the university's regular admission requirements. All credentials from foreign secondary schools, colleges, universities, and their equivalents are evaluated by WES or ECE for the Center for International Programs. Phone: (765) 285-5422. Visit http://cms.bsu.edu/admissions/international

AND

2. ALL ARTIST DIPLOMA APPLICANTS should submit the *Artist Diploma Information Sheet* (found near the back of the Handbook or request a copy from the graduate secretary), and send it and a resume to the Graduate Coordinator's secretary. Send an email to the graduate secretary, Kathryn McPherson (gradmusic@bsu.edu) or call (765-285-5502) to schedule an audition time and/or to request additional information. (A recording, as outlined above, may be allowed in lieu of a live audition.)

If a graduate assistantship is requested, applicants must:

- Present an audition with an interview. A recording, as described further above, is allowed in lieu of a live audition under certain circumstances. In lieu of a personal on-campus interview, the applicant and their major teacher or sub-area coordinator will arrange for a real-time video conference interview or a conference phone interview. Those present at this interview may include the Graduate Coordinator and faculty from the discipline or the sub-area. A minimum of three faculty members should comprise this assistantship committee.
- Submit three current letters of professional reference (sent by the writer, not the applicant). These may be uploaded through the Graduate School application process.
- Submit the *Application for Graduate Assistantship* (see form near the back of the Handbook or request a copy from the graduate secretary).
- Write a letter to the Graduate Coordinator detailing educational and work experiences, educational and career objectives, the suitability of the applicant for the requested assistantship, and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration.
- For assistantship consideration, it is helpful to have all application materials needed by the School of Music submitted by February 15—February 1 is preferable. Materials also should be sent to the Rinker Center and/or the Graduate School as early as possible. (See above.)

Paper items may be scanned and sent as attachments to the Graduate Secretary (gradmusic@bsu.edu) .

See also the Financial Information section earlier in this Handbook. Application files should be submitted by February 15 for Fall Semester admission. (February 1 is preferable for assistantship applicants.)

Program and More Information

If you have questions, contact Linda Pohly, Coordinator of Graduate Programs in Music, 765-285-5502; lpohly@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 Coordinator.

Program of Study		Total: 24
Applied study: MUSP 600 and/or 610	8-12	
Career/Performance Seminar: MUSP 595 (2) Independent Study: MUSP 699 (2) The student will undertake an independent study project designed to further his/her career goals in professional performance. The study usually is related to materials and topics covered in MUSP 595.	4	
Electives: 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 (see ** below), etc.	8-12	

Recital Requirements

Two faculty-adjudicated solo recitals are required, each of approximately 50 min of music. 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. 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 Coordinator. 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.) Students wishing to schedule a recital must consult with their major teacher. For recital program submission information, equipment needs, and recording, they will consult with their teacher and the Coordinator of Music Promotional Services (765-285-5842).

Additional Requirements

- 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).
- All requirements for the diploma must be met within a five-year period. No transfer credits from other institutions are allowed.
- **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 score also is required.
- 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.)
- Undergraduate courses may be taken during the course of the diploma program, but they will not count toward the required 24 hours of graduate credit. (They also may not be covered by the assistantship tuition remission.)
- See information earlier in this Handbook regarding TOEFL/English scores and requirements.

There are some **forms** that need to be processed during the completion of the Artist Diploma, such as the "Application to Graduate." Please go to the Graduate School Website under the heading "Forms" to download and to learn about deadlines, etc.

Certificate in Entrepreneurial Music

Musicians must increasingly rely on their own ability to spearhead fulfilling artistic endeavors and create employment opportunities for themselves. The Certificate in Entrepreneurial Music will allow students in the School of Music 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 (DA students may use this as a Secondary Area of study). The certificate will be supported in the School of Music by faculty members who already are doing new and innovative projects in the field. Additionally, the School will bring cutting-edge entrepreneurial-focused artists to campus to work with students.

Admission Requirements

*Have earned the bachelor's degree from an accredited institution, with an overall GPA of 2.75 (or 3.00 in the last two years of study).
*Be accepted by the Ball State Graduate School and the Rinker Center for International Programs, where applicable.
*Be accepted by the School of Music.
*Completion of all six levels of Intensive English, if applicable.

Application Procedures (see information and form near the back of this Handbook)

*Apply specifically for admission to the certificate through the Graduate School—in advance of your School of Music certificate application.
***See the application procedures for the Master's Degree or Artist Diploma above.**
*Provide a formal writing sample and an essay on a given topic.
*Sit for an interview.
*Provide 2 recent letters of recommendation, which can be the same as for the overall degree or diploma application process.

Program and More Information

If you have questions and to receive the essay topic, contact Linda Pohly, Coordinator of Graduate Programs in Music, 765-285-5502; lpohly@bsu.edu.

Program of Study		Total: 17
ACC 501 Fin Accounting (3); MKG 505 Survey of Marketing (3)	6	
Career/Performance Seminar I: MUSP 595 (2) Career/Performance Seminar II: MUSP 596 (3)	5	
Electives: MGT 500, MUSC 692, MUSP 692, MUST 692	3	
Capstone in Entrepreneurial Music: MUSP 597 (3)	3	
(This program also is available as a Doctor of Arts Secondary Area)		

Additional Requirements

- The program is designed to take two academic years.
- All requirements for the certificate must be met during the time the student is pursuing a related degree.
- The student must have at least a bachelor's degree in music.
- 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.
- No transfer credits from other institutions are allowed.
- The capstone enrollment will occur after most of the other course work is complete; the student seeks an advisor for the project and submits a form before enrollment.
- 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.

Doctor of Arts in Music

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 School of Music required courses, several supervised college teaching experiences, and the dissertation. The successful graduate will be an effective and productive artist/scholar who is qualified to perform professionally, to conduct research or compose, 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.

Doctoral Admissions

Requirements

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

All Doctor of Arts applicants should visit the School of Music for an interview with faculty from the proposed primary area of study (usually scheduled on the same day as the audition and placement tests); applicants outside the U.S. might be interviewed by a Ball State faculty member traveling in the student's home area or by means of a video link or conference call. Applicants usually must be interviewed prior to admission to the program and prior to the awarding of a doctoral assistantship. Applicants should call or email the graduate secretary, Kathryn McPherson (gradmusic@bsu.edu or 765-285-5502) to discuss possible dates for the interview, audition, and testing.

PLEASE NOTE:
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.

Applicants in the voice area (primary or secondary) 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 Degrees information in this Handbook for more information.

Application Procedures

The application process is two-pronged for all applicants:

1. U.S. citizens should apply to the BSU Graduate School, but international students should contact the Rinker Center for International Programs: http://cms.bsu.edu/admissions/international
AND
2. All applicants (both U.S. and international) should note the instructions below for what to send directly to the School of Music.

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

Send application materials and fee to the Graduate School per the instructions at this website: Graduate School. You also may request letters of recommendation there.

(Results from the Graduate Record Exam [GRE] General Test also are required. Visit the GRE website to have test scores sent to the Graduate School or to register to take the computer-based or paper-based test at a local test site. Applicants also may check with a nearby college or university to obtain GRE information guides and to schedule the test. Computer-based test scores can be reported more quickly. Ball State does not accept scores directly from the applicant.)

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

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

Schedule your placement tests in music history and theory through the Graduate Coordinator's office. Send the following materials to the Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306. Scanned attachments of paper items also are acceptable; send to gradmusic@bsu.edu :

- A letter that indicates (this may be the same letter submitted for an assistantship application as described on page 5):
    - your proposed primary area and secondary area (if known) of study in the doctoral program;
    - your educational and work experiences and career objectives, particularly as they relate to your proposed primary area (and secondary area, if known);
    - your suitability for a doctoral assistantship (if an award is requested) and any additional skills that may be of value to the School of Music in teaching, performance, research, technology, and administration.
- Your résumé.
- Doctor of Arts in Music *DA Information Sheet* (see form near the back of the Handbook or request a copy from the graduate secretary).
- A minimum of three letters of professional reference (sent by the writer, not the applicant, to the address above); emailed letters to the Graduate Coordinator are welcome lpohly@bsu.edu . The letters may also be uploaded through the Graduate School website application process. If you are applying for an assistantship, the same three letters will suffice. (If your proposed primary or secondary area is music education, at least one letter should address your experience and/or potential as a teacher.)
- CD/DVD and/or scores, 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. Performance applicants are asked to present an on-campus audition, or when a personal audition is not possible based on significant travel distance, send an un-edited DVD from a full, live recital with attached program. 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 is listed on the School of Music website under Graduate Admissions, Graduate Auditions.)

See Financial Information section, further above, if you are interested in a graduate assistantship award. All applicants must take placement tests in music history and theory as soon as it is feasible; contact the graduate secretary, Kathryn McPherson (gradmusic@bsu.edu or 765 285 5502). Application materials should be submitted by February 15 for Fall Semester admission. February 1 is preferable for assistantship applicants.

More Information

If you have questions, contact Linda Pohly, Coordinator of Graduate Programs in Music lpohly@bsu.edu . For complete information on program requirements, please consult elsewhere in this Handbook (see the Table of Contents) and the Ball State University Graduate Catalog Admissions notifications will come from the Graduate Coordinator.

Curriculum

The program requires a minimum of 90 semester credits beyond the bachelor's degree. Included in the 90 credit hours are courses selected from a list of required courses taken by all Doctor of Arts students. A residency requirement of the completion of 15 credits hours on campus over two consecutive semesters is applicable in the School of Music.

With the advice of the Graduate Coordinator and upon the recommendation of the student's doctoral committee (described below), credits from the master's degree are applied. A maximum of 42 graduate credits can be transferred from other schools; 20-30 is more usual. A grade of at least a B must have been earned in a transfer course; a minimum grade of B- is required for any Ball State course used in the 90-hour plan. A "research class" must be very recent to transfer.

The Doctor of Arts curriculum is as follows:

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

Area of Primary Emphasis

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

Area of Secondary Emphasis

This area is designed to develop a secondary academic and/or performing teaching area. The area of secondary emphasis is selected from music performance, conducting, music theory and composition, music history and musicology, music education, or entrepreneurial music. With committee approval, the secondary emphasis may be selected from an academic area outside the School of Music, as long as the area supports the candidate's primary study and the 15 credit hours represent a unified block of courses similar to the foundation of a master's degree or

certificate program. (At this time, it is not permissible to have two secondary areas of emphasis. Students do not need to know which secondary area they wish to pursue before their first enrollment, but knowing before the second semester can be helpful in staying on track to graduate in a timely manner.)

Supplemental Studies in Music

It is expected that much of the work from the master's degree (including post-master's credits) and some of the core/required classes at Ball State will be applicable in this component. All areas (music history and musicology, music theory and composition, music education, and music performance) may be represented.

College Teaching and Learning

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

Additional course work is drawn, typically, from psychology of music, ethnomusicology, research, music in higher education, music history or music theory pedagogy, etc.

Electives

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

Dissertation

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

Required and Core Courses

Courses from the following areas are required for all Doctor of Arts students. These courses constitute the "common core of knowledge" in the program. Students will place these courses differently in their 90-hour curricular plans, depending on their areas of primary and secondary emphases. For example, a music education student might place Psychology of Music in the area of primary emphasis, while a piano performance student likely will place Psychology of Music in the college teaching and learning section of the curriculum. What is important is that these

courses appear, not *where* they appear in the approved 90-hour plan. The credit hours for a course may not "double count," but a single course may "function" to fulfill requirements in more than one way. For example, MUSE 668 may simultaneously fulfill the general research-class requirement and be a part of the Music Education Primary Area requirements.

Music History and Musicology

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

Theory and Composition

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

Music Education

- select one from MUSE 600, 610, 620, 681
- MUSE 743 Music in Collegiate Education
- one additional music education course (excluding independent studies; may be another from the short list above or 668); may be a transfer course taken recently (must clearly be a graduate music education course; pedagogy classes in performance are not acceptable).

Internship/Externship

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

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

Dissertation

- 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, that is, after the comprehensive exams are passed and the dissertation proposal is approved.

Teaching/Pedagogy Seminars

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

Research

Select either:

- MUHI 600 Methodology and Bibliography in Musicology OR MUSE 668 Research in Music Education
- Students should select one of the two research courses in consultation with the Graduate Coordinator and the Area Coordinator of their primary area. Students who will want or need a music education faculty member as the dissertation chair or co-chair must select MUSE 668; see other program requirements or suggestions below.

- Note: these research courses are not in addition to the history and education requirements listed immediately above. Either course may fulfill the "third course requirement" in one of those sections.

2nd-Year Evaluation

Each doctoral student's committee will conduct an evaluation of the student after the first year of study. This often occurs at the same time that the 90-hour plan is approved. The evaluation form is available in the Graduate Coordinator's office. The goal is to provide communication for the student should faculty from the primary or secondary area have concerns about degree progress or suggestions for improvement for the student. The Graduate School requires this evaluation.

Areas of Primary Study

Primary and secondary emphases are offered in most traditional music areas. Curricular guidelines are presented below.

Primary Emphasis in Performance

Primary Emphasis			24
	Applied Study, 700/710/740	12-16	
	Related Course work 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.)	8-12	
	See the handout concerning lecture-recital guidelines available from the Graduate Secretary. Two-recital requirement (see below for piano and voice): One performance recital (50 min of music), major chamber works(s) permitted, One lecture recital, (minimum 20 minutes performing and 20 minutes lecture); chamber music permitted. Three-recital requirement <u>for piano</u>: Two performance recitals (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 <u>for voice</u>: 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.)		

Primary Emphasis in Piano Chamber Music/Accompanying

Primary Emphasis			24
	Piano and Chamber Music (combination of MUSP 700/ 710/743)	12-16	
	Diction for Singers, MUSP 598	2	
	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, 605).	8-10	
	Three-recital requirement: One recital accompanying voice, to include lieder, art songs, arias One recital accompanying instrument(s), to include two major chamber works as well as accompaniments		

	One lecture recital **(see Guidelines handout available from the Graduate Secretary)**		

Primary Emphasis in Conducting

Primary Emphasis			24
	Classes and/or lessons in conducting, MUSP 690, 691, 791 Audition-based Ensembles	16 4	
	Additional Curricular Recommendations The additional courses may be part of supplementary studies, the area of secondary emphasis, or electives: Diction, MUSP 598 or 599, 0-2* Voice or Instrumental Applied Study, 0-4 String study (bowing), 0-2 Piano for the conductor, 0-2; Dance/Movement, 0-2 Courses in Business/Leadership, 0-4	4	
*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 results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers and/or MUSP 599 Advanced Vocal Diction. Elective study to develop language competencies sufficient to understand texts in the choral repertory is strongly encouraged.			
• *A conducting recital is required. At the discretion of the conducting faculty, 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 DVD (not audio only). Unless it is an integral part of the student's dissertation, the DVD will be for the student's own records.}* • *DA students also present a lecture recital that 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.* ***See Guidelines handout available from the Graduate Secretary.*** • *All conducting projects will be juried and all 50 minutes "passed" by jury members invited by the Graduate Coordinator. All repertoire must be approved by the student's committee chair before the performance. (The School of Music Recital Jury Voting Procedures apply in the rare event of a "partial pass.")* • ***A sheet listing the contents of the DVD (the accumulated minutes) must be submitted to the Graduate Coordinator at the beginning of the final 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* *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 him/her.*** *This information MUST be provided to the Coordinator of Music Promotional Services AND the Graduate Coordinator in a timely fashion via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Coordinator for inclusion in the student's file after each event that includes accumulated minutes.*			

++It is assumed and preferred that conducting appearances counted in the accumulated minutes will be with BSU ensembles and/or on the BSU campus. In the event that 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 Coordinator to have those minutes be included in the total. Details regarding the DVD record, "partial fulfillment" statement, etc., will be determined on a case-by-case basis.	

Primary Emphasis in Music Education

Primary Emphasis			24
	Foundational Courses in Music Education MUSE 681 Psychology of Music (3) MUSE 743 Role of Music in Collegiate Education (3) A third course selected from: MUSE 600 History and Philosophy of Music Education (3) MUSE 610 Music Teaching and Learning (3) MUSE 620 Assessment Techniques in Music Education (3)	9	
	Research Tools MUSE 668 Research in Music Education (3) One additional course in research methodology, addressing the needs of the candidate (selected in consultation with the committee chair)	5-6	
	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)	9-10	

Primary Emphasis in Music Theory and Composition

Primary Emphasis			24
	MUST 617 Music Theory of the 20th and 21st Centuries	3	
	MUST 621 Analytical Techniques	3	
	For composers: MUST 729 Composition OR For theorists: Select from MUST 612, 616, 623, 625, 626, 692, 791	11-12	
	Electives: MUST courses 600-level and above	6-7	
	Additional Curricular Recommendations: MUHI 600, 611, 633 and MUST 722		

Areas of Secondary Study

Secondary Emphasis in Performance

Secondary Emphasis			15
	Secondary Study, MUSP 720	8-12	
	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	3-7	
	See the lecture-recital guidelines handout available from the Graduate Secretary. 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 piano chamber music/accompanying.) *Voice students should note admissions requirements mentioned earlier regarding diction, languages, and pedagogy. They also are applicable for a secondary in voice performance.*		

Secondary Emphasis in Piano Chamber Music/Accompanying

Secondary Emphasis			15
	Piano and Chamber Music, combination of MUSP 720 and 743	8-12	
	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, 605)	3-7	
	Two-Recital Requirement: 1 - Accompanying Voice (to include lieder, art songs, arias) 1 - Accompanying Instrument(s) (to include two major chamber works as well as accompaniments)		
	An audition for this secondary emphasis is required unless the student has already been approved for the DA primary in piano performance.		

Secondary Emphasis in Conducting

Secondary Emphasis			15
	Classes and/or lessons in conducting: MUSP 690, 691, or 791	8-12	
	Related course work 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 or MUSP 599 is required.)	0-5	
	Ensemble Participation: Participation in an audition-based ensemble directly related to area of conducting (wind conducting, choral conducting, and orchestral conducting)	2-3	
	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 Coordinator 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* *Approval signature of main teacher* *[Attach copies of all appropriate concert programs]*		
	An audition is required for admission into a secondary emphasis in conducting.		

Secondary Emphasis in Music Education

Secondary Emphasis			15
	MUSE 610 Music Teaching and Learning	3	
	MUSE 668 Research in Music Education	3	
	MUSE 681 Psychology of Music	3	
	MUSE 743 Music in Collegiate Education	3	
	3 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 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)	3	
	The music education faculty must give written approval, placed in the student's file, for a student to select 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. A representative of the music education faculty must be on the student's DA committee. Students are required to take MUSED 668 to meet the DA research requirement; it should be taken as early in the DA program as possible.		

Secondary Emphasis in Music History and Musicology

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

Secondary Emphasis in Music Theory and Composition

Secondary Emphasis			15
	Choose from MUST 612, 616, 617, 621, 692, 722	7	
	Additional theory/composition courses	8	
	Any DA student who wishes to select music theory and composition (MUST) as her/his secondary area of study must receive written permission from the area coordinator (to be placed in the student's file). A representative of the theory/composition faculty must be on the student's DA committee. (See the complete policy, including requirements that students must meet, which is available from the music graduate coordinator or the theory/composition area coordinator.)		
	A minimum of 7 credits on the student's doctoral curriculum must come from the six courses specified above, taken at Ball State University. The "additional courses" must be graduate-level music theory or music composition courses taken at Ball State University or another accredited graduate music program—excluding graduate theory review, and excluding combined undergraduate/graduate courses such as the BSU School of Music's 500-level courses. In some cases, a course that is from an outside area and that is strongly oriented toward theory or composition can count in this category, at the discretion of the student's doctoral committee.		

Secondary Emphasis in Entrepreneurial Music
(see also the application form near the back of this Handbook)

Secondary Emphasis (the additional 2 credits above the usual 15 do not indicate a need for 92 total credits)			17
ACC 501 Accounting (3), MKG 505 Marketing (3)	6		
Career/Performance Seminar I: MUSP 595 (2) Career/Performance Seminar II: MUSP 596 (3)	5		
Electives: MGT 500, MUSP 692, MUST 692, MUSC 692	3		
Capstone in Entrepreneurial Music: MUSP 597 (3)	3		

Entrepreneurial students will be evaluated for retention in the program after 5-6 credit hours are completed.

The capstone project is done near the end of coursework, but may proceed during doctoral candidacy. The student seeks a faculty advisor for the capstone project; there is a form to submit to the Graduate Coordinator's office before enrolling.

Students who wish to have their transcript acknowledge this as a Certificate in Entrepreneurial Music (in addition to it 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.

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

Forms to be Processed and Guideline Handouts

Soon after commencing studies, the doctoral student should obtain from the graduate secretary a list of forms that can be downloaded from the Graduate School—or see the Graduate School Website heading "forms." Almost all of these forms are filed with the Graduate School, via the Graduate Coordinator's office, and enable the student to progress officially through the stages of the doctoral program. Additionally, there are some School of Music forms and guideline handouts available, such as the 2nd Year Evaluation form or the Preparing Your DA 90-Hour Plan handout. The graduate secretary can supply these items and provide information about other materials. Many of these paper forms require original signatures. (Please allow the graduate secretary to copy completed versions of the Graduate School forms for your School of Music file before taking or sending them to the Graduate School.)

Forms include:

- *Approved Curriculum Check Sheet* (90-credit-hour plan)—submitted to the Graduate School upon approval by the student's doctoral committee of the 90-credit-hour curriculum. Students should request from the Graduate Secretary a handout of suggestions and models and a *Course Rotation* to help in this process.
- *2nd-Year Evaluation Form* – approved by doctoral committee and submitted to the Graduate Coordinator's office
- *Request for Internship Assignment* - submitted to the Graduate Coordinator, prior to the semester of enrollment
- *Approval for Externship Assignment* - submitted to the Graduate Coordinator, prior to the semester of enrollment
- *Request for Comprehensive Exam Questions* - sent by the student's committee chair, via the Graduate Coordinator's office, to the doctoral committee to announce the exam and invite questions
- *Approval Form for Satisfactory Completion of Comprehensive Written and Oral Examinations* - submitted to the Graduate School, via the Graduate Coordinator
- *Approval Form for Dissertation Proposal and Admission to Candidacy for the Doctoral Degree* - submitted to Graduate School, via the Graduate Coordinator
- An updated 90-hour plan (after or near your dissertation defense); it must reflect all of the required/core courses and program requirements outlined above.

See also the "Preparing to Graduate" link on the Graduate School Website.

The Doctoral Committee

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

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

- determine and approve the student's plan of study (90-hour plan; it must include program and core/required courses outlined above) and complete the 2nd-Year Evaluation
- examine the student over the primary and secondary areas of the approved curriculum

- provide counsel for, examine, edit, and finally approve the proposal and the dissertation.

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

The student will have a five-member committee. The student will invite members to serve after consultation with the Graduate Coordinator and his/her major teacher. It is arranged as follows:

- two members representing the primary area of study, one member serving as committee chair (or co-chair)
- one member representing the secondary area
- one School of Music at-large member (usually drawn from an area outside the primary and secondary areas)
- one university at-large member, usually from outside the College of Fine Arts, appointed by the Dean of the Graduate School after receiving a recommendation or nomination from the Graduate Coordinator—be in touch with the coordinator about possible choices.

(In cases where the university member is also the secondary-area representative, an additional music faculty member, usually from a contrasting area, will serve.)

All committee personnel must be members of the university Graduate Faculty; the chair (or one co-chair) must have the dissertation endorsement. The chair or co-chair holding the endorsement will have overall responsibility for directing the proposal and dissertation (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.

In consultation with the Graduate Coordinator, students are invited to speak with faculty members to ascertain their willingness to serve on the doctoral committee. (Prior to contacting faculty, students should obtain from the Graduate Coordinator a list of faculty members eligible to serve on doctoral committees.) As soon as the membership of the committee is established, the student will inform the Graduate Coordinator; the Coordinator will then forward the names to the Graduate School. The Graduate Dean officially appoints the committee and sends a letter of appointment to all concerned. All committee members, especially the university-at-large representative, must be present for meetings where decisions are made and forms are signed. (To accommodate complicated scheduling, one faculty member is allowed to attend via Skype or a similar means through advance consultation with the Graduate Coordinator.) If all committee members are not available, the student should consult with the Graduate Coordinator about the possibility of a substitute.

Approved Program of Study

Doctoral students are expected to establish a doctoral committee and to have an approved 90-hour program of study on file with the Graduate School within one year after beginning course work (or after approximately 12-15 credits, if a part-time student). With assistance from the Graduate Coordinator and the committee chair, the student will develop the 90-hour plan, using master's credits as a base, and supplementing these credits with course work from Ball State. During this process, the student will consult: 1. Program requirements, 2. the list of required/core courses and 3. the available curriculum guides for primary and secondary study. When the curriculum plan is complete, the committee is convened to consider and formally approve the plan; the Graduate Coordinator will double check it before submitting it to the Graduate School. Students should consult the course rotation and guidelines for preparing the 90-hour plan available from the Graduate Coordinator. 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.

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

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

Establishing Meeting Times

Doctoral students often assist the committee chair in identifying suitable meeting times for the committee. Doctoral committee meetings should be scheduled **several weeks in advance of deadlines**. Rarely will committee meetings be scheduled during the final exam week. The graduate secretary, Kathryn McPherson, can help the student reserve a room for meetings (gradmusic@bsu.edu or 765-285-5502).

Copy Work

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

Internship and Externship

Internship in College Teaching (MUSC 710)

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

Externship in College Teaching (MUSC 711)

- The course involves guided teaching of undergraduate students in a campus environment contrasting in size with Ball State, and surveys objectives, teaching approaches, and evaluative techniques appropriate to music teaching in the smaller university, college, or community college. Three hours of credit must be earned; a total of six hours of credit (usually in 2 separate experiences) may be earned with committee approval. See procedures below.

- For students entering the doctoral program already having college teaching experience (not as a graduate assistant), the externship may be waived with the approval of the Graduate Coordinator. If the externship is waived, another 3-credit course is substituted.
- This course parallels MUSC 710 Internship in College Music Teaching, with the distinction that the teaching assignment will be in an institution smaller than Ball State University. A cooperative arrangement between a Ball State senior professor and a member of the faculty of the host institution will provide guidance and supervision in the teaching experience. Original signatures from the host institution are required on the request/approval form, which must be obtained before enrollment.
- International students should consult with the Rinker Center for International Programs before embarking on the externship.
- A Ball State travel form must be completed before beginning the externship; see the graduate secretary. Additionally, the host school might require a background check as with any employee.
- 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.

Procedures

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

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.).

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

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

Journal/Log and Record Keeping

Both the intern and the extern keep a daily/weekly log or journal regarding the educational experiences that occur during the semester. In addition to a brief survey of the daily activities, the journal contains a summary of his/her discussion of goals, objectives, accomplishments, concerns, and recommendations based on meetings with the master teacher. The goals are to

1) document the work done, and 2) be a useful resource for the student later. Therefore, the writing and record keeping should be substantial enough to accomplish these goals.

The student submits the journal to the master teacher; the master teacher, then, sends a recommended grade to the Coordinator of Graduate Programs at the close of the semester. A hard copy of the log is submitted to the Coordinator's office. (Students should make a copy for their own later reference.) The journal/log should be substantive enough to clearly indicate the work completed and experiences encountered.

Examinations

Comprehensive Written and Oral Exams

Comprehensive examinations, with a written and an oral component, are administered by the Graduate Coordinator's office and the student's doctoral committee. The committee and the Graduate Coordinator will determine, well in advance of the examinations, the areas appropriate to the student's program and degree to be covered in the examinations. The exam will cover the breadth of the student's studies as reflected in the 90-hour plan (which may not include any Ball State enrollment with a grade lower than B-). Students may consult with faculty concerning preparation suggestions; faculty members are at liberty to provide details, general ideas, or only minimal suggestions. See also the handouts concerning procedures and guidelines available from the Graduate Coordinator's office.

The exams will be administered at or near the time of completion of all academic course work; applied lessons and internship/externship enrollments may continue. Students will schedule the written exams through the Graduate Coordinator's 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 Coordinator.

The student must be in good academic standing to take the Comprehensive Exams, and all "Incompletes" from course work must be cleared prior to scheduling the exams. See the Ball State University Graduate Catalog for further information.

Knowledge/Skills Required

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

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

In other words, while the main focus of the exams usually will be the primary and secondary areas, the exam (especially the oral portion) is the committee's opportunity to verify that the student has acquired appropriate comprehensive doctoral-level knowledge.

Written Exam Component

The written exams are divided into three parts, each part approximately 5-6 hours in length, and are written on separate days spread over the course of four work-week days:

- One day - the first exam in the area of primary emphasis;
- One day - the second exam in the area of primary emphasis;
- One day - exam in the area of secondary emphasis.

The committee chair is responsible for structuring the exams in consultation with the Graduate Coordinator. The chair also communicates with other committee members about content, assessment, and structure of the exam (more information is available from the Graduate Coordinator's office and below). The Graduate Coordinator assists with all procedures, planning, distribution, and implementation. The exam must be written in a secure location provided by the Graduate Coordinator's office unless the committee chair makes advanced arrangements with the coordinator.

Committee members representing the primary and secondary areas are responsible for preparing and evaluating the written examination questions for their respective areas. The School of Music at-large member is invited, though not required, to submit questions for the primary and secondary areas. The university at-large member must be informed of the exam and given the opportunity to submit questions; he/she may submit questions or elect to reserve his/her questions for the oral exam.

The exams are approved or not approved by the student's appointed committee. **Faculty are asked to reply with assessments within one week of receiving the student's work so that the oral exam may be scheduled in a timely manner.** If a portion of the written exam is evaluated as a "partial pass," the examiner, in consultation with the Graduate Coordinator, will indicate that either a written follow-up is required or that 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 Graduate Coordinator 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.

Oral Exam Component and Final Evaluation

The oral exam usually will be taken within three weeks (exclusive of vacation periods) of the written exam. It 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 Graduate Coordinator before the oral exam for guidance.

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, i.e., its focus is on primary- and secondary-area materials and topics, but it is not limited to those fields (see Knowledge/Skills Required above). At the conclusion of the oral exam a formal committee vote is taken on the comprehensive exams in their entirety, and either a pass or a fail is recorded with the Graduate

School (see the Ball State University Graduate Catalog). If the committee determines that the written exams were passed, but the oral exam failed, the exam is a failure, per the Graduate Catalog. The student may pass 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 the entire comprehensive exam must be repeated. A second exam may be scheduled no earlier than one semester after the date of the first examination. Consult the Graduate Catalog for more information on the exam evaluation process.

Dissertation

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

Proposal

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 soon after the successful completion of the exams. The proposal must be approved before enrolling in dissertation credit hours and reaching candidacy; enrollment often can occur after the semester's official drop/add deadline, within reason.

The proposal should take one of two forms below (or some modification thereof—consult with your "endorsement" committee member) and should 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.

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):

Introduction

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

Review of Literature

- There should be evidence of a conscientious preliminary search of the literature, including a basic representation of the most relevant major published items (books, articles, dissertations, etc.) which will be useful in the study, which contribute to an

understanding of the need for the study, and which show what has previously been discovered or done in this area.

Methodology

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

Bibliography

The proposal for *historical or analytical research* or dissertations that take the form of a catalog, consist of teaching methodology or curriculum plans, or contain a substantial score or media component, may contain the following sections (consult with your committee endorsement member):

Introduction

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

Review of Literature

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

Methodology

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

Bibliography

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

Style Guidelines

Prior to writing the dissertation, students should consult the Graduate School website for information on size of margins, contents of the title page, etc. Samples are available to download. (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.).

Two editorial styles are typically used in the School of Music: 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.

Research Involving Human Subjects

If the study involves interaction with human subjects, e.g., survey instruments or interviews, and is designed for public dissemination (this includes all of our capstone writing such 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 come forth. 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.

In order 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. It is intended to ensure that the researcher is aware of reasonable expectations in the treatment of human subjects. Please consult with the Graduate Coordinator if you have questions.

Registering for Dissertation Credits

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

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.

If a student applied to graduate in a given semester but then missed the 'upload deadline,' he/she 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, he/she must apply to graduate for that semester, and the Graduate Coordinator must request an 'early upload' window from the Graduate School. It is essential that the student and dissertation chair communicate with the coordinator.

Final Exam (Dissertation Defense)

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 Skype to accommodate scheduling issues with advance consultation with the Graduate Coordinator.) 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 he/she 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.

Doctoral Time Line and Graduation Deadlines

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

1) by the end of the first year, the committee must be formed, the 90-hour plan approved, and the 2nd-year evaluation completed;

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

3) during the third year the dissertation is researched and written.

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

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

- *Application for graduation*. This deadline occurs early in the semester. Students planning to graduate must apply personally or online for graduation with the Graduate School. This application also triggers receipt of a letter from the Graduate School concerning final completion of the dissertation.
- *Deadline for turning in and uploading materials*. This date (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester. All materials pertaining to your dissertation must be uploaded or turned in to the Graduate School on or before this date. In order to meet this university deadline, you will establish dates with your dissertation committee (well in advance of the university deadline) for the submission of your preliminary drafts, your revised drafts, and scheduling the dissertation defense. Students missing the university deadline with any of their materials will not graduate until a later semester. After paper forms are signed (original signatures are required) and the dissertation has been uploaded, the chair or co-chairs and the Director of the School of Music will sign off again electronically.
- See also the heading "Forms" on the Graduate School Website, and the heading "Preparing to Graduate."

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 Coordinator of Graduate Programs will work with the student and appropriate current faculty to make arrangements. (If the time gap is too long, the Graduate Admissions and Awards committee may determine that a rewrite of the exams is not feasible.) It will be the student's responsibility to prepare, perhaps even through re-enrolling in some courses, for the exam.

Ball State University * School of Music

ARTIST DIPLOMA

INFORMATION SHEET

Name _____ Date: _____

Current Address:

_____

_____

_____

Phone: _____

Permanent Address:

_____

_____

_____

Cell: _____

E-mail: _____ (please print)

I first learned about BSU from (faculty, web, Facebook, etc.): _____

Educational Background

Colleges/Universities attended: _____

Most Recent Degree received: _____ When: _____

Major Instrument: _____ Years studied: _____

Preferred applied music instructor _____

Overall Grade Point Average (most recent degree): _____

Honors/prizes received: _____

Professional Background

(Provide an overview of professional performances, opera experience, orchestra/ensemble participation, grants received, etc.)

_____

_____

Enrollment Plans at Ball State University

Are you interested in a classical or jazz focus? (Instrumental Only) Classical Jazz

When do you plan to begin your studies at Ball State: _____

I plan to attend during the regular school year: ____ full-time ____ part-time

I plan to apply for a graduate assistantship: _____ (yes/no)

Return to: Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306 or to gradmusic@bsu.edu.

071018

Ball State University * School of Music

MASTER OF MUSIC - MASTER OF ARTS

INFORMATION SHEET

Name _____ Date _____

Current Address: Permanent Address:

_____ _____

_____ _____

_____ _____

Phone _____ Cell _____

E-mail _____ (Please print)

I first learned about BSU from (faculty, web, Facebook, etc.): _____

Educational Background

Colleges/Universities attended _____

Degree received _____ When _____

Undergraduate Major _____ Undergraduate Minor _____

Overall undergraduate Grade Point Average _____

Do you hold a teaching certificate: _____ Years of Public school teaching experience _____

Honors/prizes received: _____

Professional Background

(List public school music teaching, church music experiences, professional performances, compositions performed, research undertaken, grants, etc.)

_____

_____

Enrollment Plans at Ball State University

Proposed degree pattern:

_____ Master of Art _____ Master of Music

_____ performance area:
voice or instrument specialization_____
_____ piano/chamber music/accompanying
_____ piano performance and pedagogy
_____ conducting: ____ band ____ choral ____ orchestral
_____ music education
_____ music history/musicology
_____ music theory
_____ music composition

If your applied-music area is piano or voice, you may indicate your preferred teacher here:
_____

Proposed date of first graduate enrollment at Ball State _____

I plan to attend during the regular school year ____ full-time ____ part-time

I plan to apply for a graduate assistantship _____ (yes/no)

Return to: Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306 or to gradmusic@bsu.edu .

071018

Ball State University * School of Music

DOCTOR OF ARTS IN MUSIC

INFORMATION SHEET

Name _____ Date: _____

Address _____
Street City State Zip

Telephone: Home _____ Cell: _____

E-mail: _____ (please print)

I first learned about BSU from (faculty, web, Facebook, etc.): _____

Doctor of Arts Program

Proposed primary area _____

If performance, indicate your preferred applied music instructor, and your instrument or voice: _____

Proposed secondary area (if known now) _____

What is the proposed date you plan to begin the program? _____

Prior Degrees

Bachelor's degree (date and school) _____GPA_____

Master's degree (date and school) _____GPA_____

Other study (dates and schools) _____

Music School Letters of Recommendation and Application Process

The School of Music requests that you submit a minimum of three professional letters of recommendation for your file. Please see the Graduate School website for further information. Also, note other application and admission information in the School of Music Graduate Handbook.

Have you taken or scheduled the GRE? Yes No

Doctoral Assistantship

Are you currently receiving or have you been awarded financial assistance from another institution? ____
Where? _____

Do you intend to apply for an assistantship? _____

If so, at your earliest convenience, send a letter to the Graduate Coordinator in which you discuss briefly your performance, teaching, and research interests and abilities. The more we know about your areas of expertise, the better prepared we shall be to argue on your behalf for the doctoral assistantship.

Return to: Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306 or to gradmusic@bsu.edu .

CERTIFICATE (or DA SECONDARY) IN ENTREPRENEURIAL MUSIC
APPLICATION and INSTRUCTIONS
GRADUATE and ARTIST DIPLOMA

Name_____ ID # _____Date_____

Email address (print clearly) _____ Phone #_____

Degree _____Major field _____ Semester degree/diploma started _____

NOTE: you must be accepted into the program by the Graduate School; visit its website to apply.
THE FOLLOWING IS A LIST OF MATERIALS NEEDED; the Grad Music Office will use it as a check sheet for your application process. ***The written materials must be submitted to the Graduate Coordinator's office by 4 pm on the Friday before the start of the academic semester in which you plan to begin. Send to gradmusic@bsu.edu with Entrepreneurial Application in the subject line. +Interviews will be conducted during the first week of the semester. Contact the same office to schedule a time. See information below about your first class, and contact Dr. Mihoko Watanabe regarding your intent to apply.**
* *
Grad School accepted, date _____ (degree) _____ (certificate)

_____ School of Music degree/diploma accepted, date _____

_____ Essay received* (see below)
_____ Essay approved by _____ (print, sign, date)

_____ Writing sample received* (a previous term paper, for example)
_____ Sample approved by_____(print, sign, date)

_____ Two letters of recommendation received* (these can be the same as for your degree/diploma application or they can be additional letters that directly address your creativity, ability to work independently, writing skills, etc.)

_____ Interview+
_____ Interview completed by _____ (print, sign, date)

_____ IEI levels complete, if applicable; date _____

Entre Cert/Sec accepted? YES NO Initials _____ Date _____
* * * * * * * * * * * * * * * * * *
NOTE: The first course on your rotation is ACC 501, Financial Accounting. You should enroll in that course right away to save a seat.

ESSAY TOPIC and INSTRUCTIONS:
Approximately 700 words, single spaced but double spaces between paragraphs. Be sure your name and ID number are included. Your essay will be evaluated on your writing, your creativity and clarity, and your beginning-stage understanding of the program's goals and features.
Consider these points: What is entrepreneurialism and how is it applicable in music? How or why might this certificate or secondary area fit in with or support your career goals as you see them now? What dream project or idea might you be interested in pursuing or exploring?

8/17

Application for a Graduate Assistantship

A number of master's, artist diploma, and doctoral assistantships are available each year to students in the School of Music. There are full-time and half-time assistantships. Full-time assistants are assigned 20 hours of work per week; half-time assistants, 10 hours. Full-time assistants receive a stipend for the academic year and remission of the graduate tuition as determined by the Graduate School. Half-time assistants receive a half stipend and a waiver of approximately one-half of the tuition as determined by the Graduate School. Students holding the assistantship for an entire academic year are given an equivalent tuition waiver for the following summer. The tuition wavier does not include undergraduate courses, without special advanced approval. To receive and retain an award, students must have and maintain a minimum cumulative graduate grade point average (3.0 for Master's and Artist Diploma students and 3.2 for doctoral students).

Assistants are given teaching, performance, and administrative duties that supplement the work of the faculty of the School of Music. Master's and Artist Diploma assistantships are renewable for a second year; doctoral assistantships for up to three years. When students hold the assistantship for two programs of study, the total number of years on the award usually is limited to four.

Assistantships are not granted on the basis of the student's financial need. Information concerning the availability of need-based financial aid in the form of government-subsidized student loans is available from Ball State University's Office of Scholarships and Financial Aid (765/285-5600).

Instructions for Assistantship Applicants (also see the School of Music Graduate Handbook)

1. **Select up to FIVE work areas** from the list below for which you wish to be given consideration for a graduate assistantship. Your letter of introduction to the Graduate Music Coordinator should contain a statement about your qualifications for the work areas that you have selected. Usually you will select work areas in which you have had prior experience.
2. Your three letters of reference should speak to your experiences and successes in the work areas for which you are qualified.
3. **Plan to visit Ball State University to perform/audition for and/or interview with faculty supervisors in the work areas selected**. Faculty supervisors are reluctant to recommend candidates for positions of responsibility unless they have had an opportunity to meet and evaluate those candidates.
4. It is **preferable that your application file is complete by February 15;** students interested in teaching music appreciation or music theory must take the placement tests before February 1. All other students should plan to take the tests when they visit campus, but no later than two weeks before classes begin for the upcoming semester.

Area assistant:

___ music education
___ music history/musicology
___ music theory/composition
___ electronic /music technology
___ band (conducting)
___ choral ensembles (conducting)
___ orchestra (conducting)
___ jazz ensemble (conducting)
___ opera
___ Sursa Hall supervisor
___ concert/recital recording technician
___ web and social media
___ prospective student host
___ alumni office networking
___ University Singers
___ special-needs music

Classroom teacher of:

___ music appreciation
___ music theory
___ ear-training/sight-singing (basic piano and singing skills are required)
___ electronic music, acoustics
___ jazz studies
___ commercial arranging
___ piano lab (group piano)
___ music education methods (usually limited to certified, experienced teachers)

Accompanying:

___ studio/recital accompanist
___ choral accompanist
___ dance accompanist
___ stage accompanist

Studio teacher assistant/ ensemble leadership

___ voice
___ flute
___ oboe
___ clarinet
___ bassoon
___ saxophone
___ trumpet
___ horn
___ trombone
___ low brass
___ percussion
___ violin
___ viola
___ cello
___ double bass
___ harp
___ guitar
___ piano

Name (print clearly) _____ Date_____

Preferred phone _____ Email address (print clearly) _____

Return this form to: Coordinator, Graduate Programs in Music, School of Music, Ball State University, Muncie, IN 47306 or email gradmusic@bsu.edu.

A reminder that faculty begin making recommendations around March 1; it is important that your application file is complete before Feb. 15th.

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