



SCHOOL OF MUSIC

Graduate Handbook

College of Fine Arts and Communications

Brigham Young University

This handbook does not contain information applicable to undergraduate students. The undergraduate handbook can be found on the [BYU School of Music website](#).

For specific questions, please [contact](#) the graduate program manager in E-579 of the HFAC.

SCHOOL OF MUSIC MISSION STATEMENT

The BYU SCHOOL OF MUSIC seeks truth in great music. We strive to lead in the composition, performance, teaching, and understanding of music and to serve the university, The Church of Jesus Christ of Latter-day Saints, and the world through this divine gift.

The mission of the School is revealed in the daily activities of the faculty, administration, staff, and students, who strive:

- » To achieve the highest professional and moral standards and to explore proven and promising pedagogical and technological methods;
- » To continually develop as teachers, scholars, creative artists, and citizens;
- » To expand the local, national, and international reputation of the School of Music through concerts and recording, including music composed by its faculty and students; through publications; and through touring, presentations at conferences competitions, invited lectures, and music festivals;
- » To enrich the musical life of all students on and of campus by offering participation in a wide variety of ensembles and studio instruction in instruments and voice, and by offering general interest courses presenting a diverse sampling of topics in the field of music;
- » To offer undergraduate and graduate degree programs that meet the highest professional standards and to train and inspire graduates to meet the musical needs of the LDS Church, community, and country, incorporating:
 - > The skills, knowledge, and dispositions to be effective musician-educators
 - > The musical, physical, spiritual, and artistic elements of the conductor's craft;
 - > Academic experiences in music theory and history based on richness and rigor in understanding musical languages, distinguishing the nuances of style, and grasping the ways in which styles intertwine with ideas;
 - > Performing skills in musical theatre;
 - > Vocal and instrumental performance, preparing students for careers as performers or artist-teachers by example, sound pedagogical principles, and practical application and feedback;
 - > The art of improvisation, including the various styles of jazz and commercial music;
 - > Rigorous musical and liberal arts training for media composers, songwriters, and arrangers, encouraging them to nurture the values reinforced by the BYU experience;
 - > The technical and musical skills for recording engineers;
 - > Modern, experimental, and historical music vocabularies in composition, while promoting the performance of new music.

This handbook has been prepared by the School of Music graduate faculty for the use of both students and faculty. It brings together school and university policies, practices, regulations, and procedures organized in a sequence of probable use that is comprehensive yet concise.

The appendices provide additional information. Appendix A summarizes the steps that lead to the completion of a graduate degree in music. Appendix B is a list of graduate courses offered in the School of Music. Appendix C contains information about the Music 697A paper, which is required for those in the performance and conducting programs. Appendix D contains information about taking the oral final examination. Appendix E includes required forms and Appendix F contains information about THE Electives and other coursework. Appendix G includes templates for culminating projects.

The official and legal documents for all Brigham Young University students are the [BYU Undergraduate Catalog](#) and the [BYU Graduate Catalog](#), including official supplements. Guidelines provided by the School of Music Graduate Handbook supplement these documents.

This handbook is not a legal document; programs, policies, and procedures are periodically subject to change. Contact the Graduate Coordinator for the most recent information.

August 2018

TO THE GRADUATE STUDENT

As you begin graduate study in the School of Music at Brigham Young University, we urge you to become familiar with the documents listed on the previous page and to take full advantage of faculty expertise, the library, our programs, and facilities. We trust that you will work toward high standards of achievement in your chosen field of study, exercising both diligence and patience in meeting the requirements of your degree and in developing a lifelong relationship with faculty and fellow students. We hope and trust that your association with us in your intellectual and artistic pursuit will be rewarding.

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Organization of the School of Music

ADMINISTRATIVE PERSONNEL

DIRECTOR

Kirt Saville

kirt_saville@byu.edu

C-550D HFAC / 801-422-6304

As Director, Dr. Saville oversees all academic programs, policies, and budgets of the school. He works with the faculty and administration in defining the mission and vision of the school and works to provide the resources this requires.

ASSOCIATE DIRECTOR: GRADUATE STUDIES

Claudine Bigelow

claudine_bigelow@byu.edu

E-545 HFAC / 801-422-1315

Dr. Bigelow chairs the Graduate Council and oversees graduate admissions, scholarships, curriculum, and policies. She is Professor of Viola and also teaches chamber music and string literature.

ASSOCIATE DIRECTOR: UNDERGRADUATE STUDIES

Neil Thornock

neilthornock@byu.edu

E-579A HFAC / 801-422-1482

Dr. Thornock chairs the School of Music Curriculum and Assessment Committee and serves on the College of Fine Arts and Communications Curriculum Council. He oversees undergraduate curriculum and associated policies.

ASSOCIATE DIRECTOR: PERFORMANCE

Don Peterson

donald_peterson@byu.edu

E-485A HFAC / 801-422-7275

Dr. Peterson supervises all performances in the School of Music and is Director of Bands. In addition to conducting the Wind Symphony, he serves as chair of the Performance Council. He teaches band conducting and literature as well as private instrumental conducting to graduate students.

ASSISTANT DIRECTOR: ADMISSIONS, SCHOLARSHIPS,
AND STUDENT SUPPORT

Mark Ammons

mark_ammons@byu.edu

C-550A HFAC / 801-422-4824

Dr. Ammons oversees all School of Music matters related to undergraduate admissions, as well as undergraduate and graduate scholarships, teaching assistantships, and other student aid. He also coordinates and plans development and fundraising activities and oversees all marketing and public affairs for the School. He manages the performance support area and is responsible for all physical facility issues related to office needs, renovation schedules, piano shop supervision, and faculty office requests. He teaches classes and directs the BYU Jazz Ensemble.

ASSISTANT DIRECTOR: CONTROLLER

Brett Thomas

brett_thomas@byu.edu

C-550B HFAC / 801-422-6343

Brett is responsible for the administration and management of all the School of Music accounts. This includes all budgets,

endowments, employee contracts, guest artist payments, payroll, purchases, travel, and financial reporting.

ACADEMIC ADMINISTRATIVE ASSISTANT

Marilyn Parks

parksm@byu.edu

C-550C HFAC / 801-422-6304

Marilyn assists the Director with School of Music communication, scheduling, and faculty issues. She helps students with petitions, add/drop issues, grade changes, and unique registration needs. Marilyn works with the faculty, the Music Advisor, and various university offices to ensure students fulfill their program requirements.

OFFICE MANAGER

Laura Holt

laura_holt@byu.edu

C-550E HFAC / 801-422-4380

Laura supervises the student assistants and the day-to-day activities of the School of Music's main office. She is responsible for all office supplies, directories, and communications. She assists with physical facility projects, and hosting. She coordinates music for most major university events and manages purchasing and travel plans/expenses.

UNDERGRADUATE ADMISSIONS ASSISTANT

Kathy Colton

musicadmissions@byu.edu

E-579 HFAC / 801-422-2660

Kathy assists Assistant Director Mark Ammons with the undergraduate admissions process, and also organizes attendance at various recruiting conferences as well as BYU's regional auditions. She also teaches horn and other classes for the School of Music.

ADMINISTRATIVE ASSISTANT

Heidi Reed

h_reed@byu.edu

E-579 HFAC / 801-422-3149

Heidi assists the Associate Directors of Undergraduate Studies and Graduate Studies. She is also the graduate program manager.

ADMINISTRATIVE OFFICES

BYU SCHOOL OF MUSIC MAIN OFFICE

music@byu.edu; musicemployment@byu.edu
C-550 HFAC / 801-422-8903; 801-422-4784

The students in the Music Office can answer many general questions about School of Music programs. They are also the employment, travel, and purchasing accountants.

ELEMENTARY MUSIC EDUCATION OFFICE

music.secretary@gmail.com
C-582 HFAC / 801-422-3200

This office supports the elementary music education program. Questions regarding curriculum issues and application to this program can be handled here.

BAND OFFICE

band-office@byu.edu
E-485 HFAC / 801-422-2510

This office supports the various band programs within the school. Don Peterson and Fred McInnis supervise the office staff.

OTHER OFFICES

Other offices and services available are described under the “[School of Music Facilities](#)” section in this handbook.

GRADUATE COUNCIL

GRADUATE COORDINATOR

Claudine Bigelow
claudine_bigelow@byu.edu
E-545 / 801-422-1315

GRADUATE PROGRAM MANAGER

Heidi Reed
h_reed@byu.edu
E-579 / 801-422-3149

COMPOSITION

Christian Asplund
christianasplund@gmail.com
E-575 / 801-422-3688

CONDUCTING

Choral

Andrew Crane
andrew_crane@byu.edu
E-332 / 801-422-4237

Instrumental

Donald Peterson
donald_peterson@byu.edu
E-485A / 801-422-7275

MUSIC EDUCATION

Rob Dunn
rob_dunn@byu.edu
E-564 / 801-422-7490

MUSICOLOGY

Brian Harker

brian_harker@byu.edu

E-565 / 801-422-2556

PERFORMANCE

Brass

Will Kimball

will_kimball@byu.edu

E-465 / 801-422-2375

Organ

Don Cook

doncook@byu.edu

C-250 / 801-422-3260

Percussion

Matthew Coleman

matt_coleman@byu.edu

E-265 / 801-422-0415

Piano

Scott Holden

scott_holden@byu.edu

E-430 / 801-422-7713

String

Alex Woods

alex_woods@byu.edu

E-546 / 801-422-3342

Voice

Darrell Babidge

babidge@byu.edu

E-442 / 801-422-4599

Woodwind

April Clayton

april_clayton@byu.edu

E-451 / 801-422-1177

GRADUATE FACULTY

Asplund, Christian T. Associate Professor DMA University of Washington 1998 Theory and Composition

Babidge, Darrell Associate Professor Professional Degree Manhattan School of Music 2001 Vocal Performance

Bastian, Darren. Assistant Professor DMA University of Arizona 2009 Percussion Performance

Belknap, Monte Associate Professor MM University of Cincinnati 1994 Violin Performance

Beus, Stephen. Assistant Professor DMA Stony Brook University 2011 Piano Performance

Bergman, Jason. Associate Professor DMA University of Michigan 2011 Trumpet Performance

Bigelow, A. Claudine Associate Professor DMA University of Maryland 2002 String Performance and Pedagogy

Broomhead, Paul Professor PHD University of Washington 1999 Music Education

Bryce, Dan. Assistant Professor MM The Juilliard School of Music 2004

Clayton, April Professor DMA The Juilliard School of Music 2001 Flute Performance

Coleman, Matthew. Assistant Professor DMA Arizona State University 2012 Percussion Performance

Cook, R. Donald Associate Professor DMA University of Kansas 1987 Organ Performance and Pedagogy

Crane, R. Andrew Associate Professor DMA Michigan State University 2005 Choral Conducting

Destribois, Clemence. Assistant Professor. PhD Royal Holloway, University of London Musicology

Dunn, Robert E. Professor PhD Northwestern University 1994 Music Education

Giovannetti, GERALYN Professor DMA University of Michigan 1990 Oboe and Woodwind Performance and Pedagogy

Grimshaw, Jeremy Associate Professor PhD Eastman School of Music 2005 Musicology

Hall, Rosalind Associate Professor MM Brigham Young University 1992 Choral Conducting

Hansen, H. Eric Associate Professor MM Peabody Conservatory of Johns Hopkins University 1989 Performance

Harker, Brian C. Professor PhD Columbia University 1997 Musicology

Hicks, Michael D. Professor DMA University of Illinois 1984 Theory and Composition

Hinckley, Jaren S. Associate Professor DM Florida State University 2002 Clarinet Performance

Holden, Scott L. Associate Professor DMA Manhattan School of Music 2002 Piano Performance and Pedagogy

Howard, Luke Associate Professor PhD University of Michigan 1997 Musicology

Johnson, Steven P. Professor PhD University of California, Los Angeles 1989 Musicology

Jones, Stephen M. Professor DMA University of Cincinnati
1989 Theory and Composition

Katseanes, Kory Professor MM University of Utah 1979
Orchestral Conducting

Kesler, Michelle Assistant Professor DMA Arizona State
University 2014 Cello Performance

Kimball, Wilford W. (Will) Associate Professor DMA Arizona
State University 2001 Trombone and Brass Performance and
Pedagogy

Lindeman, Stephan D. Professor PhD Rutgers University
1995 Music Theory

Lowe, Laurence M. Professor MM University of Rochester
1981 Horn and Brass Performance and Pedagogy

May, Brittany Assistant Professor PhD University of Utah
2015 Music Education

Peterson, Donald L. Associate Professor DMA Arizona State
University 1986 Instrumental Conducting

Pierce, Jared. Assistant Professor DMA University of Utah
2015 Piano Performance

Reich, Diane T. Associate Professor DM Indiana University
2003 Vocal Performance and Pedagogy

Ricks, Steven L. Associate Professor PhD University of Utah
2001 Theory and Composition

Saville, Kirt R. Professor EdD Utah State University 1991
Music Education

Smith, Christian B. Professor DMA University of Michigan
2006 Bassoon Performance Instruction

Smith, Raymond Professor DM Indiana University 1982
Saxophone and Woodwind Performance and Pedagogy

Thornock, Neil S. Associate Professor DM Indiana University
2006 Theory and Composition

Woods, Alexander Assistant Professor MM Yale University
2008 Violin Performance

Yorgason, Brent Associate Professor PhD Indiana University
2009 Music Theory

FACULTY DIVISIONS WITHIN THE SCHOOL OF MUSIC

MUSIC HISTORY

Steven Johnson

COMMERCIAL MUSIC

Ron Saltmarsh

COMPOSITION AND THEORY

Steve Ricks

MUSIC EDUCATION

Rob Dunn

BRASS & PERCUSSION PERFORMANCE

Will Kimball

KEYBOARD PERFORMANCE

Scott Holden

STRING PERFORMANCE

Monte Belknap

VOCAL PERFORMANCE

Diane Reich

WOODWIND PERFORMANCE

Christian Smith

CHORAL CONDUCTING & ENSEMBLES

Rosalind Hall

INSTRUMENTAL CONDUCTING & ENSEMBLES

Don Peterson

The complete faculty and staff directory may be found [online](#).

Degrees Offered

MASTER OF ARTS

[*Online Catalog*](#)

The Master of Arts degree (MA) is offered with music education and musicology specializations. The prerequisite for a specialization in music education is a bachelor's degree in music education with competency equivalent to requirements of that degree at Brigham Young University. The prerequisite for a specialization in musicology is either a BM or BA in music. A student who has academic deficiencies may be required to complete additional prerequisite courses during work for the MA.

MA WITH SPECIALIZATION IN MUSIC EDUCATION.

[*Program Level Learning Outcomes*](#)

The program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a thesis. Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction. Efforts are made to plan a program of study based on individual students' needs and interests while maintaining standards of musical and scholarly excellence. Available for full-time or summers-only study. Program Requirements: 32 hours of coursework, thesis prospectus, comprehensive written examination, oral final examination and thesis defense, thesis.

Students receiving their MA in Music Education will be able to:

- » Prepare a final thesis in article form for subsequent submission to a scholarly journal or presentation at a professional conference.
- » Defend their point of view as articulated in their thesis.
- » Understand and evaluate research in music education.
- » Demonstrate how they have broadened what they know about music beyond the field of music education.
- » Enter a doctoral program if so desired.

MA WITH SPECIALIZATION IN MUSICOLOGY.

Program Level Learning Outcomes

This program prepares students to be scholars who will promote musical understanding and appreciation for the arts. Students are expected to add to the body of historical and analytical publication that has increased understanding of the history, practice, sociology, and aesthetics of the cultural heritage of Western, and to a lesser degree, non-Western music. This effort should also increase general awareness of the cultural and historical diversity represented in concert programs and recordings. Program Requirements: 32 hours of coursework, thesis prospectus, language examination, comprehensive written examination, oral final exam and thesis defense, thesis.

The goal of the M.A. degree program in musicology is to produce a graduate who:

- » Is conversant with the entire history of Western music, with an in-depth understanding of most of the period styles and traits of that tradition.

- » Has mastered the research and study techniques that will produce original research suitable for publication in scholarly media. This is evidenced by the production of a thesis on a topic in historical musicology.
- » Is equipped for success in a doctoral program.

MASTER OF MUSIC

[*Online Catalog*](#)

The Master of Music degree (MM) is offered with composition, conducting, music education, and performance specializations. A performance specialization is available in voice, piano, organ, or an orchestral instrument. The basic prerequisite for a specialization in composition, music education, conducting, or performance is a bachelor's degree with an emphasis in the respective specialization equivalent to the same degree at Brigham Young University. A student who has academic deficiencies may be required to complete additional prerequisite courses during work for the MM.

MM WITH SPECIALIZATION IN COMPOSITION.

[*Program Level Learning Outcomes*](#)

The purpose of this specialization is to produce graduates who are prepared to make a significant contribution to the art form, both as composers and as teachers/scholars in composition and theory, and to provide aesthetic enrichment to those they will serve. Program Requirements: 32 hours of coursework, oral final examination, composition.

Students who receive an MM in Composition should be able to:

- » Demonstrate a basic knowledge of music library resource materials.
- » Understand how aesthetics applies to their discipline.
- » Articulate the historical aspects of music, particularly that of the modern era.
- » Compose with advanced skill and techniques.
- » Create a large-scale composition for their final project.
- » Prepare a recital of their original works.

MM WITH SPECIALIZATION IN CONDUCTING.

Program Level Learning Outcomes: [Choral](#); [Instrumental](#)

Students in this program develop advanced, personal conducting skills and techniques that are precise and suited to a variety of musical needs; attain confidence, poise and clarity with the baton; learn effective rehearsal techniques; and become familiar with a variety of instrumental and choral scores representing the repertoire of various stylistic periods, including sacred and secular genres. Students learn to convey through gesture music's power, gentleness, directness, and subtlety to both the performer and audience. Students also select for and bring to the community the great masterpieces of the instrumental and choral literature. Program Requirements: 32 hours of coursework, recital, repertoire exam, oral final examination. Not available for summers-only study

Students who complete the MM in Conducting will be able to:

- » Analyze a score in terms of phrasing structure, key centers, dynamics, articulation, and text.
- » Demonstrate the techniques required to lead an effective, efficient rehearsal.
- » Demonstrate the conducting techniques required for precision in rehearsal and performance of a score.
- » Conduct with convincing sense of dynamic, expressive line.
- » Explain the various genres of choral music and trace developments as genres pass through various stylistic periods in music history.
- » Give a substantial list of choral pieces or works by the major composers from each stylistic period.
- » Demonstrate skills for imaginative, convincing programming.

MM WITH SPECIALIZATION IN MUSIC EDUCATION.

Program Level Learning Outcomes

This program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a professional improvement project. Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction, as well as instruction on a primary/secondary instrument, conducting and/or teaching methodologies. Efforts are made to plan a program of study based on individual students' needs and interests while maintaining standards of musical and scholarly excellence. Available for full-time or summers-only study. Program Requirements: 32 hours of coursework, project prospectus, professional improvement project, comprehensive written examination, oral final examination, project report.

Students receiving the MM in Music Education will be able to:

- » Demonstrate competence as music practitioners, leaders, instructors, and creators in a manner grounded in gospel principles.
- » Demonstrate mastery of a core of advanced level music literacy learning by way of authentic music performance applications.
- » Continue their graduate education (if desired) at the doctoral level.
- » Articulate their own education philosophy, and the historical, aesthetic, and spiritual foundations of music education.
- » Apply music education research theories to their teaching.
- » Show development in an area of personal professional improvement.

MM WITH SPECIALIZATION IN PERFORMANCE.

Program Level Learning Outcomes: [brass](#); [organ](#); [percussion](#); [piano](#); [string](#); [voice](#); [woodwind](#)

The intent of this specialization is to prepare students with outstanding performance potential to be competitive in performance and teaching careers and be advocates for the arts in their communities. They will help meet the need for skilled performers of solo and small and large ensemble music and the demand for excellent studio teachers in schools and communities. Program Requirements: 32 hours of coursework, juries, recital jury, recital, repertoire examination, oral final examination.

Students who receive an MM in Performance will be able to:

- » Increase their skill level on their instrument as a soloist.
- » Grow as a musician in chamber groups and large ensembles.
- » Extend depth of teaching skills from further exposure to pedagogical study.
- » Connect their performance experience to academic research that is directly related to their recital and other performance literature.
- » Demonstrate knowledge of music history, performance practice, literature and theory from the academic component required for the degree.

GRADUATE MINOR IN MUSIC

See [Graduate Studies Catalog](#) for general university requirements.

Application Information

ENTRY DATES AND APPLICATION DEADLINES

Students may enter the music graduate programs only during fall semester. An exception is made for those in the MM and MA programs with a specialization in music education, who enter only during the summer term but *who still specify fall entry on the application*. The deadline for submission of all applications and [supplemental application material](#) is 15 December. An application is not considered complete and ready for consideration until all required materials are received. Students are urged to apply for admission as early as possible.

All applicants are automatically considered for financial awards and assistantships without any additional application requirements.

Late and incomplete applications are accepted at the discretion of the Graduate Coordinator and the advisor over the applicant's desired area of study.

For a complete application you must complete the following:

- » Submit a completed online Application for Admission, on or before 15 December, which requires you to:
 - > Indicate your desired area of study and desired advisor
 - > Upload a statement of intent, indicating your desired program goals and anticipated graduation date
 - > Upload any required supplemental application materials for your desired specialization (this may include links to uploaded performances, essays, etc.) in the department documents section of the application.
 - > Request three letters of recommendation
 - > Upload scanned transcripts for each school attended and provide your cumulative GPA.
 - > Obtain an ecclesiastical endorsement. Start the process at endorse.byu.edu
 - > Meet minimum English Proficiency requirements. [Click here for](#)

- exemptions and minimum test scores
- > Pay non-refundable \$50 application fee

ONLINE APPLICATION

A student interested in pursuing any of the graduate programs in the School of Music should apply online through the graduate studies [website](#). This process serves as both the university and School of Music application, including applicable fees and letter of recommendation requests. *You may submit your completed application if the recommenders have not yet completed their recommendations.* These recommendations will later be linked to your application.

In addition to the Application for Admission, INTERNATIONAL STUDENTS must also:

- » Submit Contract of Support,
- » Send transcripts, mark sheets, diplomas, and graduation certificates to [International Education Research Foundation](#) (IERF) for a credential evaluation. Request a Detailed Report, which you will include with your online application.
- » Submit Proof of English Proficiency when English is not the native language.

To show english proficiency, complete an exam below. (Scores must be reported by the 15 December application deadline.)

- » TOEFL (computer-based): A minimum score of 237 is required.
- » TOEFL iBT: A minimum score of 85 is required (with at least 22 in Speaking and at least 21 in Listening, Reading, and Writing).
- » IELTS: The School of Music's requirements for the IELTS test exceed those of the university. The School of Music requires a composite band score of at least 7.0 and subscores of at

least 6.5 in all four areas of writing, speaking, listening, and reading.

For further information about English proficiency, please see the graduate studies [website](#).

These items provide the university with certification that the applicant has adequate financial support to complete a graduate program, if accepted, and information about the student's English language ability.

AUDITION DAY

Graduate Audition Days are the second Friday and Saturday in February. This year the dates for Fall 2019 admission are 8-9 February 2019, with the majority of the auditions on Saturday, 9 February 2019.

GRADUATE ENTRANCE EXAM

Required of all applicants after submission of their online application to complete the application.

The Graduate Entrance Exam (GEE) is a diagnostic tool that tests your skills in Music Theory and Music History. Along with your audition results, letters of recommendation and past academic record, your score on this exam will be a factor in your admission into the School of Music.

The GEE must be taken on or before the scheduled live audition day as it must be completed before you can be considered for admission to the School of Music. It is a diagnostic tool testing the applicant's skills in Music Theory and Music History. The Graduate Entrance Exam is modeled on the Graduate Record Examination (GRE) in music, no longer in use. The graduate faculty reviews the content

periodically to ensure it comports with current expectations.

The range of scores of a student accepted into the School of Music is 60% or above. Receiving above 60% on the exam does not guarantee recommendation for admission, as recommendation is only part of the application, but it will not hinder a recommendation. The exam may be taken in one of two ways:

- » On audition days in February at the BYU testing center (free of charge)
- » Before audition day at the BYU testing center (\$5 fee, call 801-422-6147 to schedule a time).

Those who do not need an audition (Musicology, Music Education, and Composition applicants only) should plan to take the test in the ways listed above.

Three hours are allotted for the exam. The test gives students the opportunity to demonstrate a mastery of the fundamentals of theory, part writing, and analysis of tonal music. The history portion is multiple-choice, includes score analysis, listening examples, and gives students an opportunity to demonstrate knowledge of the major historical periods, styles, composers and genres throughout the history of Western art music.

We recommend the following books for help with study and preparation for the exam:

- » Paul O. Harder and Greg A. Steinke, *Basic Materials in Music Theory: A Programmed Course* (current or past editions)
- » Grout Burkholder, J. Peter, Grout, Donald J. and Claude Palisca. *A History of Western Music*, 8th ed. (New York: W.W. Norton, 2010).
- » Burkholder, J. Peter, and Claude V. Palisca. *Norton Anthology of Western Music*, 6th ed. (New York: W.W. Norton, 2010).

- » Burkholder, J. Peter, and Claude V. Palisca, Norton Recorded Anthology of Western Music, 6th ed. (New York: W.W. Norton, 2010).

Sample questions for the exam can be found in the [appendix](#).

SUPPLEMENTAL APPLICATION MATERIALS

For a complete application, you must include the supplemental material required for your desired area of specialization. With the exception of composition applicants, all supplemental material must be uploaded as part of your online application in the “Department Documents” section of the online application.

COMPOSITION (MM)

- » A portfolio of four compositions in various media.
- » A recording of two or more of these compositions.

If the portfolio is best represented in print, supplemental materials may be mailed—to be received by the application deadline—to the graduate program manager:

Graduate Composition Application
c/o Graduate Program Manager
BYU School of Music
C550 HFAC
Provo, UT 84602

CONDUCTING (MM)

CHORAL EMPHASIS

Upload the following with your online application:

- » A list of all choral experience, including private study, conducting, and ensembles in which applicant has sung.

Programs of concerts where applicant has conducted. List of pieces, along with composers, rehearsed and performed as conductor, including name of ensemble and dates.

- » Include a link to your pre-screening audition: A video recording of representative rehearsal and performance where choir was trained and conducted by the applicant. The recording must be accessible online and the link must be included in your online application. YouTube is the preferred format. Please contact the graduate program manager (musicgraduate@byu.edu) if you have any questions about including links with your application.

Those who pass the preliminary screening of applicants will be notified by January 15, inviting them to campus for a personal interview/audition with Professors Hall and Crane, where the applicant will be asked to conduct previously assigned pieces, sing a hymn, and demonstrate ability to play piano reductions of homophonic and polyphonic pieces.

INSTRUMENTAL EMPHASIS

Prior to submitting your application, contact Dr. Don Peterson, who oversees the instrumental conducting graduate program, to answer any questions regarding preparation for your live audition and/or advice on suitability of materials selected for upload with your online application.

Upload the following in the “Department Documents” section of the online application: Programs of concerts presented and lists of works rehearsed as a conductor, if applicable.

Show proficiency on your major instrument. You may choose to fulfill this requirement by either uploading a recording of a past solo performance or preparing for Graduate Audition Day an audition piece to show your technical and expressive facility.

MUSIC EDUCATION (MA AND MM)

Upload the following in the “Department Documents” section of the online application:

- » A current résumé.
- » Verification by a school administrator of successful public/private school teaching with appropriate teaching licensure (1 year minimum or equivalent required before beginning the program). This document, after receipt from the school administrator, should be scanned and uploaded by the applicant for inclusion in the online application.
- » Two 800- to 1200-word essays on the following topics:
 - > Discuss what you perceive to be one of the most important problems in public school music education today and propose a possible solution(s).
 - > Reflect on an area of personal interest in music teaching/learning—one that has direct connection with your own teaching—and propose how you might explore it further given the time and opportunity to do so.
- » Link(s) to recordings of:
 - > A representative rehearsal or music class taught by the applicant (approximately 15 minutes).
 - > A representative performance of a group trained and conducted by the applicant (approximately 15 minutes).
 - > A representative solo performance of the applicant on his/her major instrument (at least two pieces of contrasting style).

MUSICOLOGY (MA)

- » A sample scholarly research paper.
- » A list of publications, if any.

PERFORMANCE (MM)

- » Recital programs and repertoire lists from undergraduate study and professional work.
- » A performance audition at BYU (preferred) or a recording of the senior recital or equivalent performance. Contact the studio-head for specific requirements.

List of Studio-Heads: Bassoon: Christian Smith;
Cello: Michelle Kesler; Clarinet: Jaren Hinckley;
Flute: April Clayton; Horn: Larry Lowe; Oboe:
Geraldyn Giovannetti; Organ: Don Cook; Percussion:
Matt Coleman; Piano: Scott Holden; Saxophone:
Ray Smith; String Bass: Eric Hansen; Trombone:
Will Kimball; Trumpet: Jason Bergman; Tuba/
Euphonium: Dan Bryce; Violin: Alex Woods; Viola:
Claudine Bigelow; Voice: Darrell Babidge.

EVALUATION OF APPLICANTS

Customarily, applicants will be notified by late March of admission status after a review of their application files. The student's application and supporting material are reviewed by the faculty of the student's area of specialization and the Graduate Coordinator. The applicant is either then recommended to the Office of Graduate Studies as acceptable for admission to regular or provisional degree-seeking status or as unacceptable for admission. If the applicant is approved for admission, official notification is sent from the Office of Graduate Studies.

Applicants who are offered admission are required to respond to the School of Music by 15 May as to their intent to accept or reject the admission offer. If they fail to meet this deadline, they will not be considered for a scholarship or teaching assistantship.

Students are assigned a temporary advisor from the School of Music Graduate Council to serve until a committee is chosen. If the student has questions regarding scholarships or teaching assistantships, contact the advisor following admission.

PROVISIONAL ADMISSION

All provisions placed on a student's admission to the program must be fulfilled and removed by the end of the second semester of enrollment or continuance in the graduate program will be terminated. Be aware that upper level history and theory courses cannot be taken until provisions are complete.

TUITION AND FEES

Consult the [Graduate Studies website](#) for information regarding graduate tuition. For private lesson fees, contact the School of Music.

FINANCIAL ASSISTANCE AND AWARDS

All applicants are automatically considered for scholarships upon application. The School of Music offers four types of graduate awards to both new and continuing students: assistantships, internships, performance awards, and scholarships. Please see your advisor for details. Students are eligible for scholarship funding during the first two years of enrollment only. Students who receive financial assistance must be enrolled for at least two credit hours during each semester of assistance.

A student receiving a graduate assistantship may be expected to attend orientation meetings held during the latter part of the week preceding the start of fall semester.

The School of Music also has many opportunities for teaching, such as: private lessons for non-majors, sight-singing, and dictation. Contact the [division coordinator](#) over the area of your teaching interest for more information.

After You Are Accepted

New Student Orientation

All new graduate students in the School of Music should plan to attend the New Student Orientation on the Friday immediately preceding the start of fall semester classes. The Graduate Coordinator discusses policies and procedures related to the graduate programs and answers any questions. Music Education students who entered the preceding summer term will have an orientation meeting during the summer term.

GRADUATE COMMITTEE

Students will choose a graduate faculty member to serve as their committee chair. Conducting and Performance students usually choose their primary studio teacher as chair.

Each student in a master's degree program selects a graduate committee consisting of a committee chair and at least two additional committee members from among the graduate faculty. One of the committee members must be from outside the student's area of specialization. The student should consult with their advisor and Graduate Coordinator for advice on appropriate committee members. Certain designated faculty members may serve as chairs of Graduate Committees; all members of a Graduate Committee must hold professorial rank. If a student has a declared minor, one of the committee members must represent the minor area.

The student has the responsibility of contacting the prospective committee members to confirm their willingness to serve. The Graduate Committee's membership is affirmed when each member signs the student's Program of Study form. Any

change in members of the committee must be made through the Graduate Committee Chair and the Graduate Coordinator using the Program of Study Change form.

The student and the Graduate Committee share responsibility for the organization and mechanics of the finished project, thesis, composition, or recital.

PROGRAM OF STUDY

Early in the first semester of study after the approval and appointment of the Graduate Committee members, the student meets with them and designs a Program of Study. A minimum of thirty-two hours is required for the MA and the MM degrees. See the University's [Graduate Studies Catalog](#) and the appropriate School of Music Program of Study [forms](#) for specific courses and requirements.

Each student should submit an official, fully completed Program of Study during the first semester of registration. Failure to submit a Program of Study form during the first semester of study—15 August for music education students and 1 October for everyone else—will result in a hold placed on the student's records, which prohibits further registration.

The Program of Study should show all prerequisites, regular courses, and project, recital, thesis, and composition credit required for the degree by course title, number, and credit hours.

After the form is signed by the Graduate Committee and the Graduate Coordinator, it becomes the official document for all required coursework. If changes in the Program of Study are required, they are submitted on a Program of Study Change form. Approval by the Graduate Committee and Graduate Coordinator, in that order, is required for all changes.

REQUIRED COURSES AND CREDIT

To acquire needed research skills, each student must take a research techniques class during the first or second semester of enrollment (fall and winter semesters). Musicology students are encouraged to enroll in Music 500 in the first semester; all other students must enroll in Music 500 during fall or winter semester. Music education students must enroll in Music 501 and 698A during summer term.

All required courses must be completed satisfactorily on campus, with the following exceptions:

1. Up to ten credit hours of non-degree or senior credit or up to eight credit hours of transfer credit may be substituted, provided the credit will not be outdated within the time limits of the degree program, and the substitution is approved by the Graduate Committee Chair. (See Graduate Policies and Procedures, pages [B25-28](#) for more details.)
2. Courses may be taken through Evening Classes only with special permission. This procedure is allowed only when scheduling problems occur. The student must confer first with his or her Graduate Committee, the Graduate Coordinator, and the Director of the School of Music.

Courses may be challenged as provided by university policy. Further exceptions require approval of the Graduate Council.

STUDENT COURSE LOAD

Early in the first semester of study, each student should confer with the faculty advisor or Graduate Committee Chair to plan the student's course load. Twelve hours per semester or six hours per term are considered maximum for a graduate student who is not working. However, certain combinations of classes may make this load too heavy. Please plan accordingly.

Those employed as graduate assistants must register for a minimum of two hours per semester or one hour per term. Conditions placed on the acceptance of other forms of financial aid may also impact course load requirements.

TIME LIMITS

A student pursuing a master's degree has a maximum of five years counting forward from the semester of admission (or starting from the first course to fulfill degree requirement) to complete the degree.

MINIMUM REGISTRATION REQUIREMENT

Excerpted from the [Graduate Studies Policy and Procedures Handbook](#), "Minimum Registration Requirement":

Graduate students from the United States and international students who are permanent U.S. residents are required to register for at least 2.0 credit hours during any semester or term in which they use any university facilities, consult with faculty, or take comprehensive oral or written examinations. The number of graduate credit hours for which they register must, in the judgment of the faculty advisor, accurately reflect the student's involvement in graduate study and use of university resources such as libraries, laboratories, and

computer facilities. In no case will the registration be for fewer than 2.0 credit hours per semester. International students must register for at least 9.0 credit hours in both Fall and Winter Semesters to fulfill U.S. Citizenship and Immigration Services (USCIS) requirements. Questions should be directed to International Services Office.

To retain active status and to qualify for subsequent registration, graduate students must register for and receive acceptable grades in at least six credit hours each academic year. (D, E, W, NS, and I grades do not count towards the minimum registration requirement, nor do audit or independent study courses.)

Students who are admitted to begin graduate studies in the middle of an academic year or who are graduating must fulfill partial minimum registration requirements as listed below:

- » Students who are admitted to begin graduate study in the winter semester are required to register for and receive acceptable grades for at least 4 credit hours over the remaining course of the academic year (winter, spring, and summer)
- » Students who are admitted to begin graduate study in the spring or summer term are required to register for and receive acceptable grades for at least 2 credit hours for the term for which they are admitted to begin
- » Thereafter, all students are required to register for and receive acceptable grades for at least 6 credit hours over the course of the full academic year (fall, winter, spring, and summer)
- » A student must register for a minimum of two credits
- » Students are required to register for and receive acceptable grades in at least 2 credit hours per semester and 2 credit hours over the course of the spring and summer terms during any period in which they are using university facilities (including faculty time) or in which they will defend and graduate
- » Students who apply for graduation in August and are unable to

defend until Fall will need to meet the six-hour requirement for the previous academic year as well as the two hours required to defend and graduate in the fall

The complete policy can be read on the graduate studies site [here](#).

A student is terminated for failure to meet the minimum registration requirement. In order to be reinstated, the student must submit an Application to Resume Graduate Study, pay a \$600 nonrefundable processing fee, and submit the Reapplication Honor Code Commitment and Confidential Report. International students will also need to submit a new Financial Certification Form.

FINAL SEMESTER REGISTRATION REQUIREMENT

Each student must be registered for at least two hours of credit (or pay the equivalent fee) during the semester or term of graduation. A student may register for one hour during spring term and one hour during summer term if he or she expects to graduate in summer term.

Students who miss the graduation deadlines for any given semester must register for at least 2 hours or pay the equivalent minimum registration fee and will graduate the following semester.

EVALUATIONS OF STUDENT PROGRESS

Each degree-seeking graduate student is evaluated twice yearly (or more often, as needed) by the School of Music graduate faculty to determine whether satisfactory progress toward graduation is being made. The Scholarships Office uses the evaluations to determine eligibility for financial aid.

Particular attention is given to:(a) total academic performance, (b) fulfillment of program requirements (ie Program of Study submitted, courses completed on schedule, prospectus approved by the School of Music), (c) completion of any existing provisions or remediation and (d) professional conduct including quality of teaching and research.

Upon completion of each evaluation, students are classified as making satisfactory, marginal, or unsatisfactory progress. Students in the marginal or unsatisfactory categories are so notified by the Graduate Coordinator. A marginal evaluation must be followed by a satisfactory evaluation or the student may be terminated from the program. An unsatisfactory evaluation is also a recommendation for termination. See the complete policy on pages [B21-24](#).

Progress Report

The online Progress Report (found on the AIM screen “progrpt”) compares the Program of Study with courses taken and summarizes the student’s progress in the program. The Progress Report also alerts a student to possible problems with academic status, GPA, current registration, prerequisite degrees, courses, minimum registration requirements, and time limitation. Students may view Progress Reports online on the AIM screen “progrpt” or print them at any time for their own records or for distribution. If there is a problem with your progress report, first consult the Graduate Committee Chair and then the Graduate Coordinator or graduate program manager.

GRADE POINT AVERAGE (GPA) REQUIREMENT

A cumulative grade point average of at least 3.0 is required for all credit applying toward a graduate degree. If the student's cumulative GPA falls below 3.0 (prerequisite and skill courses exempted), a student will not be allowed to graduate and may be dismissed from the graduate program. No D credit or below will apply toward a graduate degree.

RECORD KEEPING

STUDENT FILES

Each music major has an academic file that is created upon entrance to the School of Music and which is kept throughout your enrollment. These files are accessed through the Graduate Program Manager.

Student files are kept locked. Faculty may check out these files for 24 hours to review. Students may look at their own files under the supervision of faculty or staff personnel, but under no circumstances may a student take a file out of the room or alter or remove any information in the file. No student may examine any other student's file.

At the end of your time as a music major at BYU, your file will be taken from the HFAC and archived with BYU's Records Management Division. A list of all files in the school archives is kept in C-550. If for some reason you need to look at your file after that time, the graduate program manager is able to retrieve the file, a process that takes a few days.

OFFICIAL ACADEMIC RECORD

An official academic record of your progress at BYU is kept as an electronic file on the university's computer system. This information can only be altered by an official of the university (such as the graduate program manager). A printout of this record can be obtained online through myBYU. Your official academic record is used to determine your qualification for graduation.

Other Records

There are many important documents that are passed to you at Brigham Young University. You will find that many of these will be useful to you in your professional career or personal life. Retain copies of concert and recital programs in which you participate, papers and exams that you write (which may be used to correct grading errors or submitted as writing samples for graduate school applications), and copies of all official correspondence and forms.

There are a number of official records for which you are responsible. Be sure you are aware of these and that you are conscientious in following through. Such things include records of student teaching and scholarship applications.

FERPA ([FAMILY EDUCATION RIGHTS AND PRIVACY ACT](#)) Any record related to a student's academic career in the School of Music that is (a) placed in the student's file in the School of Music, (b) seen or created by more than a single person, or (c) available on a public database, is covered by FERPA. All student records kept in the School of Music are regarded as "confidential" records and are unavailable to anyone except the student, faculty members, and staff.

JURY EXAMINATION (MM IN PERFORMANCE)

Students specializing in performance are required to pass a jury examination near the end of each semester of performance study. The jury consists of faculty members from the area of specialization. Students are exempt from the jury examination the semester they present the required graduate recital (Music 697B). If an additional graduate recital is presented (Music 649), the jury examination for the semester during which they are presented may be waived, subject to approval of the student's Graduate Committee and performance instructor.

LANGUAGE REQUIREMENTS

MA in Musicology, MM in Vocal Performance

Students in the MA program in musicology must pass one of the area's language examinations, usually in German or French, as part of the requirements for the degree. The language examination should be passed before taking the comprehensive examination. Information sheets providing greater detail about the scope and administration of the language examination are available in the office of the Division Coordinator of musicology.

Students in the MM program in vocal performance must demonstrate pronunciation skills in Italian, French, and German during juries.

Preparing for and Completing Graduation Requirements

When students are within two semesters of graduation, they should be alert to the following policies and procedures.

DEADLINES AND FEES

The university annually sets firm deadlines for several steps to completion of the graduate program during the final semester, and exceptions are not usually permitted. Procedures include: meeting deadlines to apply for graduation, scheduling and administering the oral final examination, changing T grades, submitting copies of the culminating project, and payment of related fees. A list of these dates for each semester of the current academic year are available from the graduate program manager.

The candidate must be registered for a minimum of two hours of credit or pay an equivalent fee during the final semester or term (when the oral final examination is taken). Again: *Students who miss the graduation deadlines for any given semester must register for at least 2 hours or pay the equivalent minimum registration fee and will graduate the following semester.*

School of Music policy has allowed early walkers if, and only if, they have completed all degree requirements on or before the last day of classes of the semester they want to walk. Your name will not appear in the program. Please contact the graduate program manager for further information.

CULMINATING PROJECTS OR GRADUATE PRODUCTS

These culminating projects are submitted to the graduate program manager before graduation. Please see the section, [Disposition of Culminating Projects](#), for further information on this requirement.

- » MA, all: bound Thesis (Music 699R)
- » MM Composition: bound Composition (Music 687R).
- » MM Conducting, all: Recording & Program (Music 697B)
- » MM Music Education, all: bound Personal Improvement Project (Music 698B)
- » MM Performance, all: Recording & Program (Music 697B)

QUALITY OF ACADEMIC WORK

A completed project report or thesis must represent the original research and writing of each student. It is expected to be a document of high quality, demonstrating critical thinking, logical organization, and mature writing skills. A completed composition must demonstrate a high degree of artistry, skill, and creativity.

The student and the Graduate Committee share responsibility for the organization and mechanics of the finished thesis, project, or composition. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

STYLE MANUALS

Minimum Standards for Submitting Dissertations, Theses, or Selected Projects (available online as [ADV Form 11](#) under Advisement Forms on the Graduate Studies website) is designed to help the student achieve technical acceptability in the thesis. The current edition of *A Manual for Writers* by Kate L. Turabian is the School's official style manual for theses and projects.

Students conducting an experimental or descriptive research study in the MA program with a specialization in music education may follow the guidelines in the current edition of Publication Manual of the American Psychological Association (APA).

REQUIREMENTS FOR CULMINATING PROJECTS

COMPOSITION *for MM in Composition*

A composition for the master's degree is a creative work of substantial proportions at least fifteen minutes in duration (e.g., a work for an orchestra, large wind ensemble, chorus and orchestra, or opera). The composition must be generated on a computer and printed using laser quality. The student must present a bound copy (with appropriate information on the spine) to the graduate program manager before graduation clearance will be given. For sample preliminary pages and binding requirements, see Dr. Christian Asplund.

Standards and Criteria

The composition demonstrates the candidate's mastery of form, instrumentation, counterpoint, and similar foundational

aspects of serious composition. Although the candidate may choose from a wide variety of formats, styles, and forces, the composition must show not only craftsmanship but creativity and artistic expression that suggest acquaintance with sophisticated modern or postmodern musical vocabulary as well as the broader artistic context in which the work has taken shape.

PROFESSIONAL IMPROVEMENT PROJECT *for MM in Music Education*

A professional improvement project is required for the MM degree in Music Education.

Prospectus

Prior to beginning work on the project and no later than the end of the second year in the program, the student, in consultation with the Graduate Committee, should prepare a prospectus of the work on the Professional Improvement Project Prospectus form. The prospectus requires the proposed title of the project, the purpose and description of the project, the procedure(s) to be followed and materials and/or resources needed, and the significance of the project to the student's professional development. The prospectus form must be signed by the Graduate Committee Chair and the Graduate Coordinator and submitted to the graduate program manager in E-579 HFAC.

All projects should:

- » Have direct relevance to the student's current teaching situation;
- » Be of a large enough depth and scope to merit approval;
- » Have a related body of literature or other sources for related

- research and review;
- » When appropriate, be implemented (in whole or in part) in a trial run with actual students so the graduate student can reflect on it as part of the project.

Project Report

A formal, written report of the professional improvement project is required as documentation of the project. A bound copy for the School of Music must be submitted before graduation clearance will be given. Minimum standards, samples of formatting of preliminary pages, and binding requirements may be obtained from Dr. Rob Dunn.

Standards and Criteria

The culminating project for the MM degree in Music Education at Brigham Young University is the Professional Improvement Project (PIP). A PIP is a large-scale project based around an area of personal interest for students as educators where they will wish to invest time, research and energy in improving their educational practice and scholarship. The PIP is developed in consultation with the primary advisor. It is the student's responsibility to establish and maintain ongoing contact with the advisor throughout the process of completing the PIP.

RECITAL

MM in Conducting and Performance

(See Appendix D, "Music 697A Paper," for information about the Researching the Recital paper requirement.)

Enrollment in 697B (Graduate Recital) requires concurrent registration in 660R. Students specializing in performance must perform the required recital at least thirty days before

graduation. The student, with approval of the faculty performance instructor, should schedule a date and time for the recital well in advance of its performance. A master recording of the recital must be submitted to the School of Music before graduation clearance will be given. While a DVD recording is preferred for all recitals, it is required for students in the conducting program.

Pre-recital Hearing

Students in keyboard, orchestral instrument, and vocal performance must schedule a pre-recital hearing before the Graduate Committee and other appropriate graduate faculty as assigned at the discretion of the division coordinator and/or Graduate Committee Chair at least three weeks prior to the scheduled date of the recital to determine if the recital is ready for performance. The performance instructor and the student's Graduate Committee Chair must approve the date, time, and place of this hearing. If necessary, the recital may be rescheduled and another pre-recital hearing held at least three weeks prior to a new recital date.

Recital Jury

Once the pre-recital hearing is passed, the student's committee, in cooperation with the appropriate division coordinator, coordinates the appointment of a jury of at least three members of the School of Music faculty who attend the recital and decide on its acceptability. One of the jury members will be designated as the chair. Substituting another faculty member for a member of the jury/committee, or using a recording of the recital in the case of an absence of one of those members, is a rare exception.

Standards and Criteria

Contact your Graduate Committee Chair for standards.

THESIS (MA)

A thesis is required for the MA degree (Musicology and Music Education). A bound copy for the School of Music must be submitted before graduation clearance will be given.

In all stages of writing the thesis, a student should maintain regular contact with the Graduate Committee, particularly the chair, for needed guidance in such matters as organization, direction, coherence, content, and style.

Prospectus

Prior to work on the thesis and usually during the second semester in the program, the student, in consultation with the Graduate Committee, should prepare a prospectus of the work on the Thesis Prospectus form. The prospectus for a thesis succinctly states the proposed problem, the method to be followed, and the justification of the problem. A bibliography must accompany the prospectus.

A prospectus must be approved by all three committee members and the Graduate Coordinator and submitted to the graduate program manager in E-579 HFAC. If the prospectus is not approved, the student may revise it and bring it again before their committee or request permission of the Graduate Coordinator and Director of the School of Music to present it before the Graduate Council for approval.

Students in the MA program in music education whose experimental or descriptive research study involves human subjects may also need to obtain approval from the University

Internal Review Board (IRB). Contact your Graduate Committee Chair for further information.

Standards and Criteria

A thesis is the formal written report from an exhaustive investigation of a problem or of materials not previously assembled. This investigation must produce new knowledge and/or substantiate, revise, synthesize, or refute accepted conclusions in the area of study. The thesis includes a critical interpretation and evaluation of the information presented and should make a valuable contribution to musical knowledge.

APPLICATION FOR GRADUATION

A student may officially graduate in December, April, June, or August, but graduation ceremonies are held only in April and August. A candidate must submit an online Application for Graduation near the end of the first month of the semester or term in which the student intends to graduate. August graduation requires completion of the application process in the spring term. After the student submits the application on the AIM screen “GRADAPP,” the graduate program manager will process it and the candidate may then contact the Graduate Committee to schedule the oral final examination(s). There is no graduation application fee.

SCHEDULING FINAL EXAMS

Upon successful completion of coursework, language, and comprehensive written examinations, when required, and completion of the culminating project, the student obtains certification from the Graduate Committee on the “Scheduling of Examinations for ALL Graduate Programs” form that all

prerequisite steps have been completed. The student should be aware of the deadlines for scheduling their exams.

The candidate works with the Graduate Committee to determine a mutually agreeable date, time, and location for their examination(s). Many areas require a separate time for the repertoire exam and final oral exam, however some areas will hold the exams at the same time. Consult with your Committee Chair to know what is expected.

The exam(s) may not be held during the interim period between semesters. The scheduling form is then submitted at least two weeks prior to the examination to the graduate program manager, in order to prepare necessary paperwork in a timely manner. For those in the MA program, the date, time, and location appears in the University bulletin of thesis and dissertation examinations and is publicized to the university community, since the actual thesis defense portion of the examination is open to the public.

Please remember, the student is responsible for scheduling rooms for the exam. If the Conference Room (E-536) is desired, the Academic Administrative Assistant will not allow a student to request a time until the graduate program manager has confirmed receipt of the exam scheduling form.

Distribution of Culminating Project to Committee Members

The student submits three copies of the thesis, project report, or composition (in final form) to the Graduate Committee Chair at least two weeks prior to the examination. Musicology students must submit copies of the thesis at least eight weeks prior to the thesis defense/oral final exam. Performance students should have completed their recital and recital paper prior to their final exams.

EXAMINATION

In preparing for the oral final examination, a candidate for the master's degree should consult with the members of the Graduate Committee for review and study suggestions. All classes taken on the graduate level should be thoroughly reviewed. The candidate must also be prepared to answer questions or discuss problems, in detail and in depth, related to the composition, thesis, recital, recital paper, or final project and any areas related to them. (See [Appendix D](#), "Taking Your Oral Final Exam in the BYU School of Music.")

Oral final exams are divided into three parts: 1) general knowledge of music theory and history, 2) review of graduate coursework, and 3) culminating project, recital and recital paper, composition, or thesis. To help you prepare for the first part, the School of Music has prepared a sample list of theory and history terms that constitutes Appendix D of this handbook. You might also consult any standard theory or history text.

Members of your Graduate Committee will be supplied with a list of the coursework you completed for your degree. Typically, members of your committee have had you in a particular class and may examine with some depth your knowledge of the course you took under their tutelage. Finally, your Graduate Committee will question you regarding your culminating project, recital, composition, or thesis. The oral final exam typically takes about two hours including 30 minutes each for the first two parts, and an hour for the third. The time limit for each portion of the exam is at the discretion of the examining committee.

If the oral examination is recessed, a reexamination may not be scheduled earlier than one month after the first examination. A reexamination by the Graduate Committee must be officially scheduled using another Department Scheduling of Oral Final Exam form. A student who fails the reexamination is terminated from the graduate program.

FINAL EXAMS BY DEGREE

MA MUSIC EDUCATION

Comprehensive Written Examination

Candidates for the MM with a specialization in music education must pass a comprehensive written examination based on general material drawn from various periods of music history and detailed material from their coursework. Candidates for the MA with a specialization in music education must pass a comprehensive written exam based on general material from their coursework. This exam must be completed before taking the oral final examination.

Oral Final Examination

The oral final examination—also referred to as the thesis defense for those in the MA programs—is the final examination to be administered for the master’s degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

MA MUSICOLOGY

Language Examination

Students in the MA program in musicology must pass one of the area’s language examinations, usually in German or French. The language examination should be passed before taking the comprehensive examination. Information sheets providing greater detail about the scope and administration of the language examination are available in the office of the division coordinator of musicology.

Comprehensive Written Examination

Before the oral final exam, candidates for the MA with a specialization in musicology must pass a comprehensive four-hour written examination based on general material from periods of music history and detailed material from their coursework. Information sheets providing greater detail about the scope and administration of the examination are available in the office of the division coordinator of musicology.

Oral Final Examination

The oral final examination—also referred to as the thesis defense for those in the MA programs—is the final examination to be administered for the master’s degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

MM COMPOSITION

Oral Final Examination

The oral final examination is the final examination to be administered for the master’s degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

MM CONDUCTING

Repertoire Examination

An applicant for the MM degree with a specialization in performance or conducting must pass a repertoire examination that requires demonstration of knowledge of music literature in the student’s area(s) of emphasis. The Graduate Committee Chair can provide guidelines for the student to use in

preparing for this examination. The examination is scheduled and administered by the student's Graduate Committee or other appropriate graduate faculty prior to the oral final examination.

Oral Final Examination

The oral final examination is the final examination to be administered for the master's degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

MM MUSIC EDUCATION

Comprehensive Written Examination

Candidates for the MM with a specialization in music education must pass a comprehensive written examination based on general material drawn from various periods of music history and detailed material from their coursework. Candidates for the MA with a specialization in music education must pass a comprehensive written exam based on general material from their coursework. This exam must be completed before taking the oral final examination.

Oral Final Examination

The oral final examination is the final examination to be administered for the master's degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

MM PERFORMANCE

Repertoire Examination

An applicant for the MM degree with a specialization in performance or conducting must pass a repertoire examination that requires demonstration of knowledge of music literature in the student's area(s) of emphasis. The Graduate Committee Chair can provide guidelines for the student to use in preparing for this examination. The examination is scheduled and administered by the student's Graduate Committee or other appropriate graduate faculty prior to the oral final examination.

Oral Final Examination

The oral final examination—also referred to as the thesis defense for those in the MA programs—is the final examination to be administered for the master's degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

Disposition of Culminating Projects

These steps must be complete and delivered to the graduate program manager by the published deadlines prior to receiving clearance to graduate.

COMPOSITION

The School of Music requires you to submit one electronic and one bound copy for its graduate archive. Members of your committee or individual instructors may require a copy as well.

The composition should be spiral bound, with a clear cover and black backing, to size (not a reduced version). The composition must have a title page. See template in Appendix E. Students will not be cleared for graduation by the School of Music until the bound copy has been received by the graduate program manager, so be aware of deadlines.

PROFESSIONAL IMPROVEMENT PROJECT

The School of Music requires you to submit one bound copy for its graduate archive. Members of your committee or individual instructors may require a copy as well.

The PIP should be bound through BYU's Print Mail and Production office—please see the Appendix E for more details.

Students will not be cleared for graduation by the School of Music until the bound copy has been received by the graduate program manager, so be aware of deadlines.

RECITAL RECORDING

Students in the MM program specializing in conducting must provide a recording of the 697B recital. Included with the recording is a title page that includes the student's committee, and works performed, see Appendix E.

Students in the MM program specializing in performance must provide a recording and title page, see Appendix E, of the 697B recital to the graduate program manager before they can be cleared for graduation.

Students will not graduate until the graduate program manager receives a copy of the recording and the title page.

THESIS

Students are required to submit an electronic version of the thesis (ETD).

After successfully completing the oral final examination, the student completes any required corrections to the thesis and prepares the Approval for Final Dissertation, Thesis, or Selected Project ([ADV Form 8d](#)). Student then uploads a PDF version of the thesis with appropriate bookmarks to the Electronic Thesis and Dissertation website (etd.byu.edu). Visit the website regularly to check the status of the submission.

Once the ETD status shows "Grad Office Review," take [ADV Form 8d](#) and a copy of the title page to 105 FPH.

Committee members may request a paper copy. All bound copies need to be ordered and paid for on the Print Services website.

Note: All of this information is listed on the Graduate Studies website on forms [ADV11](#), [ADV11a](#), and [ADV11b](#).

In order to make the thesis known to the scholarly world, the student is requested to submit online an abstract to the International Repertory of Music Literature (RILM) after passing the oral final examination. The student should visit the website rilm.org and follow the instructions under “submissions by individuals”. After having submitted the abstract online, the student should report to the committee chair.

School of Music Facilities

The School of Music is housed in the Harris Fine Arts Center, a comprehensive fine arts complex named after BYU's fourth president, Franklin S. Harris, who was known for his love of the fine arts. The building includes five theatres, two large rehearsal rooms, many individual practice rooms, nine pipe organs, classrooms, faculty and administrative offices, a piano lab, an organ lab, a 21-station technology center, a 24-channel stereo digital recording studio, and electronic music studios. Additional large rehearsal spaces and teaching studios for Music Dance Theatre (MDT) and Media Music students are found in the Richards Building (RB).

Procedures, policies, and contact information for reserving spaces in the Harris Fine Arts Center can be found at the HFAC Scheduling [website](#). These spaces and resources may only be used for official university purposes.

It is expected that you respect and care for these facilities. Please be helpful to others using the same spaces. (If you must rearrange a room for a rehearsal, for example, you should reset the room when you are finished.)

MUSIC PERFORMANCE LIBRARY

The School of Music maintains a Performance Library, B-311 HFAC, containing a comprehensive selection of sheet music for university bands, choirs, orchestras, and school sponsored chamber groups. Music in the Performance Library is reserved exclusively for BYU School of Music performing ensembles and students, within the context of official university activities. Performance Library music may be checked out by current BYU School of Music students for use in BYU music classes in which they are enrolled, with faculty instructor approval.

Music checked out from the Performance Library is due on or before the last day of class of the current semester or term (special arrangements can be made if music is needed for juries). Music requests for ensembles should be submitted three weeks prior to the semester or term it is needed. In an effort to protect the School of Music's investment, the Performance Library will not loan music to non-BYU performing ensembles, regardless of the conductor's affiliation with BYU. Exceptions to this policy will be considered on a case-by-case basis.

- » The individual who checks out music is financially responsible all parts, regardless of whether or not an ensemble shares them.
- » Chamber music must be checked out and returned as a complete set. No individual parts will be accepted.
- » All music is due on or before the last day of class. No grace period will be given. Late fees will be assessed.
- » A replacement fee will be assessed for music damaged, lost, stolen, or destroyed. Damaged is defined as, but not limited to, excessive marks, pen marks, rips, folds, or soiled music.
- » Please keep music in a folder.

- » Use a pencil only to make light marks on the music. Please erase any marks you make before returning the music.
- » BYU Performance Library music is intended for use in BYU School of Music classes only (i.e., no gigs, recording sessions, weddings, etc.) The Performance Library must approve any exception. Violators will be fined.
- » If you drop the class, the music becomes due immediately to the School of Music Performance Library.
- » Music left unattended or turned in to the library is considered lost and will be assessed a \$5.00 retrieval fee.
- » BYU Performance Library music may not be photocopied.
- » If the music is not returned, the full replacement value, in addition to any fees due, will be charged to the student's university account.

Please be acquainted with any other policies that affect your division by consulting with the library. If you have questions, contact the administrator of the library, Judi Hoffman, at 801-422-3171.

INSTRUMENT SHOP AND STUDENT LOCKERS

The Instrument Office provides instruments and equipment for BYU School of Music classes. There may be a fee assessed based on use. For more information, refer to the instrument rental policy. Lockers are also available through the Instrument Office for those wishing to store their instruments in the HFAC for \$10 per semester. The Instrument Office does not rent lockers for smaller instruments (i.e. flutes, clarinets, trumpets, etc.). For additional lockers, check BYU's locker rental site at my.byu.edu under the miscellaneous tab.

The Instrument Office sells various instrumental items: reeds, strings, rosin, cork grease, valve oil, slide grease, metronomes, etc. Prices are comparable to online stores. For more

information, rentals or purchases; contact the Instrument Office at HFAC E395, instrumentoffice@byu.edu, or 801-422-2352.

BYU MUSICAL INSTRUMENT/EQUIPMENT RENTAL POLICY

Students enrolled in BYU School of Music classes may rent instruments/equipment for use in those classes.

Strings: \$30/semester \$15/term Brass/Woodwinds: \$0

Percussion/Harp: \$10/semester \$5/term

String workshop: \$30 (total for all instruments used)

Practicum and 276: \$15

These items must stay in the HFAC except during a class event at another location. Students auditioning for a BYU School of Music ensemble may check out an instrument 2 weeks before the audition. Instruments must be renewed after the audition.

Music majors can opt to pay a fee (\$100/semester, \$50/term, \$50/breaks) for off-campus use of an instrument. This requires filling out a contract and professor approval.

Divisions can pay fees for a limited number of sponsored students. Experiential learning recipients can request a fee waiver.

All items are issued in good working order and should be returned in the same condition. Report any malfunction immediately to the Instrument Office (E-395). Students are financially responsible for any damages caused by misuse or neglect.

A \$5 fee is charged for any instruments/equipment left unattended, including amps.

Students are responsible for cleaning the instrument before it is returned. Cleaning supplies are available in the Instrument Office (E-395).

Do not leave personal items in the locker assigned to the BYU instrument.

All BYU instruments may be used by more than one person during the day (“community instruments”). You must not use the community instrument during another students’ class time(s). You will be notified by the Instrument Office Staff if this applies to the instrument. Each community instrument user must check in the item personally. The last person is responsible for cleaning the instrument.

All items are due by the last day of class. Due dates can be extended for juries or finals by contacting the Instrument Office. Late fees will be assessed for each item not returned by the due date.

ELECTRONIC FACILITIES

One of the most valuable facilities available to School of Music students is the Advanced Lab for Music Applications (the “ALMA” Lab), C-485 in the HFAC, 801-422-8661. This room contains 24 computer stations with MIDI keyboards and a variety of music software (including Finale music notation, ear training drills, and sophisticated music sequencers) and is available to music students whenever courses are not being held there. Graduating seniors regularly refer to this facility as among the most valuable resources of the School of Music. Contact Steve Ricks, 801-422-6115, the supervising faculty member for the ALMA lab, with any questions.

Commercial Music students gain valuable experience in the school’s state-of-the-art 24-track recording studio. The concert hall has comprehensive sound reinforcement equipment (with a multi-input board). Other synthesizer and computer labs are available to students registered in electronic music, Composition, or Commercial Music classes. The school endeavors to procure and maintain the very latest electronic keyboard, computer, sequencing, and MIDI equipment.

PRACTICE ROOMS

The School of Music maintains approximately 50 practice rooms, found mainly on the second floor of the HFAC in the E, C, and B wings. These practice rooms contain a variety of musical instruments and are set up to accommodate different student needs. They are available to BYU music students according to the following policies:

Sign-ups for practice rooms are done online in [SOMIS](#) (School of Music Information System). Students may sign up for

practice rooms during fall and winter semesters beginning the sixth day of class on a class seniority basis as follows:

- » Students registered in Mus 660R: Sign-up opens on the 6th Day of Classes at 6:00 a.m. and continues through the second and third weeks of classes.
- » Students registered in Mus 460R: Sign-up opens on the 7th Day of Classes at 6:00 a.m. and continues through the second and third weeks of classes.
- » Students registered in Mus 360R: Sign-up opens on the 8th Day of Classes at 6:00 a.m. and continues through the second and third weeks of classes.
- » Students registered in Mus 260R: Sign-up opens on the 9th Day of Classes at 6:00 a.m. and continues through the second and third weeks of classes.
- » Students registered in Mus 560R and 359R: Sign-up opens on the 10th Day of Classes at 6:00 a.m. and continues through the second and third weeks of classes.

Specific rooms and practice times are assigned to students based on their instrument and academic degree program:

- » Music majors taking private lessons (including MDT): 2-3 hours per day
- » Students enrolled in ensembles or Music 160R-Organ: 1 hour per day

Practice room schedules are effective immediately following student sign up.

If an assigned room is not claimed by 15 minutes after the hour, any student may use the room for the remainder of that hour.

Practice rooms are not reserved during the Spring and Summer terms. They are available on a first-come, first-served basis.

Some practice room schedules are subject to priorities and restrictions:

- » Grand pianos in the C and E wings are given first to piano majors.
- » Organ practice rooms are given first to organ majors.
- » Harp practice rooms are given first to harp majors.
- » Some C wing practice rooms are restricted during performances in the de Jong Concert Hall because of sound transfer through the walls and floor.
- » Some practice rooms, equipped with Clavinovas, are reserved first for voice majors.

There are a few, limited alternative practice room facilities:

- » The ALMA Lab, C-485, during open lab hours.
- » Practice rooms in on-campus dorms and off-campus apartment complexes; also, community pianos in clubhouses, common areas, etc.
- » Your apartment, when roommates are in class. (You can rent a piano from local music stores. If roommates split the cost, even better!)
- » Off-campus church buildings. (Perhaps you and your bishop can exchange access to a room during the week for a couple of Sacrament Meeting musical numbers.)

The following are NOT to be used as practice rooms: bathrooms, hallways (including lower floors), stairwells, galleries, patios, elevators, storage areas, other common areas, etc. This rule applies to singers as well as instrumentalists.

SMALL ENSEMBLE REHEARSAL ROOMS

Rehearsal rooms located in A-211 and A-244 HFAC are available to any small ensemble during regular building hours, though students enrolled in organized chamber music groups have first priority. Some times are blocked out to accommodate devotionals, family home evening, and specific course ensembles. The rooms are found near the tunnel vending machines. Students may schedule rehearsal times through the Academic Administrative Assistant, C-550, 801-422-6304. A-211 is open throughout the hours the building is open. A-244 requires a numeric entry code that is obtained from the Instrument Office after the room has been scheduled and a contract has been signed. Only students who have scheduled A-244 through the proper channels are allowed in the room. Absolutely no food or drink is allowed in the ensemble rooms!

HAROLD B. LEE LIBRARY: MUSIC & DANCE

The Music & Dance section of the university's six-million-item Harold B. Lee Library contains more than 145,000 music scores, 37,000 CDs, 125,000 LPs, 5,800 video recordings, 60,600 books, and 1,500 periodicals (with over 570 active subscriptions). The library is located on level four of the HBLL within a large and comfortable space that features quiet study spaces such as an elegant reading room with soft seating and numerous study carrels with outlets for your laptop computer. The helpful staff is always available to help find and check out library materials, give answers to questions and recommendations for reading or listening, and give in-depth research assistance.

The Music & Dance section of the HBLL features numerous technological resources for listening to audio recordings, viewing video recordings in many formats, accessing music and dance resources through the Web, creating and editing audio recordings with professional-level software and equipment, as well as composing music with music notation software. Another listening and viewing facility in the library, the Media Center, provides media and support for all non-music or dance-related courses at the university. A number of advanced music courses use the recently renovated classroom in Music & Dance that features state-of-the-art electronic equipment to enhance teaching and learning.

Music scores published for a wide variety of instrumentations (full scores, piano/vocal scores, scores and parts, sets of parts, etc.) can be checked out for study and performance. The music collections have a large number of scores for solo voice and instruments, as well as strong collections in chamber ensembles and larger works such as symphonies, concertos,

operas, musicals, and oratorios. Special collections include the Primrose International Viola Archive and the International Harp Archives, both of which are the largest single collections of music for those instruments in the world. Also located in the library are the Bartók-Serly, Max Steiner, Capitol Records, Bruning Sheet Music , Percy Faith collections, as well as numerous rare early editions and music manuscripts housed in Music Special Collections. These materials are available for research by request.

If you have any questions about the collections or facilities, see the staff at the Music & Dance Help Desk on level four of the HBLL, email us at musicdanceref@byu.edu, or call us at 801-422-1725.

MADSEN RECITAL HALL

The 400-seat Madsen Recital Hall (named for Drs. Franklin D. and Florence Jepperson Madsen, prominent BYU music educators), is the principal venue for student recitals, lectures, chamber music, and choir rehearsals and has recording and television broadcast capability. Two concert grand pianos, a significant recital pipe organ, and full media support make this facility unique.

DE JONG CONCERT HALL

The continental-style de Jong Concert Hall is the largest theater in the Harris Fine Arts Center, with a capacity of 1,268. This magnificent performance space is used by most of the major large ensembles of the School of Music for concerts each semester, as well as by many visiting artists.

Other Reference Items

LEARNING OUTCOMES

Expected Learning Outcomes (LOs) are statements describing what instructors expect students to understand and be able to do upon successful completion of a program or course. These outcomes assist you in understanding what you will be learning during your time in the program or course and more readily see how various classes or assignments fit into the greater picture of your education. See the main page of learningoutcomes.byu.edu for more information on the purpose of LOs.

Note that there are several levels of LOs, each informing the other: course, program, college, and university (or [BYU's AIMS](#)). Each year, these outcomes are assessed at the various levels providing instructors a means of adjusting their curricula for the coming year based on the current year's assessment of outcomes.

LOs for each degree program or course can be found by visiting learningoutcomes.byu.edu. You will then choose “Fine Arts and Communications” from the college menu, “Music” from the department menu, and your degree program from the program menu. Individual course LOs can be viewed either in your chosen program or by selecting “All Music Courses” in the program menu.

STUDENT ORGANIZATIONS

The **Student Advisory Council** in the School of Music is organized annually to facilitate communication between students and the Executive Council and to give students a voice regarding issues of particular interest to them in the School. The Student Advisory Council is supervised by Alex Woods.

National Association for Music Education (NAfME) is the largest organization for music educators in the country, and BYU's collegiate chapter is the largest in Utah. Look for NAfME–Collegiate information on bulletin boards or talk with Professor Paul Broomhead. Music education majors are expected to join. Registration fees are approximately \$30 a year. Members receive monthly music education journals, are invited to attend monthly meetings featuring guest speakers and other activities, and obtain reduced registration rates for the State Convention held in St. George each February.

American String Teachers Association (ASTA), BYU Chapter is the major professional organization for string teachers and string players in the United States. BYU's student chapter, "YASTA," is open to any student who is interested in string performance or teaching. String music education majors are particularly encouraged to join. Members receive all national ASTA benefits, including a subscription to the award-winning ASTA magazine, participation in national and state ASTA workshops and conventions, reduced rates on instrument insurance, and more. YASTA members meet monthly, interact with local and visiting string teachers and artists, and engage in valuable service activities. Membership fees are about \$50 annually. For further information, contact

Professor Andrew Dabczynski or Professor Monte Belknap and watch for posted announcements.

Student chapter of the **National Association of Teachers of Singing** (SNATS) aims to provide quality performance, education, and service opportunities for classical and musical theatre singers that will enrich the university community.

Members seek to advance knowledge about the professions of singing and teaching; and provide fellowship among voice students and faculty, on campus and with national SNATS, as well as in the community. Membership is open to any student, or student spouse, interested in vocal music. Application for membership is available via clubs.byu.edu. Minimal annual dues are required. BYU SNATS advisor is Dr. Diane Reich.

COMPLIANCE WITH COPYRIGHT LAW

As a matter of compliance with both the law and BYU Honor Code, students are encouraged and expected to follow copyright laws and policies pertaining to printed music (including scores and performance parts) and sound or video recordings. Generally, music scores or parts should not be copied for use in performance unless they are in the public domain or unless explicit permission has been acquired from the publisher. Print materials, printed music, and music recordings should not be duplicated or distributed digitally for personal or classroom study unless doing so falls within the bounds of fair use or unless permission from the publisher has been granted. Students are expected to familiarize themselves with the concept of fair use and comply with its parameters in their educational and performance activities. Students should refer to the BYU Copyright Licensing Office [website](#) or [email](#) for information about fair use of copyright materials and assistance in seeking copyright permission.

BYU HONOR CODE AND ACADEMIC HONESTY POLICY

The [BYU Honor Code](#) and the Academic Honesty Policy are described in detail in the Undergraduate Catalog and can be accessed online from BYU's home page. All School of Music students are expected to abide by the principles outlined there. All forms of academic dishonesty, including cheating on examinations or assignments, plagiarism in all its forms, and other misrepresentations of academic work, are considered serious breaches of University policy and of the fundamental principles of integrity espoused by this institution and its sponsoring church.

All students should become familiar with the [Academic Honesty Policy](#) of the university. It states in part: “BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.” Please click the above link for further detail.

SEXUAL DISCRIMINATION OR HARASSMENT

BYU’s policy against sexual harassment extends not only to employees of the university but to students as well. If you encounter sexual harassment, gender-based discrimination, or other inappropriate behavior, please talk to your professor, contact the [Equal Opportunity Office](#) (D-240C ASB, 801-422-5895 or 801-367-5689), or contact the [Honor Code Office](#) (4440 WSC, 801-422-2847).

STUDENTS WITH DISABILITIES

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete a course successfully, please contact the [University Accessibility Center](#) (2170 WSC, 801-422-2767). Reasonable academic accommodations are reviewed for all students who have qualified documented disabilities.

STUDENT ACADEMIC GRIEVANCES

The university has an established procedure for handling graduate student academic grievances. If consulting with the faculty member or the graduate committee chair does not resolve a grievance, a graduate student should describe the problem to the School of Music graduate coordinator and/or the School of Music director. If difficulties persist, the student may ask the college dean and finally the graduate dean for review. All grievances must be presented within a year of the semester in question.

The Graduate Student Academic Grievance Policy can be found on page B-50 [here](#).

HEARING, VOCAL, AND MUSCULOSKELETAL HEALTH FOR MUSICIANS

Hearing, neuromusculoskeletal, and vocal health are crucial for musicians, and are a priority for the School of Music. A forum on musician health is held annually, and all students are encouraged in this forum as well in private lessons, masterclasses, and ensembles to educate themselves more about this subject.

The National Association of Schools of Music and the Performing Arts Medicine Association have prepared Information Sheets on hearing, neuromusculoskeletal, and vocal health for musicians. Hard copies of these sheets are available in the School of Music office (C-550 HFAC) and are posted prominently near practice areas. They can also be accessed online here:

- » [Protecting Your Hearing Health: Student Information Sheet](#)
- » [Protecting Your Neuromusculoskeletal Health: Student Information Sheet](#)
- » [Protecting Your Vocal Health: Student Information Sheet](#)

Furthermore, ear-plug options are available in the HFAC: there are dispensers in the rehearsal rooms E-250 and 251 for your convenience, and more specialized varieties are available for purchase in the Instrument Office.

Consider seeing a professional audiologist to have your hearing tested to assure yourself of where your hearing levels are and to educate yourself about proper protection and hearing health.

Please discuss hearing, neuromusculoskeletal, and vocal health with your professors, and especially your private instructor.

Appendix A

SUMMARY OF STEPS TO COMPLETE A MUSIC GRADUATE DEGREE

PRELIMINARY STEPS (ALL DEGREE PROGRAMS)

- » Apply for and be granted admission to the School of Music.
- » Confer with the graduate advisor over your specialization and plan your first semester courses.
- » Take the Graduate Placement Examination.

FIRST SEMESTER OR TERM (ALL DEGREE PROGRAMS)

- » Enroll in Music 500 (Music 501 for music education students) in the first or second semester.
- » If admitted provisionally, begin working to remove deficiencies.
- » Select your Graduate Committee.
- » Complete the Program of Study by 1 October (or 15 August 15 for music education students).

SECOND SEMESTER OR TERM (ALL DEGREE PROGRAMS)

- » If you failed to enroll in Music 500 in your first semester, you must enroll in it your second semester.
- » By the end of the semester, meet all provisions so that provisional status is removed.

OTHER STEPS SPECIFIC TO EACH DEGREE

MA in Musicology

- » Complete coursework.
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Provide copies of thesis to Graduate Committee at least eight weeks before thesis defense/oral final exam.
- » Complete language examination before comprehensive written examination.
- » Complete comprehensive written examination before oral final examination.
- » Schedule the oral final exam/thesis defense at least two weeks before it is to be held.
- » Defend thesis and pass the oral final examination.
- » Make corrections or changes to thesis as requested by the examining committee and submit thesis to graduate coordinator and CFAC associate dean for review and signature on form ADV 8d.
- » Submit thesis electronically (ETD) to the university. See etd.byu.edu for details.
- » Report to Graduate Committee Chair that the RILM abstract has been submitted.

MA (all Music Education)

- » Complete coursework.
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Complete comprehensive written examination before oral final examination.
- » Schedule the oral final exam/thesis defense at least two weeks before it is to be held.
- » Provide copies of thesis to Graduate Committee at least two weeks before thesis defense/oral final exam.
- » Defend thesis and pass the oral final examination.
- » Make corrections or changes to thesis as requested by the examining committee and submit thesis to graduate coordinator and CFAC associate dean for review and signature on form ADV 8d.
- » Submit thesis electronically (ETD) to the university. See etd.byu.edu for details.
- » Report to Graduate Committee Chair that the RILM abstract has been submitted.

MM (Composition)

- » Complete coursework.
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Submit scheduling form at least two weeks prior to exam.
- » Provide copies of composition to Graduate Committee at least two weeks before oral final exam.
- » Pass the oral final examination.
- » Make any corrections or changes requested by the examining committee; get department signatures on all signature pages.
- » Bind one copy of composition for the School of Music and submit to the graduate program manager. See composition faculty for binding details.

MM (all Conducting)

- » Complete coursework, including graduate recital(s).
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Schedule the oral final exam at least two weeks before it is to be held.
- » Pass the repertoire exam and the oral final examination.
- » Submit DVD of graduate recital(s) and associated program(s) to the graduate program manager.

MM (all Music Education)

- » Complete coursework.
- » Complete professional improvement project.
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Complete comprehensive written examination before oral final examination.
- » Schedule the oral final exam at least two weeks before it is to be held.
- » Provide copies of project report to Graduate Committee at least two weeks before oral final exam.
- » Pass the oral final examination.
- » Make any corrections or changes requested by the examining committee.
- » Submit one bound copy of project report to the graduate program manager. (See music education faculty for binding details.)

MM (all Performance)

- » Complete coursework
- » Pass pre-recital hearing and perform and pass graduate recital.
- » Submit recording of graduate recital and associated program to the graduate program manager.
- » Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
- » Apply for graduation by the deadline.
- » Schedule repertoire and oral final exams.
- » Pass repertoire exam.
- » Pass the oral final examination.

Appendix B: Graduate Music Courses

Music Courses

A course listed in the Graduate Catalog does not guarantee it will be taught in a specific semester or academic year.

MUSIC 500 Musical Research Techniques. 2

Prerequisites: Graduate status.

MUSIC 501 Music Education Research Techniques. 2

Prerequisites: Graduate status.

MUSIC 503 Aesthetics. 3

Fundamental questions of aesthetic theory from classical antiquity to the present, emphasizing musical aesthetics.

Prerequisites: Music 306 or equivalent.

MUSIC 505A Applied Literature. 2

Advanced survey and research of literature.

Prerequisites: Minimum of one enrollment in Music 402-407 or equivalent.

MUSIC 505B Advanced Applied Literature. 2

Intensification and deeper study of Music 505A materials.

Prerequisites: MUSIC 505A

MUSIC 506 Choral Literature 1. 2

Concentrated analytical study and application of choral literature through Beethoven.

Prerequisites: Instructor's consent.

MUSIC 507 Choral Literature 2. 2

Concentrated analytical study and application of choral literature from post-Beethoven to the present.

Prerequisites: Instructor's consent.

MUSIC 508 Orchestra Literature 1. 2

Concentrated analytical study and application of orchestral literature of the baroque and classical eras.

Prerequisites: Instructor's consent.

MUSIC 509 Orchestra Literature 2. 2

Concentrated analytical study and application of orchestral literature of the romantic era and the 20th century.

Prerequisites: Instructor's consent.

MUSIC 510 Band Literature. 2

Concentrated study of band literature through analysis and conducting.

Prerequisites: Instructor's consent.

MUSIC 511 Oratorio Literature for Solo Voice. 2

History, repertoire, and performance practice of sacred works with a focus on works from the Baroque Era to Contemporary.

Prerequisites: Music 402A or equivalent.

MUSIC 532R Score Preparation and Conducting: Instrumental. 2

Prerequisites: Instructor's consent.

MUSIC 533R Choral Conducting and Development. 2

Principles and practices of score preparation, conducting, and choral development as elements of choral artistry.

MUSIC 534R Score Preparation and Direction: Jazz. 2

MUSIC 535R Instrumental Conducting and Error Detection. 2

Development of critical rehearsal and conducting skills through score preparation, lesson planning, rehearsal goals and predicting issues, performance accuracy, score transpositions, error detection, conducting gesture analysis, and music-mapping for the development of expressive conducting gesture.

MUSIC 560R Performance Instruction. 1-2

Performance instruction for students not specializing in performance, and for performance students wishing to study secondary instruments.

Prerequisites: Graduate music student status.

MUSIC 575R Summer Music Workshops and Clinics. 0.5-4

MUSIC 576 Fundamentals and Techniques of the Marching Band. 2

Planning, charting, and scoring for marching bands.

Prerequisites: Music 294, 296 (or equivalents); music education major status.

MUSIC 581 Twentieth-Century Orchestration. 3

New techniques for standard and new instruments; analysis and listening.

Prerequisites: Music 481 or equivalent.

MUSIC 583 Sixteenth-Century Counterpoint. 3

Strict modal counterpoint in sixteenth-century style (Palestrina); includes species, text setting, and motet.

Prerequisites: C- or higher in Music 294, 296, or equivalent.

MUSIC 587R Composition. 3

MUSIC 591 Advanced Topics in Keyboard Harmony. 2

Topics vary.

Prerequisites: Instructor's consent.

MUSIC 595 Score Analysis. 2

Analysis of representative choral and instrumental works from the Renaissance through contemporary styles.

MUSIC 596 Schenker Analysis. 3

Schenker's system of tonal analysis.

Prerequisites: Music 306, 395; or equivalents.

MUSIC 599R Academic Internship. 1-6

Internship in creative, performing, producing, or teaching applications of major course work.

Prerequisites: Instructor's consent.

MUSIC 600R Topics in Music. 1-3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 601 Music in the Middle Ages. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 602 Music in the Renaissance. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 603 Music in the Baroque Era. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 604 Music in the Classic Period. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 605 Music in the Romantic Period. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 606 Music of the Contemporary Period. 3

Prerequisites: Music 305, 306; or equivalents.

MUSIC 612R Men's Chorus. 1

Ensemble of male voices that performs a variety of styles and repertoire, ranging from the established literature to popular idioms of the 20th century. Audition required.

Prerequisites: Audition and director's consent.

MUSIC 613R Women's Chorus. 1

Draws on works from the vast repertoire for treble voices. Audition required.

Prerequisites: Audition and director's consent.

MUSIC 614R Concert Choir. 1

MUSIC 615R University Singers. 1

MUSIC 616R Opera Workshop. 1

Training and experience in operatic choral music and stage movement.

Prerequisites: Audition; instructor's consent.

MUSIC 617R Opera Ensemble. 1-3

Training and experience in operatic excerpts, chamber opera, and full productions for operatic soloists.

Prerequisites: Audition; instructor's consent.

MUSIC 625R Symphonic Band. 1

Performs standard band literature. Audition required.

Prerequisites: Audition.

MUSIC 626R Wind Symphony. 1

MUSIC 630R Steel Band. 1

Performing Pan music in the Calypso and Soco styles from Trinidad.

Prerequisites: Director's consent.

MUSIC 631R Jazz Combo. 1

Formed each semester and includes a rhythm section and two or three wind players. These intimate groups provide intensive experience in improvisation and perform frequently. Also participate in the combo master class. Audition required.

Prerequisites: Audition.

MUSIC 633R Jazz Ensemble. 1

High-caliber musical experience with jazz, rock, Latin, and fusion styles and provides opportunities for growth in improvisation. Audition required.

Prerequisites: Audition.

MUSIC 634R Synthesis. 1

MUSIC 635R Jazz Legacy Band. 1

Traditional ensemble specializing in early jazz. Band occasionally tours off campus.

Prerequisites: Audition.

MUSIC 636R Balinese Gamelan. 1

Playing and performing on the Balinese gamelan (percussion) instruments.

MUSIC 637R Symphony Orchestra. 1

Performs challenging literature from the standard orchestral repertoire. Collaborative concerts include the annual underclassmen concerto night and the biennial musical. 85-member ensemble performs approximately two times a semester. Audition required.

Prerequisites: Audition.

MUSIC 638R Philharmonic Orchestra. 1

MUSIC639R Chamber Orchestra. 1

MUSIC 641R Brass Chamber Music. 1

MUSIC 644R Keyboard Ensemble. 1

MUSIC 645R Percussion Ensemble. 1

MUSIC 646R String Chamber Music. 1

MUSIC 648R Woodwind Chamber Music. 1

MUSIC 649 Solo Recital. 2

Prerequisites: Concurrent enrollment in Music 660R.

MUSIC 650 Graduate Composition Recital. 1

Required recital for MM in Composition.

Prerequisites: MM in Composition student.

MUSIC 660R Graduate Instrument Instruction. 1-2

For performance specialization. Fee.

Prerequisites: Completion of undergraduate performance proficiency requirements and audition; primary instrument only.

MUSIC 665 Pedagogy. 2

Advanced pedagogical studies.

Prerequisites: Completion of appropriate undergraduate pedagogy courses or equivalent.

MUSIC 670 Supervised Teaching. 2

Supervised private and group instruction.

Prerequisites: Graduate music major status.

MUSIC 672 Psychology of Music. 2

Psychoacoustical properties of musical phenomena and the neurological aspects of music perception and performance.

MUSIC 673 Historical and Social Foundations of Music Education. 2

Leaders, events, and trends in history of music education, emphasizing sociological implications.

MUSIC 674 Philosophical and Aesthetic Foundations of Music Education. 2

Questions related to teaching music in the public schools.

MUSIC 675 Theories of Music Learning and Motivation. 2

Applications of psychology to teaching and learning music. Research paper required.

MUSIC 676 Teaching Secondary General Music. 2

Theories, methods, and practical applications for providing rich musical experiences for secondary students in non-performance music courses; including musical mapping and effective teaching techniques.

MUSIC 683 Twentieth-Century Counterpoint. 3

Counterpoint from the works of Schoenberg, Stravinsky, Crumb, Lutoslawski, and others.

Prerequisites: MUSIC 583

MUSIC 687R Composition for Master's Degree 1-6

Prerequisites: Graduate music faculty's consent, based on evidence of ability in composition manifested in preliminary work.

MUSIC 694R Independent Readings. 1-3

Prerequisites: Graduate coordinator's consent.

MUSIC 697A Researching the Recital. 2

Preparation of a paper related to music of graduate recital. Alternate topic possible with graduate committee's consent. Supervised by the student's committee chair or other appropriate faculty member.

MUSIC 697B Recital. 2

MUSIC 698A Introduction to Professional Improvement Project. 2

Identifying and delineating a project. Study list constructed and advisor assigned.

MUSIC 698B Master's Project - Professional Improvement Project. 2

Presentation of project and written report.

MUSIC 699R Master's Thesis. 1-9

Prerequisites: Department graduate faculty's consent.

Appendix C: MUSIC 697A, Researching the Recital

All MM students in performance and conducting must complete Music 697A (Researching the Recital) and 697B (Recital) prior to their Final Oral Exam. Usually, students complete 697A before enrolling in 697B. Some degree programs may wish to reverse that order. Ask your advisor about the best order for you.

The graduate faculty in the School of Music recognize that researching a recital in conjunction with performing the recital provides valuable preparation at the graduate level for the broader world of performance. Increasingly, today's performing musicians are called upon to function outside the performing component of their career with research, writing, lecturing, and interviewing. These activities demand the kind of critical, organized thinking that research and writing provides.

Your Graduate Committee Chair or his/her designate supervises your research and paper. As you consult with your supervisor, you should discuss and agree on the details (format, content, length, etc.) of your paper. General guidelines for Music 697A include:

- » Meet with your supervisor at the first of the semester/term to set up a schedule for consultation, monitoring your progress, and reviewing drafts.
- » The final paper is not a thesis and does not need to be bound. The class carries two hours of graduate credit, and the paper should be of corresponding quality and length.

- » Length: at least twenty pages of prose text, not including charts, graphs, etc.
- » Write your paper in conjunction with your 697B recital. With the approval of your committee chair, you may write about an alternate topic.
- » Include the following topics, among others you negotiate with your supervisor:
 - > The selection of repertoire
 - > Historical aspects of repertoire
 - > Theoretical analysis of repertoire
 - > Performance practice problems
- » Consult current edition of *A Manual for Writers* by Kate L. Turabian for questions about style.

Music 697A is a pass-fail course. You will receive a “P” grade once your supervisor has reported to the Graduate Coordinator that you have satisfactorily completed the paper.

Appendix D: Oral Final Exam Information

“TAKING YOUR ORAL FINAL EXAM IN THE BYU SCHOOL OF MUSIC”

Dr. Michael Hicks
(updated 2006)

A critical but misunderstood part of every graduate student’s training is the oral final exam that immediately precedes receiving a master’s degree. This exam enables a committee of professors to determine if a student has truly mastered his or her subject. Undergraduate degrees in music require no such exam, in part because those degrees are now considered only prerequisites to beginning training to be a master or doctor of music (“doctor” from the Latin, literally meaning “teacher”). But when that kind of training is complete, an oral exam enables professors to see if the title the student hopes to receive truly fits his or her abilities. The exam is a kind of initiation, in which the candidate for the degree must engage in scholarly discourse no longer only as a learner but as one who is learned.

In my experience, no matter how hard some students think they have prepared for the oral exam, many of them are taken aback by its format and substance. In the interest of making the experience more rewarding for everyone concerned, then, permit me to offer some information and advice.

THE STRUCTURE OF THE EXAM

A committee of professors will interrogate you on three areas of your work:

1. Your written final project (thesis, composition, etc.), if your major requires one;
2. The content of your coursework;
3. General musical knowledge.

The rule is that, in an exam lasting 1 1/2 to 2 hours, half of the time is spent on the first area and the other half divided equally between the second and third. If your major requires no written project, then the whole time will be divided equally between the latter two areas.

The examining committee will be your Graduate Committee. Your Graduate Committee Chair will (a) ask someone to offer an opening prayer, (b) determine the order of questioners, and (c) distribute and collect the appropriate forms after the exam. There are usually two or three rounds of questioning. In each round, each member of the committee takes fifteen to twenty minutes interrogating you.

ANTICIPATING EACH AREA OF THE EXAM

The first area of the exam comprises what is sometimes called the defense of your project. The term “defense” is an intimidating but meaningful one, since one or more members of your examining committee may indeed challenge what you have done, questioning anything in the project from the fine points of its diction to the heart of its topic. Because the nature of written projects varies so widely, you must rely on your committee chair for strategies on handling the sorts of challenges that may come. If your chair is unresponsive or vague, persist until you feel confident or find someone more willing to help.

Although you receive a grade for each class you take, the oral

exam probes into your coursework as a whole. The exam assesses whether you have retained the substance of each course's content and, more important, whether you have integrated the content of all your courses, found the continuity that makes them all part of one intellectual domain. Your ability to do these things depends largely on how well you take notes in your courses. Now note-taking is a rather personal art. And different classes, even from the same teacher, may require different kinds of note-taking; some classes consist of formal lectures, others of highly variable discussions, and so on. These facts suggest that you must learn many techniques for taking notes and use the ones that best suit both you and the course. Many books treat this subject; ask your teachers for recommendations and advice. But remember one general principle. Your class notes should not just transcribe or paraphrase class lectures or discussions (although that in itself would be an achievement). They must also record your questions, deductions, and musings about the subject you are studying. Notes that merely list facts rather than digest their subject usually duplicate what can be retrieved from books. The sort of note-taking I am talking about gives you constant training in the process of intellectual synthesis that is the heart of the oral exam and, beyond that, the core of an educated life.

Acquiring "general musical knowledge" is not as simple as it may sound. The general knowledge that professors look for is a large accumulation of specific knowledge. To collect this kind of knowledge, you must use the library. I offer here a checklist for using the library as a graduate student should:

1. Go through the music section of the Current Periodicals area of the library at least once a month. Pick about eight journals from which you will read regularly. Browse through others as often as you can.

2. Read (at least monthly) the reviews of performances and recordings in popular but culturally oriented periodicals (e.g., *Musical America*, *New Yorker*, etc.)
3. Examine new books in the Humanities Reference area. Check out any that pertain to your specialty or otherwise interest you, even if you aren't sure you'll be able to read them completely through.
4. Set aside at least an hour a week to browse through the scores in the stacks, not limiting yourself to those for your own instrument or preferred ensemble. Regularly check out scores to study, especially scores for composers whose work you don't know.
5. Check out and read at least two books on music theory and two on music history, other than the ones you used as an undergraduate.
6. Check out and play through musical anthologies of various historical periods.
7. Get to know the names and ideas of prominent authors in various specialties; get to know the look and sound of various living composers' work.

As a general rule, check out more books and scores than you absolutely have to. Although you will naturally concentrate on your specialty, try to work against your own stylistic biases and tastes. Know what kinds of things are being written and said in the whole world of music.

On the other hand, local knowledge is important. Find out the special scholarly or creative interests of professors in the department, especially those on the graduate faculty. You can learn of such things casually, through the student grapevine, or

more formally, by asking professors directly.

GETTING HELP

Early in each semester and term you are at BYU, find out from the graduate program manager the names of everyone taking their oral exams in the coming weeks. After each person takes the exam, talk with him or her about the experience. Get as many perspectives and tips from as many sources as you can. There is nothing illegitimate or fraudulent in finding out the questions asked on as many oral exams as you can. Indeed, the faculty expects you to do so.

From time to time, make appointments with your teachers and other faculty members in order to get their advice on various matters mentioned above (e.g., note-taking) and even to solicit sample oral exam questions. Some faculty members are more forthcoming than others about the latter. This is because there are different traditions behind the oral exam. Some professors come from a tradition in which the exam provides an occasion for the student to show what he or she can accomplish with little or no help from them. Other professors come from a tradition in which the exam is an event by which the student and professors become colleagues through collaboration. Still others come from somewhere between these two traditions. Don't be discouraged, then, if some professors with whom you speak don't want to say much about what they might ask you on an exam.

Of course, you also have to turn to your peers for help and support. A good means for doing so is to form or join one or more study groups with colleagues in your degree program. A study group enables students to divide labor and share knowledge via outlines (of topics, books, articles, etc.) made by

one member of the group and distributed to all. A study group also provides a forum where students can question and debate one another in a way analogous to what happens in the oral exam.

SCHEDULING THE EXAM

Throughout your training, you undoubtedly will be forecasting the date of your graduation. But there is no point in creating for yourself an arbitrary, let alone implausible, deadline for getting your degree. It is well to remember that graduate degrees typically take longer to get than students think they will. Hence, you should be careful not to plan a date for taking your oral exam that is too early. Your Graduate Committee Chair can help you with this. Speak frankly and often with him or her about when you will likely be ready to take the exam.

By the same token, you must know the university's (generally immovable) deadlines. Deadlines for all April and August graduation requirements appear on the carousel in the Music Office (C-550 HFAC) and on the website of the Office of Graduate Studies. A rule of thumb is that the oral exam must be passed roughly one month before the end of the semester in which you plan to graduate. (There are exceptions to this for certain specialties [e.g., composition]; see the graduate program manager for details.) If possible, schedule your exam date with the graduate program manager at least four weeks before you want to take the exam.

TAKING THE EXAM

Let me dispense with two small practical matters that sometimes worry students. First, what to wear to the exam:

it is best to dress up enough to lend a certain formality to the situation but not so much that you will feel uncomfortable and stilted. Second, arrive punctually at the appointed place for the exam (usually the department conference room, E-536), but expect that someone on the committee might be a few minutes late; oral exams usually are sandwiched untidily between classes, lessons, or other appointments in professors' schedules.

After a few words of greeting and an opening prayer, the interrogation begins. You will be asked many different sorts of questions and may be shown some excerpts of scores to identify or analyze. Some of these should be completely unambiguous, and, if you feel confident about your answer, identification, or analysis, speak up. If you don't know what is meant by a particular question, feel free to ask for a clarification. If the question (or score excerpt) is clear but you are sure you don't know the answer (identification, analysis, etc.), then say so.

There are two situations that are somewhat treacherous. The first is when you think you know how to answer but aren't sure you're correct. In this case, be candid and give your best answer. If you are deducing an answer (the definition of a term, for example), be sure to say that you are. Then, if you are wrong, at least the examiner will be able to understand and evaluate the process by which you arrived at your answer. (Wrong deductions can be nearly as good as right ones, if your method of arriving at an answer is plausible.) The second treacherous situation is when you are asked a question for which there is no specific right answer, but rather a series of connections to be drawn, speculations to be entertained, examples to be cited, and so on. These kinds of questions weigh heavily in exams, because they show how well you are able to synthesize the facts you have accumulated. In such situations, the more specific sources (scores, secondary

literature, etc.) you can cite, the better. Do not be afraid to shift focus slightly, if you must, in order to be able to expound on a piece about which you have a great deal of knowledge. On the other hand, be careful not to abuse this privilege: if you are asked to compare the development of a certain genre in, say, the Renaissance and the twentieth century, you shouldn't shift from the twentieth century to the nineteenth. But if the genre were, say, the mass, you could legitimately dwell on a particular requiem mass that you knew. Remember that the examiners genuinely want to find out what you know, not what you don't know.

The examiners seldom will correct you when you make an error. Their reticence arises from a feeling that to correct every wrong statement—and every student will make some—might demoralize the student, breaking his or her mental stride and thus jeopardizing subsequent answers. To most of your answers, an examiner probably will nod, say “all right” or something similar, and move to another question or score excerpt. You may well be able to infer from the tone of follow-up questions whether you are on the right track. But you will have to wait until your exam ends for an assessment of the strength of your answers.

AFTERWARDS

When the exam is over, you will be asked to step out of the room for a few (5-15) minutes while the examiners deliberate. Weighing your whole performance as carefully as they can, they decide whether you should pass, pass with qualifications, or fail. They may also choose a fourth alternative, to recess the exam. Let me explain these.

If you pass, you're done, except for correcting any

minor problems in your thesis, composition, or project (which virtually every student must do). If you pass with qualifications, you must (a) find out which examiners placed the qualifications, (b) meet with those examiners soon—within a few days—to find out what they think you still need to do, and (c) remove the qualifications. Removing qualifications may consist of anything from brushing up on a particular bit of theory and reporting your findings (orally or in writing) to virtually retaking a portion of your oral exam one-on-one with the professor who requires it. All qualifications must be removed with each professor individually. When you have met a certain professor’s requirements, he or she will report that to the chair of the examining committee. If you fail the exam, your graduate program is over and you will receive no degree. This outcome is so severe that it is nearly always preceded by a recess of the exam. A recess means that you are close to not passing and need to do much more preparation. You must reschedule the oral exam for not sooner than thirty days from the date the exam was recessed. During the thirty days or more—it might need to be much longer—you will need to meet often with members of the examining committee for tips on preparing. They will then guide you to what they consider the best sources to study.

If you doubt the success of your performance on the exam, the minutes after it might seem very long. They need not, if you meticulously follow the suggestions made in this paper. The spirit behind all of these suggestions may be found in some advice written by the University’s namesake, Brigham Young, to two of his sons, who were then studying music in New York: “Your studies in engineering have no doubt demonstrated to you the value of being thorough in all things. So with your music lessons, lay a good foundation. It has been wisely said that he is the best builder who builds well from the foundation

up. This is especially applicable to those who are striving to master any of the arts and sciences. The thorough man is almost always the successful man.”¹

¹ Brigham Young to Don Carlos and Feramos Young, 20 June 1877, in Dean C. Jessee, ed., *Letters to Brigham Young to His Sons* (Salt Lake City: Deseret Book, 1974), 276-77.

GENERAL KNOWLEDGE: LIST OF MUSIC THEORY TERMS

GENERAL

pitch	compound intervals
pitch class	interval complementation
interval class	figured bass
interval class	realization
tonality	augmentation
atonality	diminution
tertian harmony	mode mixture
functional harmony	secondary harmony
primary harmony	secondary mode mixture
diatonic	tonicization
chromatic	modulation
nonessential chromaticism	quartal harmony
essential chromaticism	quintal harmony
circle of fifths	secundal harmony
sequence	panchromaticism
simultaneities	pandiatonicism
mirroring	dodecaphonicism
imitation	aleatory
simple intervals	indeterminacy

SCALES

major	mixolydian
natural minor	Aeolian
harmonic minor	locrian
melodic minor	ionian
diatonic modes	pentatonic
dorian	artificial
phrygian	synthetic
lydian	chromatic

SCALES (CONTINUED)

whole-tone
octatonic
diminished
modes of limited
transposition

PARTWRITING

voice leading
counterpoint
conjunct motion
disjunct motion
parallel motion
similar motion
oblique motion
contrary motion
tendency tones

cross relation
voicing
close position
open position
overlapping
unequal fifths
direct or hidden fifths
direct or hidden octaves
deceptive resolutions
fauxbourdon
planing

CHORD TYPES

tonic
supertonic
mediant
subdominant
dominant
submediant
subtonic
leading tone
sixth chords
six-four chords
pedal
embellishing
neighbor

arpeggiated
cadential
passing
substitution chords
passing chord
appoggiatura chord
neighbor chord
secondary dominant
secondary leading tone
chromatic mediant
double chromatic mediant
borrowed chords
picardy third

CHORD TYPES (CONTINUED)

neapolitan chord	dominant with raised fifth
augmented sixth chords	dominant with lowered fifth
Italian	ninth chords
French	eleventh chords
German	thirteenth chords
common-tone diminished	bichords/polychords
seventh	added-note chords
dominant with substituted	tone cluster
6th	

NON-CHORD TONES

passing tone	anticipation
neighboring tone	pedal point
suspension (all types)	preparation
retardation	resolution
appoggiatura	chain suspension
escape tone	inverted pedal point
neighbor group	double pedal point
cambiata	

FORM

perfect authentic cadence	phrase
imperf. authentic cadences	sub-phrase
root position	antecedent
inverted	consequent
leading-tone	period
deceptive cadence	three-phrase period
half cadence	four-phrase period
phrygian half cadence	repeated phrase
plagal cadence	chain phrase
conclusive cadences	chain of phrases
progressive cadences	parallel period

FORM (CONTINUED)

contrasting period

double period

repeated period

phrase group

elision

dissolution

sectional

continuous

two-reprise

binary

rounded binary

incipient ternary

ternary

bar form

strophic

da capo

sonata form

sonata-allegro form

exposition

double exposition

development

retransition

recapitulation

coda

concerto

minuet and trio

scherzo and trio

rondo

five-part rondo

seven-part rondo

sonata rondo

chaconne

passacaglia

chorale prelude

concerto grosso

ritornello

canon

crab canon

cancrizans

double canon

augmentation canon

fugue

double fugue

exposition

double exposition

counterexposition

subject

answer

episode

stretto

KEY RELATIONSHIPS

relative keys

parallel keys

closely-related keys

foreign keys phrase

modulation

direct modulation

enharmonic modulation

bitonality/polytonality

RHYTHM

metrical
submetrical
supermetrical
duple meters
triple meters
quadruple meters
simple meters
compound meter
compound single meter
equivalent meters

related meters
irregular meter
mixed meter
grouplet
mixed meter
additive rhythm
polyrhythm
polymeter
metric modulation

SET THEORY AND SERIALISM

pitch class set
interval class vector
normal order
prime form
principled position
dyad
trichord
tetrachord
pentachord
hexachord
heptachord
octachord
nonachord
complementation
inclusion relations

similarity relations
maximal similarity
minimal similarity
segmentation
invariance
matrix/Babbitt square
prime
inversion
retrograde
retrograde inversion
hexachord
source set
combinatoriality
parameter
multiparametric

GENERAL KNOWLEDGE: LIST OF MUSIC HISTORY TERMS,
CONCEPTS, INDIVIDUALS, TOPICS FOR DISCUSSION,
REPERTORY

THE MIDDLE AGES

Terms, Concepts, and Individuals

Greek doctrine of Ethos	St. Martial organum
Mass	Notre Dame organum
Office	Leonin
Boethius	Perotin
Pope Gregory	<i>Magnus liber organi</i>
Plainchant	Clausula (substitute clausula)
Antiphonal singing	Discant
Responsorial singing	Cantus firmus
Melisma	Conductus
Psalm tones	Motet
Sequence	Franco of Cologne
Trope	Petrus de Cruce
<i>Liber usualis</i>	Ars Nova
Guido d'Arezzo	Phillipe de Vitry
Hexachord system	Guillaume de Machaut
Liturgical drama	Roman de Fauvel
Hildegard of Bingen	Isorhythmic motet
Jongleurs	Formes fixes
Troubadours	Trecento
Trouvères	Madrigal
Bernart de Ventadorn	Ballata
Minnesingers	Caccia
Meistersingers	Francesco Landini
Estampie	Musica ficta
Organum	
<i>Musica enchiriadis</i>	

Topics for Discussion

- » Discuss the types and styles of Gregorian chant in the medieval Mass.
- » Discuss the main genres, forms, styles, and composers associated with medieval secular monophony.
- » Discuss the development of the medieval motet from the Notre Dame school through Machaut.
- » Discuss the main composers, genres, and styles associated with the Italian Trecento, and show how this music differs from French music of the same period.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » chant examples including an Introit, Gradual, and Alleluia
- » an excerpt of Notre Dame organum
- » a motet from the late 12th century
- » an isorhythmic motet by Machaut or De Vitry
- » a ballata of Landin

THE RENAISSANCE

Terms, Concepts, and Individuals

Fauxbourdon	Jacob Arcadelt
John Dunstable	Cipriano de Rore
Cantus firmus	Carlo Gesualdo
Burgundian School	Claudio Monteverdi
Guillaume Dufay	Musique mesurée
Chanson	<i>Musica transalpina</i>
Motet	Thomas Morley
Motto mass	Lute songs
Cantus firmus mass	John Dowland
L'homme armé	Martin Luther
Renaissance	Chorale
Tinctoris	Jean Calvin
Johannes Ockeghem	Council of Trent
Canon	Palestrina
Prolation canon	Pope Marcellus Mass
Josquin des Prez	Orlando di Lasso
Parody mass	William Byrd
Paraphrase mass	Frottola
Contrafactum	Parisian chanson
Musica reservata	Claudin de Sermisy
Adrian Willaert	
Zarlino	
Clément Janequin	
Lied	
Quodlibet	
John Taverner	
Thomas Tallis	
Michael Praetorius	
Chest or consort	
madrigal	

Topics for Discussion

- » Compare and contrast the English and Burgundian musical styles in the 15th century, citing the main composers and genres associated with each.
- » Discuss some of the chief features of Josquin's masses and chansons.
- » Discuss the main styles and composers associated with the 16th-century madrigal.
- » Discuss how the Counter-Reformation affected music of the late 16th century.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » a motet by Dunstable
- » a mass movement by Dufay
- » a chanson (ballade or rondeaux) by Dufay
- » a mass movement by Josquin
- » a mass movement by Palestrina
- » a madrigal by Rore or Marenzio

THE BAROQUE PERIOD

Terms, Concepts, and Individuals

Giovanni Gabrieli	Da capo aria
Cori spezzati	Jean-Baptiste Lully
Baroque	Tragédie lyrique
Prima prattica, seconda prattica	Henry Purcell
Church, chamber, and theater styles	<i>Dido and Aeneas</i>
Doctrine of affections	Singspiel
Basso continuo (thoroughbass)	François Couperin
Intermezzo (intermedio)	Dietrich Buxtehude
Monody	Fugue
Florentine Camerata	Suite
opera	Arcangelo Corelli
Claudio Monteverdi	Trio sonata, solo sonata
Orfeo	Solo concerto, concerto grosso
<i>L'incoronazione de Poppea</i>	Giuseppe Torelli
Ostinato bass (chaconne, passacaglia)	Antonio Vivaldi
oratorio	Johann Sebastian Bach
Heinrich Schütz	<i>Well-Tempered Clavier</i>
Sonata da chiesa, sonata da camera	<i>Brandenburg Concertos</i>
Cantata	<i>A Musical Offering</i>
Toccata	<i>The Art of Fugue</i>
Frescobaldi	<i>B Minor Mass</i>
Sweelinck	George Frideric Handel
Alessandro Scarlatti	<i>Giulio Cesare</i>
Recitativo secco, recitativo accompagnato	<i>Messiah</i>
	<i>Water Music</i>
	Ballad opera

Topics for Discussion

- » Discuss the development of opera from Monteverdi to Handel.
- » Discuss the chief baroque instrumental genres, styles, and composers from 1650-1750.
- » Discuss the major achievements, genres, and style associated with J. S. Bach.
- » Discuss the major achievements, genres, and style associated with Handel.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » an excerpt (several consecutive numbers) of a Monteverdi opera
- » a Corelli trio sonata
- » a Bach fugue
- » a Bach cantata
- » a Bach or Vivaldi concerto
- » an excerpt (several consecutive numbers) of an Italian opera by Handel
- » an excerpt (several consecutive numbers) of a Handel oratorio

THE CLASSICAL PERIOD

Terms, Concepts, and Individuals

The Enlightenment

Rococo

Domenico Scarlatti

Sonata form

Sinfonia

French overture

Italian overture

G. B. Sammartini

Style gallant

C. P. E. Bach

Empfindsamer Stil

Johann Stamitz

Mannheim orchestra

J. C. Bach

Pietro Metastasio

G. B. Pergolesi

La serva padrona

C. W. Gluck

Orfeo ed Euridice

Guerre des bouffons

Opera seria

Opera buffa

Opera comique

Ballad opera

Singspiel

The Beggar's Opera

Franz Joseph Haydn

Nicholas Esterhazy

Symphonies

Minuet and trio

Sturm und Drang

Sonata-rondo

London symphonies

String quartets

Lord Nelson Mass

The Creation

The Seasons

Wolfgang Amadeus Mozart

Leopold Mozart

Chamber music

Symphonies

Piano concertos

Die Entführung aus dem

Serail

Le nozze di Figaro

Don Giovanni

Così fan tutte

La clemenza di Tito

Die Zauberflöte

Requiem

Lorenzo da Ponte

Topics for Discussion

- » Discuss the social, political, intellectual, and other cultural factors that led to the emergence of the late 18th-century classical style.
- » Trace the development of opera in the second half of the 18th century, from Pergolesi to Mozart. Be sure to include Gluck's involvement in opera reform during mid century.
- » Discuss Mozart's piano concertos, focusing especially on the structural details of first-movement concerto form.
- » Discuss the evolution of Haydn's style in his string quartets, focusing on Op. 20, 33, and 76.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » a complete Haydn string quartet (we suggest one of Op. 33)
- » a complete Haydn symphony, preferably one of the London symphonies
- » one act from a Mozart opera buffa (Marriage of Figaro or Don Giovanni)
- » the first movement of a Mozart piano concerto

THE ROMANTIC PERIOD

Terms, Concepts, and Individuals

Ludwig van Beethoven	<i>Il barbiere di Siviglia</i>
Three style periods	Giuseppe Verdi
Sonatas	Carl Maria von Weber
Concertos	<i>Der Freischütz</i>
Quartets	Richard Wagner
Symphonies (Nos. 3, 5, 6, & 9)	Music drama
<i>Fidelio</i>	Leitmotif
<i>Missa solemnis</i>	<i>Gesamtkunstwerk</i>
<i>Diabelli Variations</i>	“endless melody”
Romanticism	<i>Der Ring des Nibelungen</i>
Cyclicism	<i>Tristan und Isolde</i>
Franz Schubert	Johannes Brahms
Lieder	Program music, absolute music
Strophic form, through- composed form	Anton Bruckner
Cecilian movement	Nationalism
Cecilian movement	Modest Musorgsky
Robert Schumann	Pyotr Ilyich Tchaikovsky
Dichterliebe	Bedrich Smetana
Clara Schumann	Verismo
Hector Berlioz	Giuseppe Puccini
Idée fixe	Hugo Wolf
<i>Symphonie fantastique</i>	Richard Strauss
Mendelssohn	Gustav Mahler
Character piece for piano	
Frédéric Chopin	
Franz Liszt	
Symphonic poem	
Giocchino Rossini	

Topics for Discussion

- » Compare and contrast the stylistic features from the classic period with those of romanticism.
- » Discuss the musical styles, types, techniques, and main composers associated with lieder and the character piece for piano.
- » Compare and contrast Italian opera (as exhibited by Verdi) with German opera (as exhibited by Wagner).
- » Discuss the principal orchestral genres of program music.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » a symphony by Beethoven (we suggest No. 3, 5, 6, or 9)
- » at least one song by Schubert
- » at least one character piece by Chopin
- » a program symphony (we suggest Berlioz's *Symphonie fantastique*) or a symphonic poem (we suggest one by Liszt or Richard Strauss)
- » an opera act each by Verdi and Wagner

THE TWENTIETH CENTURY
Terms, Concepts, and Individuals

Impressionism	Karlheinz Stockhausen
Claude Debussy	<i>Gesang der Jünglinge</i>
<i>Prelude to the Afternoon of a Faun</i>	Total (or integral) serialism
Stratified textures	Milton Babbitt
Block construction	Indeterminacy, aleatory
Igor Stravinsky	John Cage
<i>The Rite of Spring</i>	“Prepared Piano”
Octet	<i>Sonatas and Interludes</i>
Neoclassicism	4’33”
Expressionism	Texture music
Atonality	Graphic notation
12-tone method, serialism	Edgard Varèse
<i>Sprechstimme</i>	<i>Poème électronique</i>
<i>Klangfarbenmelodie</i>	<i>Musique concrete</i>
Pointillism	Luciano Berio
Arnold Schoenberg	<i>Sinfonia</i>
<i>Pierrot lunaire</i>	Minimalism
4th String Quartet, op. 37	Steve Reich
Alban Berg	Terry Riley
<i>Wozzeck</i>	<i>In C</i>
Anton Webern	Postmodernism
Charles Ives	
Henry Cowell	
Aaron Copland	
<i>Appalachian Spring</i>	
Bela Bartok	
Olivier Messiaen	
Pierre Boulez	
<i>Le Marteau sans Maître</i>	

Topics for Discussion

- » Discuss the musical styles of Debussy, Ravel, and Satie.
- » Discuss the music of Schoenberg, Berg, and Webern.
- » Discuss the music of Stravinsky, covering all three periods of his career.
- » Compare and contrast the two American compositional traditions as represented by Ives and Copland.
- » Discuss the main compositional trends in music after 1945.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- » a piece by Debussy
- » an atonal or 12-tone piece by Schoenberg
- » an extended excerpt from an early Stravinsky ballet (we suggest Petrushka or The Rite of Spring)
- » a piece by Bartok
- » a piece by Ives

Appendix E: Culminating Project Title Pages

COMPOSITION

Used for:

- » Master of Music in Composition

PROFESSIONAL IMPROVEMENT PROJECT

Used for:

- » Master of Music in Music Education, choral
- » Master of Music in Music Education, instrumental

RECITAL

Used for:

- » [Master of Music in Conducting, band](#)
- » [Master of Music in Conducting, choral](#)
- » [Master of Music in Conducting, orchestra](#)
- » [Master of Music in Performance, keyboard](#)
- » [Master of Music in Performance, orchestral instrument](#)
- » [Master of Music in Performance, vocal](#)

THESIS

Used for:

- » Master of Arts in Education, choral
- » Master of Arts in Education, instrumental
- » Master of Arts in Musicology

Titles Must Be in Mixed Case and May Not Exceed Six Inches on One Line

and Must Be in the Inverted Pyramid Format When

Additional Lines Are Needed]

[Student Name]

A composition submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Music
in Composition

[Committee Chair], Chair

[Committee Member]

[Committee Member]

School of Music

Brigham Young University

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MINIMUM STANDARDS FOR SUBMITTING
MUSIC EDUCATION PROJECT REPORTS
BYU School of Music

A. Format Requirements

1. Paper:

IMPORTANT UPDATE: You are required to submit a bound copy of your project to Heidi Reed in the School of Music. Arrange for a bound copy online through BYU Print and Mail: <https://printandmail.byu.edu/gradWorks/>

Once your document has received final approval after your oral exam and any edits have been taken care of, you will convert your document to a pdf file and follow directions to submit it to the site. You can print in black and white as well as color. The price is reasonable. You cannot be cleared for graduation until Heidi receives the bound copy (in some cases, a copy of your receipt for submitting your project for printing may suffice). Whether you order other bound copies is up to you (e.g., for personal use or for advisor).

For your oral exam defense of your PIP, ask your committee if they prefer paper copies or electronic copies. If paper, any kind of paper will do for the exam.

The required preliminary pages are to be single-sided. Your document should be double-sided if it is over 300 pages in length.

2. Use a standard, easily readable serif typeface such as Times Roman or Palatino. Ornamental typefaces, including script, may not be used. Use 10, 11 or 12-point font only (12 preferred), including titles and headings. The body of the work should be double-spaced.

3. Margins: 1 inch on all sides.

4. Page Numbering: Preliminary pages are to be counted in the pagination and, where appropriate, numbered with lowercase Roman numerals. The body of the work should be numbered consecutively with Arabic numerals, beginning with 1 and continuing into any appendices (1a, 10c, B1, etc., are not acceptable).

When you go to have your copy bound, they will use two-sided printing. For this copy only, it is best to select the option that puts page numbers on opposite sides, every other page. Margins still remain 1” on all sides.

B. Style Requirements

1. The required preliminary pages are to be single-sided and in the standard university style as shown in the sample. The preliminary pages consist of a title page, a graduate committee approval page, a final reading approval and acceptance page, a Professional Improvement Project description page, and an acknowledgements page (optional).
2. The work's citations, references, and bibliographic style are to be consistent and follow the department's or the discipline's style guide.
3. Pages should be numbered according to the following sequence, with a page number included on the page as indicated:

Title page	no number; begin with Roman numeral i , number consecutively
Abstract	no number, but counted
Professional Improvement Project Description	no number, but counted
Acknowledgements (if included)	no number, but counted
Table of Contents	number; continue with lowercase Roman numerals as appropriate
List of Tables (if included)	number
List of Figures (if included)	number
Body of work and appendices	number; begin with Arabic numeral 1 , continue consecutively

[Title: Titles Must Be in Mixed Case and May Not Exceed Six Inches on One Line
and Must Be in the Inverted Pyramid Format When
Additional Lines Are Needed]

[Student Name]

A selected project submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Music in Education

[Committee Chair], Chair
[Committee Member]
[Committee Member]

School of Music
Brigham Young University

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ABSTRACT

[Title: Titles Must Be in Mixed Case and May Not Exceed Six Inches on One Line and Must Be in the Inverted Pyramid Format When Additional Lines Are Needed]

[Use same Student Name as on the Title Page]

School of Music, BYU
Master of Music in Education

[The abstract is a summary of the work with emphasis on the findings of the study. It must be single spaced and no more than one page in length. It must match the same font and size as the rest of the work. The abstract precedes the optional acknowledgement page and the body of the work.]

[Master's students should ensure that the keywords are listed at the bottom of the abstract.]

Keywords: [keyword, keyword, keyword]

The Professional Improvement Project
In The Brigham Young University Music Education Graduate Program

The culminating project for the MM Degree in Music Education at Brigham Young University is the Professional Improvement Project (PIP). The PIP provides students an opportunity to demonstrate their ability to engage in a project of sufficient depth and scope to have meaningful implications for their own practice. It may also have implications for the wider music education profession.

The PIP document requires the following elements:

Table of Contents

Section I – Brief Introduction

Section II – Paper on a Relevant Topic

Section III – Description of the Project

Section IV – The Project

Section V – Reflection

Appendices

ACKNOWLEDGEMENTS

[This page is optional. Students may use the acknowledgements page to express appreciation for the committee members, friends, or family who provided assistance in research, writing, or technical aspects of the dissertation, thesis, or selected project.

Acknowledgements should be simple and in good taste.]

[Student Name]
[Band, Choral, Orchestral] Conducting

A recording submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Music
in Conducting

[Name of Committee Chair], Chair
[Name of Committee Member]
[Name of Committee Member]

School of Music
Brigham Young University

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All Rights Reserved

Piece Performed	Composer
	Date
	Ensemble
	Location and Date of Performance

[Include For each piece included in the submitted recording]

[Student Name]
[Instrument or Voice] Performance

A recording submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Music
in Performance

[Name of Committee Chair], Chair
[Name of Committee Member]
[Name of Committee Member]

School of Music
Brigham Young University

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Piece Performed

Composer
Date

[Provide this information, including any assisting artists, for each piece in the submitted recording]

[Title: Titles Must Be in Mixed Case and May Not Exceed Six Inches on One Line

and Must Be in the Inverted Pyramid Format When

Additional Lines Are Needed]

[Student Name]

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts in [Music Education, Musicology]

[Name of Committee Chair], Chair
[Name of Committee Member]
[Name of Committee Member]

School of Music
Brigham Young University

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ABSTRACT

[Title: Titles Must Be in Mixed Case and May Not Exceed Six Inches on One Line and Must Be in the Inverted Pyramid Format When Additional Lines Are Needed]

[Use same Student Name as on the Title Page]

School of Music, BYU

Master of [Arts, Education, Fine Arts, or Science]
(or Educational Specialist)

[The abstract is a summary of the work with emphasis on the findings of the study. It must be single spaced and no more than one page in length. It must match the same font and size as the rest of the work. The abstract precedes the optional acknowledgement page and the body of the work.]

[Master's students should ensure that the keywords are listed at the bottom of the abstract.]

Keywords: [keyword, keyword, keyword]

ACKNOWLEDGEMENTS

[This page is optional. Students may use the acknowledgements page to express appreciation for the committee members, friends, or family who provided assistance in research, writing, or technical aspects of the dissertation, thesis, or selected project. Acknowledgements should be simple and in good taste.]

Appendix F: Program of Study Forms

MASTER OF ARTS

- » Master of Arts in Education, choral
- » Master of Arts in Education, instrumental
- » Master of Arts in Musicology

MASTER OF MUSIC

- » Master of Music in Composition
- » Master of Music in Conducting, band
- » Master of Music in Conducting, choral
- » Master of Music in Conducting, orchestra
- » Master of Music in Music Education, choral
- » Master of Music in Music Education, instrumental
- » Master of Music in Performance, keyboard
- » Master of Music in Performance, orchestral instrument
- » Master of Music in Performance, vocal

REQUEST FOR PROGRAM OF STUDY CHANGE

THE ELECTIVES



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PROGRAM OF STUDY FOR THE MASTER OF ARTS IN MUSIC EDUCATION, choral

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 26 COURSE WORK HOURS PLUS 6 THESIS HOURS (MUSIC 699R)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 501	Music Education Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 672	Psychology of Music. (2)
_____	Music 673	Historical and Social Foundations of Music Education. (2)
_____	Music 674	Philosophical and Aesthetic Foundations of Music Education. (2)
_____	Music 675	Theories of Music Learning and Motivation. (2)
_____	Music 698A	Introduction to Professional Improvement Project. (2)

REQUIRED RESEARCH: complete 3 hour research class outside of music with advisor approval

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____

THESIS: complete 6 hours of 699R

_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)

ELECTIVES: complete 9 hours from graduate classes in music and/or outside the music field

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved thesis prospectus to graduate secretary
- pass comprehensive written exam
- pass final oral exam and defense of thesis
- complete ETD process
- submit bound thesis to graduate secretary

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF ARTS IN MUSIC EDUCATION, instrumental

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 26 COURSE WORK HOURS PLUS 6 THESIS HOURS (MUSIC 699R)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 501	Music Education Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 595	Score Analysis. (2)
_____	Music 672	Psychology of Music. (2)
_____	Music 673	Historical and Social Foundations of Music Education. (2)
_____	Music 674	Philosophical and Aesthetic Foundations of Music Education. (2)
_____	Music 675	Theories of Music Learning and Motivation. (2)
_____	Music 698A	Introduction to Professional Improvement Project. (2)

REQUIRED RESEARCH: complete 3 hour research class outside of music with advisor approval

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____

THESIS: COMPLETE 6 HOURS OF 699R

_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)

ELECTIVES: complete 9 hours from graduate classes in music and/or outside the music field

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved thesis prospectus to graduate secretary
- pass comprehensive written exam
- pass final oral exam and defense of thesis
- complete ETD process
- submit bound thesis to graduate secretary

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF ARTS IN MUSICOLOGY

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 26 COURSE WORK HOURS PLUS 6 THESIS HOURS (MUSIC 699R)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2)
	<i>^ must pass in the first year of study</i>	

COMPLETE 12 HOURS FROM THE FOLLOWING: Music 601, 602, 603, 604, 605, 606

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

COMPLETE 9 HOURS FROM THE FOLLOWING: Music 483, 503, 581, 583, 595, 596, 683

<i>SEMESTER</i>	<i>CLASS</i>	<i>COURSE NAME (CREDITS)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

THESIS: complete 6 hours of 699R

_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)

THESIS (CONT.)

_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)
_____	Music 699R	Master's Thesis. (—)

ELECTIVES: complete 3 hours graduate classes in music or other departments

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved thesis prospectus to graduate secretary
- pass department language proficiency exam
- pass comprehensive written exam
- defend thesis
- complete ETD process
- submit bound thesis to graduate secretary

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN COMPOSITION

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 26 COURSE WORK HOURS PLUS 5 MASTER'S COMPOSITION HOURS (MUSIC 687R)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 503	Aesthetics. (3)
_____	Music 587R	Composition. (3)
_____	Music 587R	Composition. (3)
_____	Music 650	Graduate Composition Recital. (1)
_____	Music 683	Twentieth-Century Counterpoint. (3)

COMPLETE 3 HOURS FROM THE FOLLOWING: Music 601, 602, 603, 604, 605, 606

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____

COMPLETE 6 HOURS FROM THE FOLLOWING: Music 581, 583, 591, 596

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

COMPOSITION: complete 5 hours of 687R

_____	Music 687R	Composition for Master's Degree. (—)
_____	Music 687R	Composition for Master's Degree. (—)
_____	Music 687R	Composition for Master's Degree. (—)
_____	Music 687R	Composition for Master's Degree. (—)
_____	Music 687R	Composition for Master's Degree. (—)

ELECTIVES: complete 3 hours electives

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECT AND FINAL EXAM

- pass final oral exam and defense of composition
- submit bound composition to graduate secretary

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN CONDUCTING, band

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 510	Band Literature. (2)
_____	Music 532R	Score Preparation and Conducting: Instrumental. (2)
_____	Music 595	Score Analysis. (2)
_____	Music 606	Music of the Contemporary Period. (3)

PERFORMANCE INSTRUCTION: complete 4 hours of 660R Conducting

_____	Music 660R	Performance Instruction. (2)
_____	Music 660R	Performance Instruction. (2)

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: COMPLETE 2 HOURS

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

ELECTIVES: complete 5 hours other electives [these classes do not need to be from THE list]

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN CONDUCTING, choral

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 506	Choral Literature 1. (2)
_____	Music 507	Choral Literature 2. (2)
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 533R	Choral Conducting and Development. (2)

PERFORMANCE INSTRUCTION: complete 4 hours of 660R Conducting

_____	Music 660R	Performance Instruction. (2)
_____	Music 660R	Performance Instruction. (2)

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: COMPLETE 2 HOURS

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

ELECTIVES: complete 4 hours other electives [these do not need to be from THE list]

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

Chair—Printed Name Signature Date

Member—Printed Name Signature Date

Member—Printed Name Signature Date

Graduate Coordinator—Printed Name Signature Date



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN CONDUCTING, orchestra

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

semester	class	course name (credits)
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 508	Orchestra Literature 1. (2)
_____	Music 509	Orchestra Literature 2. (2)
_____	Music 532R	Score Preparation and Conducting: Instrumental. (2)
_____	Music 595	Score Analysis. (2)

PERFORMANCE INSTRUCTION: complete 4 hours of 660R Conducting

_____	Music 660R	Performance Instruction. (2)
_____	Music 660R	Performance Instruction. (2)

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: complete 2 hours

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____
_____	_____	_____

ELECTIVES: complete 6 hours other electives [these classes do not need to be from THE list]

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN MUSIC EDUCATION, choral

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING A PROFESSIONAL IMPROVEMENT PROJECT (MUSIC 698A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 501	Music Education Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 533R	Choral Conducting and Development. (2)
_____	Music 673	Historical and Social Foundations of Music Education. (2)
_____	Music 674	Philosophical and Aesthetic Foundations of Music Education. (2)
_____	Music 675	Theories of Music Learning and Motivation. (2)

PERFORMANCE INSTRUCTION: complete 4 hours 560R; please list instrument

_____	Music 560R	Performance Instruction. (—) _____
_____	Music 560R	Performance Instruction. (—) _____
_____	Music 560R	Performance Instruction. (—) _____
_____	Music 560R	Performance Instruction. (—) _____

PROFESSIONAL IMPROVEMENT PROJECT (PIP)

_____	Music 698A	Introduction to Professional Improvement Project. (2)
_____	Music 698B	Master's Project-Professional Improvement Project. (2)

ELECTIVES: complete 10 hours electives

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved PIP prospectus to graduate secretary
- pass comprehensive written exam
- pass final oral exam and defense of project
- submit bound PIP to graduate secretary

APPROVAL

 Chair—Printed Name Signature Date

 Member—Printed Name Signature Date

 Member—Printed Name Signature Date

 Graduate Coordinator—Printed Name Signature Date



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN MUSIC EDUCATION, instrumental

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING A PROFESSIONAL IMPROVEMENT PROJECT (MUSIC 698A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 501	Music Education Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 595	Score Analysis. (2)
_____	Music 673	Historical and Social Foundations of Music Education. (2)
_____	Music 674	Philosophical and Aesthetic Foundations of Music Education. (2)
_____	Music 675	Theories of Music Learning and Motivation. (2)

COMPLETE 6 HOURS FROM THE FOLLOWING: Music 508, 509, 510, 532R, 534R, 535R

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

PERFORMANCE INSTRUCTION: complete 4 hours 560R; please list instrument

_____	Music 560R	Performance Instruction. (____) _____
_____	Music 560R	Performance Instruction. (____) _____
_____	Music 560R	Performance Instruction. (____) _____
_____	Music 560R	Performance Instruction. (____) _____

PROFESSIONAL IMPROVEMENT PROJECT (PIP)

- _____ Music 698A Introduction to Professional Improvement Project. (2)
- _____ Music 698B Master's Project-Professional Improvement Project. (2)

ELECTIVES: complete 8 hours electives

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved PIP prospectus to graduate secretary
- pass comprehensive written exam
- pass final oral exam and defense of project
- submit bound PIP to graduate secretary

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN PERFORMANCE, keyboard

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 505A	Applied Literature. (2)
_____	Music 505B	Advanced Applied Literature. (2)
_____	Music 591	Advanced Topics in Keyboard Harmony. (2)
_____	Music 665	Pedagogy. (2)
_____	Music 670	Supervised Teaching. (2)

PERFORMANCE INSTRUCTION: complete 6 hours 660R; please list instrument

_____	Music 660R	Performance Instruction. (2) _____
_____	Music 660R	Performance Instruction. (2) _____
_____	Music 660R	Performance Instruction. (2) _____

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: complete 2 hours ensemble courses; 644R possible

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____

ELECTIVES: complete 2 hours other electives [these classes do not need to be from THE list]

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

 Chair—Printed Name Signature Date

 Member—Printed Name Signature Date

 Member—Printed Name Signature Date

 Graduate Coordinator—Printed Name Signature Date



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN PERFORMANCE, orchestral instrument

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

semester	class	course name (credits)
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 505A	Applied Literature. (2)
_____	Music 505B	Advanced Applied Literature. (2)
_____	Music 665	Pedagogy. (2)
_____	Music 670	Supervised Teaching. (2)

PERFORMANCE INSTRUCTION: complete 6 hours 660R; please list instrument

_____	Music 660R	Performance Instruction. (2) _____
_____	Music 660R	Performance Instruction. (2) _____
_____	Music 660R	Performance Instruction. (2) _____

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: complete 2 hours large ensemble

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____

ENSEMBLE (CONT.): complete 2 hours chamber ensemble

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____
_____	_____	_____

ELECTIVES: complete 2 hours other electives [these classes do not need to be from THE list]

semester	class	course name (credits)
_____	_____	_____
_____	_____	_____

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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PROGRAM OF STUDY FOR THE MASTER OF MUSIC IN PERFORMANCE, voice

STUDENT NAME: _____

STUDENT ID: _____

CREDIT HOURS (32): MINIMUM 32 COURSE WORK HOURS INCLUDING RECITAL (MUSIC 697A,B)

REQUIRED COURSES

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>
_____	Music 500	Musical Research Techniques. (2) <i>^ must pass in the first year of study</i>
_____	Music 505A	Applied Literature. (2)
_____	Music 505B	Advanced Applied Literature. (2)
_____	Music 665	Pedagogy. (2)
_____	Music 670	Supervised Teaching. (2)

PERFORMANCE INSTRUCTION: complete 6 hours of 660R

_____	Music 660R	Performance Instruction. (2)
_____	Music 660R	Performance Instruction. (2)
_____	Music 660R	Performance Instruction. (2)

RECITAL REQUIREMENT

_____	Music 697A	Researching the Recital. (2)
_____	Music 697B	Recital. (2) <i>^ must take concurrently with 660R</i>

ENSEMBLE: complete 2 hours

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>

T•H•E ELECTIVES: complete 6 hours electives from approved Theory/History/Education list

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>

ELECTIVES: complete 4 hours other electives [these classes do not need to be from THE list]

<i>semester</i>	<i>class</i>	<i>course name (credits)</i>

CULMINATING PROJECTS AND FINAL EXAMS

- submit approved recital recording to graduate secretary
- submit approved recital program to graduate secretary
- pass repertoire exam
- pass final oral exam

APPROVAL

Chair—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Member—Printed Name _____ Signature _____ Date _____

Graduate Coordinator—Printed Name _____ Signature _____ Date _____



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REQUEST FOR PROGRAM OF STUDY CHANGE

FOR USE WITH INDICATING PREREQUISITES,
 PROGRAM OF STUDY, AND COMMITTEE CHANGES

Student	ID #	Date
---------	------	------

COURSES TO ADD

requirement*	class	course name (credits)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

COURSES TO DELETE

requirement*	class	course name (credits)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

*requirement: Prereq=Prerequisite or Provisional courses; Major=Major courses; Minor=Minor courses, if declared; Elective=Elective courses.

APPROVAL

Chair—Printed Name	Signature	Date
--------------------	-----------	------

Member—Printed Name	Signature	Date
---------------------	-----------	------

Member—Printed Name	Signature	Date
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These signatures constitute a change in the committee. Please list reasons for committee change on the back.

SCHOOL OF MUSIC APPROVAL

Claudine Bigelow

Graduate Coordinator—Printed Name	Signature	Date
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ELECTIVE COURSE OFFERINGS: THE ELECTIVES
MM PERFORMANCE AND MM CONDUCTING STUDENTS
ARE REQUIRED TO ENROLL IN A MINIMUM OF 6 CREDITS OF
THEORY/HISTORY/EDUCATION ELECTIVES

THE Electives for 2018-2019 Academic Year

This list is only a guide. Always confirm these times with the Theory/History/Education Division Coordinator.

Course offerings are subject to change.

Theory

Music 503	Aesthetics. (3) <i>(Taught by theory area)</i>	F18, F19
Music 581	Twentieth-Century Orchestration. (3)	W
Music 583	Sixteenth-Century Counterpoint. (3)	F19 (F of odd years)
Music 591	Advanced Topics in Keyboard Harmony. (2) <i>(Taught by piano area—Will not count for Keyboard performance THE Electives)</i>	F
Music 595	Score Analysis. (2)	W19, Su19
Music 596	Schenker Analysis. (3)	W20
Music 683	20th-Century Counterpoint. (3)	F18 (F of even years)

History

Music 601	Music in the Middle Ages. (3)	Not Available
Music 602	Music in the Renaissance. (3)	Su
Music 603	Music in the Baroque Era. (3)	W
Music 604	Music in the Classical Period. (3)	W
Music 605	Music in the Romantic Period. (3)	F
Music 606	Music in the Contemporary Period. (3)	W

Education

Music 672	Psychology of Music. (2)	Fall, odd years, F19
Music 673	Historical & Social Foundations of Music Education. (2)	Su21
Music 674	Philosophical & Aesthetic Foundations of Music Education. (2)	W19
Music 675	Theories of Music Learning & Motivation. (2)	W18, W20

Appendix G: Other Information

GRADUATE ENTRANCE EXAM: SAMPLE QUESTIONS

GRADUATION DEADLINES

HOW TO VIEW GRADUATE PROGRESS REPORT



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BYU SCHOOL OF MUSIC

Graduate Entrance Exam Study Guide

The Graduate Entrance Exam Consists of three parts:

Part I: Music History, Listening (*50 Questions*)

Part II: Music History, Score Identification (*50 Questions*)

Part III: Music Theory (*50 Questions*)

You will have three hours to complete the exam.

BYU School of Music Graduate Entrance Exam – History Portion Preparation Guide

The history portion of the BYU Graduate Entrance Exam (GEE) consists of 100 multiple choice questions. The first fifty questions are “listening” questions, asking you to respond to audio excerpts from recordings, while the last fifty questions are “score ID” questions, asking you to identify music based on a page or two of the score. Both listening and score excerpts are taken exclusively from the *Norton Anthology of Western Music*, vols. 1-3. Graduates from the BYU School of Music will recognize the questions on this exam to be comparable in form and content to the tests given in the BYU music history sequence.

What is the listening portion like?

There are a total of twenty-seven audio excerpts.

The first ten questions are matching questions. You are to identify the genre (e.g., opera, symphony, motet, etc.) and period (medieval, renaissance, baroque, etc.) for ten different audio excerpts.

The rest of the listening questions (Nos. 11-50) follow a regular multiple-choice format, and require you to identify what you hear according to various categories. Who is the likely composer? What is the likely genre? What is the probable form? What stylistic principles (pertaining to melody, harmony, texture, timbre, rhythm, dynamics, etc.) are at work in this excerpt? In what period was it composed? Does this piece invoke specific historical associations? In general, there will be 1-3 questions for each audio excerpt.

What is the score ID portion like?

There are a total of thirty score excerpts.

The score ID questions will take a similar form to the listening questions. The first ten questions are matching by genre and period, and the remaining forty follow a regular multiple-choice format treating the same kinds of issues as before.

Can I see an example?

On the following pages of this guide you will see an excerpt from one of the scores in the *Norton Anthology of Western Music*, together with the kinds of questions that might be asked about such a piece. (Listening questions will be very similar.)

SAMPLE HISTORY QUESTION: SCORE 1

I. (♩=62)
très sec et l'arpège très rapide et nerveux

The score is for a symphony orchestra, first movement. It is marked *I. (♩=62)* and *très sec et l'arpège très rapide et nerveux*. The score is divided into three systems of staves. The first system (measures 1-5) includes Piano, C. cl., T. cl., G.C., Timb., and C.B. The second system (measures 6-10) includes Trb., Piano, C. cl., T. cl., G.C., and C.B. The third system (measures 11-15) includes Piano, C. cl., T. cl., G.C., Sax., and C.B. Dynamics include *mf*, *p*, and *mp*.

SAMPLE HISTORY QUESTION: SCORE 1 (CONT'D)

1. Who is the likely composer of this piece?

- a. Arnold Schoenberg
- b. Henry Cowell
- c. Darius Milhaud
- d. Milton Babbitt
- e. Steve Reich

2. The composer of this piece was part of a group of composers known as

_____.

- a. Les Six
- b. The Mighty Handful
- c. The Second Viennese School
- d. The New York School
- e. The Dirty Dozen

3. What elements suggest the influence of jazz in this excerpt?

- a. Syncopated rhythms
- b. Raised and lowered 3rd scale degrees
- c. Instrumentation
- d. All of the above
- e. None of the above

4. The material presented by the melody instruments on this page suggests which formal procedure?

- a. Sonata form
- b. Rondo
- c. Theme and variations
- d. Isorhythm
- e. Fugue

**BYU School of Music Graduate Entrance Exam –
Theory Portion Preparation Guide**

These sample questions are designed to give the applicant an idea of the format, level, and style of questions used on the Graduate Entrance Exam. Such a small number of questions obviously do not cover the entire range of topics found on the exam.

SAMPLE THEORY QUESTION: EXAMPLE 1

5. In the first half of the first measure of the example (bar 108), the tuba and English horn are sounding

- a. In unison
- b. In octaves
- c. In fifths
- d. In fourths
- e. None of these

6. In the third bar of the example (bar 110), the clarinets and bassoons play

- a. A G-flat minor triad followed by an E-flat triad
- b. A G-flat minor triad followed by its first inversion
- c. A tonic triad followed by a mediant triad
- d. An E-flat minor triad followed by its first inversion
- e. A borrowed submediant followed by a G-flat minor triad

SAMPLE THEORY QUESTION: EXAMPLE 1 (CONT'D)

This musical score page, labeled '109' in a box at the top, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob. I, II), Clarinet (Cl. I, II), Bassoon (Fg. I, II), and Contrabassoon (Cb.). The brass section consists of Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb. I, II), and Tuba (Trb. III). Percussion includes Timpani (Timp.) and Arpa (Arpa I, II). The strings are represented by Violin I (Vi. I), Violin II (Vi. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). The score includes dynamic markings such as *p* (piano) and *p senza espress* (piano senza espressione), and performance instructions like 'muto in Oboe' and 'unis'. The music is written in a key with one flat and a 3/4 time signature.

SAMPLE THEORY QUESTION: EXAMPLE 2

Moderato

Hate my love song gen - tly cry... for the ten - der - heart with -

in your eyes - My love is a pre - ttle that nev - er dies

7. What is the best description of this harmonic progression?

- a. A perfect authentic cadence
- b. Secundal progression
- c. Fauxbourdon
- d. Circle of fifths
- e. Non-tonal

8. The best analysis for the downbeat of the fourth bar (1st bar, 2nd system) is:

- a. German sixth
- b. French sixth
- c. Neapolitan
- d. An eleventh chord
- e. A ninth chord

SAMPLE THEORY QUESTION: EXAMPLE 3

The image shows a musical score for a piano piece in 4/4 time, with a key signature of one sharp (F#). The score consists of two staves: a treble clef staff and a bass clef staff. The music is written in a style that suggests a simple harmonic exercise. Three non-harmonic tones are circled and labeled with Roman numerals I, II, and III. Label I is above a circled G4 in the treble staff. Label II is below a circled G2 in the bass staff. Label III is above a circled G4 in the treble staff. The music includes various rhythmic values, including eighth and sixteenth notes, and rests.

9. Three non-harmonic tones are circled in the example below. Name them in order I-II-III.

- Escape tone, passing tone, neighboring tone
- Passing tone, suspension, escape tone
- Appoggiatura, anticipation, passing tone
- Passing tone, anticipation, escape tone
- Passing tone, suspension, appoggiatura



SCHOOL OF MUSIC
 GRADUATE STUDIES
 C550 HFAC, PROVO, UT, 84602
 801-422-3149
 MUSICGRADUATE@BYU.EDU
 MUSIC.BYU.EDU

2018-2019 GRADUATION DEADLINES FOR MM MUSIC STUDENTS

Students who miss the following graduation deadlines for any given semester must register for at least 2 hours or pay the equivalent minimum registration fee and will graduate the following semester.

Dec 2018	April 2019	June 2019	August 2019	
19 Oct	25 Jan	3 May	28 Jun	Last Day for graduate students to apply for graduation online in AIM Go to byu.edu → myBYU → Apply for Graduation.
2 Nov	8 Feb	17 May	12 Jul	Last day for SoM to accept a student's graduation application in AIM
17 Nov	15 Mar	23 May	5 Jul	MM: Last day to submit completed Final Exam(s) scheduling form to Graduate Program Manager—this form is at this date or two weeks prior to your first exam, whichever is earliest
30 Nov	29 Mar	6 Jun	19 Jul	MM: Last day to complete final oral exam
14 Dec	12 Apr	20 Jun	2 Aug	MM: Last day to submit graduate projects (PIP, Composition, Recital Recording & Program) to Graduate Program Manager Last day to complete any remaining requirements for a degree including exam qualifications, payment of fees, submitting grade changes (for I's, T's, etc.), and for departments to enter examination results
—	25 Apr	—	15 Aug	Graduation—University Commencement
—	26 Apr	—	16 Aug	Graduation—College Convocations



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FORM 8/18

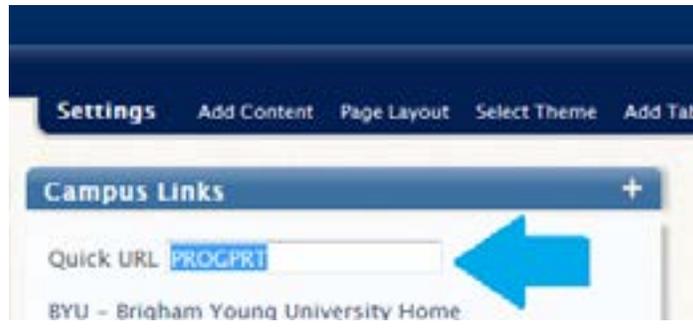
Progress Report

The online Progress Report (found on the AIM screen “PROGRPT”) compares the Program of Study with courses taken and summarizes the student’s progress in the program. The Progress Report also alerts a student to possible problems with academic status, GPA, current registration, prerequisite degrees, courses, minimum registration requirements, and time limitation.

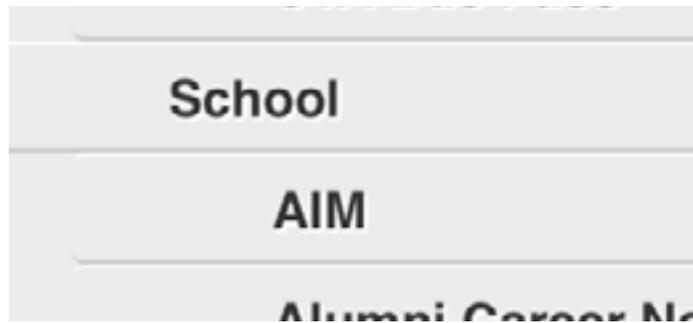
Students may view Progress Reports online at any time. While in myBYU, you may either 1a) search for “PROGRPT” in the Quick URL box; or 1b) select AIM, then Advisement, then Progress Report. [see screen shots below]. NOTE: On MOBILE devices, the quickURL does not work. To view your progress report on a MOBILE device, you must use the second option. 2) Select “View Graduate Progress Report”.

If there is a problem with your progress report, first consult your Graduate Committee Chair, and then the Graduate Coordinator or Graduate Secretary.

1a) Quick URL



1b) Select
AIM, then
Advisement,
then Progress
Report



Student

- ▶ [Admission](#)
- ▶ [Advisement](#)
- ▶ [Class Schedule](#)
- ▶ [Financial Aid & Scholarships](#)
- ▶ [Grades](#)

- [College Advisement Center](#)
- [Progress Report \(ABC Report\)](#)
- [MAPS - Major Academic Plan](#)
- [Transfer Credit Equivalences](#)
- [Exam Credit](#)
- [GPA Worksheet](#)

2) View
Graduate
Progress Report.

