

# STUDENT HANDBOOK 2022-2023

The Petrie School of Music at Converse  
University

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# I. Academic Policies

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## Advisory System

The Advisory System is one of the most important factors in the total educational program of Converse University. It is particularly necessary in the Petrie School of Music, where numerous degrees exist, to give each student maximum flexibility and opportunity to use their talents in achieving success.

Although advisors are required to meet with advisees at given times during the year, such as at advisement periods, all advisors have posted office hours and are available for individual appointments throughout the year.

The Dean of the School of the Arts and Director of the Petrie School of Music are also available for individual conferences on all phases of the student's academic and professional program.

Faculty Advisors are assigned as follows:

1. Freshman Mentor: Incoming freshman are assigned a Freshman Mentor. This advisor will help the student select freshman year classes, at the beginning of the initial orientation and registration period.
2. Advisor: At the end of their freshman year (during the Spring Term advising period), students become the advisees of their major professors.
  - a. For Performance Majors, the advisor will be the major instrument teacher. In certain cases, the advisor may instead be a faculty member designated by the Director or the appropriate Area Coordinator.
  - b. For Music Education and Music Therapy Majors, the advisors will be faculty members from the Area of Music Education and Therapy
  - c. For students majoring in Composition or Contemporary Music (Media Applications), and for the Bachelor of Arts students and Music Minors, the advisor will be the Program Coordinator of the Major/Minor.
3. Students remain with the same advisor throughout their college career unless there is a change of major. In the event, an advisor in the new major is appointed.

## Recital Attendance

1. All undergraduate music majors have a required Recital Attendance course, MUH 100. Credit is awarded for attendance at events designated in the published Petrie School of Music Recital Calendar.
2. Recital attendance credit is also given for attendance at events not listed in the Petrie School of Music calendar *if approval is granted in advance* of the event by the faculty member in charge of administering the Recital Attendance course.
3. Incomplete grades will not be assigned for recital attendance. All requirements must be met at the end of the term in order to receive a passing grade.
4. Students must register for the Recital Attendance course each term that they wish to attempt to fulfill a portion of this requirement. The course is graded on a pass/fail basis. A minimum of 20 attendances in the fall term and 20 attendances in the spring term is required to pass the course. Recitals attended in the January term will count toward the Spring Term requirement. *Recital Attendance must be passed six times in order to qualify for graduation in any undergraduate music major degree.*

## Exemptions and Advanced Placement

### Exemption with Credit

AP Credit: Converse University awards advanced placement in the form of Exemption with Credit to entering undergraduates on the basis of College Entrance Examination Board- tested Advanced Placement courses taken in high school. Students receiving a grade of 4 or higher on the AP Music Theory Examination are allowed to exempt Basic Elements of Music Theory, MUT 101. The Petrie School of Music follows University guidelines in determining the Converse courses for which this credit may be substituted.

IB Credit: The School of Humanities, Sciences, and Business also grants exemptions from certain General Education Requirements to students who submit acceptable scores on the International Baccalaureate examination.

Exemption Tests: In addition, the Petrie School of Music makes available the following Exemption with Credit procedure for all of its undergraduate courses *except Applied Lessons and Ensembles*.

1. Exemption with Credit procedures may not be used to make up a course previously failed by the student
2. Exemption tests are offered by request *ONLY* during regular examination periods at the ends of terms. A special examination fee of \$10 must be paid to the Administrative Assistant of the Petrie School of Music prior to taking the exemption test.
3. The examiner turns a graded copy of the student's test into the Music Office, where it is placed in their file.
4. A minimum grade of B-, as determined by the instructor, is required to achieve exemption with credit.
5. A student may attempt the exemption process for a given course only once.

### Exemption without Credit

The School of Humanities, Sciences, and Business grants Advanced Placement (Exemption without Credit) on the basis of high school transcripts, SAT scores, or placement examinations in several fields, notably Modern Languages, Mathematics, and English Composition. In addition, the Petrie School of Music allows such exemptions from time to time on the basis of placement testing. When such an exemption is granted in a course specifically required in a music major's degree program, the credit hour(s) involved are *not* removed from the student's obligation: required Humanities and Sciences courses must be replaced with Humanities and Science electives; required Music courses must be replaced with music electives.

**NOTE:** *NO exemptions- with or without credit- are available in courses classified as Applied Lessons or Ensembles.*

## Transfer Students and Credits

### Undergraduate Students

1. Unless the circumstances are exceptional, no undergraduate student transferring to Converse University as a music major may be placed beyond the beginning of the junior year.
2. All transfer students are auditioned in the performance area (see Auditions, Handbook section IV, A, 3.), and credit is evaluated in terms of established standards of the Petrie School of Music. Ordinarily, this audition should occur prior to registration at Converse, preferably during the preceding term, so that prospective students may be informed of their projected status and

transferable credits. If audition prior to registration is not possible, the audition must be held during registration or as soon after as possible. Specific placement is determined by the Area Faculty.

3. Transfer students also take examinations in music theory and music history to determine whether equivalent standards have been met in their previous studies.
4. The application of all transfer credit to Converse degree programs remains tentative until approved by the Director of the Petrie School of Music.
5. For students transferring to Converse, all course work attempted prior to enrollment at Converse and all course work taken at Converse will be used to determine the cumulative grade point average. A failing grade at another institution may be canceled by taking and passing a comparable course at Converse.

### Graduate Students

1. In general, Converse does not accept transfer credits in any Performance Studies area at the Graduate level. For thesis majors in all areas, a similar prohibition applies to transfer credits in the major field of concentration.
2. Transfer credits in other areas of the program of study must be approved by the Director of the Petrie School of Music and in ordinary circumstances are limited to six semester hours.
3. Credits will not be accepted for transfer to the Converse graduate program if the credits are more than five years old at the time of their consideration.

## Summer School Credits for Converse Students

The acceptance of summer school credit by the Petrie School of Music follows the basic policies of the University at large. Acceptance is not automatic if credit is from another institution. Approval must be granted by the Music Curriculum Committee and the Director of the Petrie School of Music before taking the course(s). Students are advised to consult with the appropriate dean concerning summer work of this sort. Only grades of C- or better are accepted.

Courses at Converse University and at the Brevard Music Center are considered regular

curricular offerings and are placed on the transcript without petition or special approval. All work done at other institutions must be petitioned to the Music Curriculum Committee.

## Minor in Music

A minor in music is available to students not majoring in music. Provisions are as follows:

### Permission to Minor

Students who have previously taken major or elective performance studies with a Converse faculty member may declare the minor with the approval of that instructor. Students who have not had such study must perform a qualifying audition. This audition can be arranged through the Music Office and will generally be scheduled during the performance examination periods. Ten minutes of material is sufficient.

### Declaration of Minor

The student must complete the usual declaration form, which can be found online, in the Music office, or the Registrar's office. Once the declaration has been made, an initial evaluation of music credits already earned will be supplied by the Music office as a confirmation of the fact that the student is in the program. Advisement and confirmation of completion of the program will be carried out by the Music Minor Program Coordinator.

### Residence

To be eligible for the minor, the student must complete at Converse no less than the final eight (8) semester hours of course work applying to the minor.

### Content of the Minor

The minor in music consists of 21 hours of coursework. 3 credit hours must involve instrumental or vocal performance (select from MUA or MEN studies or MTY 151/125). 6 credit hours must involve classroom study (select from MUH, MUT, MUB, or MMD). The other 12 credit hours are to be selected from other music courses (MEN, MMD, MTY, MUA, MUB, MUE, MUH, MUT) in consultation with the music minor advisor. In addition, all music minors must complete one semester of MUH 100: Recital Attendance (0 credit). Please note that many music courses must be taken in sequence (or with permission of the instructor) and that entrance into ensembles and private studios

often require a placement audition. All music minor information is also found in the Converse University *Undergraduate Catalog*.

## Major in Music

The Petrie School of Music offers numerous curricular programs leading toward various majors in the Bachelor of Music degree, the Bachelor of Musical Arts, and the Bachelor of Arts degree in Music. This provides the student with specific programs to realize their best talents and abilities.

### Declaration of Major

Students matriculating in the Petrie School of Music will be asked to submit a formal Declaration of Major no later than the end of January Term of the freshman year. The Declaration of Major form is online or available in the Music Office and requires the signature of the student's Freshman Mentor. Subsequent changes of major *must* be accomplished by the submission of a new Declaration of Major form, so that appropriate changes in advisor and student records can be made.

Students wishing to change majors to an area in the School of Humanities, Sciences, and Business or the School of Education and Graduate Studies, must also submit a form indicating their desire to make this change. They will be referred to the Director of Advising and Student Success for initial advisement. Their advisement materials will be forwarded to the Director of Advising and Student Success once student records in the Petrie School of Music office have been updated.

### Permission to Major Performance

Any Student, with the recommendation of the major professor, must declare their intention to be examined as a performance major. If the area faculty jury passes the Applied jury examination at the end of their freshman year as a Performance major, the student may continue in their chosen program. The definitive full faculty examination confirming a Performance major will take place at the Applied Gateway examination. This examination will be before the full music faculty. (See *Section IV, Performance Studies Policies and Procedures*, for further details about Performance Studies and Recital policies).

## Music Education

The music education major is administered jointly by the School of Education and the Petrie School of Music. Students should apply to the Teacher Education Admissions Committee for admission into an education degree immediately upon the completion of General Music K-12, MUE 311, which includes the Clinical 1 experience. The application must be approved by the Teacher Education Admissions Committee no later than six months prior to student teaching, and the student will not be allowed to take Benchmark II courses until they have been admitted by the Teacher Education Admissions Committee. The following requirements must be satisfied in order to be officially admitted to a music education program:

1. Complete at least 45 hours of course work
2. Minimum cumulative GPA of 2.75
3. A passing score on all parts of the Core Praxis Examination
4. Completion of Introduction to Education, EDU 360 and PSY 380
5. Completion of Clinical I experience
6. A passing grade on the Applied Gateway jury
7. A successful professional skills and dispositions review with music education faculty, following the Applied 203 jury.

### **PRAXIS I Test:**

During the freshman year, during the Introduction to Music Education, MUE 221 course, all potential music education majors should attempt all parts of the Core Praxis Exam administered by the Educational Testing Service. A passing score on this test is required for entrance into General Music K-12, MUE 311 and for acceptance into any education degree program in South Carolina. Any person having attained the SAT or ACT score set by the State Board of Education shall be exempt from the Praxis I requirement. (ACT= 24, 2-Part SAT= 1100, or 3-Part SAT= 1650). If these admissions requirements are not met, the Teacher Education Admissions Committee may reject the applicant. A student who is rejected is advised to declare another major. The student must be admitted to the teacher education program before being allowed to enroll in Instrumental Methods, MUE 421, or Choral Methods, MUE 423 and Directed Student Teaching, MUE 460.

### **Student Teaching:**

Applications to student teach must be submitted no later than February 15th of junior year for Fall

Term placement or June 15th of junior year for Spring Term placement. There is a limitation on the time which may transpire between the final Music Education methods course and the Student Teaching course. If the interval between the final Music Education methods course and Student Teaching is greater than one academic year, the student is required to confer with the Program Director for Music Education. The Program Director may then approve the application, require a proficiency test, or require remedial course work prior to Student Teaching.

### **Praxis II Test:**

Beginning Fall 2020, in order to be placed for student teaching, teacher candidates must pass the state required PRAXIS II Specialty Area Test entitled Music: Content and Instruction (0114). This test score, in addition to a score on the PRAXIS II Principles of Learning and Teaching Exam, are graduation requirements and must be submitted to the Director of the Professional Education Unit no later than the Spring of the academic year in which student teaching is completed.

## Music Therapy

Students who complete a Bachelor of Music degree or Equivalency in Music Therapy must meet all academic and clinical competencies mandated by the American Music Therapy Association (AMTA). The Converse University Music Therapy Program is a professional program designated to address the competency-based education of the professional must therapist and prepare students to pass the national board certification examination administered by the Certification Board of Music Therapists in order to become a Board-Certified Music Therapist (MT-BC).

### **Admission to Converse Music Therapy Program**

Students are admitted to the program based on:

- Successful completion of Petrie School of Music audition requirements;
- Personal interview and audition with the music therapy faculty, during which applicants will sing and self-accompany on piano or guitar a memorized song of their choice that they feel is appropriate for clinical use; and
- Minimum cumulative GPA of 2.0

### ***Retention in the Program***

AMTA requires that all music therapy students earn a C- or better in all music courses. If a student's final grade is below a C- they must retake a course in the next semester if it is offered. Most music and music therapy classes are sequential in nature and students need to successfully pass all courses that serve as prerequisites for upper-division courses. Students can only retake a course one time and must earn a passing grade in order to continue in the music therapy program. This ensures students can complete their undergraduate degree in a timely manner and be accepted into an AMTA-approved internship.

### ***Functional Music Skills Examinations***

Music Therapy majors must pass two Functional Music Skills Examinations (Level I and Level II). The purpose of these exams is to ensure that the student possesses basic competencies in voice, guitar, and piano required by AMTA. Passing the Level I exam is a prerequisite for admission into the student's clinical practicum. Passing the Level II exam is a prerequisite for admission into the student's internship. It is the student's responsibility to schedule their functional Music Exams with the music therapy faculty during the posted exam times.

#### ***Level I Examination***

The level 1 Examination consists of the following:

1. The student will sing and self-accompany 40 songs (20 on guitar and 20 on piano) in multiple genres assigned by the faculty.
2. The student will submit a preliminary song list for approval to the faculty at the beginning of the semester they intend to take the exam, and the list will be finalized by week 4 of the semester. Once the list is finalized, faculty may identify songs that the student will need to provide copies of the lead sheets for them at the exam
3. At the exam, the student will provide the faculty with their final song list (including planned keys for each song) and a copy of the lead sheet for songs requested in advance by the faculty.
4. Songs should be chosen with clinical intent and the student should be prepared to describe how the song might be used in therapy and with whom (e.g., children, adolescents, adults, older adults), and in what setting (e.g., school, hospital, day program, hospice).

5. The student must perform four of the songs in two different keys (identified in advance), appropriate to the student's vocal range.
6. Areas of Evaluation:  
*Voice:* Vocal projection, intonation, range appropriateness (for client population), articulation and musical expression.  
*Guitar:* Guitar properly tuned, appropriate strumming tempo, smoothness of accompaniment, accuracy of chord changes, demonstration of multiple strumming techniques and styles and a minimum of five songs using finger picking.  
*Piano:* Smoothness of accompaniment, demonstration of accompaniment styles appropriate to song genre (e.g., alternating bass/block chords, arpeggio, rocker patten), accuracy of chord changes and use of inversions.

Music Therapy majors entering the program during their freshman year must perform the Level I exam at the end of the spring term of their sophomore year. Transfer and equivalency students must take the exam before beginning clinical practicum. All students may not begin the clinical practicum sequence without passing the exam. Students who do not pass the exam will be placed on provisional status and will be expected to retake the Level I exam at the beginning of the next semester.

#### ***Level II Examination***

1. Students will provide a list of repertoire that includes:
  - a. 12 new self-accompanied songs, six on guitar and six on piano that are memorized and demonstrate the student's highest-level skills, and
  - b. 12 songs from the FMSE I that use at least four chords, various accompaniment styles and equally distributed between guitar and piano that can be requested by the faculty in this exam.
  - c. 1 original opening song and 1 original closing song for the use un a clinical setting. One song will be performed on the guitar and the other on the piano. These should be memorized.
2. The student must perform six of the songs in two different keys, appropriate to the student's vocal range and intended clinical population use.
3. The student must perform four songs (two on piano and two on guitar) in two styles: the original clinical intent practiced for the

exam and a change in clinical intent/  
population chosen by the faculty at the  
exam.

4. The student will be prepared to sight read on guitar and piano simple lead sheets with lyrics, melody and chord symbols, using either letter names of numbers to identify chords.

Music therapy majors must pass the Level II examination prior to beginning their internship, typically the final exam period in the final on-campus-semester. Students who do not pass the exam must retake it on a date agreed upon with the faculty prior to beginning their internship.

### ***Music Therapy Internship Requirements***

The music therapy internship serves as the capstone course for the degree. AMTA requires that all music therapy students complete a total of 1200 clinical hours, with a minimum of 180 in clinical practicum and minimum of 900 at an internship that takes place after coursework is completed. This internship is typically completed at an AMTA- approved or university-affiliated internship site. AMTA allows students to have up to four active applications at internships sites at any given time, and students can apply to internships up to one year in advance of their desired start date.

The music therapy faculty will advise each student about the application process and provide recommendations and documentations to each clinical site. The program director is required to provide verification of the student's eligibility to begin the internship. After acceptance into an internship program, an individual assessment of the student's competencies and an internship plan will be developed in collaboration with the Program Director, internship director, and students. After successful completion of the internship, the internship director will document that *AMTA Professional Competencies* have been met and the academic advisor will verify that the student has met graduation requirements and is eligible to sit for the Board Certification exam. *Students are advised that additional licensure is required to practice music therapy in some states.*

### Composition & BMA: Contemporary Music (Media Applications)

Near the end of the sophomore year, students will submit a portfolio of their works for review by the Musicology & Composition faculty for the purpose of determining permission to major.

Area course taken in the junior and senior years must result in a grade no lower than C. If a grade lower than C is earned in any course in the major area, the grade will be reviewed by area faculty. If a course is repeated and the student does not receive the minimum grade of C, the student may not continue in the major.

## Certificates

The following certificate programs are available to students. Students who intend to pursue any of these certificates must notify the registrar by completing the "certificate" section of the major/minor declaration form. The original form should be submitted to the Registrar, with a copy of the form submitted to the Music Office. Successful certificate completion will be noted on the student's final transcript.

### Performance Certificate for Non-Performance Music Majors

The Performance Certificate is for music majors in non-performance degree programs, including the Bachelor of Music degree in Music Education, Music Therapy, or Music Composition, the Bachelor of Arts in Music, or the Bachelor of Musical Arts degree in Contemporary Music (Media Applications). To earn the Performance Certificate, students must take private lessons throughout their degree program, even if their degree does not require it. They must complete a junior and senior recital with the same length, repertoire, and standards that are required for Performance majors.

### Music Business and Technology Certificate

The Music Business and Technology Certificate is available to any student enrolled at Converse University. The certificate requires a total of 18 credits selected from a variety of options in Music Business, Arts Administration, Technology, and other university courses. An internship is also required. See the current catalog for the specific course options. Students should work with a certificate advisor and their academic advisor to select courses that are relevant to their interests and to determine the best sequence to take them.

### Art and Cognition Certificate

The Arts and Cognition Certificate is available to any student enrolled at Converse University. The certificate requires 12 credits and can be



completed in one year. Two semesters of the Laboratory for Meaning and Value in Arts are required with additional courses in the Arts and/or Psychology. See the current catalog for the specific course options. Students should work with a certificate advisor and their academic advisor to select courses that are relevant to their interests and to determine the best sequence to take them.

## Directed Independent Study (DIS)

1. Directed Independent Study in areas for which a formal curricular course does not appear in the Catalog may take place under the following circumstances:
  - a. The value and content of the DIS is fully discussed by the student involved with the faculty member who will direct the study, and in turn with the Director of the Petrie School of Music so that adequate presentation to the Music Curriculum Committee may be made and so that the Director may determine the availability of faculty time,
  - b. A detailed syllabus for the DIS is presented and approved by the Music Curriculum Committee after such submission and approval has been made by the individual faculty member involved and the department chair. DIS requests should be submitted to the music curriculum committee during the advisement and registration period of the semester prior to the one for which the request is being made.
  - c. The amount of credit is proposed by the faculty member conducting the DIS and determined by the Music Curriculum Committee.
  - d. Following approval, a University DIS form is to be completed by the student and teacher to complete the registration.
  - e. By directive of the National Association of Schools of Music, a copy of the examination, or some other suitable evidence of satisfaction of purpose and intent, is filed with the music office.
2. It is the policy of the Petrie School of Music not to offer existing courses on a DIS basis. Exceptions must be approved by the Director of the Petrie School and the Dean of the SOA.
3. It must be understood by faculty and students that the existence of DIS courses,

while totally in keeping with those special features which can be afforded a student by a smaller institution, cannot serve to proliferate the annual offerings of the Petrie School of Music with an inordinate number of course offerings in a "private lesson" or tutoring environment. Therefore, the validity and quality of all DIS offerings must be contingent upon the ability of Converse University to use available faculty workloads in ways which will produce the greatest benefit for all concerned.

4. At the discretion of the Dean of the School of the Arts, a special elective fee may be charged for the Directed Independent Study work.

## Petitions

Petitions by undergraduate students regarding approval of any exception to academic requirements or regulations in the music curriculum must be submitted in writing to the Chair of the Music Curriculum Committee. An approval or recommendation of the petition by the Advisor must appear in writing on the petition. Student Petition Forms are available through the Music Office. These petitions are filed in the Music Office. Graduate Students wishing to petition for exception to academic requirements or regulations must present petitions in writing to the Chair of the Music Curriculum Committee and consult with the Director. The advisor's recommendation should appear in writing on the petition.

## Final Examinations

All final examination tests, papers and projects, including a graded copy of the examination itself, must be turned in to the Music Office by the faculty member for filing. The exams are kept for one year. Students may examine their graded final examination papers on request.

## Repertoire Sheets

(See *Appendix A*) A repertoire sheet for every performance study student must be turned in to the Music Office by the professor at the end of each long term. Repertoire sheets for students terminating study before the end of an academic year must be turned in at the termination date.

## Special Recognitions

### Graduation with Honors

This recognition is for exceptionally qualified students in the Petrie School of Music and is separate from the Nisbet Honors program and its requirements. The plan enables them to pursue additional independent and intensive work in their major. Recognition will be predicted on a superior quality and greater quantity of work than is normally required for the degree. No student with a GPA below 3.0 will be admitted into the program. Students may apply for Honors in Field only in their major area of study (e.g., only students pursuing the Bachelor of Music in Performance may apply for Honors in Performance; only students pursuing the Bachelor of Music in Music Education may apply for Honors in Music Education, etc.)

Students will submit a written application, using the form available in the Music Office, to their advisor for permission to pursue honors. If this application is approved by the advisor, it is forwarded to the Music Honors Program Coordinator, after which it will be forwarded to the Music Curriculum Committee. Applications must be sent to the Committee no later than February 1 of the student's junior year. The Committee will examine the proposal and the applicant's general scholarship. If this and other conditions are satisfactory, the Committee will present the name of the applicant to the Music Faculty for action. The Director of the Petrie School of Music, in consultation with the Music Curriculum Committee and the student's advisor, will appoint a three-member *ad hoc* Music Honors Committee and its Chair. The Chair of the *ad hoc* Music Honors Committee will notify the student of the faculty's decision by March 15.

Students approved by the faculty will begin the honors program without credit during the third term of the junior year and continue it through the senior year. A written outline of the thesis contents (for students pursuing Music Education or Therapy) or the recital material and a topic

for a supporting paper (for students pursuing performance or composition) must be submitted to the Music Honors Committee for approval by January 31 of the senior year. A written outline of the honors paper must be approved by the *ad hoc* Music Honors Committee by the end of the January Term of the senior year. The Chair shall report to the Music Faculty on the status of the Honors Program by February 15 of the senior

year. It shall be the duty of the major teacher to supervise the entire program of honors and to maintain high standards of work.

When the student has met all the requirements for Graduation with Honors, the Advisor will submit a written report to the *ad hoc* Music Honors Committee. This report will describe the work done by the student, will include a recommendation, and will be accompanied by three copies of the research paper. The report must be completed and submitted to the committee before Exam Week of the student's senior year. To ensure completion by this date, the first draft of the research paper must be in the hands of the Committee by April 1. In case of correction or suggestions made by the Committee, only one additional reading of the paper may be expected, with necessary corrections to be completed by April 25. The final paper will be due by May 5.

After the Committee has made a study of the report, a recommendation will be made to the Music Faculty for final action. To keep the Honors Program on a superior level, the committee may refuse to accept the final report whenever circumstances justify it.

Three bound copies of the Honors Thesis or the supporting research paper and a recording of the Honors in Performance Recital must be submitted to the Chair of the *ad hoc* Music Honors Committee after the Honors Program is approved as completed. The recording and one paper will be kept in the Music Library, one paper in the Music Office, and one paper returned to the student. For information on format of honors these and papers, the student should consult with their advisor.

The honors work will carry six semester hours of music elective in performance areas or three semester hours of music elective credit in other areas. This credit will be granted upon completion of the Honors Program. No credit will be given unless the entire project is completed.

The student may voluntarily withdraw from the Music Honors Program at any time and may be advised to do so by the department or area. No exception from regular class attendance will be granted to the honors candidate.

### Music Honors Program

Before beginning the Honors Program, please consider the following:

- a. It is recommended that students writing theses as part of the Music Honors program pursue enrolling in MUH 603: Bibliography.
- b. Performance and Composition candidates: It is advised that the Senior Recital be performed in the Fall of the senior year, and the Honors Recital and Honors Ensemble Recital be performed in the Spring.

Although students will be advised by their Honors Program Advisor, students will be responsible that all deadlines pertaining to their Honors Program are met.

## Schedule

### Junior Year

- **February 1:** Application to advisor and Music Curriculum Committee for entry to the Honors Program
- **March 15:** Chair of Music Honors Committee notifies the student of the faculty's decision.

### Senior Year

- **January 31:** Honors Recital, Ensemble, Thesis Topic, Independent study materials submitted to the Head of the Music Honors Program for approval.
- **February 15:** Committee chair reports to Music Faculty on status of Honors Program.
- **April 1:** Completed paper to the *ad hoc* Music Honors Committee.
- **April 10:** Paper returned to student for corrections, if any.
- **April 25:** Corrected copy to Committee
- **May 5:** Final copy to *ad hoc* Music Honors Committee for presentation to the Music Faculty for approval.
- **Exam Week:** Thesis or the recording with three copies of the supporting paper to Chair of the Committee. After the paper is signed by committee members, it must be delivered to the library for binding, along with a check from the student to pay for the binding.

All communications submitted to the Committee should be typed or laser-printed on standard-sized paper.

## Undergraduate Honors Thesis in Music History or Music Theory

The student may receive one term of informal advisement before the term of registration for Thesis. The thesis advisor will be the student's major teacher, or another faculty member appointed by the Director in consultation with

the Faculty of Musicology and Composition. The proposed thesis topic, in the form of a preface and bibliography indicating the subject and general approach, must be approved by the *ad hoc* Music Honors Committee before the Thesis course is taken. The proposed topic must be submitted to the *ad hoc* Music Honors Committee during the term preceding the one in which the student is to graduate.

Deadline for the first draft of the Thesis is November 14 or April 1, depending on the term in which the student is to graduate. First drafts submitted subsequent to those dates will not be accepted. The final draft must be submitted to all three members of the *ad hoc* Music Honors Committee no later than Monday of the penultimate week of classes. After any alterations of the final draft are made, three clear copies, each with an approval sheet signed by the committee members, must be submitted to the Music Librarian for binding by the first day of final examinations. Originals or photocopies are permissible, providing that twenty-pound bond is used. The library must certify that the approved copies have been submitted for binding by the final working day of the term.

## Format and Preparation

All theses and honors papers submitted in the Petrie School of Music must follow specific guidelines. The goal and spirit behind the guidelines is to help the student submit a thesis or paper which has the appearance of a professionally typeset document in the student's area of expertise. A form (Appendix B) detailing the specifications and format for such papers is available in the Music Office.

## Honors in Performance

Only students in the Bachelor of Music in Performance may apply for Honors in Performance. The recommended performance requirements, over and above the required senior recital, are as follows:

### The Recital

1. A full 50-60-minute honors recital, with a mandated pre-hearing no more than two weeks before scheduled performance.
2. This program, consisting of material not performed on the senior recital, shall include an independently prepared piece. At least ten minutes of the material presented for the Honors Recital shall be prepared by a student as an independent project without

any assistance whatsoever from the faculty. A research paper of approximately 1,000 words dealing with this work should indicate a thorough understanding of the composition. The paper will be evaluated by the *ad hoc* Music Honors Committee and the major professor. The student will give a list of prepared works to each examiner.

3. Memorization requirements shall be the same as for the senior recital
4. Repertoire for the Honors Recital must be approved by the relevant performance area.

### The Ensemble

Fulfillment of some ensemble requirement, to be outlined by each department. Example: For pianists, the equivalent of accompanying a junior recital, or a recital appearance in an instrumental sonata or chamber work.

### Graduation with Distinction in Performance or Distinction in Composition

Senior music majors whose recital is judged exceptional by all faculty jurors may earn "Distinction in Performance" or "Distinction in Composition," and will be so recognized at Commencement. Students whose opera performance is deemed exceptional by the music faculty may earn "Distinction in Opera Performance," and will be so recognized at Commencement.

## II. Administrative Policies

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### Music Libraries

#### Mickel Library

The holdings of the Music Library are of three types:

1. Recordings, scores, videos, and books which circulate out of the library.
2. Recordings, scores, videos, and books which are put on Reserve from term to term at the main circulation desk and are subject to the special circulation and fine regulations which govern all materials on reserve;
3. Periodicals and those materials which are classified in the Reference section, which do not ordinarily circulate out of the building.

The following rules apply to the music collection in Mickel Library:

1. The circulation period for a book or score not on Reference or Reserve is three weeks. It may be renewed once unless there is another request for it.
2. The circulation period for a recording not on Reference or Reserve is three weeks. It may be renewed once unless there is another request for it.
3. Overdue Items and Fines
  - a. Fines accrue at twenty-five cents per item per day.
  - b. If an overdue item is not returned by the first day of final examinations, the holder is billed through the Accounting Office for the price of the material plus a processing charge. Grades will be withheld until all obligations to the library are met.
4. Defacing of library materials can result in a fine and in the payment of replacement costs. In the event of rare editions being ruined or badly damaged, the penalty can be the closing of the library to the offender.
5. No student may use another student's or a faculty member's library card to check out library materials.

### Ensemble Libraries

The orchestral, wind ensemble, and choral libraries housed in Blackman Music Building Room 107 do not circulate and may be used only with the permission of the director of the organization involved.

### Extracurricular Student Performance

Recognizing that music curricula are demanding of student time, the music faculty oversees the musical extracurricular activities of music majors. This also protects against the performance of repertoire which is unprepared or unsuitable and against possible adverse reflection on the student or Converse University.

Faculty Advisors and professors in the performance area guide students on such matters, basing their judgement on the student's preparation for the activity and the possible effect of the activity on the total academic program of the student.

1. Students should report any extracurricular performances which they contemplate to their major Advisor for discussion in advance of the event. This is particularly pertinent when the activity is not a college function nor supervised by university personnel.
2. Leaders of performing organizations on the campus are authorized to send lists of members involved in off-campus activities to the Director who will in turn notify the faculty members whose students are involved.
3. Students are urged to submit to the guidance of their Advisors and professors and may not present themselves as representatives of the Petrie School contrary to the wishes of their Advisors and professors.

## Teaching of Outside Students

No student in the Petrie School of Music may charge a fee from on-campus instruction in music performance to any college or non-college student. The only exception is in the Lawson Academy of the Arts, when a formal contractual agreement is executed through the director of the Lawson Academy.

## Recordings

All live performances at Converse University are recorded. Recordings of personal performances may be arranged through the Music Office (for use of Daniel Recital Hall or Twitchell Auditorium) and with the student worker or designated faculty member in charge of this activity.

## Accompanists

### General Policies

The Accompanying Program is administered by the Director of Accompanying, who is responsible for all assignments and other arrangements. A fee is paid to those accompanists who reach the proficiency of studio accompanying through study or previous experience. No fees are paid to student accompanists who are enrolled in an Accompanying course and who carry responsibilities of accompanying as part of the course. The Accompanying Program is organized on the premise that student accompanists are learning a valuable skill and are gaining important experience.

Subject to availability, accompanists are provided for Converse music majors taking lessons enrolled in the 220, 320, 430, and 620 lesson series at the Petrie School of Music.

Accompanists may be available to music minors or those taking elective or secondary lessons subject to availability and at the discretion of the Director of Accompanying. The Petrie School of Music does not provide accompanists for Lawson Academy students.

### Accompanist Responsibilities:

1. The accompanist must be available for one-half hour of the lesson each week. Freshman, Sophomore, Junior, Senior, and Graduate students are also entitled to an additional half hour of rehearsal time per week outside the lesson. This time is strictly for ensemble, not to teach to the soloist.
2. Accompanists are expected to learn their music independently and should come to lessons prepared.
3. If an accompanist must miss a lesson, they must inform the student and the teacher in advance. If too many lessons are missed for insufficient reasons, the teacher should notify the Director of Accompanying immediately.
4. The student accompanist must be available at Student Recital hour when their singer or instrumentalist is performing.

### Singer/Instrumentalist Responsibilities:

1. An original copy of music (no photocopies) must be made available to the accompanist in adequate time for preparation. Since sight-reading skills vary considerably, the accompanist must be informed of the repertoire for the next lesson at the previous one.
2. Students must notify their accompanist if a lesson is to be missed. Students should *not* expect their teachers to do this.
3. The accompanist must be given at least a week's notice of plans to perform on Student Recital. The accompanist has the right to refuse last minute requests.
4. The accompanist should be compensated at a mutually agreed upon rate for any rehearsal time in excess of that outlined above.
5. To compensate for the extra practice and rehearsal involved in the preparation of a major public performance, a fee should be agreed upon beforehand for the accompanying of Junior, Senior and Graduate Recitals. Similarly, accompanists

should receive additional compensation for such outside activities as NATS or MTNA auditions.

6. If there is a problem with the competence or reliability of an accompanist, the teacher should notify the Director of Accompanying immediately.

## III. Buildings and Equipment

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### Blackman Music Building Regulations

#### Security

Since the Blackman Music Building contains a great deal expensive equipment and students and faculty store their teaching and study materials and equipment in the building, it is necessary that security measures be strictly observed.

1. All faculty studios and classrooms must be locked when a faculty member is not present.
2. Outside doors on the north (Drayton Avenue) side of the building must remain closed and locked at all times.
3. All audio and visual equipment will be locked when not in use for teaching or assigned study.
4. No personal property (music, books, instruments, etc.) is to be left in the practice rooms or classrooms. Such items will be collected and disposed of by the maintenance staff.

#### Hours

Blackman Music Building is open daily from 7:00 am until 11:00 pm when classes are in session. Faculty members may be issued keys to outside doors but are not subject to admit students for individual practice when the building is locked.

#### Housekeeping

Blackman Music Building is the largest teaching facility on the campus and demands great effort on the part of the housekeeping staff. The following are intended to save their time and effort.

1. No food or drink is permitted in the building except for lobby areas and at scheduled receptions. Converse University is a tobacco-free campus.
2. All windows and doors should be kept closed at all times in order to maintain the benefits of air-conditioning and heating and to preserve correct humidity levels for the instruments.
3. No furniture may be moved from one area to another without authorization by the Music Office.
4. Please post notices on designated bulletin boards only.
5. Equipment found in public areas should be brought immediately to the Music Office.
6. Lights should be turned off when leaving rooms.

### Equipment and Facilities

1. No equipment is to be taken from the building for use at home or in other buildings on the campus.
2. Use of Daniel Recital Hall must be arranged through the Administrative Assistant, who will act in consultation with the Director of the Petrie School.
3. All other spaces may be reserved through the Administrative Assistant.

### Twitchell Auditorium Regulations

Twitchell Auditorium is used for major concerts, some School of Music activities, and other campus events. The calendar for these events is kept in the office of the Twitchell Auditorium Manager.

1. Use of Twitchell Auditorium must be requested through the Director of Events, Conferences, Camps, and Rentals (ext. 9632). Students may use the hall only if a faculty member is present.
2. Lights must be turned off and the building must be made secure after rehearsals.
3. Furnishings may not be moved from the Lawson Academy area to the stage or vice-versa.
4. No food or drink is permitted in the auditorium. Smoking is limited to designated outdoor smoking areas.
5. Stage equipment, machinery, and lighting controls are expensive and dangerous. They

are to be operated only by qualified personnel approved by the Twitchell Auditorium Manager.

## Instruments and Equipment

1. No instrument or other musical equipment is to be removed from its location on the campus without approval of the Music Office
2. All repairs are handled through the Director of the Petrie School. No repair or service charge will be paid unless previously approved by the Director of the Petrie School.
3. Orchestral or band instruments are borrowed in the following manner:
  - a. The student assistant or designated faculty member in charge of the instrument room is contacted with the request. The request must specify the reason that the instrument is needed. Except in an emergency, instruments are available ONLY through the student assistant or designated faculty member.
  - b. Faculty and students who use instruments in Converse organizations may sign out instruments at the beginning of the term or year and return them at the end of the term or year.
  - c. Instruments for Methods Class instruction may be signed out at the beginning of the term and returned at the end of the term or when their use is completed.
  - d. It is the borrower's responsibility to take care of any instruments borrowed. The borrower will be charged for any damage or loss and grades will be withheld from any student who does not return instruments.

## Digital Media Access

Blackman Music Hall offers freely available Wi-Fi.

## Electronic Multimedia Lab

The Electronic Multimedia Lab (room 109B) is restricted for the use of advanced Music Media students and the recording operation. The Music Office issues keys to those with approved access. It is the borrower's responsibility to take care of any keys checked out. Grades will be withheld from any student who does not return keys.

## Photocopier Policies

The Photocopier in the Music Office is for Faculty and Administrative use. Use of the photocopier must be consistent with Converse University's Copyright and Intellectual Property Policy. Students may use this machine only on specific instruction from a faculty member or in the course of duties as student workers.

## IV. Performance Studies Policies and Procedures

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### A. Auditions for Applied Study

1. Music Majors and Minors
  - a. All potential music majors and minors must audition for the appropriate area faculty.
  - b. Acceptance letter will specify which major(s) or minor the student may declare on the basis of her/his audition and interview.
  - c. After the audition. Changing to a major not initially approved will require agreement of the appropriate area faculty.
2. Elective Study
  - a. Requires approval of the appropriate area program coordinator and Director of PSOM.
3. Transfer students
  - a. Any student transferring from another college must audition for the area faculty, who will place them in the appropriate level of study. This will be determined by the level demonstrated at the audition, and not necessarily on the number of semesters of college study already completed.
  - b. If a transfer students desires to place out of the 203 level or higher, they must audition for a panel of the full music faculty to demonstrate their ability to perform at the level required for their major. A technical exam for the area may be required.
4. Graduate Students
  - a. All prospective graduate students must audition for the appropriate area faculty.
  - b. A student may be accepted *provisionally* on the basis of audition and/or transcript if the audition panel and/or the Graduate Committee is not

convinced of the applicant's likely success in meeting standards of the performance major at the graduate level.

1. PROVISIONAL STATUS BASED ON AUDITION:

- a. If the student has Provisional status because of the level of performance shown at the audition, he or she will be required to perform a qualifying examination in the performance area at the end of the first year of study. The examination will be performed for the area faculty and will normally occur during regularly scheduled juries.
- b. The examination repertoire should meet the graduate audition requirements of the area in length, variety of styles, and memory. The material should be prepared under the direction of a Converse teacher and should not include works studied by the applicant before admission to Converse.
- c. If the exam is passed, the student may proceed in the chosen performance degree. Elective hours in performance taken as a provisional student will not count towards the required graduate credits for a performance degree.

2. PROVISIONAL STATUS BASED ON TRANSCRIPT

- a. Students who are admitted provisionally as a result of poor academic performance at the undergraduate level must attain a GPA of at least 3.0 over the course of nine hours of Converse graduate study, with other stipulations to be set on a case-by-case basis by the Graduate Committee.

## B. Juries (Performance Studies Examinations)

1. Repertoire sheets (*Appendix A*)  
All students taking applied lessons must complete a repertoire sheet at the end of each long term. The sheets should be

completed before a jury examination is performed. All repertoire sheets will be kept in the Music Office.

2. Juries are required for *all music majors* through the 220 levels. Beyond the 220 level, requirements vary for different majors (see *specific area requirements*). Students taking 1 hour *elective lessons* (2 credits) must perform a jury at the end of each semester of study.
3. Juries are performed for the appropriate area faculty, except for the 220 Gateway jury, which is performed for the full faculty.
4. All juries are graded Pass/Fail by a simple majority of the jurors.
5. *Second semester 220 definitive area jury and 220 Gateway full-faculty jury:*
  - a. Every student must pass this jury to continue in their major.
  - b. *A student who fails this jury:*
    1. May not receive a grade higher than a C for that semester's applied lessons.
    2. May request re-examination on the same material as soon as possible in the following long term, no later than 1 month into the term.
    3. Until the re-examination is passed, the student must be registered for study at the elective level. If the re-examination is passed, the student may re-enter the previous major and the elective course number can be changed to the appropriate major course number.
    4. If re-examination is not passed or does not occur within the first month of the term, the student must remain in the elective course for the semester, and may perform the jury again at the end of the semester with new material.
  - c. Students who fail the 220 definitive area jury or the 220 Gateway jury twice with two different sets of repertoire may not continue their major but may continue study as an elective or in a different music major, if so, approved by the faculty.
  - d. Any student who passes the Gateway jury is approved to give a recital, unless the faculty specifically votes to prohibit that. The faculty may mandate that a must pass a pre-hearing before performing a recital.



## C. Jury Requirements for Each Area

### 1. Voice Juries

- a. Memory, Language and Styles:
  1. Memorization required for all pieces except oratorio or cantata selections, or special cases approved in advance by the faculty.
  2. Languages are normally selected from Italian, French, German, and English. Another language may be substituted at the teacher's discretion.
  3. Classical style periods include Baroque, Classical, Romantic, Impressionist, 20th/21st Century. Musical Theatre and solo arrangements of folk songs are acceptable as an English language 20th/21st century selection.
  4. Contemporary Commercial Styles include jazz, gospel, pop/rock.
- b. First Year
  1. First Semester Jury: All students sing 2 selections, as chosen by their teacher.
  2. Second Semester Definitive Area jury: 7-10 minutes of music with contrasting styles and time periods. All majors must include at least two different languages.
    - a. Music Therapy: *may* include 1 or 2 Contemporary music pieces.
- c. Second Year
  1. Third semester Jury: 10-12 minutes of music with contrasting styles and time periods.
    - a. Performance, Music Education, B A - include 4 different languages.
    - b. Music Therapy and BMA- at least 2 different languages; *may* include 1 or 2 contemporary music pieces.
  2. Fourth semester- Gateway Jury: 12-15 minutes of music with contrasting styles and time periods.
    - a. Performance, Music Education, BA: include 4 different languages.
    - b. Music Therapy and BMA students who want approval to

give one or more juried recitals must also include 4 languages.

- c. Other non-recital Music Therapy and BMA students
    - i. Minimum of 2 classical pieces.
    - ii. Must include one language in addition to English.
    - iii. *May* include 1 or 2 contemporary style pieces.
    - iv. *May* include a self-accompanied piece.
  - d. Third Year (fifth semester and beyond)
    1. Jury is only required if student does not sing a recital during that school year. If a non-required recital is planned, but ultimately is cancelled, that student will sing a jury at the end of the semester. Jury repertoire requirements as for second year, third semester.
  - e. Elective (2 credit) Voice Jury
    1. First Semester Jury: All students sing 2 selections, as chosen by their teacher.
    2. All subsequent semester juries: 5-8 minutes of music, approved by teacher.
  - f. Graduate (2 credit) Voice Jury
    1. Jury examination only required at the end of 2 consecutive long terms in which neither a graduate chamber recital or a solo graduate recital is performed. 6-10 minutes of music, selected by teacher and student.
- ### 2. Piano and Harp Juries
- a. Technical Requirements (Harp Only):
    1. All BM and BA majors must demonstrate mastery of 2-, 3-, and 4-octave scales, sixteenth-note arpeggios, and an appropriate etude in a juried setting before passing the Gateway Jury of Performance Studies. Format, tempo, and semester are determined by the individual studio teacher.
  - b. First Year
    1. Performance majors: All music memorized.
    2. Music Education, BA majors: Approximately half of the music should be memorized.

3. Music Therapy, Contemporary Music majors: memorization is optional.
  4. 7-10 minutes of repertoire.
  - c. Second Year
    1. Performance majors: All music memorized.
    2. Music Education, BA majors: Approximately half of the music should be memorized.
    3. Music Therapy, Contemporary Music majors: memorization is optional.
    4. 7-10 minutes of repertoire.
      - a. Third semester: 7-10 minutes of repertoire.
      - b. Fourth semester (Gateway Jury): 15 minutes of repertoire.
  - d. Third Year
    1. Performance majors and Performance Certificate candidates: No jury required. Senior Recital (MUA 490) fulfills examination requirements.
    2. \*If a Senior recital is not performed, the student will revert to the jury requirement of their major.
    3. Music Education majors and BA majors: 7-10 minutes of music. Memorization optional.
    4. Music Therapy (lessons optional. 1 hr. lessons require jury): Minimum 5 minutes repertoire. Memorization optional.
  - e. Fourth Year
    1. Performance majors and Performance Certificate candidates: No jury required. Senior recital (MUA 490) fulfills examination requirements.
    2. \*If a Senior recital is not performed, the student will revert to the jury requirements of their major.
    3. Music Education majors: No jury required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills the requirement. For those not pursuing the Performance Certificate, the required Music Education Recital
    4. BA majors: 7-10 minutes of music. Memorization optional.
    5. Music Therapy (lessons optional. 1 hr. lessons require jury): Minimum 5 minutes (MUE 490) fulfills the requirement. repertoire. Memorization optional.
  - f. Elective (2 credit) Lesson Juries
    1. Electives and music minors with 1-hour lessons: Minimum 5 minutes of repertoire. Memorization optional.
  - g. Graduate Juries
    1. Jury examination only required at the end of 2 consecutive long terms in which neither a graduate chamber recital or a solo graduate recital is performed. Repertoire for a 10-minute jury will be selected by the major instructor.
- 3. String Juries (including Guitar)**
- a. First Year
    1. First Semester: Two selections, determined by major teacher. (Technical studies are acceptable if teacher so chooses.) 6-10 minutes of music. Memorization is optional.
    2. Second Semester: Two selections (8-10 minutes of music), with contrasting styles or tempi, determined by major teacher. It is highly advised to include a major and minor scale and an arpeggio sequence, determined by the major teacher, in preparation for the Second Year Technical Jury. Memorization of scales and arpeggios is required. Memorization of approximately 50% of repertoire required for Performance and Music Education majors.
  - b. Second Year
    1. First Semester, Technical Comprehensive Jury: All major and minor scales and arpeggio sequences chosen by the major teacher as appropriate to the particular instrument, performed from memory. Two contrasting etudes or studies.
    2. Second Semester, Gateway Jury: 15 minutes of repertoire, 2 contrasting style periods Performance, Music Education majors: Memorization required for approximately 50% of repertoire. BA and Music Therapy majors: Memorization is optional.
  - c. Third Year
    1. Performance majors and Performance Certificate\* candidates: No jury required. Junior recital (MUA 390) fulfills

- examination requirements. Junior recital fulfills examination requirements.
2. \*If the junior recital is not performed, the student will revert to the jury requirements of their major.
  3. Music Education, BA majors: Three selections, 2 style periods, approximately 30% from memory. Scales, etudes, and technical foundation may be counted as one of the three selections.
  4. Music Therapy, Contemporary Music majors: Two Selections. Memorization of one selection is recommended, but not required.
- d. Fourth Year
1. Performance majors and Performance Certificate candidates: No jury required. Senior recital (MUA 490) fulfills examination requirements.
  2. \*If a Senior recital is not performed, the student will revert to the jury requirements of their major.
  3. Music Education majors: No jury required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills the requirement. For those not pursuing the Performance Certificate, the required Music Education Recital (MUE 490) fulfills the requirement.
  4. BA majors: Three selections, two style periods. Scales, etudes, and technical foundation may be counted as one of the three selections. Approximately 30% from memory.
  5. Music Therapy, Contemporary Music majors: Two selections. Memorization of one selection is recommended, but not required.
- e. Elective (2 credit) Lesson Juries
1. Elective 1-hour lessons: 10-minute jury with repertoire selected by teacher. Memorization is optional.
- f. Graduate Students
1. Jury examination only required at the end of 2 consecutive long terms in which neither a graduate chamber recital or a solo graduate recital is performed. Repertoire for a 10-minute jury will be selected by

the major instructor. Memorization required for approximately 50% of the repertoire.

#### 4. **Wind and Percussion Juries**

- a. Technical Requirements
  1. BM and BA music majors must demonstrate mastery of all major and minor and arpeggios in a juried setting before passing the Gateway Jury of performance studies. Format, tempo, and semester are determined by individual studio teachers.
- b. First Year
  1. First Semester: All music majors and minors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
  2. Second Semester: All music majors and minors: 10-15 minutes of music. Students must play two pieces in contrasting styles, one of which must be memorized.
- c. Second Year
  1. First Semester: All music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
  2. Second Semester, Gateway Jury: All music majors: 15 minutes of music. Students must play two pieces in contrasting style periods. One piece must be an allegro movement from a concerto or sonata or equivalent. One piece must be memorized.
- d. Third Year
  1. First Semester: All Music majors: 10 minutes of orchestral excerpts and sight-reading. Memory not required.
  2. Second Semester:
    - a. Performance majors and Performance Certificate candidates\*: No jury required. Junior recital (MUA 390) fulfills requirements. \*If a recital is not performed, the student will revert to the jury requirements of other music majors.
    - b. All other music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
- e. Fourth Year
  1. First Semester

- a. All majors except Music Education majors: 10 minutes of orchestral excerpts and sight-reading. Memory not required.
  - b. Music Education Majors: No jury required. For those pursuing Performance Certificate, the senior recital (MUA 490) fulfills examination requirements.
2. Second Semester
- a. Performance majors and Performance Certificate candidates\*: No jury required. Senior recital (MUA 490) fulfills requirements. \*If a recital is not performed, the student will revert to the jury requirements of their major.
  - b. All other music majors: 7-10 minutes of general repertoire studied. No required memorization. Sight-reading.
- f. Elective Lesson Juries (2 credit)
- 1. -10 minutes of general repertoire. No required memorization. Sight-reading.
- g. Graduate Students
- 1. First Semester: 10 minutes of orchestral excerpts and sight-reading. Memory not required.
  - 2. All Subsequent Semesters: Jury examination only required at the end of consecutive long terms in which neither a graduate chamber recital or a solo graduate recital is performed. 7-10 minutes of general repertoire studied.

- Senior recital is required. *Music Education majors*
  - Music education majors who are pursuing the Performance Certificate must perform both a junior and senior recital (See requirements for appropriate instrument). Students who do not elect to pursue the Performance Certificate must give a Music Education recital.
- b. Elective Recitals:  
*BA, Music Education, Music Therapy, other majors*
- Junior and/or Senior recital may be performed as an Elective Recital, if approved at the full faculty Gateway jury. Students performing elective recitals must be concurrently enrolled in the appropriate applied lessons. Students who pass both a Junior and Senior recital will receive the Performance Certificate.
3. SCHEDULING RECITALS
- a. When and How Long:
- 1. Junior Recital: approximately 25 minutes of music, scheduled on Friday afternoons.
  - 2. Senior Recital: 50-60 minutes of music, scheduled evenings.
  - 3. Music Education Senior Recital: approximately 30 minutes of music, scheduled evenings.
  - 4. Graduate Chamber Recital, scheduled Friday afternoons.
    - Instrumental: minimum 20 minutes of music
    - Voice: minimum 12 minutes of music
  - 5. Graduate Recital: approximately 60 minutes of music, scheduled evenings.
- b. Scheduling of recitals will take place on a published date in the semester preceding the recital.
- c. Students will select their dates in order determined by a lottery.
- d. Students must have approval of their applied teacher and their accompanist (if applicable) in order to schedule a recital date.
- e. A \$50 fee is required in order to schedule all hour-long evening recitals. (If a recital must be rescheduled for any reason other than

## D. Recitals

### 1. WEEKLY STUDENT RECITALS

- a. Student recitals are often held on Friday afternoons at 3:30.
- b. Sign-up forms are available in the music office. They must be signed by the major teacher and submitted to the Director of Accompanying.
- c. Performers are scheduled on a first come/ first-served basis.

### 2. REQUIRED RECITALS AND ELECTIVE RECITALS

- a. Required Recitals:  
*Performance majors*
  - Junior and Senior recitals is required.
- Composition majors*

an emergency such as illness or a death in the family, a new fee must be paid to schedule a new date.)

- f. Students are responsible for compensating their accompanists for recitals.

#### 4. PRE-HEARING REGULATIONS

- a. The major teacher or the Gateway jury may require a pre-hearing for any student.
- b. Pre-hearings will be scheduled by the Director of Accompanying to take place 2-3 weeks before the recital, with the 3-member jury in attendance.
- c. The student should be prepared to perform the entire recital. Jurors will ask for some or all of the recital repertoire.

#### 5. RECITAL REPERTOIRE APPROVAL AND PROGRAM SUBMISSION

- a. Recital repertoire must be approved by appropriate full-time area faculty 4 weeks before the performance. Subsequent repertoire changes must also be approved.
- b. Repertoire previously performed on a jury may not be used on a required recital. However, elective recitals may include repertoire from the previous semester's jury.
- c. Recital programs and programs notes must be submitted to the music office 1 week before the recital date.

#### 6. RECITAL GRADING

- a. All recitals will be graded by a committee of 3 faculty members, assigned by the Director of Accompanying, including two faculty members from the appropriate applied area, and a music faculty member from another area.
- b. Junior and Senior recitals are graded Pass/Fail by a majority of the committee.
- c. The faculty panel may request a rehearing on any portion of the recital that was not acceptable. The rehearing should take place within 2 weeks of the original performance. A student may only have one rehearing on the original recital repertoire. If it does not pass, a complete recital must be prepared with new repertoire.
- d. If the recital is failed, the student will receive an "F" in the recital course and must prepare a new recital with new material.

- e. The student must register for study at the elective level until the recital is passed.

- f. Graduate recitals receive a letter grade from the major teacher in consultation with the two other faculty members on the committee.
- g. Distinction in Performance may be awarded to senior recitalists if each committee member independently chooses to make that designation. Distinction in Performance is not announced until graduation.

#### 7. RESCHEDULING RECITALS

- a. If a recital is postponed because of illness, a death in the family, another providential reason, or at the major teacher's request, it may be rescheduled for later in the same term, if the major teacher approves and facilities and all parties involved are available. If it is not possible to reschedule within the same term, the recital should be scheduled for no later than the fourth week of the following long term, and the student will receive an Incomplete in the recital course.
- b. If a student cancels a recital without permission of the major teacher, or the student fails a pre-hearing, then the student will receive an Incomplete in the recital course, and the recital will be rescheduled no later than the fourth week of the following long term. The student will receive a grade no higher than B in that semester's applied lessons. If a senior, the student cannot be awarded "Distinction in Performance."
- c. If a junior recital is rescheduled into the following term, the student must register for the elective performance studies course number and credit hours in that term. If the recital is passed, the registration may be changed to the appropriate major performance studies course number and credit.
- d. Credit for elective applied lessons in any intervening terms does not count toward the four-year performance studies requirement.

## E. Recital Repertoire and Memorization Requirements for Each Area

### a. MUSIC EDUCATION RECITALS

- 30-minute program presented during the long term immediately preceding the student teaching semester.
- The program may consist of any combination of solo or chamber music literature, representing a variety of style periods. Any chamber music literature selected must include significant independent parts for the student enrolled in the course. • Instrumentalists will not be required to play from memory. Singers will be expected to sing from memory, except when performing oratorio or cantata selections, or chamber pieces with instruments.
- All repertoire selected must be of the rigor expected of a senior music major and must be approved at least one month in advance by the three-person faculty jury assigned to the recital.
- The faculty jury will include the student's applied teacher, a second music faculty in the same performance area, and a music education faculty.

### b. VOICE RECITALS

Memorization required except for oratorio or cantata selections, or chamber pieces with instruments.

- *Required Junior Recitals*: 4 languages, minimum 3 style periods.
- *Required Senior Recitals*: 4 languages, minimum 3 style periods.
- *Elective recitals*: 3 languages, minimum 3 style periods.
- *Graduate recitals*: Repertoire determined by student and major teacher. (If recital repertoire is limited in language and/or style, graduate students must demonstrate their ability to perform in the 4 standard languages and diverse styles in other venues such as weekly student recitals, NATS auditions, or other performances before completing the degree).

### c. PIANO RECITALS

Memorization required except for certain contemporary pieces at the discretion of the major teacher.

- *Required and Elective Junior and Senior Recitals*: minimum 3 style periods.

- *Graduate recitals*: Repertoire determined by student and major teacher.

### d. STRING, HARP, AND GUITAR RECITALS

Memorization of approximately 50% of the recital is required.

*Harp*: Concerto or Sonata movements to be played from memory as deemed appropriate by the instructor.

- *Required and Elective Junior and Senior Recitals*: minimum 3 style periods.
- *Graduate recitals*: Repertoire determined by student and major teacher.

### e. WIND AND PERCUSSION RECITALS

Winds:

- *Junior Length Recital* (all majors):
  - Minimum 2 style periods, 1 piece must be memorized.
- *Senior Length Recitals* (all majors):
  - Minimum 3 style periods, 1 piece must be memorized.
- *Graduate recitals*: Repertoire determined by student and major teacher.

Percussion:

*Junior Length Recital* (all majors)

- Repertoire to include advanced compositions representing at least 3 of the percussion areas: keyboard percussion, multiple percussion, snare drum, timpani, or drum set.
  - One piece must be memorized
- *Senior Length Recital* (all majors)
    - Repertoire to include advanced compositions representing at least 3 of the percussion areas: keyboard percussion, multiple percussion, snare drum, timpani, or drum set.
    - One piece must be memorized
  - *Graduate recitals*: Repertoire determined by student and major teacher

### a. COMPOSITION RECITALS

- The program may consist of solo, or chamber music literature composed by the student during his/her time as a music major and representing a variety of compositional styles.
- Composition majors are not required to perform on their recitals, but they are responsible for overseeing the

performance of their musicians. They are expected to be present for and take the initiative in scheduling rehearsals.

- Composition majors must also prepare repertoire sheets, program notes, and supply information to the stage crew.
- Performers will not be required to play from memory.
- All repertoire selected must be of the rigor expected of a senior music major and must be approved at least one month in advance by the three-person faculty jury assigned to the recital.
- The faculty jury will include the student's major teacher, a second music faculty member from the Musicology and Composition area, and a member from the music faculty at-large.

## V. Graduate Student Policies

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### Honor System

All Converse University students participate in an Honor System. The Honor Code governs student conduct both in and out of the classroom. Graduate Students receive information about the Honor Code at graduate orientation, and can read about the honor code in the University Catalog. By virtue of signing the registration form, the graduate student agrees to participate in the Honor System, and to observe the Honor Code. Cases involving the Honor Code will be referred to the Dean of the School of the Arts, who will appoint a committee to address the case. For full information, see the Converse University's *Graduate Student Handbook*.

### Types of Graduate Student Status

1. **REGULAR GRADUATE STUDENTS:** Students seeking degree candidacy; these students are enrolled for graduate credit.
2. **SPECIAL GRADUATE STUDENTS:** Students wishing to enroll for graduate credit but not seeking degree candidacy may file application for Special Graduate Student status by submitting college transcripts and the appropriate application. Applicants accepted to Special Graduate status may

register for graduate credit in any course work offered by the Petrie School of Music subject to the following conditions:

- a. Permission of the area faculty is required. This may take the form of a transcript examination or administering of the placement test normally given entering regular graduate students.
  - b. Special Graduate students may not register for those offerings leading directly to terminal projects in graduate degrees, such as Thesis, Recital, Graduate Ensemble, and major credit performance studies offerings.
  - c. While there is no limit on the number of graduate credit hours a student may earn as a Special Graduate Student, a maximum of fifteen semester hours of graduate credit earned as a Special Graduate Student may be carried over to Regular Graduate status for use in the degree program. A list of the courses to be carried over must accompany the Application for Admission for Regular Graduate status.
3. **PROVISIONAL GRADUATE STATUS:** If, in the opinion of a majority of the Graduate Music Committee, the audition/recording, undergraduate transcripts, or recommendation cast reasonable doubt on an applicant's potential for success in graduate study, the student may be admitted to provisional graduate status. Depending on the reason for provisional admission, the following conditions may be set for full admission:
    1. Provisional status based on audition:
      - a. Students who have Provisional status because of the level of performing shown at the audition, they will be required to perform a qualifying examination in the performance area at the end of the first year of study. The examination will be performed for the area faculty and will normally occur during regularly scheduled juries.
      - b. The examination repertoire should meet the graduate audition requirements of the area in length, variety of styles, and memory. The material should be prepared under the direction of a Converse teacher and should not include works studied by the applicant before admission to Converse.
      - c. If the examination is passed, the student may proceed in the chosen

performance degree. Elective hours in performance taken as a provisional student will not count towards the required graduate credits for a performance degree.

2. Provisional status based on transcript:
  - a. Students who are admitted provisionally as a result of poor academic performance at the undergraduate level must attain a GPA of at least 3.0 over the course of nine hours of Converse graduate study, with other stipulations to be set on a case-by-case basis by the Graduate Committee.

## Audition/Interview

In addition to the application materials, each student must be auditioned and interviewed by the appropriate music faculty before s/he will be admitted to graduate study in the Petrie School of Music. It is the responsibility of the applicant to arrange for the audition/interview. Applicants should contact the Audition Coordinator to make audition arrangements.

## Area Admissions Requirements

**MUSIC EDUCATION:** Audition in the student's area of performance (ten minutes minimum), an undergraduate GPA at or above 2.75, and proof of teacher certification in music.

**MUSIC EDUCATION WITH INITIAL CERTIFICATION:** Audition in the student's area of performance (ten minutes minimum), an undergraduate GPA at or above 2.75, and have taken the Miller Analogies Test (MAT).

**PERFORMANCE:** Audition in the student's area of performance (twenty minutes minimum) and an undergraduate GPA at or above 2.75. In unusual circumstances a video recording of a recent performance may be substituted for an on-campus audition. In such cases, the Performance Study level will be determined by an audition during registration for the student's first term in the Petrie School of Music.

## Transfer Credit

1. In general, Converse does not accept transfer credits in any Performance Studies area at the Graduate level. A similar prohibition applies to transfer credits in the major field of concentration.

2. Transfer credits in other areas of the program of study must be approved by the Director of the Petrie School of Music and are normally limited to six semester hours. They will be placed on the student's Converse transcript only after admission to Regular Graduate status.
3. Credits will not be accepted for transfer to the Converse graduate program if the credits are more than five years old at the time of their consideration.

## Assistantships/Financial Aid

The Petrie School of Music offers a few graduate assistantships each year on the basis of available funds and school needs. Assistantships may include a waiver of University tuition, waiver of applied fee, a stipend, housing, or a combination of the above. Each assistantship carries specific duties and responsibilities. Assistantship applications for the upcoming fall term will be reviewed beginning March 15. The awarding process will continue until all assistantships have been awarded. All application materials must be submitted, and auditions completed to qualify for consideration. Contact the Music Office for additional information. The Office of Finance and Registration is available to assist students with loans and questions regarding funding of their education.

## Residency

While specific minimum loads and/or periods of residency are not stipulated, the Master of Music degree cannot be earned through summer study alone.

## E-Mail Accounts

**All graduate students in music must have a Converse e-mail account.** This account is set up through the Campus Technology service. All official electronic communication to students will be delivered through the University email.

## Second Master's Degree

The Petrie School of Music awards the Master of Music degree; the major is not specified on the diploma. Therefore, while graduate students are encouraged to study as widely as they may desire, a "double degree" or a second master's diploma cannot be awarded. Instead, the Director of the School of Music may supply a letter



certifying the completion of the courses in the additional major for distribution with the graduate's transcripts.

## Advising

For Graduate Students pursuing Performance degrees, the academic advisor is normally the major studio teacher. If the major studio teacher is adjunct faculty, a full-time faculty member in the area may be assigned as academic advisor. For Graduate Students pursuing Music Education degrees, the academic advisor is a full-time member of the music education faculty. The student and the faculty advisor together submit a list of requested faculty for the student's Master's Committee for approval by the Director of the Petrie School of Music.

## Course Load

The normal full load for a graduate student is seven (7) hours during the fall or spring term and one (1) during the January term. Half-time load is six (6) hours during the fall or spring term or one (1) during the January term. Permission of the Director is required to take more than ten (10) hours in a long term or four (4) hours in a short term.

## Diagnostic Examinations

Prior to registering for graduate-level coursework (usually immediately before the beginning of the fall or spring term), entering Regular Graduate Students should expect to receive diagnostic exams in the following areas:

1. Music History: All Regular Graduate Students will be given a diagnostic exam in music history to determine whether Graduate Music History Survey, MUH 601 has to be taken as a required music history course.
2. Music Theory: All Regular Graduate Students will be examined in music theory. This examination will determine placement. Review of undergraduate transcripts will determine which prerequisite courses should be taken to remedy deficiencies.
3. Diction: All entering graduate Vocal Performance majors must pass an examination in Italian, French, German, and English lyric diction. If they do not pass, they must enroll in diction and receive a passing grade in the course or audit the portion(s) of the diction course(s) in which they are deficient and pass an appropriate exam.

4. Keyboard: Non-keyboard majors who have not satisfied a keyboard requirement equivalent to that for a Converse Bachelor of Music alumni in their undergraduate programs will be required to fulfill the undergraduate piano requirement at Converse. During initial advisement sessions, students are informed of the resulting placements and deficiencies, which may be implemented on an advisory or a mandatory basis, depending on the student's performance.

Deficiency courses are specified by area examiners after study of the undergraduate transcript and the results of the placement examinations. An undergraduate degree whose curriculum agrees with NASM guidelines is generally taken as an acceptable standard for this evaluation. Undergraduate-level courses may be taken by the graduate student to remedy deficiencies. While their satisfactory completion is required for graduation, the course hours involved neither apply toward the degree program, nor are they considered in arriving at the student's graduate grade point average. In most cases, the passing of the undergraduate course will remove the deficiency. In other cases, undergraduate participation may be used as a review prior to second administration of the placement examination.

## Language Deficiencies

Remedial work in foreign languages will be required if undergraduate transcripts show a deficiency. The student may elect to take the courses or take and pass an exemption test in the foreign language department.

*Requirements:*

- *Vocal Performance:* Four semesters of languages (e.g. one year Italian; one term French; one term German).
- *Instrumental Performance:* One year of a language other than English at the college level or equivalent.

## Literature

Prior to graduation, every Performance major must have had appropriate literature courses in the major area, either on the undergraduate or the graduate level. For pianists, this means Piano Literature; for singers, this means both Song Literature (if the student had Song Literature at the undergraduate level, this suffices) and Opera

Literature; for orchestral instrumentalists, this means both Orchestral Instrument Literature and Chamber Music Literature. Curricular deficiencies in these areas may be removed with either undergraduate or graduate credit. Piano, Song, and Orchestral Instrument Literature classes are 500-level courses. Opera and Chamber Literature are 600-level courses. Because all graduate students must take at least one academic course at the 600-level, pianists will normally need to take Opera or Chamber Literature in addition to Piano Literature. Literature classes are offered on a 2-year rotation; graduate students must take their required literature course at the time they are offered.

## Vocal Pedagogy

Singers must also have had at least one vocal pedagogy class. Any graduate Performance major in voice who did not take vocal pedagogy as an undergraduate will be required to enroll in Graduate Vocal Pedagogy I, MUE 541.

## Ensemble Participation

The National Association of Schools of Music (NASM) recommends that candidates for Master's degrees be required to participate in conducted or coached ensembles. All Converse University graduate full-time music students are encouraged to participate in such ensembles beyond the minimum required by their degree program.

## Directed Independent Study

1. Directed Independent Study in areas for which a formal curricular course does not appear in the Catalog may take place under the following circumstances:
  - a. The value and content of the DIS is fully discussed by the student involved with the faculty member who will direct the study and, in turn, with the chair of the department under whose direction the study content would normally fall. The matter is then discussed with the Director of the Petrie School of Music so that adequate presentation to the Music Curriculum Committee may be made and so that the Director may determine the availability of faculty time.
  - b. A detailed syllabus for the DIS is presented and approved by the Dean of the School of the Arts after such

submission and approval has been made by the individual faculty member involved and the department chair.

- c. The amount of credit is proposed by the faculty member conducting the DIS and determined by the Music Curriculum Committee.
  - d. Following approval, a University DIS form is completed by the student and teacher to complete the registration.
  - e. A copy of the examination or some other suitable evidence of satisfaction of purpose and intent of the manner of final examinations should be placed in the student's permanent file.
2. It is the policy of the Petrie School of Music not to offer existing courses on a DIS basis. Exceptions must be approved by the Dean of the School of the Arts.
  3. It must be understood by faculty and students that the existence of DIS courses, while totally in keeping with those special features which can be afforded a student by a smaller institution, cannot serve to proliferate the annual offerings of the Petrie School of Music with an inordinate number of course offerings in a "private lesson" or tutoring environment. Therefore, the validity and quality of all DIS offerings must be contingent upon the ability of Converse University to use available faculty workloads in ways which will produce the greatest benefit for all concerned.
  4. At the discretion of the Dean of the School of the Arts, a special elective fee may be charged for Directed Independent Study work.

## Petitions

Graduate students wishing for exception to academic requirements or regulations must petition to the Graduate Committee. The Advisor's recommendation should appear in writing on the petition.

## Extracurricular Student

### Performance

Recognizing that music curricula are demanding of student time, the music faculty oversees the musical extracurricular activities of music majors. This also protects against the performance of repertoire which is unprepared or unsuitable and against possible adverse reflection on the student or Converse University. Faculty, Advisors and professors in the performance area guide

students on such matters, basing their judgment on the student's preparation for the activity and the possible effect of the activity on the total academic program of the student.

1. Students should report any extracurricular performances which they contemplate to their major Advisor for discussion in advance of the event. This is particularly pertinent when the activity is not a university function nor supervised by University personnel.
2. Leaders of performing organizations on the campus are authorized to send lists of members involved in off-campus activities to the Director who will in turn notify the faculty members whose students are involved.
3. Students are urged to submit to the guidance of their Advisors and professors and may not present themselves as representatives of the Petrie School contrary to the wishes of their Advisors and professors.

## Teaching of Outside Students

No student in the Petrie School of Music may charge a fee for on-campus instruction in music performance to any college or non-college student. The only exception is in the Lawson Academy of the Arts, when a formal contractual agreement is executed through the Director of the Lawson Academy.

## Master's Committee

### Performance

The Master's Committee for Performance Majors consists of three members of the Petrie School of Music faculty:

1. The Faculty Advisor (who serves as chair of the committee);
2. Another faculty member from the student's major area;
3. A third faculty member from outside the student's major area.

At least one of the three must be a member of the Department of Musicology and Composition. The Committee is nominated by the Advisor and confirmed by the Graduate Studies Committee in consultation with the Director of the PSOM. It should be in place by the end of the student's first term of study as a Regular Graduate Student.

### Music Education

The Master's Committee for Music Education Majors consists of three faculty members and reflects the option selected for the Major Project (see below):

The Master's Committee for Music Education Majors - Thesis or Portfolio Option:

1. The Faculty Thesis/Portfolio Advisor (who serves as chair of the committee);
2. Another faculty member from the Music Education faculty;
3. A third faculty member from outside the student's major area. The third faculty member's selection should reflect the student's thesis topic. The committee is nominated by the Advisor and confirmed by the Graduate Studies Committee. The committee should be in place by the end of the student's first term in MUE 693.

The Master's Committee for Music Education Majors - Lecture Recital option:

1. The Faculty Advisor (who serves as chair of the committee);
2. The student's Studio Teacher;
3. A third faculty member from the PSOM.

At least one of the three must be a member of the Department of Musicology and Composition.

The committee is nominated by the Advisor and confirmed by the Graduate Studies Committee. It should be in place by the end of the student's first term of study as a Regular Graduate Student. The Master's Committee serves several functions during the course of the student's program of study. For Music Education students pursuing the Thesis or Portfolio options, the master's Committee:

1. Approves the Master's thesis/portfolio proposal prior to the initiation of research and writing;
2. Reads and approves the thesis/portfolio and examines the student on its contents in an oral defense;
3. Formulates the examination questions and evaluates the Oral Comprehensive Examination.

For Performance majors and those pursuing the Music Education Lecture Recital option, the Master's Committee:

1. Approves the student's Recital Repertoire;

2. Formulates the examination questions and evaluates the Oral Comprehensive Examination;
3. Reads and approves the lecture paper prior to the recital (Lecture Recital option only)

## Major Project Requirement for the Master of Music Degree in Music Education

There are three paths to satisfy the Major Project requirement for the Master of Music degree in Music Education: Music Education Portfolio (MUE 694), Thesis (MUE695), or Lecture Recital (MUE 696). Each of the options is divided into three separate courses. In the first course (MUE 693), the student prepares a proposal. In the second course (e.g., 694b, 695b, or 696b), the student prepares the literature review that will support the project. In the third course (e.g., 694c, 695c, or 696c), the student completes the project. The project proposal must be approved and passed before the student can register in the second course.

The Thesis option requires that the student write a scholarly research paper. This is recommended for those who anticipate pursuing doctoral studies. The Portfolio option requires the construction of lesson and units of study for use in the area of the student's field of teaching, video examples of the candidate teaching in a public school during their time in graduate study, and a series of reflection papers. The Lecture Recital option is afforded to those students who have received approval from the appropriate performance area faculty (at the time of audition or a subsequent jury). The Lecture Recital should be approximately one-hour in length, with no more than 30 minutes devoted to the actual musical performance.

### Thesis/Portfolio Options

The final draft must be submitted to all three members of the Master's Committee no later than Monday of the penultimate week of classes. After any alterations of the final draft are made, three clear copies, each with an approval sheet signed by the committee members, must be submitted to the Music Librarian for binding by the first day of final examinations. The library must certify that the approved copies have been submitted for binding. This letter is then to be submitted by the student to the Advisor. The Advisor will then submit a grade so that degree requirements can

be satisfied. Originals or photocopies are permissible, providing that twenty-four-pound bond paper is used.

### Format and Preparation

The goal and spirit behind the guidelines that follow are to help the student submit a thesis or paper which has the appearance of a professionally typeset document in the field of Music Education in the student's area of expertise. The document is to be printed using 12-point Times New Roman font, double-spaced. The APA style manual is to be used to determine all format decisions with the exception of the format of front and back material. Complete specifications and examples for these sections can be found in Appendix I of this *Handbook*.

## Graduate Comprehensive Examinations

The Graduate program requires all candidates to pass a final comprehensive examination. The examination is not merely a test over course work, but a demonstration of the candidate's ability to integrate materials in the major and related fields. The purpose of the comprehensive exam is to demonstrate the student's ability to speak and write intelligently about his or her major area in music and its relation to the overall field of music. It is given in the final term of a student's degree program and is administered by the student's Master's Committee.

### Purpose and Philosophy of Oral Comprehensive Examinations

The purpose of the oral comprehensive examinations for the Master's degree at the Petrie School of Music is to assess the overall learning and understanding of general knowledge in the areas of music theory, music history, and the material presented specifically throughout the student's degree program.

### Policies and Procedures

Students will take the comprehensive examinations in the final term of study before their proposed graduation date (i.e., students who plan to graduate in May of 2017 will take their comprehensive examinations during Spring Term of 2017). It is the student's responsibility to notify the Music Office of their intent to stand a

Comprehensive Examination within the first two weeks of the term in which the exams are to be scheduled.

The comprehensive examinations will be administered three times during the academic year:

1. In the week following Fall Break for those graduating in December and those requiring re-takes from the previous summer term;
2. In the week following Spring Break for those graduating in May;
3. In the week following Spring Term exams for those graduating in Summer.

The administration of all components of the comprehensive examinations will be coordinated by the Music Office in cooperation with the Chairperson of each student's Master's Committee.

### Oral Examination

1. The oral comprehensive examination will be administered by the Master's Committee.
2. The Oral Examination will focus primarily upon the student's major area, although the Master's Committee members are free to ask questions about music history and theory, as well.
3. There will be a one-hour period of time allotted for the Oral Examination.
4. The Oral Examination will be scheduled by the Master's Committee Chairperson.

### Evaluation of Comprehensive Examinations

Following the Examinations, the Master's Committee will meet to consider the student's performance on the examination.

1. Students who do not successfully complete their Examination may re-take the exam. The time of the retest will be determined at the discretion of the evaluating faculty.
2. Graduate Comprehensive examinations may be repeated only once. A second failure results in the termination of the degree program.

### Graduation Requirements

1. Master's degree candidates in music must complete all courses, including

deficiencies, specified in their course of study as required by the Petrie School of Music.

2. A grade lower than B- will not count for graduate program credit in any course within the Major Area, including the Graduate Ensemble.
3. A grade lower than C- will not count for graduate program credit in courses outside the major area.
4. A graduate level course other than Ensemble or Performance Studies whose content duplicates that of an undergraduate course present on the candidate's transcript will not count toward graduation except by specific permission of the Graduate Studies Committee.
5. A total cumulative average of 3.0 must be achieved in all courses attempted at the graduate level. Prerequisites taken to erase undergraduate deficiencies are not averaged into this total.
6. At least half of all credits must be at the 600-level.

### Graduation Time Limit

Candidates have six calendar years from the time of enrollment in the graduate program to complete the degree. Students who change majors during the six years may be granted an extension after review and approval by the Music Curriculum Committee.

### Application for Graduation

Applications for graduation must be made to both the Office of the Registrar (for diploma orders and/or for participation in graduation exercises) and to the Music Office (for academic approval). These applications must be submitted one semester before taking comprehensive examinations. Applications to the registrar must be made by the dates published in the University calendar for May Graduation or Summer Graduation. The graduation fee, which includes the cost of cap and gown, must accompany this application. Students who complete their programs during the regular academic year will receive certification of completion to accompany their transcripts pending the actual awarding of the diploma.