

College of Musical Arts  
Final Project Handbook  
Master's Degree  
2024-2025

## 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. Parts III and IV outline the comprehensive examination policy for music education, music history, and ethnomusicology students following a Plan II degree program. Part V details the policies of the recital/portfolio option available to performance majors. Parts VI through VII explain Plan II (non-thesis) options for ethnomusicology and music history students. 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 <https://www.bgsu.edu/graduate/thesis-and-dissertations/thesis-dissertation-handbook.html>.

# Table of Contents

<b>PREFACE</b> .....	<b>2</b>
<b>PART I: FINAL PROJECT REQUIREMENTS</b> .....	<b>5</b>
MASTER OF MUSIC IN COMPOSITION.....	5
MASTER OF MUSIC IN MUSIC EDUCATION.....	5
MASTER OF MUSIC IN MUSIC HISTORY OR ETHNOMUSICOLOGY.....	5
MASTER OF MUSIC IN PERFORMANCE.....	6
<b>PART II: THESIS AND COMPOSITION REQUIREMENTS</b> .....	<b>7</b>
PREREQUISITES TO THESIS RESEARCH .....	7
SELECTING A THESIS COMMITTEE.....	7
MUSIC EDUCATION .....	7
SELECTING A TOPIC.....	7
THESIS CREDIT.....	8
TIME LIMITS FOR DEGREE COMPLETION .....	8
STYLE .....	8
DEADLINES.....	9
COMPLETING THE THESIS REQUIREMENT .....	9
COMPOSITION REQUIREMENTS.....	9
<b>PART III: COMPREHENSIVE EXAMINATION POLICY –ETHNOMUSICOLOGY</b> .....	<b>11</b>
SCHEDULE OF EXAMINATIONS.....	11
WRITTEN EXAMINATION (DAY 1; 4 HOURS).....	11
IN-PERSON DEBRIEF AND RECAP (DAY 2; 30 MINUTES).....	11
TIME LIMITS FOR DEGREE COMPLETION .....	11
DEADLINES.....	11
REPEATING EXAMINATIONS.....	11
<b>PART IV: COMPREHENSIVE EXAMINATION POLICY – MUSIC EDUCATION</b> .....	<b>12</b>
PORTFOLIO.....	12
WRITTEN EXAMINATION.....	12
ORAL EXAMINATION.....	12
TIME LIMITS FOR DEGREE COMPLETION .....	12
DEADLINES.....	13
REPEATING EXAMINATIONS.....	13
<b>PART V: COMPREHENSIVE EXAMINATION POLICY – MUSIC HISTORY</b> .....	<b>14</b>
SCHEDULE OF EXAMINATIONS.....	14
WRITTEN EXAMINATION (DAY 1; 3 ½ HOURS).....	14
SCORE ANALYSIS, TEACHING PRESENTATION, AND LISTENING EXAMINATION (DAY 2; 45 MINUTES).....	14
ORAL EXAMINATION AND DEFENSE (DAY 3; 30 MINUTES).....	15
TIME LIMITS FOR DEGREE COMPLETION .....	15
DEADLINES.....	15
REPEATING EXAMINATIONS.....	15
<b>PART VI: RECITAL/PORTFOLIO POLICY – PERFORMANCE STUDIES</b> .....	<b>16</b>
PORTFOLIO.....	16
COMPREHENSIVE EXAMINATION COMMITTEE .....	16
COMPREHENSIVE EXAMINATION .....	16
SCHEDULING THE COMPREHENSIVE EXAMINATION.....	16
COMPLETION REQUIREMENTS.....	17
TIME LIMITS FOR DEGREE COMPLETION .....	17
DEADLINES.....	17
TIMELINE FOR COMPLETION OF PORTFOLIO EXAMINATION.....	18

<b>PART VII: PORTFOLIO POLICY – ETHNO MUSICOLOGY.....</b>	<b>19</b>
PORTFOLIO.....	19
REPEATING THE PORTFOLIO REQUIREMENT .....	19
SCHEDULING THE PORTFOLIO REQUIREMENT .....	19
PORTFOLIO COMMITTEE .....	20
COMPLETION REQUIREMENTS.....	20
TIME LIMITS FOR DEGREE COMPLETION .....	20
DEADLINES.....	20
<b>PART VIII: PORTFOLIO POLICY – MUSIC HISTORY .....</b>	<b>21</b>
PORTFOLIO.....	21
REPEATING THE PORTFOLIO REQUIREMENT .....	22
SCHEDULING THE PORTFOLIO REQUIREMENT .....	22
PORTFOLIO COMMITTEE .....	22
COMPLETION REQUIREMENTS.....	22
TIME LIMITS FOR DEGREE COMPLETION .....	22
DEADLINES.....	22
<b>APPENDICES .....</b>	<b>23</b>
THESIS PROPOSAL.....	23
FORMAT FOR MUSICAL EXAMPLES .....	24
THESIS DEADLINES AND RESPONSIBILITIES.....	25
PORTFOLIO CHECK SHEET .....	26
MASTER’S THESIS TITLE PAGE.....	27
PLAN II FORMS.....	28

## 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 specializations 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, Choral Music Education and instrumental Music Education: Within these specializations 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.
- 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 or Zoom. 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**

The Master of Music degrees in Music History or Ethnomusicology have 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):** A candidate in music history or ethnomusicology is required to write a thesis on a substantive topic in music history or ethnomusicology. The thesis must be successfully defended to the candidate's thesis committee, and the defense will begin with a formal scholarly presentation on the document. Students may not register for thesis credit until they have passed the departmental history and listening examinations. Examinations will be scheduled through the appropriate faculty.

**Portfolio Option (Plan II):** The candidate will submit a portfolio of academic writing to his/her portfolio committee by the 8th week of the semester of intended graduation.

## Master of Music in Performance

There are ten degree options in the performance program: Master of Music in Performance: specializations in Instrumental Performance, Instrumental Specialist, Piano and Voice; Master of Music in Conducting: specializations in Choral Conducting and Orchestral Conducting; Master of Music in Collaborative Piano; Master of Music in Piano Pedagogy; Master of Music in Vocal Pedagogy; and Master of Music in 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 make a compilation of 30 to 45 minutes of performance of music approved by the appropriate conducting faculty for electronic submission.
- Instrumental, Jazz Studies, Piano, Voice, or Vocal 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. Students in Music History and Ethnomusicology do not take MuCT 6900, Directed Research. 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 history and ethnomusicology 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 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. (7th ed. Washington, D.C., 2020).

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*, 9th ed. New York: The Modern Language Association of America, 2021.

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 ethnomusicology 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.

## **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)
6. The final thesis documents must contain a copyright page; use the University's Thesis and Dissertation template for placement."

For compositions regarding accessibility checks:

1. Student should save their music notation file as a PDF
2. Open music notation PDF in Acrobat and complete the accessibility check BEFORE merging with prefatory materials and BEFORE embedding fonts
3. Follow Graduate College instructions to resolve accessibility elements
4. SAVE that PDF
5. Do the same with prefatory materials – save them as PDF, run them through Acrobat's accessibility check and SAVE
6. MERGE those two PDFs
7. Run accessibility check AGAIN
8. Embed Fonts
9. Add bookmarks

## Part III: Comprehensive Examination Policy –Ethnomusicology

### **Schedule of Examinations**

The exams for graduate students in ethnomusicology will consist of two parts 1) a written exam; 2) an in-person debriefing of exam results. All parts will be administered in November of the fall semester during the second year of study and take place on separate days. 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 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 faculty. Please see your faculty as you prepare frequently and with all questions/concerns as they arise.

### **Written examination (Day 1; 4 hours)**

The written part of the exam is 4 hours long. Students are required to answer four questions. On the day of the exam, students will be given three predetermined questions about the history and issues of ethnomusicology. Students will also be given one question specific to their curriculum and research areas.

At the beginning of the fall semester, each student will be assigned an annotated bibliography topic to prepare, due the same day as the written exam. This bibliography must consist of at least 50 sources, 20 of which must contain a 4-5 sentence annotation.

### **In-person debrief and recap (Day 2; 30 minutes)**

After the exam each student will have a meeting with the ethnomusicology faculty to discuss their exam results as well as to plan their final projects.

### **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. A retake exam may be administered at the beginning of the spring semester. In order to continue in the program students must pass all portions of the exam at this time. The committee may require independent study on the part of the student prior to the retest.

## Part IV: Comprehensive Examination Policy – Music Education

All graduate students in music education electing Plan II-Non-Thesis Option (except students in the Online Teaching Artistry specialization) 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 is 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/MUCT-MUEDMastersPlanII.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 V: Comprehensive Examination Policy – Music History

### Schedule of Examinations

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

All parts will be administered early in April (on Fridays, unless notified otherwise) during the first year of study, and take place on separate days. 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 connection). Alternatively, faculty may elect to administer the exams online as circumstances arise. The musicology faculty will communicate with the students in advance, will administer and adjudicate all parts of the exams.

**It is important to remember that these exams represent independent study. Students are strongly encouraged to discuss preparation strategies with the musicology faculty. Please see your faculty as you prepare.**

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>

These guidelines do NOT apply to students in the Dual Master’s Degree combining historical musicology and ethnomusicology (two years, single final project) OR students in the Second Master’s Degree (three years, two final projects) combining historical musicology and ethnomusicology (or another degree). Separate guidelines will be determined on a case-by-case basis.

### Written examination (Day 1; 3 ½ hours)

The written part of the exam is three and a half hours long. Students are required to answer **four** questions from the list. On the day of the exam, students will be given **three** questions from “Questions from Western music history” selected by the faculty. Students will also be given a menu of **three** questions from which they will choose **the fourth** question.

### Score analysis, teaching presentation, and listening examination (Day 2; 45 minutes)

This is an oral exam. 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 will be given **up to five** 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 (or excerpt). 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 an undergraduate general education 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.

### **Oral examination and defense (Day 3; 30 minutes)**

This last part of the comprehensive exams will consist of a half-hour discussion and defense of the student's written exam, as well as an overall evaluation of their work.

### **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 retake exam (of the written, oral, or both parts) may be administered at the start of the following Fall semester. In order to continue in the program students must pass **all portions** of the exam during the retakes in early Fall of the second year of study. The examinations may be repeated only once.

## Part VI: 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 each member of the Comprehensive Examination Committee by their agreed-upon due date in the semester in which the exam is to be taken; this date should be 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 their committee, will arrange an acceptable time and place to hold the examination. Exams must be satisfactorily completed no later than two weeks before commencement.” 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/MusicPerformanceMastersPlanIIForm.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 VII: Portfolio Policy – Ethnomusicology

Students in the Master of Music in Ethnomusicology 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 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. Students pursuing a non-thesis option should familiarize themselves with bibliographic and professional tools in preparation for their final project and examinations.

### **Portfolio**

The candidate will submit a project determined with the approval of their committee by the 9th week of the semester of intended graduation.

Possible projects include:

1. Lecture-recital—a solo lecture-recital. Detailed program notes required.
2. A concert of an ensemble directed by the student. Detailed program notes required.
3. Research project resulting in a publication-quality research paper.
4. Teach a full month-long unit in MuCT 1250 (supervised), and write a statement of teaching philosophy.
5. Archive/library-related project with BGSU library staff
6. Internship with a music related organization—develop a relevant project and presentation with the committee.
7. Create a public ethnomusicology project (may have online component)
8. Create a short ethnographic film.

Other projects may be proposed subject to approval by the student's committee.

“The portfolio/artifacts will be turned in to the committee and will be followed by a scheduled discussion with the committee and student (similar to a defense). During this time, the student will briefly present the work they have done, followed by questions and discussion. At this time the committee will decide on the results.”

### **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**

Students may not register for portfolio credit (MuCT 6980) until they have passed the departmental bibliography and research presentation examinations. Research Techniques (MuCT 6020) must be completed before taking the examinations.

Examinations will be scheduled through the Ethnomusicology faculty.

### **Portfolio Committee**

“The portfolio committee will consist of two members of the faculty; both members will be chosen by the student with approval from Dr. Meizel and Dr. Lawrence.”

### **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/MUCT-MUEDMastersPlanII.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 Ethnomusicology 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.

## Part VIII: Portfolio Policy – Music History

Students in the Master of Music in Music History 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 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. Students pursuing a non-thesis option should familiarize themselves with bibliographic and professional tools in preparation for their final project and examinations.

### **Portfolio**

The portfolio committee is comprised of all Musicology faculty at the College of Musical Arts. The candidate will submit the portfolio of academic writing to the portfolio committee by the 8th week of the semester of intended graduation. The portfolio will contain the following items (1,2, and 3):

1. Major projects from one of the following categories (either A or B):
  - A. Three analytical/research papers, at least one of which must come from MuCT 6210 or 6220.
  - B. Two analytical/research papers, at least one of which must come from MuCT 6210 or 6220, and one skills-based project. Such projects may include:
    - I. Lecture-recital—a solo lecture-recital. Detailed original program notes required.
    - II. A concert of an ensemble (e.g., MuCT 5010E) directed by the student. Detailed original program notes required.
    - III. Teach a full month-long unit in MuCT 1010 (supervised), and submit notes, bibliography, statement of teaching philosophy and reflection/assessment of the teaching.
    - IV. Archive/library-related project with BGSU library staff.
    - V. Internship with music-related organization—develop and complete relevant project and present to the committee.
    - VI. Create and produce a public musicology project (may have online component).
    - VII. Edition of previously unedited composition, along with short critical commentary.
    - VIII. Other projects proposed will be subject to approval by the committee.

Note 1: All projects (outside of seminar papers) should be registered under the portfolio credits (MuCT 6980) and should be supervised by a faculty member of the candidate's choice. Students should submit clean copies of their writing (without instructor comments).

Note 2: Students must revise their work (correct, update, expand) with the guidance of the faculty under whose supervision they completed the papers/projects. 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 that provides a brief abstract of each item, including (where appropriate) a rationale for the choice of approach, repertoire, etc.

3. An oral defense of the portfolio. The Committee (all Musicology Faculty) will assess the contents of the portfolio and will meet with the candidate for an oral defense (between weeks 10 and 14 of the semester of intended graduation). The portfolio must be successfully defended to the Musicology Faculty. The defense will begin with a formal scholarly presentation on the contents of the portfolio.

The Portfolio Committee (all Musicology faculty) will assess the contents of the portfolio and the candidate's defense, 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 history majors may not register for portfolio credit (MuCT 6980) until they have passed the departmental comprehensive examinations. Research Techniques (MuCT 6020) must be completed before taking the examinations. Examinations will be scheduled through the Music History faculty.

### **Portfolio Committee**

The Portfolio Committee will consist of all members of the Music History faculty. The student will elect one Music History faculty member who will supervise the process until the submission of the complete portfolio.

### **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/MUCT-MUEDMastersPlanII.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 History 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.

# Appendices

## 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>

## Appendix F

### Plan II Forms

Master's degree students following Plan II (portfolio/comprehensive exam track) must submit a completed Plan II form after successful completion of their culminating experience.

**Students in MUSP** (music performance, pedagogy, conducting, jazz studies), please find your Plan II form at the following link <https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/MusicPerformanceMastersPlanIIForm.pdf> . Fill in the required information, print the form, and take it to your comprehensive oral exam. Assuming your exam is successful, have your committee members sign, and then take the form to the Graduate Secretary for processing.

**Students in MUCT** (ethnomusicology and music history), please find your Plan II form at the following link: <https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/MUCT-MUEDMastersPlanII.pdf> . Fill in the required information, print the form, and take it to your final preliminary exam. Assuming your exam is successful, have the area coordinator sign, and then take the form to the Graduate Secretary. Obtain the form from the Graduate Secretary again a day or two before your portfolio exam. Have committee members sign, and then take back to the Graduate Secretary for processing.

**Students in MUED** (comprehensive, instrumental, and choral music education), please find your Plan II form at the following link: <https://www.bgsu.edu/content/dam/BGSU/musical-arts/documents/student-resources/GraduateStudentFiles/MUCT-MUEDMastersPlanII.pdf> . Fill in the required information, print the form, and take it to your comprehensive oral exam. Assuming your exam is successful, have your committee members sign, and then take the form to the Graduate Secretary for processing.