

Ball State University
College of Fine Arts
School of Music



Graduate Handbook

2023-2024 Edition



BALL STATE UNIVERSITY

College of Fine Arts

School of Music

Graduate Student Handbook

Academic Year 2023-2024

Fall 2023 edition

The Successful and Healthy Music Student

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

The National Association for Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA) provide students with guidelines for protecting hearing health, vocal health, and neuro-musculoskeletal health as developing musicians. These associations have put together helpful resources to provide music students with information about such risks, recommendations for precautions, and resources for support of overall health as a music professional. This information is annually presented at the School of Music freshman orientation sessions. Students are encouraged to become familiar with the details of music-related health issues as they progress through the years of concentrated study in music.

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

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

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

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

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

Table of Contents

<i>The Successful and Healthy Music Student</i>	<i>2</i>
<i>Section I- Admission for Graduate Music Students and Financial Information.....</i>	<i>4</i>
<i>Section II - Ethics and Liability, Advising, Ensemble Participation,</i>	<i>10</i>
<i>Student Performance in Recitals and Concerts: Requirements, Scheduling, Guidelines, Publicity, and Recording Services</i>	<i>10</i>
<i>Section IV - Facilities and Properties.....</i>	<i>22</i>
<i>Section V - Master's Degrees in Music</i>	<i>25</i>
<i>Master's Degree Concentrations</i>	<i>35</i>
<i>Section VI – The Artist Diploma in Music Performance</i>	<i>42</i>
<i>Section VII – Entrepreneurial Studies in Music (certificate).....</i>	<i>46</i>
<i>Section VIII - The Doctor of Arts Degree in Music</i>	<i>48</i>
<i>Areas of Primary and Secondary Emphasis:</i>	<i>69</i>

Section I- Admission for Graduate Music Students and Financial Information

Long cited for innovative programs, new music activities, a wide and varied performance program, and national leadership in music education, the **Ball State University School of Music** offers programs leading to two master's degrees, the Artist Diploma in music performance, a certificate in Entrepreneurial Studies in Music, and the Doctor of Arts degree. Intensive study and performance opportunities in a beautiful campus setting—several concert halls, including the Music Instruction Building with its world-class Sursa Performance Hall (seating 580), Emens Auditorium (seating 3,600), and Hahn Recital Hall; 10,000 square feet of music technology studios (including a Dolby ATMOS studio) that offer direct experience with state-of-the-art sound engineering equipment and computers; a library noted for its significant collections; and varied supplemental employment opportunities, including performances with the Orchestra Indiana, all join together to create an environment for excellence in our graduate program.

1. These policies and procedures apply to all students applying for graduate study in the School of Music (SOM):
 - 1.1. For Fall Semester 2024 (August 2024) admission, the priority application deadline for the Ball State School of Music is March 15, 2024. Receipt of all required materials after the priority deadline does not guarantee a review.
 - 1.2. Everyone applying to a Ball State graduate program will complete the same general online application through [the Cardinal Landing Portal](#); however, the SOM has additional admission standards and required materials.
 - 1.1.1. Visit the [Graduate School website](#) for the general graduate school application process and the [SOM website](#) for the application process for the School of Music. Both must be completed for a student to be accepted for graduate study in the School of Music.
 - 1.2.1. Information about our fully online Master of Music in Music Education can be found [here](#).
 - 1.2.2. International students have additional processes for admissions that can be found [here](#).
 - 1.2.3. Different degree programs have additional application requirements which are found in the various sections of our graduate degree offerings on the [SOM website](#).
 - 1.2.4. Prospective master's degree students that did not major in music as undergraduates should see additional information in Section V.2.4 (pg 28).
 - 1.2.5. If you have questions about the application processes, contact the Music Graduate Office (gradmusic@bsu.edu).
 - 1.3. Prospective students in performance and conducting must complete an audition to be accepted into the School of Music. Auditions at the graduate level may be scheduled individually with the applied performance or conducting instructor of your desired area of study (be sure to coordinate with the Graduate Music Office also – gradmusic@bsu.edu). Specific audition requirements by instrument can be found on the [School of Music Website](#). Video-recorded auditions may be accepted if long-distance travel is a burden or in situations where in-person auditions are not possible (as in the recent global pandemic). Video-recorded auditions must be approved by the appropriate performance faculty member. Theory and Music History assessments for students who audition in this manner must be completed upon arrival to campus or by virtual means.
 - 1.4. Placement Tests in Music History and Music Theory - All master's and doctoral applicants are required to achieve appropriate scores on SOM 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, Lessons in Music Technologies.)

- 1.4.1. It is important to note that these tests are not given for admissions purposes. They only serve to make sure that music students enroll in the courses for which they have the information and expertise needed for success. In other words, neither exceptional nor poor performance on the tests has relevance for admission into the School of Music for graduate study.
- 1.4.2. To schedule these tests (each test is multiple choice, and takes approximately 50 minutes), email the graduate music office (gradmusic@bsu.edu). It is preferred that these tests be taken in person on campus as part of the audition/interview process, but they may be taken remotely should that make more sense logistically. The tests must be completed prior to registering for regular courses in music history and music theory (see guidelines for placement below). International applicants who may need English study usually will wait to take the placement tests until English study is completed (information on these tests is located below under “10”).
- 1.4.3. It is recommended to take the tests as early in the application process as possible so that students can be fully considered for graduate assistantships in academic areas like music theory or music history.
- 1.4.4. Students not achieving the required scores will be required to complete the history review course, the theory review course, or both. The review courses may not be used to meet graduate degree requirements, so they do not count as history or theory classes for 90-hour plans, master’s course requirements, or any other graduate coursework.
- 1.4.5. Students who score 66% and above on the theory test may register for regular coursework in music theory. Students with scores below 66% are required to take MUST 601, usually offered every Fall. Students must be at skill level in both music theory and music history to enroll in music history courses, so a student must score 66% or complete MUST 601 before enrolling in a music history course other than MUHI 330, 331 or 601. MUST 601 and MUHI 601 or MUHI 330 may be taken simultaneously. Also, on a case-by-case basis: if a student needs MUST 601 but wish to take MUHI 686 (Ethnomusicology), they may consult with the graduate music history faculty about the possibility of doing so.
- 1.4.6. Students who score 60% and above on the history test may register for regular coursework in music history (unless MUST 601 is needed). Students with scores between 40% and 59% are required to take MUHI 601, usually offered every Fall. Students with scores below 40% are required to take two undergraduate music history courses, MUHI 330 and 331, consecutively.
- 1.4.7. Retesting
 - 1.4.7.1. Students scoring between 56% and 59% in history are eligible to take the second history test to reach at least 60% (a retest with different questions). They may retest according to the following schedule:
 - 1.4.7.1.1. Students taking the first test after March 15 and prior to the end of the Spring semester may retest during the summer.
 - 1.4.7.1.2. Students taking the first test during the summer (and not passing) have the choice of enrolling in the review class in the Fall or taking the second test in the late Fall or early Spring.

- 1.4.7.1.3. Students enrolled in the fully online music education master's program may have a different timeline. Contact the music education area for further information.
- 1.4.7.2. A student who does not earn at least a C in MUHI 601 is required to complete the review course requirement by taking MUHI 330 and 331 consecutively. A student taking MUHI 330 and 331 in place of MUHI 601 must earn at least a C in both classes for the review requirement to be completed.
- 1.4.7.3. Students who elect to take MUHI 330 and 331 in place of MUHI 601 may take them simultaneously, although it is not advised. Students who are required to take MUHI 330 and 331 in place of 601 must take them consecutively, not simultaneously.
- 1.4.7.4. Test Preparation. Applicants are strongly encouraged to review their undergraduate theory and history materials. Websites for review include the excellent pages maintained by W. W. Norton. A helpful site for reviewing theory fundamentals is www.teoria.com. Applicants should also consult a recent edition of some of the texts and resources listed:
 - 1.4.7.4.1. Theory Resources: If you work your way systematically through just one book in each category, making sure you understand all the material that is presented, you will be prepared for the theory placement test and for your graduate theory courses.
 - 1.4.7.4.1.1. *Tonal Harmony and Voice Leading*: Laitz, Steven. *The Complete Musician*, Roig-Francolí, Miguel. *Harmony in Context*, Clendinning, Jane Piper, and Elizabeth Marvin. *The Musician's Guide to Theory and Analysis*, Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, Gauldin, Robert. *Harmonic Practice in Tonal Music*, Kostka, Stefan, and Dorothy Payne. *Tonal Harmony with an Introduction to 20th-century Music*, Ottman, Robert. *Advanced Harmony: Theory and Practice*.
 - 1.4.7.4.1.2. *Musical Form and Musical Analysis*: Caplin, William E. *Analyzing Musical Form*, Mathes, James R. *The Analysis of Musical Form*, Berry, Wallace. *Form in Music*, Spencer, Peter, and Peter M. Temko. *A Practical Approach to the Study of Form in Music*, Stein, Leon. *Structure and Style*.
 - 1.4.7.4.1.3. *Twentieth-Century Music*: Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*, Roig-Francolí, Miguel. *Understanding Post-Tonal Music*, Lester, Joel. *Analytic Approaches to Twentieth-Century Music*, Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*, Williams, J. Kent. *Theories and Analyses of Twentieth-Century Music*.
 - 1.4.7.4.2. History Resources: Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*, *Norton Anthology of Western Music* (scores; multiple volumes).
- 1.4.7.5. Intensive English Institute/TOEFL (or similar) Testing
 - 1.4.7.5.1. Students whose first language is not English will be tested to determine whether English classes are required before graduate academic work can begin. Testing will be monitored by the Ball State Rinker Center for International Programs and Intensive English Institute (IEI). Email questions about testing and arrival-date plans to intadmit@bsu.edu.

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

1.4.7.5.3. Artist Diploma students must successfully complete through level 4 of the IEI; other students must complete all levels. If an Artist Diploma student stays at Ball State to work on a degree program, switches to a degree program, or is interested in the Entrepreneurial Certificate, the final levels of IEI must be completed. (At the time of this writing, the tuition for IEI courses is covered by graduate assistantships. This policy is subject to change by the university. Students without an assistantship will incur charges.)

2. Assistantships

1.1. Each year, the School of Music offers numerous graduate assistantships. These assistantships are divided into full-time and half-time positions, where students are assigned teaching, performance, and administrative responsibilities to support the faculty of the School of Music. Full-time assistants typically work an average of 20 hours per week, while half-time assistants work 10 hours. Full-time assistants are provided with a stipend for the academic year, along with tuition remission as determined by the Graduate School, and half-time assistants receive a stipend and a tuition waiver equal to half of what full-time assistants receive. If a student holds the assistantship for the entire academic year, they may also receive a tuition waiver for the subsequent summer semester. However, it's important to note that all students are responsible for paying various fees each semester/term of enrollment. For out-of-state students who take advantage of the summer tuition waiver, the total value of the assistantship per year exceeds \$42,000.

1.1.1. Award offers come only from the Graduate Music office; faculty members only make recommendations. Therefore, prospective students should only rely on official offer letters from the Graduate Music office as bona fide offers for assistantships.

1.2. 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 Music office will be provided with written documentation on the student’s performance of assistantship duties. Students on academic probation may not hold an assistantship. While it is normal practice for a student in good standing to be renewed, students can have their assistantship not renewed if they are not performing well academically, if their work as an assistant is not meeting professional standards, or if they fail to submit PPACA hours in KRONOS more than three times.

1.3. To be assured of consideration for the assistantship, the School of Music admissions file must be completed by **March 15**. Requests for an assistantship may be considered after this date if any awards remain unassigned, but applying students should take note that these limited funds are allocated quickly. See below for materials and forms that must be submitted. If a student wishes to be considered for an assistantship outside their concentration area of study, there will be an assistantship interview/audition and there are possible additional materials that must be submitted. For example, a pianist who auditions in performance might also wish to seek an assistantship in aural skills/ear training in the theory area. The Music Graduate Office (gradmusic@bsu.edu) will coordinate these interactions.

- 1.4. Per Graduate School policy, graduate assistants must maintain an on-campus presence; this must include enrolling in on-campus courses and/or being assigned a campus-based assistantship. Special permission from the School of Music Graduate office and the BSU Graduate School is required for a fully online student to be considered for a fully remote assistantship.
- 1.5. In addition to assistantships within the SOM, music students routinely secure assistantships in other areas. The Graduate Music Office (gradmusic@bsu.edu) can help in finding these opportunities.
2. Applying for an Assistantship
 - 2.1. Some materials/auditions are specific to the area of study:
 - 2.1.1. **Performers:** Present an audition according to the guidelines of the specific performance area for your instrument (performers may submit a recorded audition, see details below in each degree section). Most student performance auditions are set up by the performance area, which then should inform the graduate music office (gradmusic@bsu.edu) of the audition and its result.
 - 2.1.2. **Those in academic areas** should submit research projects, term papers, compositions, etc., as appropriate for the area of study. Some degrees require scores from the graduate placement tests in theory and history (this is also required for consideration for assistantships by **March 15**). Most students take the placement tests when they are on campus for an audition or interview unless English study may be needed. These are scheduled through the Graduate Music office (gradmusic@bsu.edu).
 - 2.1.3. **Conductors** must audition in person for the appropriate area of study.
 - 2.1.4. **Music Education** applicants should consult with the [Music Education Area Coordinator](#).
 - 2.2. **All applicants** must also submit the following materials as part of the application in the [Cardinal Landing Portal](#).
 - 2.2.1. A letter of intent to the Graduate Music office detailing educational and work experiences, educational and career objectives, the suitability of the applicant for any requested assistantship, and any additional skills that may be of value to the School of Music in teaching, performance, research, and administration.
 - 2.2.2.3 letters of recommendation.
 - 2.2.3. Transcript for highest earned degree. Some international students may need to submit a NACES evaluation of their transcript. This may take time, so applicants are encouraged to begin that process as soon as possible. Also, please contact the graduate music office for assistance with this if needed.
 - 2.2.4. All applicants schedule an interview with the Graduate Coordinator. The purpose of the interview is to answer questions and discuss the merits of the program and does not determine admission to the program. This interview is scheduled through the graduate office (gradmusic@bsu.edu).
 - 2.3. Application for Graduate Assistantship if one is sought (see form at the back of the Handbook or request a copy from the graduate music office) is sent to gradmusic@bsu.edu.
3. Additional Financial Aid, Fees, and Travel Funding
 - 3.1. In addition to assistantships, loan programs are available to graduate students. The loans are processed through Cardinal Central (<https://bsu.force.com/cardinalcentral/s/>). Part-time student employment is also available to graduate students. For more information, write to or call the Director of Career Services, 765-285-5634 or see the **Career Center** portion of the Ball State

website. The Career Center also has information about assistantships open in other areas on campus. Several music graduate students historically have received assistantships in other areas, so this is an important area to pursue alongside avenues within the SOM when seeking financial support for your study.

- 3.2. Music Course Fee_- in addition to the regular fees for academic study—basic graduate tuition, graduate fee, non-resident tuition, student services fees, and mandatory fees—there is a music course fee for all music courses and lessons computed according to registered credit hours. Please visit Cardinal Central (<https://bsu.force.com/cardinalcentral/s/>) for complete information, including information regarding online course fees.
- 3.3. 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 [the piano coordinator](#) or consult with your sub-area coordinator.
- 3.4. Travel Funding - A limited amount of money to support graduate students' travel may be available under special circumstances. Application information is available in the Graduate Music office. See also information about the [ASPIRE program on the Ball State website](#).

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

1. Ethics, Course Accommodations and Retention, Internships and Liability, Suggestions and Concerns
 - 1.1. Ethics. Ball State students must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty will not be tolerated and will be treated in accordance with procedures outlined in the Student Academic Ethics Policy section of the Faculty Handbook. See also the Academic Ethics and Class Attendance policies in the Graduate Catalog.
 - 1.2. Course Accommodations and Retention
 - 1.2.1. Students needing course accommodations or similar services should be in touch with the Disability Services office or go to the Disability Services website.
 - 1.2.2. The School of Music faculty is concerned about students' academic well-being. As such, the Graduate Music office will inquire of faculty in weeks 6 and 12 of each semester regarding students who may be struggling. If appropriate, a meeting with the student and/or major faculty may be organized to discuss issues and possible resolutions.
 - 1.3. Internships and Liability. Potential liability may arise 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).
 - 1.4. 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.
 - 1.4.1. If the concern is about a class or grade issue, start with specific communication with the professor of the class; if necessary, bring the concern to the attention of the Area Coordinator or the Associate Director/Director of the School of Music (in that order). Also consult the University's Grade Appeal website.
 - 1.4.2. Other suggestions, issues, questions, or concerns may be handled in a variety of ways. You may discuss your topic with your student representatives on the Graduate Council or the Advisory Council (which meets with the Director), for example.
 - 1.4.3. It is generally not appropriate in most cases to raise an issue directly to the Director of the School of Music or the Dean of the College unless the above procedures have not resolved your concern. However, there are some cases that rise to this level (*see item 3.4.4*).
 - 1.4.4. If you experience harassment or abuse, or another egregious issue arises, then consultation with the Associate Director or Director of the School of Music is completely appropriate and encouraged. The leadership of the School of Music wants the educational environment to be healthy and professional, so if you are unsure if an issue rises to this level, it's best to err on the side of bringing your concern to the attention of leadership.
2. Advising Processes for Graduate Music Students.

- 2.1. Curriculum Monitoring. All graduate students should monitor their progress according to the curriculum outlined for their degree program (each is outlined later in this handbook). All students consult with their primary teacher and consult regularly with the Graduate Music office for advice concerning course loads and options, where applicable. Doctoral students will create a 90-hour plan for this purpose—it is to be completed near the end of the first year or the beginning of the second year of study. Master's and artist diploma students should keep a personal checklist for their own record keeping. Spreadsheets for this purpose are provided to students online in the Graduate Music Bulletin campus community on [Canvas](#). Ultimately, the student is the person responsible to keep close track of their academic progress as the one most impacted when some detail of degree requirements is missed.
- 2.2. Class and Workshop Offerings and Scheduling.
 - 2.2.1. The School of Music offers both evening and daytime classes during the academic year, thus accommodating part-time graduate students as well as full-time. Also, graduate credits may be earned through online classes or in-person classes offered during each of two five-week summer sessions. While many applied lesson courses are offered each Fall and Spring, most academic courses are offered on a rotation. To facilitate course planning, graduate students should download the current Graduate Course Rotation list from the Graduate Music Bulletin campus community on [Canvas](#). Additionally, workshops on select topics are offered some summers. Some workshops may be appropriate for elective or other course requirements in master's and doctoral programs.
 - 2.2.2. Students often wish to continue degree progress during the summer months—taking classes, pursuing their research, consulting with committee members, or working on their proposal or DA comprehensive exams. Faculty members, however, may not be available during all or part of the summer, using that time to pursue their own research/performance opportunities. Thus, students are advised to consult with individual faculty well in advance of the summer to determine availability. Students should not count on a particular course or offering being available in a particular summer for long-range academic planning, as this can sometimes result in a delay of completion if a particular course is not offered for some reason.
- 2.3. Registration Information. To facilitate registration, prior to each semester, the Graduate Music office emails 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. If a student has been away from classes for multiple semesters, they may no longer have a BSU email account and should inquire of the Music Graduate Office to receive a copy of the course offerings (gradmusic@bsu.edu). Enrolling early helps a student to secure a seat in a required class and can prevent a class from being canceled for insufficient enrollment.
- 2.4. Applied Lesson Information
 - 2.4.1. Applied Lesson Credit Hours: The following designations will determine the credit hours earned and weekly contact time—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):
 - 2.4.1.1. MUSP 600/620/700/720 for 1 credit hour = 30 minutes weekly
 - 2.4.1.2. MUSP 600/620/700/720 for 2 credit hours = 60 minutes weekly
 - 2.4.1.3. MUSP 600/700 for 3 credit hours = 90 minutes weekly
 - 2.4.1.4. MUSP 600/700 for 4 credit hours = 120 minutes weekly (usually two 1-hour lessons)

- 2.4.2. Each teacher will have a section of the basic course number as needed. See the Graduate Catalog for course descriptions. The typical enrollment for principal applied study for a graduate student is 2 credit hours for a semester where no recital is presented. Exceptions to this will be approved by the Graduate Coordinator on a case-by-case basis. Contemplated exceptions would be (but are not limited to): preparation for a recital early in the following term, preparation for professional activity requiring more instruction (for a series of auditions, for example), or if the student needs significant short-term technical work. Generally, however, a graduate student should not have multiple semesters of applied instruction for more than 2 hours credit outside of semesters where recitals are presented.
- 2.4.3. A student must enroll in applied lessons in the semester they will present a required degree recital. If the student has already reached the number of applied credits required by their degree program, a minimal enrollment of 1 credit will be acceptable. This procedure applies even if 1) the recital is scheduled early in a semester and/or 2) the student is primarily working off-campus. The enrollment must be completed by the usual university 'add' deadline at the beginning of the semester. If the enrollment is not completed by that deadline, the recital must be delayed until the following semester and enrollment is completed. (If the student earned an 'Incomplete' [I] grade in the previous semester, they should meet with the graduate coordinator or Graduate Music office (gradmusic@bsu.edu) to discuss enrollment requirements.)
- 2.5. 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 assistants may only register for a maximum of 12 credits during a semester. The minimum load for a graduate assistant is 6 credits during a semester. Students requesting a course load more than these established maximums must secure the approval of the SOM graduate coordinator. International students not on an assistantship and students carrying loans may have other minimum requirements.
- 2.6. Scheduling and Adjudication of Public Performances.
- 2.6.1. 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. There is also information on this in "7. Scheduling Student Recitals" below.
- 2.6.2. All conducting concerts and performance recitals used toward degree requirements will be designated as such on the recital/concert program and will be evaluated by a faculty jury. The jury personnel will be invited by the presenting student for recitals; there is a form available in the Graduate Canvas Community indicating faculty members who have committed to the event and the approval of the major teacher. This form is submitted to the Graduate Music Office (gradmusic@bsu.edu). Voice students wishing to use an extended performance like an operatic role in place of a recital must have the voice area coordinator submit permission to the Graduate Music office (gradmusic@bsu.edu) in advance of the event—the recital form with jury member's names still is required. For information on the lecture recital or lecture recital dissertation, see the description of those events in the Doctor of Arts Degree section of this Handbook.
- 2.6.3. Students and faculty may acquire the latest policy regarding the recital jury and documentation procedures from the School of Music Website or the Graduate Canvas Community; the policy provides information about situations and procedures for which a jury member might review a recording of the event. (See individual program information that follows for specific degree requirements; a full performance recital is approximately 50 minutes of music.)

2.7. Professional Experience Internship.

2.7.1. Professional development is important for performance and conducting students at the graduate level. Under special circumstances, international students may be authorized by the Rinker Center and the School of Music to participate in a Curricular Practical Training experience. The work must be related in some manner to the student's curriculum and approved by the Graduate Music office. A log or journal describing the work must be maintained during the semester and submitted to the Graduate Music office at the end so a grade can be recorded.

2.7.2. International students who are afforded this authorization (CPT), or domestic students who have a similar internship opportunity, must enroll in either MUSC 611, Internship in Professional Experience, usually for 1 credit hour, or in MUSP 592, Special Topics in Applied Music, which offers a zero credit option, depending on student needs and the nature of and time commitment expected for the internship duties. (Normally 1 credit usually would require 30 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. International students might also wish to participate in an OPT, Occupational Practical Training. It has different guidelines and requirements; start the process early through the Rinker Center.

3. Music Events Calendar and University Web Calendar

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

3.1.2. The Music Events Calendar is published by the School of Music at the beginning of the Fall and Spring semesters. Programs and artists are subject to change. Included in the calendar are large and small ensembles, faculty, guest and special event recitals and concerts, and a variety of other activities. This calendar is available near the Sursa Hall lobby and is posted in display cases in both MIB and MU.

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

3.1.4. Ticket and box office information is given on all calendars. Additional information is available by calling 765.285.5842 during regular office hours. The College of Fine Arts Box office is located at Sursa Hall and can be reached by emailing boxoffice@bsu.edu or calling 765-285-8749.

3.1.5. Cancellations or changes within the current semester calendar should be discussed with one's applied teacher. Faculty needing to cancel a student recital should e-mail the graduate coordinator and the graduate music office (gradmusic@bsu.edu). The policy is that postponed student recitals will not be rescheduled in the same semester unless the recital was postponed due to an external factor like illness preventing the performance. Lack of student preparation is specifically not a reason to allow a recital to be rescheduled within the same semester.

4. Program Books and Category References

- 4.1.1. Program books were first bound in the School of Music in 1965. A copy of each is in University Archives, Bracken Library, as are season notebooks of available loose programs compiled from 1941 through 1964. Roman numerals on the programs denote the volume number; program numbers become page numbers for the spiral-bound references. Season loose-leaf notebooks, in category reference format based on the program book index sections, are also available in University Archives for the years 1965 through the 2006-2007 academic year.
- 4.1.2. This reference material is available to faculty and students for performance repertoire, student activities, promotion and tenure materials, organization/ensemble activities, and so forth, or for other office or reference uses.
- 4.1.3. Bound program books were discontinued after the 2006-2007 academic year. Unbound books and category references compiled (in loose-leaf notebooks) for the 2007-2008 and 2008-2009 seasons are available in University Archives. Beginning 2009-2010, one unbound, loose-leaf notebook is maintained by the Coordinator of Music Promotional Services (MU207) each year with the same roman numeral / program numbers reference points used in the bound books. The season notebook is kept for two or three years, and then transferred to University Archives.
- 4.1.4. University Archives has created an online Digital Media Repository (<https://dmr.bsu.edu/digital/collection/MusCnrtEvnt>) in which one can search for digitized recital programs. \

5. Large Ensemble Audition Information and Ensemble Descriptions

- 5.1. Auditions for the academic year are held at the start of the Fall semester. Occasionally, auditions are also held before the start of Spring semester. Before the start of Fall semester, ensemble audition guidelines are posted on the School of Music website. Students registered for ensembles will receive an email with a link to the webpage. This webpage provides audition details for instrumental ensembles, orchestra, opera, choral ensembles, and jazz ensembles. Students should consult the guidelines for auditioning procedures and/or contact the individual areas for clarifications as needed.
- 5.2. Wind Ensemble - The Wind Ensemble is the premier concert ensemble of the Ball State University band program. Selected by audition from the most outstanding wind and percussion performers on the BSU campus, the ensemble performs the finest available repertoire for wind band and is committed to only the highest musical standards. In addition to exploring traditional and contemporary works for full band, the ensemble performs one-on-a-part chamber music representing all periods and styles. The band maintains an active schedule including three or more concerts per semester, tours in the Spring semester, and regular appearances at state, regional and national music events. Students interested in auditioning for the Wind Ensemble should sign up for an audition time prior to the start of classes. For more information, contact the band office at 765-285-9178 or bands@bsu.edu.
- 5.3. Wind Symphony - The Symphony Band is an organization of approximately 65 musicians selected by audition. The ensemble is primarily comprised of music majors, although talented students from additional academic disciplines are also represented in the ensemble. The group is committed to the highest musical standards and performs traditional large band repertoire in addition to contemporary works written for the wind band medium. The band maintains an active schedule including three or more concerts per semester. Students interested in auditioning for the Symphony Band should sign up for an audition time prior to the start of classes. For more information, contact the band office at 765-285-9178 or bands@bsu.edu.

- 5.4. **Marching Band** - The University Marching Band is the largest musical organization on the Ball State campus and represents the university to thousands of people each year. Membership in the University Marching Band is open to all Ball State students regardless of major field of study; auditions are held only for the percussion section and color guard. Percussion auditions are held each summer prior to the opening of marching band camp (one week before the beginning of Fall semester). Color guard auditions are held at the end of Spring semester and by appointment throughout the summer. Band members (wind players) will be asked to play designated portions of the marching band music in sectional rehearsals to help determine what part the individual will be assigned to play for the season. The University Marching Band performs at all BSU home football games as well as an away game during the season. The band also participates in school functions throughout the Fall semester including parades and pep rallies. Students interested in becoming a member of the University Marching Band may contact the band office at 765-285-9178 or email bands@bsu.edu.
- 5.5. **Symphony Orchestra** - The Ball State Symphony Orchestra performs music from various time periods and musical genres. Its purpose is to provide a full ensemble experience to university-level musicians. The orchestra is open to all Ball State University students through an audition process held each Fall (Spring semester by appointment). Auditions consist of prepared orchestral excerpts posted in advance of the audition on the orchestra's web page on the School of Music website (www.bsu.edu/music). Initial seating is determined as a result of those auditions and may have studio faculty input. All students in the orchestra program should be aware that the amount of participation will vary depending on the repertoire and that some participation may be expected at times other than the regular class times listed (for example evening concerts and weekend opera performances).
- 5.6. **Campus Orchestra** - The Campus Orchestra is open to all BSU students during the Fall and Spring semesters. The ensemble rehearses one day per week and performs one concert each semester. The group is primarily comprised of non-music majors, although the ensemble creates performance opportunities for music education majors to perform on secondary instruments.
- 5.7. **Jazz Ensembles** - All Ball State University students are eligible to audition for the Jazz Ensembles at the beginning of each Fall Semester. The auditions run from Sunday thru Wednesday of the first week of school. There will be a sign-up sheet as well as audition requirements posted on the Jazz bulletin board outside of room 117 and the jazz website starting the first week of August. All students must fill out the Jazz Audition form and bring it to the audition. All auditions will be recorded and attended by the Director of Jazz Studies, jazz faculty, and graduate assistants. The final listing will be posted late Wednesday evening of the first week of class. Students will have sufficient time before the Friday deadline to complete the drop/add process.
- 5.8. **Jazz Combos** - All Ball State University students are eligible to audition for the Jazz Combos at the beginning of the Fall semester. Combos will remain the same for the Spring semesters. If you are interested in playing in a combo you can mark the times that you are available on the Jazz Audition form and bring it to your audition. Combos will be put together on Wednesday evening the first week of school, time enough for drop/add deadline of Friday. Students must take the Jazz Combo course for credit. The designated course number for Jazz Combo is MUSPE 231. The student will receive one hour of credit per semester for participating in the course.
- 5.9. **Symphony Band**. The Symphony Band offers music majors and non-music majors an avenue to continue making music throughout their college careers. Exploring traditional and contemporary works for band, the ensemble strives for the highest level of musical performance. The band meets only during the Spring semester and maintains an active schedule, performing two concerts during the semester. Concert Band auditions are for seating placement only and are held

during the second rehearsal of the Spring semester. The audition consists of excerpts from music that will be performed at the first concert. For more information, contact the band office at 765-285-9178 or bands@bsu.edu.

- 5.10. **Campus Band** - The Campus Band is open to all BSU students during the Fall semester. The ensemble rehearses one day per week and performs one concert. The group is primarily comprised of non-music majors, although the ensemble creates performance opportunities for music education majors to perform on secondary instruments. Campus Band auditions are for seating placement only and are held during the second rehearsal of the Fall semester. The audition consists of excerpts from music that will be performed by the band. To join the band, students should attend the first rehearsal on Tuesday of the first week of class. For more information, contact the band office at 765-285-9178 or bands@bsu.edu.
- 5.11. **Basketball Band** - The Basketball Band is a highly spirited group of musicians who perform at Worthen Arena for the Ball State men's and women's basketball games. This popular and enthusiastic ensemble has made numerous appearances throughout the country for MAC, NCAA, and NIT post-season basketball tournaments. The band's repertoire consists of Top 40, Jazz, Big Band, Pop, and Rock favorites. The Basketball Band is open to all BSU students via auditions that are held during October. The band rehearses Fridays 3:00 to 5:00 pm during the Spring semester. During the first semester some rehearsals are scheduled for late October and early November to allow preparation for the basketball season. For more information, contact the band office at 765-285-9178 or bands@bsu.edu.
- 5.12. **Chamber Choir and Concert Choir** - Membership is open to all students enrolled at Ball State University. Auditions are held during the first week of classes in the Fall semester. Membership in this ensemble carries the expectation of a two-semester commitment, with an exception being made for student teaching. Students interested in auditioning for Chamber and/or Concert Choir should sign up for an audition time prior to the first week of classes outside the Choral Library, MI 128. The audition will include vocal exercises to test the student's range, tonal memory (singing pitches after hearing them on the piano), accompanied sight reading from a choral piece, and rhythmic drill. A prepared solo is not required. Results of the auditions will be posted outside the Choral Library at the end of the audition period (usually mid-way through the first week of classes). All scholarship students must audition for Chamber or Concert Choir. Auditions for Spring semester will be held during the final week of Fall semester. Returning members from Fall semester need not re-audition. Acceptance of incoming students for Spring semester placement is contingent upon there being available openings in the ensemble. Students interested in auditioning for a choral group should contact the Director of Choral Activities during the Fall semester or prior to the beginning of Spring semester. Students selected for Concert Choir co-participate in Statesmen or Women's Chorus as part of their single ensemble credit. In this way, both Chamber and Concert Choirs have a daily commitment.
- 5.13. **Ball State Opera Theatre** - Participation in the BSU Opera Theatre productions are open to all BSU Students. Casting for the complete upcoming season (both Fall and Spring) takes place at the beginning of the Fall semester in the evenings of the first Monday and Tuesday classes are in session. Those wishing to audition should contact the BSU Opera Theatre Director or email Opera@bsu.edu. The Director will make all final casting decisions.
- 5.14. **University Singers** - Membership in the cast of the Ball State University Singers is open, by audition, to all Ball State students. Competitive talent auditions are held in the Spring for the following concert season. The majority of cast members are not music majors, and often represent all seven colleges with the university. All cast members re-audition every year. The typical cast includes twenty singers/dancers, ten instrumentalists, and five sound, lighting, and stage technicians.

- 5.15. Cardinal Chorus, Vox Anima, and University Choral Union - These choral ensembles are open to all Ball State University students without audition; simply register for the course. Each ensemble is available for .5 credit: Statesmen for men, Women's Chorus for women. Choral Union is a mixed-voice ensemble. Music students are encouraged to contact the designated ensemble conductor in advance of the first scheduled rehearsal for voice placement.
6. Music Performance (MUSP) Small Ensembles - Students are actively encouraged to participate in small/chamber-music ensembles as a means of developing and coordinating their individual skills with others in chamber music performance. Several of the curricular programs require the earning of some credit for graduation, but students are encouraged to elect freely throughout their college years. Membership in the ensembles begins with contact between the director of the ensemble and interested students. A sampling of current, active small ensembles are:
 - 6.1. String Ensembles: String Chamber Music, Double Bass Ensemble, Viola Choir
 - 6.2. Woodwind Ensembles: Flute Choir, Saxophone Quartets, Oboe Ensemble, Clarinet Ensemble, Bassoon Ensemble
 - 6.3. Brass Ensembles: French Horn Ensemble, Trombone Choir, Trumpet Ensemble, Tuba-Euphonium Ensemble, Brass Choir & Brass Quintet
 - 6.4. Percussion: Marimba Ensemble, Latin and Brazilian Ensembles
 - 6.5. Harp Ensemble
 - 6.6. Keyboard Ensembles: Piano-Chamber Music Ensembles
 - 6.7. Classical Guitar
 - 6.8. Jazz Combos
 - 6.9. Laptop Ensemble
 - 6.10. Vocal Ensembles
7. Scheduling Student Recitals
 - 7.1. Rather than scheduling student recitals for the entire next year during the Spring semester, student recitals are scheduled one semester ahead. Scheduling for the Fall semester takes place in the prior Spring semester, after large ensemble, special event and faculty dates have been reserved. Scheduling for the Spring semester, Summer I, and Summer II student recitals takes place in October of the previous Fall semester. Student recitals must be scheduled prior to the start of the semester in which they are to be given. Exceptions to this must be granted by the Director of the School of Music. Graduate student degree recitals (Doctoral, Master's, Artist Diploma) are scheduled following faculty recitals and prior to all undergraduate recitals.
 - 7.1.1. It is at the discretion of the applied instructor as to which performance hall a student selects for a recital. Students can sign up for a recital without a faculty member present. However, the following conditions apply:
 - 7.1.1.1. The student must consult with his or her major teacher about recital and dress rehearsal dates and times prior to scheduling. It is the applied instructor's responsibility to provide the student with any conflicts ahead of time.
 - 7.1.1.2. Consult the Grad Music Bulletin Canvas Community for further information about scheduling and other requests related to your event.
 - 7.2. The Sursa Hall and Hahn Hall Outlook calendars are updated in real-time. Faculty members are

encouraged to reference the calendars before coming in to schedule a student recital.

- 7.3. **Student recitals will not be scheduled against major ensemble performances, Arts Alive concerts, faculty recitals, and/or guest artist recitals without the written permission of the Director or Associate Director of the School of Music.** The request for the exception must be made at the time of scheduling and the event will not be scheduled unless the written permission has been given. In addition, two recitals in the same area will not be scheduled concurrently.
 - 7.4. Postponement - If a student needs to postpone a scheduled recital due to illness or family emergency, it may be rescheduled within the same semester after consulting with the graduate music office (gradmusic@bsu.edu). Otherwise, student recitals are not permitted to be rescheduled within the same semester (see Sec I: 4.1.5 above).
 - 7.5. Yearly schedules for Monday Recital Hours are distributed at the Orientation/General Recital Hour each Fall Semester, and are available in both the undergraduate and graduate canvas communities.
 - 7.6. Consult the Grad Music Bulletin Canvas Community for further information about how to sign up for a performance on the General Recital Hour.
 - 7.7. For an Area Recital Hour, the appropriate form must be completed and emailed to the faculty Area Coordinator, where performance time on the specific date requested must be confirmed.
 - 7.8. Performance on a General Recital Hour will normally be a solo appearance; however, performance in a chamber or madrigal group, or a difficult accompaniment in which the student has solo responsibility for a given part, will constitute a performance. Variations to the solo appearance stipulation must be approved by the Associate Director for Academic Affairs (MU205).
8. Standard Times for Recitals and Concerts
 - 8.1. Doctoral, Artist Diploma, and Graduate **required** recitals can be presented at the following times:
 - 5:30 p.m. or 7:30 p.m. on a weekday.
 - 3 p.m., 5:30 p.m., or 7:30 p.m. on a weekend.
 - 8.2. All **non-required** recitals can only be presented at the following time:
 - 5:30 p.m. on a weekday.
 - 8.3. Faculty wishing to schedule a student recital outside of the approved times must receive special permission from the Director of the School of Music.
 - 8.4. Calendar Procedures for Scheduling for Concerts and Recitals
 - 8.4.1. Calendar deliberations will begin as early as possible in the Spring semester for the following calendar year, keeping in mind that other calendars impact School of Music decisions, such as sports, University events, performing organizations outside the University, and so forth. Events are scheduled in the following order:

- large ensembles
- special events, conferences, symposia, festivals, etc.
- faculty recitals and concerts like instrument ensembles and student chamber music ensembles
- student recitals

8.4.2. All calendar and concert and recital scheduling, including dress rehearsals, is completed through the Coordinator of Music Promotional Services (MU205).

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

8.4.3.1. When scheduling a required recital, every effort should make to avoid conflicts with ensembles or class, but this is not always possible. In the case of a conflict, the applied teacher must complete a travel request form within the appropriate timeframe and then the student must share that with the ensemble director or teacher when the form is approved. This ensures that communication happens with proper notice for all concerned.

8.4.3.2. Non-required recitals have more limited parameters for times, so avoiding an ensemble or class may be impossible. This reality makes it doubly important for the procedure in 8.4.3.1 to take place.

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

9. Dress Rehearsals

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

9.2. If the performance is off-campus or on-campus but not in Sursa Hall, Hahn Hall, Pruis Hall or Emens Auditorium, dress rehearsals are not automatically scheduled and must be arranged by the student and/or faculty member involved.

10. Piano Accompanists for Recitals and Weekly Recital Hour

10.1. The School of Music will attempt to provide piano accompanists, when possible, for all degree-related recitals. However, arrangements for and expenses of piano accompanists for all other events will be made and borne by the performer.

10.2. A *Request for a Piano Accompanist* form is available on Canvas in either the graduate or undergraduate communities. The performer must fill out and the instructor must sign the form to obtain an accompanist for any event. The form is a general request; it does not ensure that an accompanist is available, nor is it a request to appear on either an Area or General Recital Hour.

- 10.3. For either a recital or recital hour, the *Request for a Piano Accompanist* form, with music to be performed, must be returned to Dr. James Helton, piano area coordinator, MI 124.
- 10.4. Every effort will be made to accommodate all requests, but students and applied instructors should plan carefully and as far in advance as possible to obtain an accompanist. Only a limited number of accompanists are available, and accompanists must have enough time to practice for the appearance.
- 10.5. Please understand that the cost of an accompanist is something that every musician will have to face sooner or later. The university cannot provide all the pianists needed to play for every student performance. Regard this as you would your other academic expenses, such as books, electronic devices, or software. Remember: plan early!
11. Stage Management - The following policies are in place for stage management in various locations:
 - 11.1. Sursa Hall and Hahn Hall in Sursa: The faculty member responsible for the performance, in conjunction with the Sursa Hall and Choral Hall stage manager, is responsible for stage setup and teardown. No stage services will be provided without either a default setup or completed diagram(s).
 - 11.2. Pruis Hall: No stage services will be provided without completed diagram(s). As Pruis is not a SOM-managed space performers must take personal responsibility to coordinate with the staff of the hall to arrange for their concert and remember that they are representing the SOM in their interactions with Pruis personnel.
 - 11.3. Emens Auditorium: Stage services are provided only after discussion with the Auditorium manager.
 - 11.4. If the performance is off-campus or on-campus but not in Sursa Hall, Choral Hall, Pruis Hall or Emens Auditorium, other stage assistance arrangements must be approved by the Director, School of Music. Expenses for recitals held off-campus must be paid by the student and/or faculty involved.
12. Stage Decorum - The stage presence of the performer(s) signals to the audience the level of professionalism to expect in the performance. Dress rehearsals should include what to do with hands, feet, scores, notes, handkerchiefs, programs, etc., including a formal "bowing scheme."
 - 12.1. The stage manager is responsible for knowing if the announcer (if one is used) and those recording the recital are ready and coordinated for the beginning of the performance.
 - 12.2. Entrances should be timed with lowered house lights.
 - 12.3. Groups should select an individual to lead on and off and to coordinate the bowing. Decide who will lead on/off, or if it will be the person with the farthest walking distance to lead on and the one nearest the exit to lead off. Practice crossing in front of, or in the back of, stage equipment. Pianists and accompanists should not walk behind the piano. Page turners should be the last individuals on and off the stage.
 - 12.4. Performer(s) should walk directly to the designated spot for standing or sitting with minimum equipment arranging. All equipment items should be pre-arranged by the stage manager in accordance with a prepared diagram.
 - 12.5. Rapport is established by the performer's recognition of the audience. One should acknowledge the audience and then check the music, page orders, mutes, tuning, etc.

12.6. It is appropriate for conductors or soloists to recognize the audience, appropriate soloists, and composers (if in the audience). At the end of the section and/or program, soloists must recognize accompanist(s).

12.7. Do not pick up music or folios when leaving the stage.

13. Program Copy Submission

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

14. Concert Recording Services

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

14.2. Central Recording Services - Central Recording Services is responsible for recording School of Music events. For further information: Event Scheduling, 285.5842 – CRS, email ***crs@bsu.edu***. Faculty Artist Series, designated large ensembles, and graduate concerts are automatically recorded. Unless there is a change in the activity's default setup, another setup is not required.

15. Publicity Aids

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

Section IV - Facilities and Properties

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

1. Care of the Facilities

- 1.1. There is NO SMOKING and NO FOOD OR DRINKS in the practice rooms. Pets are not permitted in practice rooms (university-recognized service animals are always welcome, since they are not pets). Students will be held responsible for damage to pianos and furniture.
- 1.2. Students using Sursa Hall facilities are reminded that liquid refreshments are not permitted in the seating or stage areas.
- 1.3. University regulations state thumb tacks, plastic tape, and adhesive tape are not to be used on painted or finished surfaces or window glass.
- 1.4. The School of Music provides music stands on a limited basis only. Students are responsible for furnishing their own stands for individual and small ensemble practice.
- 1.5. Sufficient chairs are placed in the classrooms for ensemble and group practice. If additional chairs are needed in class or practice rooms, they must be requisitioned through the Music Information & Registration window, MU205, at least one week in advance.
- 1.6. Classrooms and large rehearsal areas are occasionally available to students, but these facilities must be requisitioned through the music office. Consult the Grad Music Bulletin Canvas Community for the proper procedure to request a space.
- 1.7.

2. Assigned Practice Room Schedules

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

3. Use of Practice Rooms during Evenings and on Weekends

- 3.1. The School of Music is open for practice during the following hours: 7:00 a.m. - 11:00 p.m.
- 3.2. Practice rooms are intended for practice.
- 3.3. Abuse of the facilities or failure to comply with any of the above regulations may result in the revocation of the privilege to use the practice facilities in the School of Music.

- 3.4. Students may gain access to the facility when classes are not in session (during holidays and breaks for example) in advance through the music office. Students that don't make advanced arrangements will not be accommodated.

4. Regulations Governing Use of School of Music Properties

- 4.1. The School of Music has an inventory of many thousands of dollars worth of properties ranging from instruments and various types of equipment needed for performance to the uniforms necessary for public appearances. Regulations governing these are as follows:

4.2. Pianos

- 4.2.1. Concert grand pianos must always be requisitioned for concerts, recitals, and rehearsals. Any last-minute changes must be approved by the Manager of Sursa Hall via phone or in person. If, as a consequence of such a change, another piano needs concert preparation, notify the piano technician through the Office of the Assistant to the Director (MU205).
- 4.2.2. Please report pianos that fail to function properly (sticking keys, broken pedals, etc.) to the piano technician (MU005). Instrument cases, water bottles, or water cups for woodwind reeds, etc. are not to be placed on pianos. Upright piano lids and fronts are not to be raised or removed without prior approval from the piano technician. No pianos are to be moved except by authorization from the music office (MU205). All requests for moving pianos are to be submitted to that office.
- 4.2.3. Classroom pianos are not for private practice. Accompanists using classroom pianos for ensemble purposes will place the cloth covers over the piano at the close of the rehearsal.

4.3. Harpsichords and Organs

- 4.3.1. The Recital Request Form is used to requisition the harpsichord or pipe organ for a recital in Sursa Hall or the harpsichord for a recital in Hahn Hall. If the harpsichord is required for a recital, the student or teacher must inform the piano technician in advance so that plans for the tuning and moving of the instrument can be made. If the organ is required for a recital, the student or the teacher must inform the organ instructor in advance to be assigned a memory level. Prior to filling out the Recital Request Form, students are welcome to discuss their needs with the organ instructor and/or piano technician.
- 4.3.2. Jack rails and other parts are not to be removed from the harpsichords. Students scheduled to play the harpsichord must have had prior instruction on the instrument, or, at minimum, a brief introduction to the harpsichord by a member of the Ball State faculty with expertise on the instrument.
- 4.3.3. Students scheduled to play the organ must have had prior instructions on the instrument. All stops and crescendo pedal must be in off position and the swell boxes completely opened before the organ is switched off. Standing on the pedalboard is not allowed for any reason. The organ console should never be moved in and out of the stage by less than two people. The Sursa Hall staff members are trained on how this process should be correctly done. Moving the organ console the wrong way may result in damage to some wood parts and

electronic components. Once the organ console is plugged or unplugged from the little box located on the stage floor, the tap that covers that box must remain closed or the plugs can be seriously damaged. The organ console should never be moved while plugged.

5. Instrument Rental

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

6. Key Rental

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

7. Lockers

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

8. Ensemble Libraries

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

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

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

8.4. Store the folder in a secure place within the School of Music.

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

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

9. Music Listening Center

9.1. Located on lower level west of Bracken Library, the Music Collection contains music scores and books on the subject of music. Most of these items circulate. Music periodicals are shelved with the general periodicals collection in other locations.

9.2. The Music Collection Counter functions as a listening laboratory for courses in music history, appreciation, and theory. It also houses a collection of over 15,000 CDs, the majority of which circulate.

Section V - Master's Degrees in Music

1. 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; and several plans, reflecting various applied and academic concentrations in the School of Music, are available for the MM. If you are interested in our fully online Master of Music in Music Education Degree, see this [website](#).
 - 1.1. The **Master of Music** degree offers in-depth study for students highly gifted in music performance, music composition, or research. Concentrations include music performance, conducting, woodwinds, piano chamber music/accompanying, piano performance, 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. A faculty-approved creative project, recital, research paper, or thesis is required of all students near the end of their degree work.
 - 1.2. The **Master of Arts** degree, a general degree in music with a core of studies in music performance, music history and musicology, music theory, and music education, is designed for students who are interested in securing a broad coverage of the discipline of music at the graduate level. The elective credits may be used for additional courses in music, for professionalization courses for teacher certification, 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.
2. Admissions
 - 2.1. Minimum Requirements:
 - 2.1.1. The applicant must hold a bachelor's degree from a college or university that is accredited by its regional accrediting association. (See below if that degree is not in music.)
 - 2.1.2. The applicant must satisfy one of the following: Have an undergraduate cumulative grade point average of at least 2.75 on a 4.0 scale; or a 3.0 on a 4.0 scale during the last two years of undergraduate work.
 - 2.1.3. The School of Music will consider a master's applicant who does not meet the requirement of an overall undergraduate GPA of 2.75, or 3.0 in the last half of the baccalaureate for "probationary admission status". The applicant must 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.
 - 2.2. Incoming graduate voice area students are required to complete MUSP 598 Diction for Singers and MUSP 599 Advanced Vocal Diction (unless they have taken the undergraduate versions while students at Ball State). A student who feels they have a sufficiently high skill level to not take one or both of these courses may have this requirement waived by passing a placement test. A total of two years of college-level language courses (completed with a grade of B minus or better) are a prerequisite for admission to the MM degree with a major in voice. The minimum requirement is the study of French, German, and/or Italian with a minimum of one year of

grammar study in two out of the three languages. 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. Students may be required to pay tuition for enrollment in undergraduate language courses. All graduate vocal performance area students are required to take MUSP 529 Vocal Pedagogy if they have not taken a similar course at the undergraduate level (completed with a grade of B minus or better).

2.3. For information on graduate assistantships and other financial matters, see Section I above.

2.4. Applicants Not Holding an Undergraduate Degree in Music:

2.4.1. The applicant's situation will be reviewed by the School of Music Graduate Admissions and Awards Committee (GAA), which could decide among the following: full, regular admission; admission denied; or conditional admission (see the Graduate School Catalog). The latter will come with specific stipulations and/or requirements and a timeframe for completion.

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

2.4.3. The GAA Committee, the Graduate Music office, 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.)

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

3. Advising - The Graduate Music office will provide advising information and coordinate course registration. Also, a member of the graduate faculty will give counsel and direction in the student's concentration as the student's "major professor", and will supervise the student's creative project, research paper, or thesis. The major professor is typically the primary applied or conducting teacher for those in performance areas, and students in academic fields should identify a faculty mentor early in their course of study. Questions about securing a mentor should be addressed to the area or sub-area of the field of study and may also be directed to the graduate coordinator should the area or sub-area be unable to reach a suitable resolution.

4. Recitals.

4.1. For curricular recitals, students should consult the guidelines of their sub-area for repertoire requirements and processes. All decisions made by the sub-area regarding recital hearings are final and not subject to review following the vote of the panel present for the hearing. It is also noted that the faculty present for a recital hearing will not necessarily be the same as that for the recital itself if the sub-area requires a pre-recital hearing.

4.2. When scheduling a recital, students consult with the graduate music office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.

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

4.4. Once the recital is successfully completed, the major teacher submits the appropriate NASM rubric to the graduate music office along with the signed and graded program. The method for

this submission is online, and procedural questions about submission should be sent to the graduate music office (gradmusic@bsu.edu).

5. Core Classes in Music History and Music Theory

- 5.1. 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 schedule for offering these courses is found on the Course Rotation located in the Grad Music Bulletin on Canvas. 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 609 Music and Politics
MUHI 631 Music in the Middle Ages
MUHI 632 Music in the Renaissance
MUHI 633 Music in the Twentieth Century
MUHI 680 Symphonic Literature

- 5.2. 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.)

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

5.3.1. If your master's program requires only one theory course, then MUST 621 is that course. If your program requires two theory courses, then one of the courses must be MUST 621; the other course may be any course with a MUST prefix.. MUST 621 is a pre-requisite for some theory courses—see the Graduate Catalog. (Exclusion: MUST 601.)

6. Research Classes

- 6.1. All master's students are required to take a course that introduces them to research methodology at the graduate level. In most master's concentrations, the student may choose one of two courses: MUSE 668, Research in Music Education, or MUHI 600, Methodology and Bibliography in Musicology. Scheduling may also be a factor in your choice; see the current Course Rotation, which is available from the School of Music website under *Current Students*.
- 6.2. For three of our master's concentrations, the research course is prescribed. Students pursuing the MM in music education are required to take MUSE 668; students pursuing the MM in music history or the MM in music theory are required to take MUHI 600.
- 6.3. Research Involving Human Subjects
- 6.3.1. If your study involves interaction with human subjects, e.g., survey instruments or interviews, and is designed for public dissemination (this includes all capstone writing such as CRPR papers, theses, dissertations, etc.—the upload makes it 'public') you must obtain

approval from the Ball State Sponsored Projects Administration/Institutional Review Board, and this approval must be secured before the study begins.

6.3.2. This may include interviews with composers during which unexpected personal information might 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.*

6.3.3. To submit an IRB application/protocol, the student AND the immediate faculty advisor MUST have successfully completed CITI training. This training is done online and usually takes about 2+ hours. Considering this requirement and the time factor involved, we recommend that 3-hour CRPR papers not include the collection of data from human subjects (including interviews and surveys) as a part of the research process and resources. Please consult with the Graduate Music office (gradmusic@bsu.edu) if you have questions.

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

7.1. All master's degree students are required to fulfill the research requirement of the university. This requirement is met with coursework taken at Ball State; transfer credits cannot be used. Options available to graduate students include the following plans:

7.1.1. The research methodology course plan (see below: 7.6)

7.1.2. The creative project (see below: 7.7)

7.1.3. The research paper (see below: 7.8)

7.1.4. The thesis. (see below: 7.9)

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

7.3. Before enrolling in the project, paper, or thesis credit hours, the student must submit a proposal. The form and upload procedure for submitting the proposal form are available at the Ball State [Infoready Website](#). Students should submit a draft of their proposal to the graduate coordinator at least a week prior to the published deadline. This ensures that the proposal is appropriate for approval and is in the student's best interest. Proposals that aren't submitted prior to upload or submitted late will likely not be approved.

7.3.1. Skills in the development of research proposals are acquired in the School of Music's research courses, MUSE 668 and MUHI 600.

7.3.2. For 3-credit enrollments, a 2-page proposal may be sufficient (although an advisor may request more details).

7.3.3. 6-credit enrollments require more substantial proposals (even if a shorter version is attached to the Topic Approval Sheet).

7.3.4. The student works with their major faculty member or committee in drafting and revising the proposal and the graduate coordinator reviews it for a final formatting and proofreading check before approval. The student must plan enough time to allow faculty input before submission.

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

- 7.3.6. The student works with their major professor on their paper prior to submission.
- 7.3.7. At the end of the process, the student submits the finished paper to the graduate coordinator for final approval at least a week prior to the upload deadline. Once approved, the student submits the final project to InfoReady. A paper submitted to InfoReady without prior review by the graduate coordinator will likely not be approved, regardless of the deadlines for submission.
- 7.4. If the project involves a recital, a video recording in an appropriate format will be accepted by the Graduate School (contact them for further information; be sure the graduate music office knows of your plan). A composer often will upload the score of the project work and the accompanying explanatory/contextual paper. If the composition is electronic and does not have a score, consult with the Graduate Coordinator; likely you will submit an appropriate recording.
- 7.5. The project, paper, or thesis in its final edited form must be uploaded for the Graduate School before [a published university deadline](#) in the semester in which the candidate is to be certified for graduation. The student's major teacher and the graduate coordinator then sign off electronically after the upload. In addition to the final copy of the document, any accompanying materials and an abstract (no more than 250-300 words) describing the nature of the project must be submitted.
- 7.6. **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.)
- 7.7. **Creative Project (CRPR 698, 3 or 6 credits)**
- 7.7.1. 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.
- 7.7.2. Projects usually are taken for 3 hours of credit; but, on occasion, the scope of the project merits a 6-credit registration. The event must be completed before the university published 'upload' deadline; see the Graduate School website. Also, see the Recital Guidelines section below: 7.7.4.
- 7.7.3. 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 above).
- 7.7.3.1. The paper will not take the form of an experiential paper or log/diary.
- 7.7.3.2. A paper for a 3-credit enrollment usually has a body of 12-15 pages.
- 7.7.3.3. A 6-credit enrollment requires a substantive paper, but the parameters may vary with the nature of the project.
- 7.7.3.4. The student is required to have a committee of three faculty members for the 6-credit project and an advisor for the 3-credit project. These members will be selected in consultation with the area chairperson and Graduate Music office. Graduate School guidelines state that only full members of the graduate faculty may chair or serve as advisor for a creative project or thesis. Associate or Assistant members of the graduate faculty will require a full member of the graduate faculty to serve as chair if they are on the committee for a CRPR.
- 7.7.3.5. The creative project is not used to meet the requirements for any course except CRPR 698.

7.7.4. Creative Project Recital Guidelines

- 7.7.4.1. The student, under the guidance of the major teacher, is responsible for the preparation of the recital (and the supportive paper, see above).
- 7.7.4.2. Students usually presents 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 if the student wishes to graduate in the same semester. If the project is not uploaded prior to the Graduate School deadline, graduation will be delayed to the following semester.
- 7.7.4.3. Once it is determined that the creative project recital is an appropriate goal, the student works with their studio teacher, area coordinator, and the Coordinator 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.
- 7.7.4.4. If the recital will be used to meet degree requirements, a faculty jury will evaluate the student's performance. See the earlier statement in this Handbook and the current School of Music policy, which is available from the Graduate Music office. A full recital is to be approximately 50 minutes of music. A recital that is significantly shorter than 50 minutes (less than 45 minutes of music, not counting intermissions and significant pauses between works) may be failed based solely on this single metric.

7.8. Research Paper (RES 697, 3 credits)

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

7.9. Thesis (THES 698, 6 credits)

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

7.10. Style Guidelines

- 7.10.1. Prior to writing the final document, students should obtain Ball State's requirements on matters such as size of margins, contents of the title page, etc. Consult the *Graduate School webpage headings "Forms" and "Preparing for Graduation" sections*.
- 7.10.2. Two editorial styles are typically used in School of Music papers:

- 7.10.2.1. The system described in The Chicago Manual of Style (also in Turabian's A Manual for Writers of Term Papers, Theses, and Dissertations).
 - 7.10.2.2. The system described by the American Psychological Association (APA style).
 - 7.10.3. To determine which system is most appropriate for the project, the student should consult with the supervising teacher.
8. **Master's Comprehensive Oral Exit Exam**
 - 8.1. All master's students will take a comprehensive exam near the end of their study (usually during the final semester). Successful completion of this exam is a requirement for graduation by NASM.
 - 8.2. This exercise takes the form of an oral exam. Three members of the graduate faculty, who are appointed to the examination committee by the Graduate Music office, administer the exam. Only full members of the graduate faculty are eligible to serve on the committee, per [the Graduate School guidelines](#). Conversely, an associate or assistant member of the graduate faculty may not serve on the oral exam committee (as they are only eligible to serve as committee members on thesis or creative projects and/or teach graduate level coursework).
 - 8.3. The committee structure for Master of Music students is:
 - 8.3.1. the major teacher or the area coordinator from the concentration;
 - 8.3.2. a second representative from the concentration (or a representative from the second area if a double concentration);
 - 8.3.3. an at-large member from the School of Music, not from the concentration area(s);
 - 8.4. Committee structure for Master of Arts students:
 - 8.4.1. three graduate faculty members from at least two distinct areas within the school who are familiar in a general way with the student's work;
 - 8.5. Areas or Topics Covered in the Exam.
 - 8.5.1. Master of Music: the major field of study, the research/creative project or thesis, the breadth of the student's competence in music including the ability to analyze music, an understanding of representative literature and composers from the major periods of music history (listening or score identification), general bibliographical resources in music, basic research techniques in music, and music technologies, as appropriate.
 - 8.5.2. Master of Arts: the breadth of the student's competence in music including the ability to analyze music, an understanding of representative literature and composers from the major periods of music history (listening or score identification), general bibliographical resources in music, basic research techniques in music, select music education topics, and music technologies, as appropriate.
9. Scheduling and Procedures
 - 9.1. Students will confer with the Graduate Music office about the nature of the exam at the end of the penultimate semester or the beginning of the final semester of study (usually after the student

has applied to graduate with the Graduate School). The exam usually is scheduled no later than four weeks before commencement.

- 9.2. 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 committee will be provided a copy of the student's BSU registration history and grade reports at least a week before the scheduled exam.
- 9.3. Students may receive a pass, a partial pass, or a failure as indicated on a signature form. If the exam receives a partial pass, the committee will provide clear written statements regarding the deficiencies and detail what needs to be done to clear the deficiencies. The exam may still pass with one committee member voting "fail." When an exam is determined to be a failure (more than one "fail" vote), the entire exam must be repeated. The exam may be repeated one time.
 - 9.3.1. The mechanism of a partial pass is for a student who passes most areas of the exam and then is deficient in one or two areas. The mechanism is not intended for a generally lackluster exam in which the student is weak or borderline across multiple areas, which is more appropriately deemed to be a failed test.
- 9.4. In the case of a partial pass, all committee members will be convened for partial retake, or they may elect to have one committee member monitor and evaluate the remedial material. Only the failed sections will need to be repeated; the committee will determine the length and style of a partial pass remedy, i.e., it might be a short paper, a short oral meeting, etc.
- 9.5. The modality for oral exams is in-person, with the option for one member of the committee to appear via videoconference with prior approval from the graduate coordinator (if the faculty member is engaged in professional travel, for example) in rare cases. The student is expected to appear in person for the exam barring an extreme circumstance like the global pandemic.
10. Graduation Deadlines. In the semester in which the student plans to graduate, two published dates must be carefully observed:
 - 10.1. Application for graduation. This deadline occurs early in the semester. Students planning to graduate must apply for graduation at the Graduate School (in person or online).
 - 10.2. Deadline for turning in materials. This date (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester or term. All research projects, recital recordings, compositions, etc., must be approved within the 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, 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.
 - 10.3. Forms are turned in via Infoready – Click [here](#) for information on completing Infoready forms.

11. Revalidation

- 11.1. Students must complete the master's degree within a timeframe established by the university (6 years from the semester started). If a student exceeds that timeframe, they must revalidate their earliest courses, as described in the Graduate School catalog.
- 11.2. The student should consult with the Graduate Music office (gradmusic@bsu.edu) regarding the preparation of a revalidation plan, which is submitted for approval to the 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.
- 11.3. A course might be revalidated through evidence of recent activity in the field (composing or performing, for example), through independent refresher study under faculty supervision (if a faculty member is willing), or through retaking the original course or an appropriate substitute. The 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, the availability of faculty appropriate to the student's needs, etc.
- 11.4. If the student successfully completed the master's oral exit exam during a previous enrollment, the result will stand. If they had not taken it previously, it must be scheduled in the semester in which they plan to graduate. If the student took courses in the years before the oral exit exam was required, the Graduate Music office will consult with the student's major teacher and appropriate area coordinator to determine an individualized procedure.
- 11.5. Review course credits do not count towards degree credits. If a student has completed all degree work but the capstone project (composition, thesis, recital, paper, etc.), they will have one year—from the end of the semester that exceeds their timeframe—to complete degree requirements before revalidation of the review courses (MUHI 601, MUST 601) will be an issue. Otherwise, these review courses will be revalidated using the same procedure as used for other music courses.

12. 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.

13. The Double Concentration

- 13.1. Double concentrations are possible in the Master of Music program. Double concentrations must be declared by the end of the first year of study. Faculty approval (i.e., area acceptance) must be obtained for pursuing each of the areas. Additionally, faculty from both areas must be aware of the double concentration.
- 13.2. A student may be approved for two performance areas, for concentrations in performance and an academic area, or for concentrations in two academic areas.
- 13.3. All courses from each stand-alone MM program must be taken. If the same course is required in both majors, it may meet double requirements (up to 12 credits). A maximum of four courses may meet double requirements in the areas of music history/musicology and music theory/composition.
- 13.4. Students will register for and complete the requirements for the creative/research projects for both concentrations.

- 13.5. The committee for the oral exit exam will include one faculty member from each concentration or area, and an at-large member, for a total of three members. The oral exam time may exceed the usual 90 minutes.
14. Professionalization Option for Teachers – Questions regarding Professionalization of an Indiana Teaching License may be addressed to the Area Coordinator for Music Education, or the Licensing Coordinator in the Teachers College. (NOTE: Professionalization is not part of Rules 200 licensing, but it is still potentially available to Rules 46-47 licensees.)
15. 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.
16. 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 Music office (gradmusic@bsu.edu) to verify acceptance of the credits for your program.

Master's Degree Concentrations

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 598 Diction for Singers and MUSP 599 Advanced Vocal Diction, if not taken previously.	4	
			Total: 32-33
Incoming vocal students should note the language requirements included in the “Admissions” section above. All graduate vocal performance area students are required to take MUSP 529 Vocal Pedagogy if they have not taken a similar course at the undergraduate level (completed with a grade of B minus or better).			

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 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	10
	4 on major instrument; 6 on secondary or a minor	
	Creative Project Recital: CRPR 698	3
	Two recitals are required: One full recital on major instrument (50 min of music). One partial recital selecting either 1) two semesters study on a secondary instrument with the presentation of partial recital; two semesters study (each) on two minor related instruments, or 2) two semesters study (each) on three minor related instruments; performing on at least one instrument on a partial recital.	
	Academic Music	10-12
	History/Musicology (two courses, one must be core)	
	Theory/Composition (two courses, one core [621])	
	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.	
	Piano and Chamber Study – mix MUSP 600/610/643	12
	Diction for Singers, MUSP 598 (if not taken previously)	2
	Creative Project/Recital: CRPR 698	3
	Two recitals are required: 1) Accompanying voice (to include lieder, art songs, arias), 2) Accompanying instrument(s), to include two major chamber works as well as accompaniments. Both 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.	
	Academic Music	9-12
	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.	
	Research: MUSE 668 or MUHI 600	3
	Electives in music, including professional internship.	0-3
Total:		32

Master of Music in Music Theory

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

Master of Music in Composition

Applied lessons (may include conducting with advanced permission from the area coordinator and graduate coordinator)	3	
MUST 621	3	
MUHI 600 or MUSE 668	3	
MUST 629 (three semesters)	9	
Select from: MUST 520, 623, 625, 626	3-5	
Select from: MUST 612, 616, 617, 691, 692	3-5	
Select two MUHI courses	5-6	
One must be a core course; see above for list.		
MUHI 600 cannot fulfill this requirement.		
Creative Project: CRPR 698 (3) or (6)	3-6	
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	12	
Select four courses from: 535, 536, 537, 538, 631, 632, 633		
Music History Elective	3-5	
Research: Music History 600	3	
Research Project: RES 697 or THES 698*	3-6	
*If the thesis option is selected, the registration should be spread over two semesters (3 + 3).		
From Music Theory	5-6	
MUST 621 and select 1 course from: 520, 612, 616, 617, 692		
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	12	
	Select from MUSP 690 (4) and MUSP 691 (1)		
	Instrumental or Vocal Study; may include MUSP 626	2	
	Creative Project Recital: CRPR 698	3	
	Academic Music: Three courses (one core course [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
<p>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 the results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers (2). Elective study to develop language competencies sufficient to understand texts in the choral repertory is strongly encouraged.</p>			
<ul style="list-style-type: none"> A conducting recital will be given to meet the creative project requirement. At the discretion of the conducting faculty, conducting majors may fulfill the full recital requirement by accumulating time in conducting appearances over multiple semesters; a minimum of 50 accumulated minutes is required.* Video Recordings of conducting recitals will be submitted to the graduate school via the 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 Music office. 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 video recording <u>must be submitted</u> to the Graduate Coordinator at the beginning of the final semester of residency. It should include the following information: <p>Conductor’s Name Date of Performance</p> <p>Title/Composer/Length of Work Conducted</p> <p>Ensemble conducted Approval signature of main teacher</p> <p>[Attach copies of all relevant concert programs]</p> <ul style="list-style-type: none"> Every conducting student should help ensure that the official “partial fulfillment” statement appears on each program that contains “accumulated 			

<p>minutes.” This information must be provided to the Graduate Music office and the entity producing the program in a timely fashion via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Music office via the appropriate online form after each event that includes accumulated minutes.</p> <p>*It is assumed and preferred that conducting appearances counted in the accumulated minutes will be with BSU ensembles and/or on the BSU campus. If a stellar opportunity off campus or with a non-BSU ensemble presents itself well in advance, the student may petition the conducting area and the Graduate Music office to have those minutes be included in the juried total. Details regarding the recording, “partial fulfillment” statement, etc., will be determined on a case-by-case basis.</p>	
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Master of Music in Music Education

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

ON-CAMPUS STUDENTS:

<p>Music Education Courses</p> <p>MUSE 600 History and Philosophy of Music Education (3)</p> <p>MUSE 610 Music Teaching and Learning (3)</p> <p>MUSE 620 Assessment Techniques in Music Education (3)</p> <p>MUSE 668 Research in Music Education (3)</p>	12	
<p>Supporting Music Courses (outside of music education)</p> <p>Prior to taking course work in history and/or theory, the placement tests must be passed, or the review courses taken.</p> <p>Academic Courses: a minimum of one core theory [621] or history course is required (3-7)</p> <p>Performance Courses: applied vocal or instrumental lessons [including MUSP 626], conducting, chamber music, ensembles (3-7)</p>	10	
<p>Supporting Elective Courses</p> <p>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.</p>	2-5	

	<p>Final Project Options</p> <p>Thesis, THES 698 (6)</p> <p>Research Project, RES 697 (3)</p> <p>Creative Project, CRPR 698 (3) or (6)</p> <p>Cognate Option (6)</p> <p>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.</p>	3-6	
		Total:	30

Master of Arts in Music

Major in Music		22-27
	Applied Studies: minimum 1 credit 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 the research requirement)	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

Section VI – The Artist Diploma in Music Performance

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

- 1) The Artist Diploma is open to both traditional classical-music musicians and jazz performers. The audition requirements are as follows:
 - 1.1. Earned bachelor's degree from an accredited institution, with an overall GPA of 2.75 (or 3.00 in the last two years of study).
 - 1.2. Accepted by the Ball State Graduate School and the Rinker Center for International Programs, where applicable.
 - 1.3. Audition demonstrating a high level of performance ability.
 - 1.3.1. 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.
 - 1.3.2. A live audition on the Ball State campus generally is required for admission into the program.
 - 1.3.3. However, under special circumstances such as significant travel distance, a recent (within one year) LIVE, un-edited recording of a full recital, usually a degree recital or professional recital/performance, may be submitted for admission evaluation. The recording should be of a complete event with the printed program attached. (Various forms of unedited media are acceptable with advance clearance from the performance area or studio of concern.)
 - 1.3.4. A committee of faculty from the performance area will evaluate all auditions. (In the case of an audition on campus, an accompanist fee may be applicable.)
2. Application Procedures
 - 2.1. US Citizens send application materials and fee to the Graduate School per the instructions to the [Graduate School](#).
 - 2.2. Non-U.S. residents must apply for admission through the Ball State Rinker Center's International Admissions. International students must meet all the university's regular admission requirements. Credentials from non-US secondary schools, colleges, universities, and their equivalents are evaluated by WES or ECE. Phone: (765) 285-5422. Visit Ball State University [Rinker Center for International Programs](#) and [International Admissions](#)
 - 2.3. For information on graduate assistantships and other financial matters, see Section I above "Financial Information".
3. Program and More Information
 - 3.1. All students admitted to the Artist Diploma program must present a juried recital, of approximately 50 minutes of music, by enrolling in MUSP 610 (or MUSP 600 and 640) by the end of the second semester of study. Failure in this recital will result in dismissal from the program. In the event this recital is not successfully completed before the end of the second semester (because of scheduling conflicts, postponement, partial pass), the student will be given

an incomplete grade for the MUSP enrollment. The “I” must be successfully removed within 6 weeks of the second semester’s end.

- 3.2. Applicants in the voice area who have not taken graduate-level courses in vocal pedagogy and diction prior to their enrollment at Ball State will be required to meet requirements in those areas as outlined in the program for the Ball State MM in Performance (voice). Similarly, applicants must meet the same college-level language study as required for master’s students. See the Master’s Degree information in this Handbook for more information.
- 3.3. If you have questions, contact Graduate Music office at gradmusic@bsu.edu. For complete information on graduate student requirements, please consult elsewhere in the Music Graduate Handbook (see the Table of Contents) and the [Ball State University Graduate Catalog](#). Official admission and award notifications will only come from the Graduate Music office.
- 3.4. There are some forms that need to be processed during the completion of the Artist Diploma, such as the “Application to Graduate.” These can be found on the [Graduate School Website](#) under the heading “Forms” to download and to learn about deadlines, etc.
- 3.5.

Program of Study		Total: 24
Applied study: MUSP 600 and/or 610	8-12	
Entrepreneurship for Musicians: Seminar, MUSP 595 (2) Independent Study: MUSP 699 (2) The student will undertake an independent study project designed to further their career goals in professional performance. The study usually is related to materials and topics covered in MUSP 595.	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	

4. Recital Requirements

- 4.1. Two faculty-adjudicated solo recitals are required (see also # statement below), each of approximately 50 min of music.
- 4.2. All students must present the first juried recital by enrolling in MUSP 610 (or MUSP 600 and 640) by the end of the second semester of study.
 - 4.2.1. For voice, the performance of a major opera role or a major performance with orchestra (40-50 minutes of singing) may be substituted for one recital, with advance written permission of the voice faculty provided to the Graduate Music office.
 - 4.2.2. For jazz, the student will be accompanied by a jazz rhythm section but will be the featured performer throughout; adjustments will be made for rhythm players or arrangers. (See the earlier statement in this Handbook regarding recital juries.)
- 4.3. When scheduling a recital, students should consult with the graduate music office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.

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

probation and will have one semester in which to raise the GPA to a 3.0. (Students on probation may be prohibited from holding an assistantship.)

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

Section VII – Entrepreneurial Studies in Music Certificate

1. Musicians must increasingly rely on their ability to spearhead fulfilling artistic endeavors and create employment opportunities for themselves. The Entrepreneurial Studies in Music certificate allows students in the 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 and DA students may use this as a Secondary Area of study. Additionally, it may be taken as a stand-alone experience provided the applicant is accepted into the program through the normal admission process. The certificate 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.
2. Admission Requirements
 - 2.1. Earned bachelor’s degree from an accredited institution, with an overall GPA of 2.75 (or 3.00 in the last two years of study).
 - 2.2. Accepted by the Ball State Graduate School and the Rinker Center for International Programs, where applicable.
 - 2.3. Accepted by the School of Music.
 - 2.4. Completion of all six levels of Intensive English, if applicable.
3. Application Procedures (see information and form near the back of this Handbook)
 - 3.1. Apply for admission to the certificate through the Graduate School—in advance of your School of Music certificate application. See the application procedures outlined for the Master’s Degree or Artist Diploma above.
 - 3.2. Provide a formal writing sample (perhaps a term paper from a class) and an essay on a given topic.
 - 3.3. Interview with the coordinator of the entrepreneurial program.
 - 3.4. 2 recent letters of recommendation, which can be the same as for the overall degree or diploma application process.
4. If you have questions contact the Graduate Music office at gradmusic@bsu.edu.
5. Program of Study

			Total:
			15
BUSA 602 Fundamentals of Economics and Statics; BUSA 603 Management and Marketing	6		
Entrepreneurship for Musicians: Seminar, MUSP 595 (2)	5		
Entrepreneurship for Musicians: Practicum, MUSP 596 (3)			
MUST 692 Special Topics (as a full semester or 6-week course)	1		
Entrepreneurship for Musicians: Capstone, MUSP 597 (3)	3		

- 5.1. (You likely will need permission from the BUSA area to enroll in those courses; work on this through the Graduate Music office.)
6. Additional Requirements
 - 6.1. The program is designed to take two academic years.
 - 6.2. All requirements for the certificate must be met during the time the student is pursuing a related degree.
 - 6.3. The student must hold at least a bachelor's degree in music.
 - 6.4. No course with a grade below a B (3.0) can count toward the certificate. Certificate students must maintain an overall GPA of 3.0. Students will be reviewed for retention in the program after the first 5-6 credit hours are earned.
 - 6.5. No transfer credits from other institutions are allowed.
 - 6.6. The capstone enrollment will occur after all of the other Entrepreneurial course work is complete (with the possible exception of one final concurrent class enrollment); the student seeks an advisor for the capstone project and submits a form before enrollment.
 - 6.7. Students should check with the Graduate School early in the semester in which they plan to graduate or when they will finish the certificate requirements to ascertain whether they must 'apply to graduate' for the certificate in addition to applying to graduate for their degree.

Section VIII - The Doctor of Arts Degree in Music

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

2. Doctoral Admissions

2.1. Requirements

- 2.1.1. All applicants for the Doctor of Arts degree must demonstrate both an aptitude for and an interest in teaching, as well as superior achievement in music performance, conducting, composition, or research. The applicant must have a master's degree from a regionally accredited school. The cumulative grade point average on the master's degree may be not less than 3.2 on a 4.0 scale.
- 2.1.2. 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 conference. Applicants usually must be interviewed prior to admission to the program and prior to the awarding of a doctoral assistantship. Applicants should email the Music Graduate office (gradmusic@bsu.edu) to discuss possible dates and/or methods for testing. Auditions and interviews are scheduled through the primary faculty member of the student's study area. NOTE: this interview is in addition to the required interview with the graduate coordinator that is required for all graduate applicants (See Section I above).
- 2.1.3. If the proposed area of primary emphasis is music education, the applicant must have had at least three years of successful K-12 teaching experience. Applicants should consult the music education area's information online or contact the area coordinator.
- 2.1.4. Incoming graduate voice area students are required to complete MUSP 598 Diction for Singers and MUSP 599 Advanced Vocal Diction (unless they have taken the undergraduate or graduate versions while students at Ball State). A student who feels they have a sufficiently high skill level to not take one or both courses may have this requirement waived by passing a placement test. A total of two years of college-level language courses (completed with a grade of B minus or better) are also required. The minimum requirement is the study of French, German, and/or Italian with a minimum of one year of grammar study in two out of the three languages. 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. Students may be required to pay tuition for enrollment in undergraduate language courses. All graduate vocal performance area students are required to take MUSP 529 Vocal Pedagogy if they have not taken a similar course at the undergraduate level (completed with a grade of B minus or better).

2.2. Application Procedures

- 2.2.1. All applicants to the Graduate School must follow the prescribed method described above under Section I, 1. Admission Policies and Procedures.
- 2.2.2. In addition to the materials described in the above section, DA applicants should also submit the following materials to the Cardinal Landing Portal.
 - 2.2.2.1. A letter that indicates (this letter may also be used for an assistantship application as described above in Section I):
 - 2.2.2.1.1. The proposed primary area and secondary area (if known) of study in the doctoral program.
 - 2.2.2.1.2. Your educational and work experiences and career objectives, particularly as they relate to your proposed primary area (and secondary area, if known).
 - 2.2.2.1.3. Your suitability for a doctoral assistantship (if an award is requested) and any additional skills that may be of value to the School of Music in teaching, performance, research, technology, and administrative assistance.
 - 2.2.2.2. Your CV/résumé.
 - 2.2.2.3. A minimum of three letters of professional reference (sent by the writer, not the applicant). If you are applying for an assistantship, the same three letters will suffice (see Section I above for more information on applying for assistantships). If your proposed primary or secondary area is music education, at least one letter should address your experience and/or potential as a teacher.
 - 2.2.2.4. Generally, the following items may also be uploaded to the Cardinal Landing Portal: performance recordings and score examples if your proposed concentration is theory/composition, research projects, course papers (or master's thesis), publications, reviews, etc., if your proposed concentration is music education, examples of your performance ability, or excerpts of representative conducting. While it is generally preferred for the student to upload directly to the portal, the graduate music office now has the capability to assist with uploading should there be a problem. For example, sometimes a recommender has limited computing skills, or there is an issue uploading a recording successfully.
- 2.2.3. Performance applicants are asked to present an on-campus audition, or when a personal audition is not possible based on significant travel distance, a representative video can be uploaded to the portal. Other unedited media of the event may be acceptable with prior consent of the performance area or studio of concern. Conducting applicants must audition in person. (There may be an accompanist fee, as needed. Recommended repertoire for performers and other information is listed on the School of Music website under Graduate Admissions, [Graduate Auditions](#).)

3. Curriculum

- 3.1. 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 12 credit hours on campus over two consecutive semesters before candidacy is applicable in the School of Music.
- 3.2. With the advice of the Graduate Music office and upon the recommendation of the student's doctoral committee (described below), credits from the master's degree are applied to the 90 credits. A maximum of 42 graduate credits can be transferred from other schools; 20-30 is more common. With committee approval, up to 8 credits from the master's degree can apply to the 24

of the primary area and up to 3 credits from the master's can apply to the 15 of the secondary area. See below for additional transfer credit options.

- 3.3. 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.

4. **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			

- 4.2. Area of Primary Emphasis - This area develops the candidate's skills to the level of a professional in the field of college/university teaching and/or performance. The area of primary emphasis is selected from music performance, conducting, music theory and composition, or music education. *(See list of primary areas and requirements at the end of this section)*
- 4.3. Area of Secondary Emphasis - This area develops a secondary academic and/or performing teaching area. The area of secondary emphasis may be selected from existing curricula in music performance, conducting, music theory and composition, music history and musicology, music education, or entrepreneurial studies in music as listed later in this section. Additional secondary areas within the school of music may also be devised and pursued with committee approval and depending on course availability. With committee approval, the secondary emphasis may additionally be selected from an academic area outside the School of Music as well, if the area supports the candidate's primary study and the 15 credit hours represent a unified block of courses similar to the foundation of a master's degree or certificate program (a suggested list of some of these programs is included later in this section, but there may be additional options not included in the list as well). Many of these outside areas require admission by the other program, so be sure to include the graduate office and the graduate coordinator in all of those communications. Currently, 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 it by the end of the second semester is helpful in staying on track to graduate in a timely manner. *(See list of potential secondary areas and requirements at the end of this section)*
- 4.4. Supplemental Studies in Music - It is expected that a combination of core/required classes at Ball State and some transfer work from the master's degree (including post-master's credits) will be applicable in this component. All areas (music history and musicology, music theory and composition, music education, and music performance) may be represented.
- 4.5. College Teaching and Learning - The CTL area assures enhanced professionalism and expertise in the role of college teaching, promotes insight into learning processes, and increases 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 typically drawn from studies such as psychology of music, ethnomusicology, research, music in higher education, music history or music theory pedagogy, etc.

- 4.6. 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.
- 4.7. Dissertation/Lecture Recital Dissertation - The dissertation or the lecture recital dissertation make an original contribution to knowledge in the primary or secondary areas, produces innovative teaching materials or methods/curricula, or focuses on a problem identifiable with college teaching/professional development. Some students create significant annotated catalogs of repertoire or teaching materials, produce extensive original scores or digital media materials, or prepare performance/historical/theoretical analyses. No matter the direction, each dissertation or lecture recital capstone must contain an original contribution and a substantial and substantive written component.
- 4.7.1. Both the dissertation and the proposal (see below) require substantial time and significant research, writing, and editing. The student should be in frequent contact with their dissertation endorsement committee member about the timeline and the process. Not all committee members may be available during summer months, so the student should plan ahead.

4.8. Required and Core Courses

- 4.8.1. 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 MUSE 681 Psychology of Music in their 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.
- 4.8.2. The credit hours for a course may only count towards the 90 hour plan and in a particular section of the program once, 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, but these credit hours can only count in one area of the plan. Similarly, MUSE 668 might fulfill the research requirement for a non-music education student and also serve as the 'additional' required music education course (see below). In situations noted below where "one additional course" may transfer into the 90-hour plan, additional, similar courses from a student's master's degree can also be used toward electives, etc., but not toward these core requirements. To assist students in planning their coursework, a Rotation of expected course offerings is found on the SoM website under Current Students. *This issue of credit hours/requirements is frequently the most confusing in developing the 90 hour plan, so students are encouraged to communicate with the graduate coordinator if they and their chair need help or clarification on a particular issue.*

4.8.3. Courses for Supplemental Studies in Music.

4.8.3.1. Music History and Musicology

- 4.8.3.1.1.** one advanced course selected from: MUHI 603, 609, 611, 631, 632, 633, and 680
- 4.8.3.1.2.** 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) and 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, 609, 611, 631, 632, 633, and 680. A transfer course of similar content may count as a core course.

4.8.3.2. Theory and Composition

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

4.8.4. Courses for **College Teaching and Learning**

4.8.4.1. Music Education

- 4.8.4.1.1.** select one from MUSE 600, 610, 620, 681
- 4.8.4.1.2.** MUSE 743 Music in Collegiate Education
- 4.8.4.1.3.** 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).

4.8.4.2. Internship/Externship

- 4.8.4.2.1.** 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 overall; 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.
- 4.8.4.2.2.** Externship in College Teaching (MUSC 711) - This 3-credit 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.
 - 4.8.4.2.2.1.** 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 Music office. If the externship is waived, another 3-credit course is substituted.
 - 4.8.4.2.2.2.** 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.

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

4.8.4.2.2.4. 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.

4.8.4.2.2.5. 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.

4.8.4.2.3. Procedures

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

4.8.4.2.3.2. 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.).

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

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

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

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

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

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

4.8.4.2.4. Journal/Log and Record Keeping - Both the intern and the extern keep a daily/weekly log or journal regarding the educational experiences that occur

during the semester. In addition to a brief survey of the daily activities, the journal contains a summary of their discussion of goals, objectives, accomplishments, concerns, and recommendations based on meetings with the master teacher.

4.8.4.2.4.1. The goals are to document the work done and be a useful resource for the student later.

4.8.4.2.4.2. Therefore, the writing and record keeping should be substantial enough to accomplish these goals.

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

4.9. 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. Therefore, if a student takes MUHI 602, they would then have two more Music History courses to take, one of which may be a transfer, etc. and not need to take MUHI 602 plus three additional history courses.

4.10. Research

4.10.1. Select either: MUHI 600 Methodology and Bibliography in Musicology OR MUSE 668 Research in Music Education

4.10.2. Students should select one of the two research courses in consultation with the Graduate Music office 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.

4.10.3. 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. Therefore, if a student takes MUSE 668, this would count as one of the three required MUSE courses and not as an additional course beyond the three required in College Teaching and Learning. MUHI 600 would similarly count under Supplemental Studies in Music as one of the three required courses in Music History.

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

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

4.11.2. When scheduling a recital, students should consult with the graduate music office to facilitate the processing of performance rubrics, committee makeup, degree requirements, and more.

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

- 4.11.4. Once the recital is successfully completed, the major teacher then submits the appropriate NASM rubric to the graduate music office along with the signed and graded program.

4.12. Doctor of Arts Lecture Recital Guidelines

- 4.12.1. All doctoral students in performance and conducting are to give a lecture recital. The lecture recital is 50-60 minutes in length if pursuing the traditional dissertation. Within that timeframe, the lecture portions should be at least 20 minutes and the performance aspects should be at least 20 minutes. The complete recital should be an integrated mix of lecture and performance. It also should be one single event, i.e., not done with one part separate in time and place from the other. If appropriate to the topic and approved by the major teacher, a limited portion of the recital might be chamber music or collaborative in some fashion. *A student pursuing the Lecture Recital Dissertation follows those guidelines and should see below for Lecture Recital Dissertation Guidelines under 10.*
- 4.12.2. While the intended audience for the lecture might vary, depending on the topic, it is assumed that the recital will contain unique, new, or innovative doctoral-level scholarship that the student is contributing to their field(s). In other words, they should avoid simply presenting or summarizing information that is readily available.
- 4.12.3. By the time the lecture recital topic is determined, the student should have their doctoral committee formed. The student should communicate with both their major teacher and their “dissertation endorsement” committee member about the topic (especially if the topic might be related to the dissertation) and about the structure and presentation plan for the lecture. It is assumed that the student will speak from a prepared and approved script of the content.
- 4.12.4. The goal of the lecture recital is to give the student experience in public presentation and performance as might be appropriate for a conference presentation, a faculty job interview, etc. (See statement above concerning content expectations.) In all matters, the event should be done professionally and under faculty guidance. Often some type of visual support is provided for the audience, i.e., power point slides or a handout, etc. A bibliography of appropriate sources likely will be included.
- 4.12.5. The student will invite panel members in consultation with the Committee Chair and the Graduate Office. As much as possible, the student’s doctoral committee will serve as the jury for the event. As always, it is expected that the committee will convene immediately at the conclusion of the recital to deliberate (see the SoM Recital Jury and Voting Procedures).

4.13. Dissertation/Lecture Recital Dissertation

- 4.13.1. 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. There are two modalities for a dissertation at Ball State University for the Doctor of Arts: a traditional written dissertation and a Lecture Recital Dissertation. See below for guidelines as to each modality.

- 4.14. 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 the 90-hour plan is approved. The evaluation form is available in the Graduate Music 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.

5. General Information on the Doctoral Committee, Program of Study, and Forms.

5.1. The Doctoral Committee

5.1.1. The student's committee is appointed after the student has been admitted to study for the Doctor of Arts degree and has completed one full semester of study. Until the committee is appointed, the Graduate Music office will provide program and registration advice and will remain a consultant throughout the process. This is first step in the Program of Study (see below).

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

5.1.2.1. determine and approve the student's plan of study (90-hour plan; it must include program and core/required courses outlined above) and complete the 2nd-Year Evaluation

5.1.2.2. examine the student over the primary and secondary areas of the approved curriculum

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

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

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

5.1.4.1. For the traditional dissertation:

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

5.1.4.1.2. one member representing the secondary area

5.1.4.1.3. one School of Music at-large member (usually drawn from an area outside the primary and secondary areas)

5.1.4.1.4. one university at-large member, usually from outside the College of Fine Arts, appointed by the Dean of the Graduate School after receiving a recommendation or nomination from the Associate Director — be in touch with the Associate Director about possible choices.

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

5.1.4.1.6. 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.

5.1.4.2. For the lecture recital dissertation:

- 5.1.4.2.1. two members representing the primary area of study, one member (the student's primary teacher) serving as committee chair
 - 5.1.4.2.2. one member representing the secondary area
 - 5.1.4.2.3. one School of Music at-large member (usually drawn from an area outside the primary and secondary areas)
 - 5.1.4.2.4. one university at-large member, usually from outside the College of Fine Arts, appointed by the Dean of the Graduate School after receiving a recommendation or nomination from the Associate Director — be in touch with the Associate Director about possible choices.
 - 5.1.4.2.5. In cases where the university member is also the secondary-area representative, an additional music faculty member, usually from a contrasting area, will serve.
 - 5.1.4.2.6. All committee personnel must be members of the university Graduate Faculty; the chair must have the lecture capstone recital endorsement. The chair holding the endorsement will have overall responsibility for directing the proposal and lecture recital dissertation. The doctoral committee should be established shortly after the second semester of full-time study—earlier is allowed.
- 5.1.5. In consultation with the Graduate Music office, students are invited to speak with faculty members to ascertain their willingness to serve on the doctoral committee. (Prior to contacting faculty, students should obtain from the Graduate Music office 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 Music office; the names will then be forwarded to the Graduate School, or a form may be done online through 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 approved. (To accommodate complicated scheduling, one faculty member is allowed to attend via videoconference through advance consultation with the Graduate Music office.)
- 5.2. Approved Program of Study
- 5.2.1. Doctoral students are expected to establish a doctoral committee and to have an approved 90-hour program of study on file with the Graduate School within one year after beginning course work (or after approximately 12-15 credits, if a part-time student). The student will choose whether they intend to complete a traditional dissertation or the lecture recital capstone as part of the 90 hour plan.
 - 5.2.2. With assistance from the Graduate Music office 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 and chair will consult:
 - 5.2.2.1. Program requirements
 - 5.2.2.2. the list of required/core courses
 - 5.2.2.3. the curriculum guides in this handbook for primary and secondary study.
 - 5.2.3. When the curriculum plan is complete, the committee is convened to consider and formally approve the plan; the Graduate Music office 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 Music office. 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.

- 5.3. Second Year Evaluation: 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).
 - 5.3.1. Students may do this in conjunction with their 90-credit-hour plan approval meeting.
 - 5.3.2. 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 Music Canvas Community).
 - 5.3.3. 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.
- 5.4. Both 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 (see above under Committee).
- 5.5. Establishing Meeting Times – Doctoral students often assist the committee chair in identifying suitable meeting times for the committee. Doctoral committee meetings should be scheduled **several weeks in advance of deadlines**. Rarely will committee meetings be scheduled during the final exam week. The Graduate Music office can help the student reserve a room for meetings (gradmusic@bsu.edu).
- 5.6. Copy Work - The student is responsible for all routine copying of materials for the doctoral committee, including the curriculum plan, the dissertation proposal, and preliminary and final drafts of the dissertation if requested by committee members.
6. Internship and Externship are typically accomplished near the end of the course of study so the student may utilize skills and techniques learned during the degree.
7. Comprehensive Examinations
 - 7.1. Students should consult the full guidelines on comprehensive exams located in the [Graduate Catalog](#).
 - 7.2. Written and Oral Exams - Comprehensive examinations, with a written and an oral component, are administered by the Graduate Music office and the student's doctoral committee.
 - 7.2.1. 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 Music office after consulting with their committee chair or co-chairs. Once the dates are scheduled, they should remain in place unless there are significant extenuating circumstances; consult with the Graduate Music office.
 - 7.2.2. 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-) as well as the "Knowledge/Skills Required" listed below.
 - 7.2.3. Students may consult informally 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 Music Canvas site.

7.2.4. 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 [Graduate Catalog](#) for further information.

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

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

7.3. Knowledge/Skills Required – According to the NASM handbook, at the time of the comprehensive exams, doctoral students are expected to demonstrate:

7.3.1. A knowledge of the techniques of music theory sufficient to prepare advanced analysis;

7.3.2. A knowledge of representative literature and composers of each major period of music history;

7.3.3. A knowledge of general bibliographical resources in music;

7.3.4. A knowledge of the role of music in college and university education;

7.3.5. Depth of knowledge in the primary field of study, and generalized knowledge in the secondary field;

7.3.6. Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline including use of technology as appropriate;

7.3.7. Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community.

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

7.4. 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:

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

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

7.4.3. 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; they may submit questions or elect to reserve their questions for the oral exam.

7.4.4. 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](#).

7.4.4.1. It is the general philosophy of the Graduate School that the written portion of the exam is the more rigorous when compared with the oral portion. To that end, it is generally preferred for deficiencies to be addressed with written remediation than with a follow up at the oral exam unless the issue is relatively minor. A student is better served by a failed first attempt or written remediation than by a substantial amount of substantive follow-up questions at the oral exam.

7.4.4.2. Remediation may occur only when a student passes at least half of the written examination.

7.4.4.3. Remediation may occur one time only.

7.4.4.4. It is not anticipated that the re-write will take more than a six-hour day of writing. A re-write requiring more than that is better deemed to be a failure of the test.

7.5. Oral Exam Component and Final Evaluation

7.5.1. Students and faculty should review the [guidelines](#) on the graduate school website regarding the superseding requirements governing comprehensive examinations that govern these procedures below. These include the [distance conferencing guidelines](#).

7.5.2. The oral exam usually will be taken within three weeks (exclusive of vacation periods) of the written exam and must occur within four weeks of the student's notification that they have passed the written exam.

7.5.3. All parties (student, chair, department chair, Graduate School, etc) will be informed when the student passes the written exam using the Status of Comprehensive Exams form found on the [Graduate School website](#).

7.5.4. If a student had successfully completed the comprehensive exam but has exceeded the time clock for completing their doctoral exam, they will be expected to retake and pass the entire examination. This will constitute the student's revalidation of coursework for their program.

7.5.5. The exam should be at least 90-minutes in length (more time may be scheduled if the student intends to introduce or seek approval of a dissertation proposal at the same gathering). Students are advised to meet with their committee chair and the Graduate Coordinator before the oral exam for guidance.

7.5.6. The oral component is administered by the student's appointed committee and is to be viewed as a continuation and/or an extension of the written exams, 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). As stated previously, most of the rigor for the comprehensive examination should be weighted toward the written portion.

7.5.7. 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](#)). The student may pass the oral portion of the comprehensive exams with one dissenting committee vote. If two or more members are dissatisfied with the results of the examinations, the exam is failed and either the entire comprehensive exam must be repeated or a suitable remediation must be completed with the consultation of the graduate coordinator..

7.5.8. All parties (student, chair, department chair, Graduate School, etc) will be informed each time the student fails and administration of the exam using the Status of Comprehensive Exams form found on the [Graduate School website](#).

7.5.9. Once the comprehensive exams have been completed and passed, the student is deemed to be at candidacy and may enroll in DISS 799 credits. Previous practice required that the proposal be passed prior to DISS credit enrollment, but current policy is that successful completion of the comprehensive exam is all that is required.

8. Traditional Dissertation Track

8.1. As mentioned above, students declare whether they plan to pursue a traditional dissertation track or the lecture recital dissertation track when their 90-hour plan is approved.

8.2. Students should work closely with their chair or co-chairs concerning procedures for writing the dissertation.

8.2.1. Often a detailed timeline for completion and an outline of the project are helpful for the student and the committee.

8.2.2. The student should be aware of all Graduate School requirements as to deadlines, format, procedures, etc.

8.2.3. 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.

8.2.4. After the dissertation is complete, the student will prepare an abstract concerning its content. See the [Graduate School Website](#) for details about the length, format, and submission, especially the links to “Forms” and “Preparing for Graduation.”

8.2.5. Pay special attention to the ‘upload deadline’ published yearly by the Graduate School.

8.3. Proposal

8.3.1. The dissertation proposal, after editing, review, and approval by the doctoral committee member holding dissertation endorsement, is presented to the committee for approval, often at the end of the comprehensive oral exam (if there has been appropriate lead time) or at a separate meeting called after the successful completion of the exams.

8.3.2. The proposal must be provided to the full committee several days before the approval meeting, and it must be approved before enrolling in dissertation credit hours and reaching candidacy. See above regarding the ‘pre’ dissertation enrollment in DISS 701; ‘late’ enrollment in DISS 799 is not permitted without enrollment in 701.

8.3.3. 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.

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

8.3.4.1. Introduction

- 8.3.4.2. A clear and succinctly written statement of the problem (what the student proposes to research), with enough background to place the problem into context, including sections on sub-questions or sub-problems to be answered (or hypotheses to be tested)

8.3.4.3. Need for the study / Significance of the study

8.3.4.4. Definitions of critical terms

8.3.4.5. Delimitations of the study

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

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

8.3.4.8. Bibliography

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

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

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

8.3.5.3. Methodology

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

- 8.3.5.3.2. Describe the style of analysis to be used, or

- 8.3.5.3.3. Describe other works that provide a reasonable model.

8.3.5.4. Bibliography

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

- 8.3.5.4.2. Demonstrate that standard bibliographic sources have been searched.

8.4. Style Guidelines

- 8.4.1. 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.).
- 8.4.2. 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.

8.5. Research Involving Human Subjects.

- 8.5.1. If the study involves interaction with human subjects, e.g., survey instruments or interviews, and is designed for public dissemination (this includes all of our capstone writing such as theses, dissertations, etc.—the upload makes it ‘public’) the student *must* obtain approval from Ball State’s Sponsored Projects Administration/Institutional Review Board, and this approval *must be secured before the study begins*. This includes interviews with composers during which unexpected personal information might 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.
- 8.5.2. 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 Music office if you have questions.

8.6. Registering for Dissertation Credits

- 8.6.1. A student registers for the ten credits of dissertation credit upon achieving candidacy, i.e., upon the successful completion of the comprehensive exams. (No dissertation credits registration is permitted prior to candidacy. No ‘late’ enrollment in DISS 799 hours is permitted in any semester unless the student has been enrolled in the ‘pre’ dissertation DISS 701.) *After reaching candidacy, a student must enroll in at least 3 credits of DISS each Fall and Spring semester until graduation*; see the Graduate School policy on continuous enrollment, including information on emergency life-event exceptions.
- 8.6.2. Students holding the assistantship should plan their work in such a way that the comprehensive exams, the proposal approval, and the registration for dissertation credits take place while the benefits of the assistantship are in force. Students will have to pay full academic fees for the ten hours of dissertation credit if the registration takes place after the assistantship has expired.
- 8.6.3. If a student applied to graduate in a given semester but then missed the ‘upload deadline,’ they must apply again for the following semester or for the semester in which the defense will be held. Additional enrollment in DISS may be required. If a successful defense is held before the first Friday of the new semester, no additional DISS enrollment is necessary, however: the student’s official graduation date will be at the end of the following semester,

they must apply to graduate for that semester, and the Graduate Music office must request an 'early upload' window from the Graduate School. It is essential that the student and dissertation chair communicate with the Graduate Music office in this circumstance (gradmusic@bsu.edu).

8.7. Final Exam (Dissertation Defense)

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

8.7.2. The candidate will take a final oral exam of 90 minutes. For this exam the candidate is expected to defend the dissertation. No examination will be given without all committee members (or official designees) present. (One faculty member may attend via video conference to accommodate scheduling issues with advance consultation with the 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 they should be in frequent contact with the dissertation advisor and plan to be on campus a few days before and after the defense to manage final copying, editing, forms, and paperwork.

9. Doctor of Arts Lecture Recital Dissertation Track

9.1. A DA Lecture Recital Dissertation event:

9.1.1. Replaces the lectural recital requirement listed above in 4.13. That recital is completed by performance or conducting students pursuing the traditional dissertation.

9.1.2. Must be one continuous event in which both the lecture and the performance occur. An event cannot feature a lecture at one time and place and then a recital at another time and place, for example. One potential exception is if the performance is of such high esteem as to venue, audience, or ensemble that the lecture is not practical to occur at the same time and place. In that case, the lecture must occur soon before or after on the same day as the performance (for example, a student is performing a forty-minute concerto with the New York Philharmonic and does the lecture prior to the performance at a nearby venue).

9.1.3. Must be a minimum of 90 minutes in length unless the student is a conductor (see the requirements for conductors below).

9.1.3.1. The 90-minute length does not include intermissions or extended breaks between excerpts during the event.

9.1.3.2. A minimum of 40 minutes of the event must be performance by the student. Chamber music featuring the student in a significant role is also appropriate to be considered as part of the 40 minutes.

9.1.3.3. A minimum of 40 minutes of the event must be the lecture component.

9.1.4. Must occur on Ball State Campus or be in the immediate area (a brief travel time) unless the DA Committee agrees there is a compelling reason to hold the event at an alternate location (for example, the student has a faculty position at a university and makes use of their resources, ensembles, or venues to accomplish the event).

9.1.5. Failure to meet the time requirements of the event alone is justification to fail the event, so students should take care to make sure these parameters are observed.

9.1.6. Conductors – due to the logistical difficulty for conductors having 40 minutes of repertoire with an ensemble, they may alternatively present 20 minutes of live conducting performance supplemented by one or more of the following elements. The projected ratio of

live performance and alternative elements must be specified in the proposal and approved in advance by the committee.

- 9.1.6.1. Video of rehearsal footage from the cycle of rehearsals leading to the lecture recital, if that rehearsal footage demonstrates something relevant to the topic.
 - 9.1.6.2. Video from a prior performance that the conductor led (at Ball State or elsewhere) if that performance demonstrates something relevant to the topic.
 - 9.1.6.3. Solo or collaborative chamber performance by the conductor to demonstrate something relevant to the topic.
 - 9.1.6.4. Demonstration of conducting technique in the absence of an ensemble if that technique is relevant to the topic.
 - 9.1.6.5. Another performance aspect approved by the entire committee at the time of the proposal to be relevant to the topic.
- 9.2. The performance portion of a DA Lecture Recital Dissertation shall have the following requirements:
- 9.2.1. The performance must demonstrate technical proficiency that the Committee agrees is at a Doctoral level for the student's field of study and the general expectations of the industry at large. It is assumed that these expectations are beyond what would be expected of a typical Master's level student.
 - 9.2.2. The performance must demonstrate appropriate aesthetic command and artistry for the student's field. It is assumed that the sophistication and artistry of the performance is beyond that expected of a typical Master's level student.
 - 9.2.3. The performance must be of sufficiently difficult repertoire to be appropriate for a Doctoral Level recital.
 - 9.2.3.1. The appropriateness of the repertoire difficulty will be determined as part of the proposal.
 - 9.2.3.2. It is contemplated that less difficult repertoire might be the subject of appropriate research, and in that case, either:
 - 9.2.3.2.1. The research must have compelling value and rigor to justify the repertoire being of lesser difficulty.
 - 9.2.3.2.2. The music performed is the student's original creation (for example a new work that is designed to enhance instruction for a specific population).
 - 9.2.3.2.3. The DA Committee agrees that some other compelling factor allows for the repertoire to be below the traditional DA performance difficulty expectation.
- 9.3. The lecture portion of a DA Lecture Recital Dissertation shall have the following requirements:
- 9.3.1. The research focus of the lecture must have an original aspect, which is defined as scholarship uniquely generated by the student.
 - 9.3.2. The lecture must be accompanied by a rigorous bibliography that adheres to a common scholarly system of citation (CMS, etc.)
 - 9.3.3. The research should have appropriate rigor to reflect the dissertation nature of the event in the context of the Doctor of Arts Degree. The appropriate level of rigor will be determined as part of the proposal approval process.

- 9.3.4. The language of the lecture may be more conversational in nature than a formal paper due to the performative aspect of a lecture but should still generally be of a tone and grammatical content that is appropriate for a dissertation-level scholarly effort.
- 9.4. The event and defense must occur prior to the Graduate School upload deadlines for a particular semester for the student to graduate in that semester.
- 9.5. The DA Lecture Recital Dissertation will occur as part of candidacy and after the comprehensive exams have been successfully completed.
- 9.6. Proposal: In preparation for the performance of the event, the student must prepare a full proposal.
- 9.6.1. The proposal must be 2000 - 4000 words and may be in a prose format or detailed bullet-points, as is appropriate to the nature of the event. Students should consult with their Committee Chair as to which format is most appropriate to their event.
- 9.6.2. The proposal should address the content, context, format, structure, methodology, resources, etc. of the lecture portion and the recital.
- 9.6.3. The proposal must be formally presented to the full DA committee for approval in a meeting with the student and committee a minimum of four (4) weeks prior to the event, though a typical proposal would occur three to six months prior.
- 9.6.4. The student will provide the written materials for the proposal a minimum of two (2) week prior to the meeting.
- 9.6.5. The student will make a brief presentation to outline their plans for the event at the meeting.
- 9.6.6. The DA Committee will evaluate the proposal to ensure that the appropriate requirements of both the lecture and the performance outlined above are sufficiently met.
- 9.6.7. If there are changes or edits to the proposal, the committee should address those to the candidate at the time of the proposal.
- 9.6.8. The candidate should address required changes or edits and return the corrected proposal to the committee within three business days of the proposal meeting.
- 9.6.9. The DA Committee may not approve the proposal and then fail the recital later based on the event not meeting requirements if the elements of the proposal are realized in the lecture recital as proposed. For example, if the repertoire as approved is performed, the committee may not later determine the repertoire is not appropriate.
- 9.6.10. The DA Committee may fail the recital if the ultimate event deviates from the proposal sufficiently to justify reconsideration of the event's adherence to the requirements above (if the student performs a significantly different set of repertoire, for example).
- 9.6.11. Once approved by the committee, the student must submit the appropriate form via [InfoReady](#) (under "Dissertation Proposal: 5 committee members") to be approved by the committee, the graduate coordinator, and the graduate school.
- 9.7. Defense:
- 9.7.1. The student will defend the entire event (lecture and performance) with the full committee following the event.
- 9.7.2. It is assumed that this will take 30 – 60 minutes.
- 9.7.3. The defense should occur after a brief break for the student after the event's conclusion to accommodate the student greeting supporters that attended and other personal needs, but it

should not be delayed more than 10-15 minutes, nor should it occur on a different day unless there is a compelling reason (on the order of “a fire alarm sounds, forcing the area’s immediate evacuation”).

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

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

9.7.6. At the conclusion of the meeting, the student will be excused, and the committee will vote for a full pass, partial pass, or fail for the event.

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

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

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

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

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

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

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

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

10. Doctoral Timeline and Graduation Deadlines

10.1. 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:

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

- 10.1.2. by the end of the second year or the beginning of the third, the comprehensive exams should be taken and the dissertation topic approved;
- 10.1.3. during the third year the dissertation is researched and written.
- 10.2. Upon reaching candidacy, doctoral students are required to register for either DISS 799 each semester of the academic year, excluding summers, until all degree requirements are met. Thereafter, students must enroll for a 3-credit registration (DISS 799) at regular tuition/fees until the dissertation is complete. (See statement above about missing the upload deadline.)
- 10.3. In the semester in which the student plans to graduate, two published dates must be carefully observed.
- 10.3.1. *Application for graduation.* This [deadline](#) occurs early in the semester. Students planning to graduate must apply personally or online for graduation with the Graduate School. This application also triggers receipt of a letter from the Graduate School concerning final completion of the dissertation.
- 10.3.2. *Deadline for turning in and uploading materials.* This [date](#) (an official date, set by the Graduate School) occurs 3-4 weeks prior to the end of the semester. All materials 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. Check this 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.
- 10.3.3. See also the heading “Forms” on the [Graduate School Website](#), and the heading “Preparing to Graduate.”
11. Seven year time limit.
- 11.1. If a doctoral student exceeds the seven-year time limit for degree completion without reaching candidacy (see the [Ball State University Graduate Catalog](#)), it will be necessary to rewrite and orally defend the doctoral exams. If faculty members with whom the student originally studied are no longer at Ball State, the Graduate Music office will work with the student and appropriate current faculty to make arrangements. (If the time gap is too long, the Graduate Admissions and Awards committee may determine that a rewrite of the exams is not feasible.) It will be the student’s responsibility to prepare, perhaps even through re-enrolling in some courses, for the exam.
- 11.2. Forms to be Processed and Guideline Handouts: Soon after commencing studies, the doctoral student should consult the Graduate Music Canvas site and [InfoReady](#) for relevant forms related to doctoral study in music at Ball State. These forms enable the student to progress officially through the stages of the doctoral program. Additionally, there are some School of Music forms and guideline handouts available, such as the 2nd Year Evaluation form or the Preparing Your DA 90-Hour Plan handout. Contact the Graduate Office for questions on forms and handouts, as many of these have moved from paper versions to this online format in recent years (gradmusic@bsu.edu). All forms should be on Canvas in the Graduate Music Bulletin Canvas Community, so if you don’t find one there, please let the office know.
- 11.3. Forms include:

- 11.3.1. 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 (The 90-hr. plan should include a signature page with the committee signatures).
- 11.3.2. 2nd-Year Evaluation Form – approved by doctoral committee and submitted to the Graduate Music office
- 11.3.3. Request for Internship Assignment - submitted to the Graduate Music office, prior to the semester of enrollment
- 11.3.4. Approval for Externship Assignment - submitted to the Graduate Music office, prior to the semester of enrollment
- 11.3.5. Request for Comprehensive Exam Questions - sent by the Graduate Music office, to the doctoral committee to announce the exam and invite questions
- 11.3.6. Approval Form for Satisfactory Completion of Comprehensive Written and Oral Examinations - This is submitted by the committee chairman in InfoReady following satisfactory completion.
- 11.3.7. Approval Form for Dissertation Proposal and Admission to Candidacy for the Doctoral Degree - This is submitted by the committee chairman in InfoReady following approval.
- 11.3.8. An updated 90-hour plan (after your dissertation defense); it must reflect all of the required/core courses and program requirements outlined above. This is uploaded to InfoReady following a successful defense along with the document and abstract.
- 11.3.9. See also the “Preparing to Graduate” link on the [Graduate School Website](#).

Areas of Primary and Secondary Emphasis:

Primary Emphasis in Performance:

Primary Emphasis			24
	Applied Study, 700/710/740	12-16	
	Related Course work	8-12	
	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.)		
	NOTE: these requirements differ depending on the dissertation modality (traditional or lecture recital). For the traditional dissertation a lecture recital consists of a minimum 20 minutes performing and 20 minutes lecture. For the lecture recital		

	<p>dissertation see those guidelines above.</p> <p>Two-recital requirement for instruments other than piano and voice: One performance recital (50 min of music), major chamber works(s) permitted, One lecture recital, (chamber music permitted).</p> <p>Three-recital requirement for piano: Two performance recitals (50 min of music each), one major chamber work permitted on only one of these recitals. One lecture recital that may include solo and/or chamber music.</p> <p>Three-recital requirement for voice: Two full performance recitals (50 min of music each) and one lecture recital. (With approval of the voice faculty, a major opera role or performance with orchestra can be substituted for up to one solo recital.)</p>		
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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 (if not taken previously)	2	
	Related Course work	8-10	
	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).		
	<p>Three-recital requirement:</p> <p>One recital accompanying voice, to include lieder, art songs, arias</p> <p>One recital accompanying instrument(s), to include two major chamber works as well as accompaniments</p> <p>One lecture recital - NOTE: these requirements differ depending on the dissertation modality (traditional or lecture recital). For the traditional dissertation a lecture recital consists of a minimum 20 minutes performing and 20 minutes lecture. For the lecture recital dissertation see those guidelines above.</p>		

Primary Emphasis in Conducting

Primary Emphasis			24
	Classes and/or lessons in conducting, MUSP 690, 691, 791	16	
	Audition-based Ensembles	4	
	Additional Curricular Recommendations	4	
	<p>The additional courses may be part of supplementary studies, the area of secondary emphasis, or electives:</p> <p>Diction, MUSP 598 or 599, 0-2*; Voice or Instrument Applied Study, 0-4</p> <p>String study (bowing), 0-2; Piano for the conductor, 0-2;</p> <p>Dance/Movement, 0-2; Courses in Business/Leadership, 0-4</p>		
<p>*For orchestral and choral conducting students, a diction proficiency exam will be administered (prior to matriculation) in the IPA (International Phonetic Alphabet) and in Latin, Italian, German, French, and English Diction. If the results are not satisfactory, the student must enroll in MUSP 598 Diction for Singers. Elective study to develop language competencies sufficient to understand texts in the choral repertory is strongly encouraged. Contact the voice coordinator for information.</p>			
<p>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 video file in an appropriate format (not audio only). Unless it is an integral part of the student's dissertation, the video file will be for the student's own records.</p> <p>DA students also present a lecture recital. NOTE: these requirements differ depending on the dissertation modality (traditional or lecture recital). For the traditional dissertation a lecture recital must be at least 50 minutes in length with a minimum of 20 minutes of lecture. A written lecture/demonstration document will be submitted to the student's committee chair and dissertation endorsement member in advance of the public performance. For the lecture recital dissertation see those guidelines above.</p> <p>All conducting projects will be juried and all 50 minutes "passed" by jury members invited by the Graduate Music office. All repertoire must be approved by the student's committee chair before the performance. (The Recital Jury Voting Procedures apply in the rare event of a "partial pass.")</p>			

A sheet listing the contents of the video file (the accumulated minutes) must be submitted to the Graduate Music office at the beginning of the final semester of residency for inclusion in the student's file. It should include the following:

Conductor's Name

Date of Performance

Title of Work, Composer, Length

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 them. This information must be provided to the Coordinator of Music Promotional Services and the Graduate Music office in a timely fashion via the appropriate form. Programs containing jury signatures and votes should be submitted to the Graduate Music office for inclusion in the student's file after each event 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 Music office to have those minutes be included in the total. Details regarding the video recording, "partial fulfillment" statement, etc., will be determined on a case-by-case basis.

Primary Emphasis in Music Education

Primary Emphasis			24
	<p>Foundational Courses in Music Education</p> <p>MUSE 681 Psychology of Music (3)</p> <p>MUSE 743 Role of Music in Collegiate Education (3)</p> <p>An additional course (3) selected from:</p> <p style="padding-left: 40px;">MUSE 600 History and Philosophy of Music Education</p> <p style="padding-left: 40px;">MUSE 610 Music Teaching and Learning</p> <p style="padding-left: 40px;">MUSE 620 Assessment Techniques in Music Education</p>	9	
	<p>Research Tools</p> <p>MUSE 668 Research in Music Education (3)</p> <p>One additional course in research methodology, addressing the needs of the candidate (selected in consultation with the student's DA committee chair)</p>	5-6	
	<p>Classroom Music Education, General and Special</p> <p style="padding-left: 40px;">Select from the following (if not selected above):</p> <p>MUSE 593 Workshop in Music Education (1-3); maximum of 4 credits may be applied to degree requirements</p> <p>MUSE 600 History and Philosophy of Music Education (3)</p> <p>MUSE 610 Music Teaching and Learning (3)</p> <p>MUSE 620 Assessment Techniques in Music Education (3)</p> <p>MUSE 640 Advanced Studies in General Music Education (3)</p> <p>MUSE 650 Advanced Studies in Choral Music Education (3)</p> <p>MUSE 660 Advanced Studies in Instrumental Music Education (3)</p> <p>MUSE 592/692 Special Topics in Music Education (1-6)</p>	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	11-12	
	OR		
	For theorists: Select from MUST 612, 616, 623, 625, 626, 692, 791		
	Electives: MUST courses 600-level and above	6-7	
Additional Curricular Recommendations: MUHI 600, 611, 633 and MUST 722			

Secondary Emphasis in Performance

Secondary Emphasis			15
	Secondary Study, MUSP 720	8-12	
	Related Course work	3-7	
	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		
	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, which 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	3-7	
	Any academic or applied music courses that directly or indirectly support the secondary study including elective applied study (voice or instrumental), conducting, ensembles, opera productions, language/diction study, and courses from music history (recommended: MUHI 501, 537, 603). MUSP 598, Diction for Singers, is required if not taken previously.		
	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	0-5	
	Any academic or applied music courses that directly or indirectly support conducting study, including elective applied study, chamber music, opera productions, and courses in music history, music theory/composition. (Choral conducting: diction proficiency or MUSP 598 is required.)		
	Ensemble Participation:	2-3	
	Participation in an audition-based ensemble directly related to area of conducting (wind conducting, choral conducting, and orchestral conducting)		
Conducting Project Recital			
10-15 juried minutes of performing time, repertoire to be determined after consultation with your major teacher (winds, chorus, orchestra); chamber music permitted. The “partial fulfillment” statement must be included in the event program, and the appropriate form requesting a jury must be submitted.			
A sheet listing the accumulated minutes must be submitted to the Graduate Music office at the beginning of the final semester of residency for inclusion in the student’s file. It should include the following:			
<i>Conductor’s Name</i>			

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:	3	
	MUSE 593 Workshop in Music Education (1-3); maximum of 4 credits may be applied to degree requirements		
	MUSE 600 History and Philosophy of Music Education (3)		
	MUSE 620 Assessment Techniques in Music Education (3)		
	MUSE 640 Advanced Studies in General Music Education (3)		
	MUSE 650 Advanced Studies in Choral Music Education (3)		
	MUSE 660 Advanced Studies in Instrumental Music Education (3)		
	MUSE 592/692 Special Topics in Music Education (1-6)		
	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 Music office. In most cases, 12 of the 15 credits of the music history secondary must be taken after the student has been accepted for this secondary area of study. (MUHI 601, Review, may not be included.)			
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	6	
	Additional theory/composition courses	9	
Any DA student who wishes to select music theory and composition (MUST) as their 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 office or the theory/composition area coordinator.)			
A minimum of 6 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 3 credits may come from another accredited graduate music program. Some 500-level theory/composition courses may be used among the 15 credits with the approval of the theory/composition area coordinator or the student's DA committee. (MUST 601, Review, may not be used among the 15 credits.)			

Secondary Emphasis in Entrepreneurial Studies in Music

(see also the application form near the back of this Handbook)

Program of Study			15
BUSA 602 Fundamentals of Economics and Statics; BUSA 603 Management and Marketing	6		
Entrepreneurship for Musicians: Seminar, MUSP 595 (2)	5		
Entrepreneurship for Musicians: Practicum, MUSP 596 (3)			
MUST 692 Special Topics (as a full semester or 6-week course)	1		
Entrepreneurship for Musicians: Capstone, MUSP 597 (3)	3		

Entrepreneurial students will be evaluated for retention in the program after 5-6 credit hours are completed. *The additional 2 credits usually result in a reduction of “Elective” or “Supplemental” credits on the 90-hour plan; the additional 2 credits may not replace any DA required course.

The capstone project is done at the end of entrepreneurial coursework but may proceed during the doctoral candidacy process (see information earlier in this handbook regarding the certificate requirements). The student seeks a faculty advisor for the capstone project; 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 Studies in 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.

Additional Secondary Areas of Interest Available on Campus:

Many of these programs are online or hybrid. Be sure to check with the individual programs for information on requirements and pre-requisites.

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

[Graduate Certificate in Community College Leadership](#)

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

[Graduate Certificate in Institutional Research](#)

[Graduate Certificate in Education Communications](#)