College of Musical Arts
Final Project Handbook

Master's Degree

2020-2021

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Preface

The purpose of this handbook is to acquaint graduate students in the College of Musical Arts with the necessary procedures for fulfilling the final requirements for the master of music degree. Final requirements for the doctoral degree can be found in the Doctoral Handbook. Part I provides general information on final project requirements for individual degree programs. Part II offers general information of the thesis component of the master of music degree. Part III outlines the comprehensive examination policy for music education students following a Plan II degree program. Part IV details the policies of the recital/portfolio option available to performance majors. The format of thesis and document proposals, information on the proper form for musical examples, and thesis deadlines and responsibilities are given in appendices. For additional information, students are urged to read the Thesis and Dissertation Handbook. This publication may be downloaded from the Graduate College web site at http://www.bgsu.edu/graduate/thesis-and-dissertations/thesis-dissertation-handbook.html.

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Part I: Final Project Requirements

At the culmination of the degree program, each student is expected to present a final research or creative project and/or take a comprehensive examination as appropriate to the student's area of specialization. Credit for this requirement is given under the course number MuCT/MuEd/MusP 6990, MuCT/MusP 6980 or MuEd 6380. The student may enroll for a total of 12 hours of credit each semester in MuCT/MuEd/MusP 6990, or MuCT/MusP 6980, but no more than three hours will be counted toward the degree. All submissions of final projects must follow the schedule published by the Graduate College.

Master of Music in Composition
Candidates in composition fulfill the thesis requirement by preparing one original composition. Candidates must submit one copy of the score electronically to the office of the Graduate College and OhioLINK (see p. 7). Compositions involving prerecorded technology will be addressed on a case-by-case basis.

Master of Music in Music Education
There are four degree options in the Music Education program: 1) Comprehensive Music Education, 2) Choral Music Education and 3) Instrumental Music Education, 4) Teaching Artistry (online only).

- Comprehensive Music Education: Within this specialization, there are two options for the final project:

  1) Thesis Option (Plan I): Students are expected to submit a thesis on a substantive issue in music education.

  2) Comprehensive Examination Option (Plan II): A written and oral comprehensive exam will be administered after the completion of all studies in the major field. A candidate must petition the Department of Music Education during the final semester of course work to schedule this examination.

- Choral Music Education: A written and oral comprehensive exam will be administered after the completion of all studies in the major field. A candidate must petition the Department of Music Education during the final semester of course work to schedule this examination.

- Instrumental Music Education: A written and oral comprehensive exam will be administered after the completion of all studies in the major field. A candidate must petition the Department of Music Education during the final semester of course work to schedule this examination.

- Teaching Artistry (Online): Students in the online Teaching Artistry specialization submit a written project documenting classroom research conducted throughout the degree. Students prepare an oral presentation delivered live via online video conferencing software such as SKYPE. A minimum of two music education faculty members teaching in the online degree program serve as the review committee.

Master of Music in Music History or Ethnomusicology
A candidate in music history or ethnomusicology is required to write a thesis on a substantive topic in music history or ethnomusicology. Music history majors may not register for thesis credit until they have passed the departmental history and listening examinations. Directed Research (MuCT 6900) must be completed before taking the examinations. Examinations will be scheduled through the Musicology Coordinator.

Master of Music in Music Theory
The Master of Music degree in music theory has two plans; candidates will choose their plan by the end of the second semester of study after consulting with their faculty mentor.

Thesis Option (Plan I): The candidate writes and submits a thesis on a substantive topic in music theory. The thesis must be successfully defended to his/her thesis committee, and the defense will begin with a formal scholarly presentation on some aspect of the document. Music theory majors may not register for thesis credit until they have passed the departmental bibliography examination. Directed Research (MuCT 6900) must be completed before taking the examination. Examinations will be scheduled through the Theory Coordinator.

Portfolio Option (Plan II): The candidate will submit a portfolio of academic writing to his/her portfolio committee by the 9th week of the semester of intended graduation.

Master of Music in Performance
There are ten degree specializations in the performance program: Choral Conducting, Orchestral Conducting, Instrumental, Instrumental Specialist, Collaborative Piano, Piano, Piano Pedagogy, Voice, Voice Science and Pedagogy, and Jazz Studies. Candidates in performance are expected to fulfill the final project requirement by presenting a public recital or recitals according to the degree specification (see below). In addition, all students must successfully complete a comprehensive examination based on a portfolio of work completed during the course of study, or write a thesis on a subject related to the performance medium, its repertory, or its pedagogy. Graduate performance students following the recital/portfolio option are required to use Recording Services to record all degree recitals. To submit a Student Recording Request, go to: https://www.bgsu.edu/musical-arts/college-information/recording-services/student-degree-recitals.html. You must submit and pay for the request two weeks before the date of the recital, and upload a recital program at that time. At the conclusion of your recital, Recording Services will send a download link to you and to the University Library for archival purposes. Master's students and Music Certificate students are not allowed to present degree recitals off-campus. For documentation of performance compilations for conducting students, please see the Director of Graduate Studies.

- Collaborative Piano: A candidate in collaborative piano is required to perform two public recitals, comprising one vocal recital and one instrumental recital.
- Conducting: A candidate in choral conducting or orchestral conducting is required to compile a DVD or video tape of 30 to 45 minutes of music consisting of repertory approved by the appropriate conducting faculty.
- Instrumental, Jazz Studies, Piano, Voice, or Voice Science and Pedagogy: A candidate in instrumental, jazz, piano or voice is required to perform one full public recital.
- Instrumental Specialist: A candidate in the instrumental specialist program may pursue studies in the areas of strings, woodwinds or brass. A candidate must present one recital on the major instrument and one chamber recital on at least two minor instruments.
- Piano Pedagogy: A candidate in piano pedagogy is required to perform one full public recital. The candidate is also required to present a one-hour public workshop under the supervision of appropriate faculty on an approved pedagogy topic.

Part II: Thesis and Composition Requirements

Prerequisites to Thesis Research

MuCT/MuEd/MusP 6990 is the course number which refers to the final project in thesis or document research and composition. These courses are the third in a sequence of three courses designed to help the candidate fulfill the final project requirement discussed in Part I. The sequence is as follows:

MuCT 6020 Research Techniques
MuCT/MuEd/MusP 6900 Directed Research, MuCT 6700 Contemporary Music Literature & Styles
MuCT/MuEd/MusP 6990 Thesis or Composition

Research Techniques is designed to acquaint students with the fundamental tools of music bibliography and with the basic skills of library research. Matters of writing style and development of writing skills are also emphasized. Normally students take this course in the first semester of study. The only exceptions occur when students enter the graduate program in the middle of the academic year. This course is prerequisite to Directed Research.

Directed Research is designed to familiarize the student with the bibliographic tools appropriate to the candidate's area of specialization. The student may use this as an opportunity to establish a thesis committee. The primary objective of the course is often the preparation of a sample proposal. This proposal may also serve as the basis for the student's thesis, although this is not a requirement. Students pursuing a non-thesis option familiarize themselves with bibliographic and professional tools in preparation for their final project and examinations.

Composition majors take MUCT 6700, Contemporary Music Literature and Styles in place of MUCT 6900, Directed Research. MUCT 6700 is a survey of contemporary music literature since 1945, including major stylistic developments and historical context, as well as important writings about contemporary music since 1945. This course will prepare composers to write their thesis, a major composition.

Selecting a Thesis Committee

The student, in consultation with the Director of Graduate Studies, assembles an appropriate committee prior to the submission of the proposal. Thesis committees are composed of a minimum of two regular or provisional members of the graduate faculty. For committees larger than two, added members may be members of the graduate faculty, or may be other faculty chosen for their expertise in a particular area. In the latter case, these members will be listed as readers. The chair of the committee acts as the student's major advisor and must be a member of the graduate faculty. Proposals will not be approved unless the chair and at least one other committee member are regular or provisional graduate faculty. It is thus important for the student to consult with the Director of Graduate Studies in establishing a committee.

Music Education

An oral exam is incorporated at the thesis defense. No written material is required outside of the thesis. The thesis committee is the same as the oral exam committee. Students must be ready to respond to subject matters beyond the thesis but within the parameters of all course work.

Selecting a Topic

Preliminary investigation of a topic or problem should be conducted by the student and the major advisor early in the graduate program, preferably during the semester in which the student enrolls in Directed Research, or shortly thereafter. The selected topic must be approved by the student's thesis committee, the Director of Graduate Studies and the Dean of the Graduate College. All candidates who apply for proposal approval must have a minimum grade point average of 3.0.

To submit a topic for approval, a thesis proposal is written; this is often the end product of Directed Research. Candidates should follow the format for proposals outlined in Appendix A of this handbook. Students should initiate the form Thesis/Dissertation Topic Approval from the Graduate College web site and submit the thesis/dissertation proposal to the Director of Graduate Studies. The Director will review the proposal to see that it contains no errors. The student and the committee members are notified directly by the Graduate College when the topic has been approved.

Thesis Credit

A graduate student working on a thesis or thesis composition is required to register for three hours of MuCT/MuEd/MusP 6990. A student working on a recital and portfolio is required to register for three hours of MusP 6980. Music theory students selecting the portfolio option are required to register for three hours of MuCT 6980. Music education students selecting the comprehensive examination option are required to register for three hours of MuEd 6380. The number of credit hours taken in any one semester should be decided upon by the student and the chair of the committee and should reflect the amount of time that will be spent on the project. If the thesis is not completed during the semester in which the student is registered, the student is required to register for MuCT/MuEd/MusP 6990 in all subsequent semesters (excluding summer) until the project is completed. Students may register for more than six hours of credit, but no more than three hours count toward the degree. All students must be registered for a minimum of one credit hour in the semester in which they graduate. The only exception to this rule occurs when a student has completed all course work, all incompletes and all work on the final project, including committee approval, prior to the first class day of the semester in which the student intends to graduate.

Time Limits for Degree Completion

A candidate must complete all requirements for the degree within six years of the end of the first semester of registration. Course credits older than six years will not apply toward the degree and cannot be transferred from another institution for degree credit. Such courses must be taken again. Time spent in the armed forces or on approved leave of absence is exempted from this limitation.

Style

Footnotes, bibliography and general format of all theses in music history and music theory and the prose portions of thesis compositions must adhere to the style indicated in the required style manual: The Chicago Manual of Style, 17th ed. (Chicago: The University of Chicago Press, 2017). Theses in music education should follow style indications in Publication Manual of the American Psychological Association. (6th ed. Washington, D.C., 2009).

The following manuals may also be of use to the student.

> Turabian, Kate. A Manual for Writers of Term Papers, Theses and Dissertations, 9th ed. Chicago: The University of Chicago Press, 2018.
>
> Gibaldi, Joseph and Walter S. Achtert. MLA Handbook for Writers of Research Papers, 8th ed. New York: The Modern Language Association of America, 2016.

Finally, all students should consult the Bowling Green State University Thesis and Dissertation Handbook. This is the primary source for all Graduate College policies regarding theses and documents. This publication may be downloaded from the Graduate College web site at http://www.bgsu.edu/graduate/thesis-and-dissertations/thesis-dissertation-handbook.html.

Deadlines
Each semester the Graduate College and the College of Musical Arts publish specific dates for submission of drafts and final copies of theses. Each student has the responsibility to adhere to these dates. This is most important since such deadlines allow adequate time for the chair, committee members and the Graduate College to deal with the student's thesis. If deadlines are not observed by the student, the graduate date will be postponed by at least one semester.

Completing the Thesis Requirement
All written theses will be submitted electronically to the Graduate College and OhioLINK. When the final form of the thesis is approved by all committee members, a PDF of the manuscript is emailed to the Director of Graduate Studies for approval. The student will initiate the Defense and Manuscript Approval Form – Thesis before the thesis defense. The form is found at: http://www.bgsu.edu/graduate/documents-and-forms.html.

Once your manuscript has been defended, approved by your thesis committee, converted to a PDF document and approved by the Director of Graduate Studies, you are ready to upload it to OhioLINK. Complete instructions on converting the thesis to PDF format and electronic submission is found at the Graduate College web site.

Candidates in music education, music history and music theory must defend the thesis in an oral examination before submitting the completed manuscript to the graduate advisor. The chair of the committee should arrange the time and place of the examination and all members of the thesis committee should be present. The Director of Graduate Studies should be informed of the time and place and may elect to attend. After the student initiates the Defense and Manuscript Approval Form – thesis, committee members will sign the form electronically after the candidate has passed the final examination and has had the thesis approved.

Candidates in composition fulfill the thesis requirement by submitting a composition and parts, and by answering questions relevant to the project at the thesis defense (style, orchestration, compositional technique and literature). Performance of the thesis composition may substitute for the defense.

The Director of Graduate Studies will review all theses to ensure that format and style are correct. The student will then be contacted to upload the thesis to OhioLINK. When approved by the Graduate College, the diploma will then be signed and sent to the student.

Performance students following the recital/document option do not need to defend their theses. If the student does not defend the thesis they are required to use Recording Services to record all degree recitals. To submit a Student Recording Request, go to: https://www.bgsu.edu/musical-arts/college-information/recording-services/student-degree-recitals.html. You must submit and pay for the request two weeks before the date of the recital, and upload a recital program at that time. At the conclusion of your recital, Recording Services will send a download link to you and to the University Library for archival purposes. Master's students and Music Certificate students are not allowed to present degree recitals off-campus. For documentation of performance compilations for conducting students, please see the Director of Graduate Studies.

Composition Requirements

Composition theses must adhere to the following length requirements:

1. Five-minute Minimum: large orchestra, symphonic band, chorus with band or orchestral accompaniment, chamber opera or miscellaneous stage work;

2. Eight-minute Minimum: chamber orchestra (20 – 30 performers), wind ensemble (20 – 30 performers), chorus with or without keyboard accompaniment, chorus with chamber ensemble, chorus with magnetic tape;

3. Ten-minute Minimum:
   a. String orchestra (conventional scoring), chamber ensemble (10 – 19 performers), string ensemble (10 – 19 performers);
   b. Computer-generated tape;

4. Twelve-minute Minimum: Duos to nonets (including song cycles), piano solo, harp solo, harpsichord solo, organ solo.

5. Not acceptable are works for a one-line solo instrument without accompaniment.

The final copy of the thesis composition must meet the following standards:

1. Size of full score may vary from a minimum of 8.5 x 11 inches to a maximum of 12 x 20 inches. Scores may be in portrait or landscape layout.

2. Size of performance parts, when required, must be 8.5 x 11 inches, 10 staves per page.

3. In the case of a work for chorus with more than piano, organ or tape accompaniment, a separate choral score should be provided in appropriate to the composition. Page size of the choral score should be 8.5 x 11 inches.

4. Margins: Consult the University Thesis/Dissertation Handbook Guidelines for margins.

5. The full score must include the following:

   a. Frontal material (roman numeral pagination, all 8.5 X 11 inches)

      1) Title page (see Thesis and Dissertation Handbook);
      2) Copyright page (optional);
      3) Abstract;
      4) Frontispiece (optional);
      5) Dedication (optional);
      6) Performance instructions (as appropriate);
      7) Program notes (optional);
      8) Acknowledgements (optional)

   b. Music score (Arabic pagination beginning on second page)

Part III: Comprehensive Examination Policy – Music Education

With the exception of those enrolled in the "Comprehensive Music Education, Thesis Option" program and the "Online Teaching Artistry" program, all graduate students in music education must submit a portfolio and take written and oral comprehensive examinations as the final project. Exams should be conducted by a committee of three faculty members from whom the student has taken classes. At least two committee members must be music education faculty members, including one who is an instructor of a music education core course and one who teaches in the area of the candidate's specialization. The chair for the committee must be an instructor of a music education core course. The committee should be formed by the student in consultation with an instructor of a core course, who becomes the chair of the committee. This committee should be formed by the beginning of the third semester of the student's residency at the university. These examinations will be administered following the completion of all course work, and will cover material from any graduate courses that were completed. All candidates who apply for the comprehensive examinations must have a minimum grade point average of 3.0.

Portfolio

The portfolio will consist of the syllabi, final projects and major examinations from each course completed during studies for the master of music degree. For applied study and ensembles, the student should submit syllabi, jury sheets, and other written evaluations, and concert programs where appropriate. If the portfolio in incomplete in any way, the student will not be permitted to take the comprehensive examination.

Submissions to the portfolio are the responsibility of the student, and are to be made at the completion of each course. The portfolio will be housed in the main office of the College of Musical Arts and should be completed and submitted to the chair of the examination committee at least two weeks prior to the scheduled examination. Both the student and the committee shall review the portfolio to determine the scope and the general content of the examination. The Plan II Results (Music Master's only) form may be downloaded at https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/musicmastersplanIIform.pdf.

Written Examination

Each member of the examination committee will submit two questions. The faculty member has the option to submit one take-home question, giving the student one week to complete a paper and one question to be answered onsite; or submit two questions to be answered on site. The student will have between three and five hours to complete the on-site written examination depending on the number of questions administered.

Oral Examination

The oral examination is administered from five to seven days following the completion of the written examination. Although the oral examination is based primarily on the results of the written examination, it may include material that was not covered on the written examination.

Time Limits for Degree Completion

A candidate must complete all requirements for the degree, including the comprehensive examinations, within six years of the end of the first semester of registration. Course credits older than six years will not apply toward the degree and cannot be transferred from another institution for degree credit. Furthermore, they may not become part of the comprehensive examinations unless they have been repeated. Time spent in the armed forces or on approved leave of absence is exempt from this time limitation.

Deadlines
Each semester the Graduate College and the College of Musical Arts publish specific dates concerning the application for and completion of comprehensive examinations. Each student has the responsibility to adhere to these dates. Furthermore, students must observe the requirements described in the Graduate Catalog concerning switching between Plan I and Plan II. If the deadlines are not observed by the student, the graduation date will be postponed by at least one semester.

Repeating Examinations
If the results of the comprehensive examinations are unsatisfactory, a student may request permission to repeat the tests. The examinations may be repeated only once. The committee may require independent study on the part of the student prior to the retest.

Part IV: Comprehensive Examination Policy – Music Hisory and Ethnomusicology

Schedule of Exams and Retake Policy

The exams for graduate students in music history and ethnomusicology will consist of three parts (on separate days): 1) a written exam; 2) a score analysis and listening exam (oral); and 3) an oral defense of the written exam, and bibliography presentation.

All parts will be administered early in the Fall semester (Fridays in September, unless notified otherwise) during the second year of study and take place on separate days, *after* students have taken MuCT 6900 the previous Spring semester. Students will be notified of the room in which the exams will take place and will write the essays on their own laptops (students will be asked to disable their internet connections). Members of the musicology and ethnomusicology faculty will administer and adjudicate the exams.

The exam coordinator will contact students with exact details early in the Fall semester/late Summer.

It is important to remember that these exams represent independent study and it is expected that students will prepare for them in the first year as well as in the summer before the exams are administered. Students are strongly encouraged to discuss preparation strategies with the musicology and ethnomusicology faculty. Please see your faculty as you prepare frequently and with all questions/concerns as they arise.

A **retake** exam (of the written, oral, or both parts) may be administered at the end of the Fall semester or the beginning of the Spring semester. In order to continue in the program students must pass all portions of the exam at this time.

Students are allowed to submit an official thesis proposal *only after* they have passed all portions of the comprehensive exams. Please check the "Important dates and deadlines" link posted by the Graduate College: https://www.bgsu.edu/graduate/graduation/degree-candidates-deadlines.html.

Written Examination

The written part of the exam is three and a half hours long. Students are required to answer four questions from the list of questions in their respective area (Groups I and II).

On the day of the exam, **students with a specialization in Western music history** will be given **three** questions from "Group I. Western music history" selected by the faculty. Students will also be given a menu of **three** questions from which they will choose **one.**

On the day of the exam, **students with a specialization in ethnomusicology** will be given **three** questions from "Group II. Ethnomusicology" selected by the faculty. Students will also be given a menu of **three** questions from which they will choose **one.**

On the day of the exam, students in the **Dual Master's Degree combining historical musicology and ethnomusicology** (two years, single final project) will be given one question from "Group I. Western music history" and one question from "Group II. Ethnomusicology" selected by the faculty. Students will also be given a menu of six questions from both groups I and II from which they will choose two. A reduced pool of combined questions will be determined by the musicology and ethnomusicology faculty prior to the exam.

Students in the **Second Master's Degree** (three years, two final projects) **combining historical musicology and ethnomusicology** are required to take two written exams and answer eight questions—four from "Group I. Western music history" and four from "Group II. Ethnomusicology."

At the beginning of the fall semester, each student will be assigned an annotated bibliography topic to prepare before the oral defense. You will distribute the bibliography to faculty by the Wednesday preceding the oral defense. This bibliography must consist of at least 50 sources, 20 of which must contain a 4-5 sentence annotation.

Oral Examinations

The Score Analysis and Listening Exam is a 45 minute oral exam given on Day 2. Students are expected to discuss scores and assess listening examples of music literature. Where appropriate, they should offer possible composers, time periods, countries (areas), genres, instrumentation, styles, forms, etc. It is not the ultimate goal to "name the piece," but to demonstrate knowledge of musical literature including aspects such as chronology, genre, social context, and style.

Music history majors specializing in Western music will be given up to four examples of score analysis and listening from all periods of Western music history. Students will also be asked to prepare a 10-minute presentation (with PPT) that will include a focused review and analysis of a specific composition. The era, composer and piece will be selected by the faculty and assigned early in the semester. Presentations should put the specific piece in the context of other compositions of this type, in the context of the composer's output, and include an analytical component. This mini lecture should be organized and presented in the style of teaching an undergraduate music history course.

In addition, students will be assigned one example of world music, to be selected by the faculty. Students will prepare a 10-minute presentation for this example (with PPT). Presentations should be prepared in the style of teaching a world music undergraduate course. Presentations should contain information on the following as appropriate: context of the piece, geographic information, history, instrumentation, sonic components, ritual significance, religious meaning, musical behaviors, audience behavior, social expectations, etc. The presentation should represent a well-organized, planned, clear, and thoughtful mini-lecture.

You will receive your presentation topics at the beginning of the fall semester, and will have several weeks to prepare. Please see faculty for guidance as you prepare.

Students specializing in ethnomusicology will be assigned two examples of world music, to be selected by the faculty. Students will prepare a 10-minute presentation for each example. Presentations should be prepared in the style of teaching a world music undergraduate course. Presentations should contain information on the following as appropriate: context of the piece, geographic information, history, instrumentation, sonic components, ritual significance, religious meaning, musical behaviors, audience behavior, social expectations, etc. The presentation should represent a well-organized, planned, clear, and thoughtful mini-lecture.

You will receive your world music examples at the beginning of the fall semester, and will have several weeks to prepare. Please see faculty for guidance as you prepare.

In addition, each student will choose two broad geographic areas. Faculty will select two pieces from these areas during the exam. Students will orally discuss the pieces including: possible location/ethnic group when appropriate, instrumentation, genre, style, form, performance practice, historical and cultural information. It is not the goal to name the piece, but rather to demonstrate a knowledge of the

social context and sound worlds. **Students should notify faculty of their two areas as soon as you choose them.**

In addition, students will choose two different periods of Western music history and be given one example from each area. **(Students should notify the musicology faculty and musicology coordinator of their choices early in the semester of the exams.)**

Students in the **Dual Master's Degree in Music History and Ethnomusicology** (two years, single final project) or in the **Second Master's Degree** (three years, two final projects) **combining historical musicology and ethnomusicology** will be tested on all scores and listening (five examples from all periods of Western music history. Students will also be assigned two examples of world music, to be selected by the faculty. Students will prepare a 10-minute presentation for each example. Presentations should be prepared in the style of teaching a world music undergraduate course. Presentations should contain information on the following as appropriate: context of the piece, geographic information, history, instrumentation, sonic components, ritual significance, religious meaning, musical behaviors, audience behavior, social expectations, etc. The presentation should represent a well-organized, planned, clear, and thoughtful mini-lecture.

In addition, each student will choose two broad geographic areas. Faculty will select two pieces from these areas during the exam. Students will orally discuss the pieces including: possible location/ethnic group when appropriate, instrumentation, genre, style, form, performance practice, historical and cultural information. It is not the goal to name the piece, but rather to demonstrate a knowledge of the social context and sound worlds.

The last part of the comprehensive exams, on day 3, will consist of a half-hour discussion and defense of the student's written exam, as well as the oral presentation of the prepared annotated bibliography.

Time Limits for Degree Completion

A candidate must complete all requirements for the degree, including the portfolio submission, within six years of the end of the first semester of registration. Course credits older than six years will not apply toward the degree and cannot be transferred from another institution for degree credit. Furthermore, they may not become part of the departmental bibliography and research presentation examinations unless they have been revalidated by examination or are repeated. Time spent in the armed forces or on approved leave of absence is exempt from this time limitation.

Part V: Recital/Portfolio Policy – Performance Studies

Students in performance studies may also satisfy the final project requirement by means of a recital, portfolio and comprehensive oral examination. The sequence of research courses leading to the final project for majors in music performance studies is as follows:

MusP 6900 – Directed Research
MusP 6980 – Recital/Portfolio

Directed Research (MusP) is designed to acquaint students with the fundamental tools of music bibliography and with the basic skills of library research. Matters of writing style and development of writing skills are also emphasized, as well as acquisition of skills to develop a successful music career. Normally students take this course in the first semester of study. The only exceptions occur when students enter the graduate program in the middle of the academic year.

Portfolio

The portfolio will consist of the syllabi, final projects, major examinations and other significant assignments and presentations from every course completed during studies for the master of music degree. For applied study and ensembles, the student must submit syllabi, jury sheets, and other written evaluations and programs where appropriate. If the portfolio is incomplete in any way, the student will not be allowed to take the comprehensive examination. The responsibility to verify that the portfolio is complete rests with the chair of the examination committee.

Compiling and maintaining the portfolio is the responsibility of the student. Students must compile an electronic portfolio and submit to the Graduate Secretary and the chair of the Comprehensive Examination Committee by the stated due date in the semester in which the exam is to be taken. Students may make additions to the portfolio after they have submitted it to the Graduate Secretary, but it should be completed at least two weeks prior to the scheduled exam date. Both the student and the committee shall review the portfolio to determine the scope and the general content of the exam.

Comprehensive Examination Committee

The Comprehensive Examination Committee will consist of at least three, but no more than five, regular or provisional graduate faculty. The student's major applied teacher shall act as chair. The committee shall include at least one other member of the music performance faculty and may consist exclusively of music performance faculty. The committee may include up to two additional members from outside the area, if they have had some significant part in the student's course of study. The additional member(s) may be from any school or college at BGSU and must be regular or provisional member of the graduate faculty.

Comprehensive Examination

The comprehensive examination will be administered in the last semester of study, not later than two weeks before commencement, and will be an oral examination consisting of six questions, lasting between one and two hours. Questions will relate to the completed coursework and to the repertoire and pedagogical materials of the student's major instrument. Students are expected to confer with each member of the committee regarding the area and general nature of the questions at least one month prior to the examination.

Scheduling the Comprehensive Examination

In the first two weeks of the semester in which the examination is to take place, the student, in consultation with the committee, will arrange a meeting time for the online examination.

Repeating Examinations
If the results of the comprehensive examinations are unsatisfactory, a student may repeat it one time. The committee may require independent study on the part of the student prior to the re-examination. The student may be retested orally or be required to submit a research paper or other project on the material. The format, number of questions and content of the retest is left entirely to the discretion of the committee. The examinations may be repeated only once. Upon failing a second examination, the student is dropped from the Graduate College and the College of Musical Arts.

Completion Requirements
At the end of the comprehensive examination, a document containing the examination questions and a summary of the outcome of the examination will be drawn up by the chair. This document will be submitted to the Graduate Secretary. The Plan II Results (Music Master's only) Form may be initiated at https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/musicmastersplanIIform.pdf.

Time Limits for Degree Completion
A candidate must complete all requirements for the degree, including the comprehensive examination, within six years of the end of the first semester of registration. Course credits older than six years will not apply toward the degree and cannot be transferred from another institution for degree credit. Furthermore, they may not become part of the comprehensive examination unless they have been revalidated by examination or are repeated. Time spent in the armed forces or on approved leave of absence is exempt from this time limitation.

Deadlines
Each semester the Graduate College and the College of Musical Arts publish specific dates concerning the application for and completion of comprehensive examinations. Each student has the responsibility to adhere to these dates. Furthermore, students must observe the requirements described in the Graduate Catalog concerning switching between Plan I and Plan II. If the deadlines are not observed by the student, the graduation date will be postponed by at least one semester. The Graduate College deadlines for the completion of the final project in performance are as follows:

1. All elements of the comprehensive exam (portfolio assessment and recital) must be satisfactorily completed no later than two weeks before commencement.

2. The student will initiate the Plan II Results (Music Master's only) form before the comprehensive exam.

3. Approximately eight weeks after graduation, the Graduate College will clear students who have met all requirements for graduation.

Timeline for Completion of Portfolio Examination

- ❑ First year of study: Student selects portfolio committee (part of MusP 6900)
- ❑ First two weeks of the semester in which the portfolio examination is to take place: Student schedules exam with committee
- ❑ Semester of exam: Portfolio is turned into the Graduate Secretary by stated deadline
- ❑ One month prior to exam: Student confers with each member of the committee concerning general nature of examination of questions
- ❑ Two weeks prior to examination: Portfolio is to be completed
- ❑ Before the Examination: The student initiates the Plan II Results (Music Master's only) form

Part VI: Portfolio Policy – Music Theory

Students in the Master of Music in Music Theory degree may satisfy the final project requirement by means of a portfolio. The sequence of courses leading to the final project is as follows:

MuCT 6020 Research Techniques
MuCT 6900 Directed Research
MuCT 6980 Portfolio

Research Techniques is designed to acquaint students with the fundamental tools of music bibliography and with the basic skills of library research. Matters of writing style and development of writing skills are also emphasized. Normally students take this course in the first semester of study. The only exceptions occur when students enter the graduate program in the middle of the academic year. This course is a prerequisite to Directed Research.

Directed Research is designed to familiarize the student with the bibliographic tools appropriate to the candidate's area of specialization. Students pursuing a non-thesis option familiarize themselves with bibliographic and professional tools in preparation for their final project and examinations.

Portfolio
The candidate will submit the portfolio of academic writing to his/her portfolio committee by the 9th week of the semester of intended graduation. The portfolio will contain the following items:

1. Major course projects from both of the following categories:
   - Two analytical/research papers, at least one of which must come from MuCT 5190, 6140, 6170, or 6180.
   - One skill-based project from MuCT 5110, 5120, or 6130.

These will normally be the capstone project from the course. Students should submit clean copies (i.e., without instructor comments). The items should be revised (corrected, updated, expanded) from the original submission for the course. Students are encouraged to spend the summer between the second and third semesters of study editing at least one paper, and should consult with appropriate faculty members on the progress of the portfolio before it is submitted.

2. A one- to two-page narrative that explains the context for each assignment (which course it was for, what guidelines were given for the assignment, etc.) and provides a brief abstract of each item, including (where appropriate) a rationale for the choice of approach, repertoire, etc.

The Portfolio Committee will assess the portfolio and report results back to the student and the Director of Graduate Studies.

Repeating the Portfolio Requirement
If the portfolio is deemed unsatisfactory, the committee may ask that one or more items be revised and resubmitted, or that another project (possibly one from the current semester) be submitted. If the portfolio is again deemed unsatisfactory upon the second submission, the student is dropped from the Graduate College and the College of Musical Arts.

Scheduling the Portfolio Requirement
Music theory majors may not register for portfolio credit until they have passed the departmental bibliography and research presentation examinations. Directed Research (MuCT 6900) must be completed before taking the examinations. Examinations will be scheduled through the Theory Coordinator.

Portfolio Committee
The Portfolio Committee will consist of two members of the Music Theory faculty, one selected by the student and one assigned by the Music Theory Coordinator.

Completion Requirements
When submitting the portfolio, the student will initiate the Plan II Results (Music Master's only) form. The form is found at: https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/musicmastersplanIIform.pdf.

Time Limits for Degree Completion
A candidate must complete all requirements for the degree, including the portfolio submission, within six years of the end of the first semester of registration. Course credits older than six years will not apply toward the degree and cannot be transferred from another institution for degree credit. Furthermore, they may not become part of the departmental bibliography and research presentation examinations unless they have been revalidated by examination or are repeated. Time spent in the armed forces or on approved leave of absence is exempt from this time limitation.

Deadlines
Each semester the Graduate College and the College of Musical Arts publish specific dates concerning the application for and completion of portfolio examinations. Each student has the responsibility to adhere to these dates. Furthermore, students must observe the requirements described in the Graduate Catalog concerning switching between Plan I and Plan II. If the deadlines are not observed by the student, the graduation date will be postponed by at least one semester. The Graduate College deadlines for the completion of the final project in Music Theory are as follows:

1. The portfolio requirement must be satisfactorily completed no later than two weeks before commencement.
2. The student will initiate the Plan II Results (Music Master's only) form when submitting the portfolio.
3. Approximately eight weeks after graduations, the Graduate College will clear students who have met all requirements for graduation.

APPENDIX A

Thesis Proposal

Title Page
The title page is the first page in the proposal (see template). Refer to the beginning of the Thesis and Dissertation Handbook for content and format.

Prose Description of Thesis
The prose description of the thesis should be no more than two pages in length, define the area to be examined and present the plan for pursuing the topic. A bibliography and tentative timetable for the completion of the project should also be given.

Composition proposals should contain a detailed plan for completing the project. This includes a concise description of style orchestration, compositional technique and literature. The proposal should be no more than two pages in length and should include a bibliography and timetable for completion. The bibliography should include a representative sampling of scores, recordings and text books.

Outline of Thesis
This section should present the proposed outline of the thesis. The purpose of this section is to provide the student with an outline to follow throughout the preparation of the thesis. It is strongly suggested that the outline be as precise and as detailed as possible in order to maintain continuity and focus regarding the subject matter.

Bibliography
A working bibliography should be provided with each proposal. The bibliography should demonstrate the student's awareness of the major resources available to complete the thesis. Please consult your style manual for bibliographic formatting. It is not necessary to supply a complete bibliography with the topic proposal. A sample bibliography will suffice.

APPENDIX B

Format for Musical Examples

The general manner in which illustrative material (tables, pictures, diagrams, etc.) is incorporated into the document is given in the required style manuals. Follow the Chicago Manual of Style for correct formatting of musical examples.

APPENDIX C

Thesis Deadlines and Responsibilities

Due Dates for _____ Graduation

First Draft (typed) due to committee _____

Last day to apply for graduation _____

Final draft due to committee _____

Last day for oral defense of thesis _____

Responsibilities of Chair of Thesis Committee

1. Evaluate capability of student and provide careful guidance in selection and limitation of topic;
2. Provide primary guidance in proper bibliographic format;
3. Ensure correct writing style;
4. Provide primary support to student in research and development of content;
5. Arrange thesis oral defense with student, committee and Director of Graduate Studies.

Responsibilities of Committee Members

1. Provide guidance and advice as requested;
2. Make necessary corrections and suggestions in format, writing style and content.

Responsibilities of Student

1. Adhere strictly to all deadlines;
2. Distribute copies to all members of committee on or before appropriate deadline;
3. Prepare each chapter in style and format of required style manual;
4. Make appropriate changes and corrections as suggested by chair and committee members.

APPENDIX D

Portfolio Check Sheet

1. Major Field: Applied Courses (Private Study and Ensembles)

Syllabi _____

Repertory Sheets _____

Jury Sheets _____

List of Recitals _____

Programs _____

2. Other Studies – Academic Classes, Independent Study Course

Syllabi _____

Examinations _____

Papers _____

Presentations _____

APPENDIX E

Master's Thesis Title Page

See the Graduate College website for formatting your title page.

http://www.bgsu.edu/graduate/thesis-and-dissertations/recommended-file-formats.html