

BYU SCHOOL OF MUSIC GRADUATE HANDBOOK



Updated July 2024



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.

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GRADUATE CHECKLIST

First Week

- ☐ Meet with graduate advisor to plan first semester classes
- ☐ Select graduate committee and enter in [gradprog](#)
- ☐ Plan Program of Study and enter in [gradprog](#)

First or Second Semester

- ☐ Enroll in Music 500 (Music 501 for music education)
- ☐ Finish any first-year provisions

Final Semester

- ☐ Complete all coursework with C- grade or better
- ☐ Register for 2 credit hours (1 credit hour if graduating spring term or summer term) or pay equivalent fee
- ☐ Apply for graduation by the deadline
- ☐ Submit culminating project
 - Recital (performance/conducting)
 - Thesis 8 weeks before oral exam (musicology)
 - Thesis 2 weeks before oral exam (music education MA)
 - PIP 2 weeks before oral exam (music education MM)
 - Composition 2 weeks before oral exam (composition)
- ☐ Submit final project to the graduate program manager
- ☐ Schedule (2 weeks in advance) and pass final exam(s)
 - Language exam (musicology)
 - Written exam (musicology/music education)
 - Repertoire exam (performance/conducting)

NEW STUDENT INFORMATION

Welcome to the BYU School of Music graduate program!

Here are some important things you should know as you get started:

New Student Orientation

New student orientation is held the Friday before the start of fall classes. All new graduate students should plan to attend.

The graduate coordinator will share important information about the program and answer any questions.

Provisional Admission

Any provisions placed on your admission to the program must be fulfilled and removed by the end of your second semester of enrollment or continuance in the graduate program will be terminated.

Upper level history and theory courses cannot be taken until provisions are complete.

Tuition and Fees

Consult the BYU 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.

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.

New students are assigned a temporary graduate advisor until their committee is chosen. If you have questions regarding scholarships or teaching assistantships, contact your advisor following admission.

Teaching Opportunities

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.

Getting Help

The graduate coordinator and graduate program manager will help you with your progress in your graduate program.

Communicate with the graduate program manager frequently to make sure you are on track to graduation.

Graduate Coordinator

Luke Howard
lbhoward@byu.edu
801-422-1299
3059 MB

Graduate Program Manager

Miriam Burton
miriam_burton@byu.edu
801-422-3149
3209D MB





GRADUATE COMMITTEE

Within the first week of study, you need to select a **graduate committee** from the graduate faculty consisting of the following:

1. **Committee Chair.** Conducting and performance students usually choose their primary studio teacher as chair.
2. **Committee Member.** Select one committee member (usually from your area of specialization).
3. **Committee Member.** Select one committee member from OUTSIDE your area of specialization.
4. **Optional Committee Member.** If you have a minor, select one committee member from your minor area of specialization.

You should consult with your advisor and Graduate Coordinator for advice on appropriate committee members.

Only graduate faculty members may serve as chairs of graduate committees. All members of a graduate committee must hold professorial rank. If an adjunct faculty member is desired on the committee, a petition must be submitted for them to join as the fourth member of the committee.

You are responsible for contacting your prospective committee members to confirm their willingness to serve. You will then add the members under the "Graduate Committee" milestone on [*gradprog*](#) in myBYU. The graduate committee's membership is affirmed when each member accepts their appointment through [*gradprog*](#).

Any change in members of the committee must be approved by your graduate committee chair and the graduate coordinator, and will be made on [*gradprog*](#).

You and the graduate committee share responsibility for the organization and mechanics of your finished project, thesis, composition, or recital.

Graduate Faculty

Below is a list of graduate faculty by area for you to reference when selecting your graduate committee.

BRASS



Blanchard, Brian

Assistant Professor

MM, Southern Utah University, 2021: Music Technology

brian_blanchard@byu.edu

Bryce, Dan

Assistant Professor

MM, The Juilliard School of Music, 2004: Tuba and Euphonium Performance

dan_bryce@byu.edu

Kimball, Will

Professor

DMA, Arizona State University, 2001: Trombone and Brass Performance and Pedagogy

will_kimball@byu.edu

Randolph Lee

Associate Professor

DMA, Arizona State University, 2012: Trumpet Performance

rtlee7@gmail.com

CHORAL CONDUCTING



Crane, Andrew

Professor

DMA, Michigan State University, 2005: Choral Conducting

andrew_crane@byu.edu

Wells, Brent

Associate Professor

DMA, Michigan State University, 2007: Choral Conducting
brentwells@byu.edu

COMPOSITION & THEORY**Anthony, Kevin**

Assistant Professor

PhD, University of California, Irvine, 2020:

Integrated Composition, Improvisation, and Technology
kevin_p_anthony@byu.edu

Asplund, Christian

Professor

DMA University of Washington, 1998: Theory and
Composition

christian_asplund@byu.edu

Jones, Stephen

Professor

DMA, University of Cincinnati, 1989: Theory and Composition
stephen_jones@byu.edu

Ricks, Steven

Professor

PhD, University of Utah, 2001: Theory and Composition
steve.ricks@byu.edu

Thornock, Neil

Professor

DM, Indiana University, 2006: Theory and Composition
neil_thornock@byu.edu

Yorgason, Brent

Associate Professor

PhD, Indiana University, 2009: Music Theory
brent_yorgason@byu.edu

INSTRUMENTAL CONDUCTING



Haines, Nathan

Assistant Professor

Ph. D., Florida State University, 2023: Orchestral Conducting
and Music Education

haines.nathan@gmail.com

Nichols, Benjamin

Assistant Professor

DMA, U of Illinois at Urbana-Champaign, 1982: Jazz
Saxophone Performance

benjamin_nichols@byu.edu

Seamons, Nathan

Assistant Professor

DMA, University of Utah, 2021: Instrumental Conducting

nate.seamons@byu.edu

Smith, Shawn

Associate Professor

DMA, Arizona State University, 2005: Instrumental Conducting

shawn.smith@byu.edu

Woods, Alexander

Associate Director

MM, Yale University, 2008: Violin Performance

alex_woods@byu.edu

PIANO & ORGAN



Beus, Stephen

Associate Professor

DMA, Stony Brook University, 2011: Piano Performance

stephen_beus@byu.edu

Cook, Don

Associate Professor

DMA, University of Kansas, 1987: Organ Performance and Pedagogy

don_cook@byu.edu

Holden, Scott

Professor

DMA, Manhattan School of Music, 2002: Piano Performance and Pedagogy

scott_holden@byu.edu

Hong-Park, Jihea

Associate Professor

MM, The Juilliard School of Music, 2003: Piano Performance

jhongpark@byu.edu

Pierce, Jared

Associate Professor

DMA, University of Utah, 2015: Piano Performance

jared_pierce@byu.edu

MUSIC EDUCATION**Bailey, Erin**

Assistant Professor

DMA, University of Utah, 2021: Music Education

erin_bailey@byu.edu

Broomhead, Paul

Professor

PhD, University of Washington, 1999: Music Education

paul_broomhead@byu.edu

Dunn, Rob

Professor

PhD, Northwestern University 1994: Music Education

robdunn@byu.edu

Seamons, Nathan

Assistant Professor

DMA, University of Utah, 2021: Instrumental Conducting

nate.seamons@byu.edu

Tsugawa, Samuel

Associate Professor

DMA, Arizona State University, 2009: Music Education

samuel_tsugawa@byu.edu

MUSICOLOGY**Destribois, Clémence**

Assistant Professor

PhD, Royal Holloway, University of London, 2017: Musicology

clemence_destribois@byu.edu

Grimshaw, Jeremy

Associate Director

PhD, Eastman School of Music, 2005: Musicology

jeremy.grimshaw@byu.edu

Harker, Brian

Professor

PhD, Columbia University, 1997: Musicology

brian_harker@byu.edu

Howard, Luke

Associate Professor

PhD, University of Michigan, 1997: Musicology

lbhoward@byu.edu

Reesor, Keenan

Assistant Professor

PhD, University of Southern California, 2016: Historical

Musicology

keenan.reesor@svu.edu

PERCUSSION



Coleman, Matthew

Associate Teaching Professor

DMA, Arizona State University, 2012: Percussion Performance

matt_coleman@byu.edu

Bastian, Darren

Assistant Professor

DMA, University of Arizona, 2009: Percussion Performance

darren.bastian@byu.edu



STRINGS

Belknap, Monte

Associate Professor

MM, University of Cincinnati, 1994: Violin Performance

monte_belknap@byu.edu

Bigelow, Claudine

Professor

DMA, University of Maryland, 2002: String Performance and Pedagogy

claudine_bigelow@byu.edu

Hansen, Eric

Professor

MM, Peabody Conservatory of Johns Hopkins University, 1989: Performance

bass@byu.edu

Kesler, Michelle

Assistant Professor

DMA, Arizona State University, 2014: Cello Performance

michelle_kesler@byu.edu

Woods, Alexander

Professor

MM, Yale University, 2008: Violin Performance
alex_woods@byu.edu



CLASSICAL VOICE

Brandt, Robert

Associate Professor
DM, Indiana University, 2010: Vocal Performance
rbrandt@byu.edu

Owens, Shea

Assistant Professor, Director of Opera
MM, Rice University, 2012: Vocal Performance
shea_owens@byu.edu

Reich, Diane

Director
DM, Indiana University, 2003: Vocal Performance and
Pedagogy
diane_reich@byu.edu

Youngs, Jennifer

Assistant Professor
DMA, The University of North Texas, 2019: Vocal Performance
jennifer.youngs@byu.edu



WOODWINDS

Castellanos, Christina

Assistant Professor
MM, University of Nevada, Las Vegas, 2004: Flute Performance
christina_castellanos@byu.edu

Hinckley, Jaren S.

Associate Professor
DM, Florida State University, 2002: Clarinet Performance
jaren_hinckley@byu.edu

Nichols, Benjamin

Assistant Professor

DMA, U of Illinois at Urbana-Champaign, 1982: Jazz

Saxophone Performance

benjamin_nichols@byu.edu

Smith, Christian B.

Professor

DMA, University of Michigan, 2006: Bassoon Performance

Instruction

christian_smith@byu.edu

Tran, Christian V.

Assistant Professor

DMA, Stony Brook University, 2023: Oboe Performance

christian_tran@byu.edu



PROGRAM OF STUDY

As soon as your graduate committee has been approved, you will meet with them and design a **program of study**. This should happen during your first or second week in the program.

A program of study is a personal plan of which courses you will take to fulfil your graduate degree requirements.

The program of study should show all prerequisites, regular courses, and project, recital, thesis, and composition credits required for the degree. A minimum of **32 hours** is required for the MA and MM degrees.

Once you have determined your program of study, you will enter it in the "Program of Study" milestone on **gradprog** in myBYU, and submit it for approval. Your committee and the graduate program manager will review and approve your program of study on **gradprog**.

Failure to submit a program of study by the end of the first semester/term will result in a hold being placed on your account, and you will be unable to register for classes until the program of study is submitted and the hold is removed.

If you need to make changes to your program of study later, you must re-submit your program of study on **gradprog** and request approval from your graduate committee and the graduate program manager.



GENERAL REQUIREMENTS

Student Registration Requirements

Early in the first semester of study, you should confer with the faculty advisor or graduate committee chair to plan your course load with the following graduate course registration requirements in mind:

Maximum for Semester

- 12 credit hours

Minimum for Semester

- 2 credit hours for first semester
- 9 credit hours for international students

Maximum for Term

- 6 credit hours (music education students may take more with approval)

Minimum for Term

- 2 credit hours for first term
- 1 credit hour per term if employed as a graduate assistant
- 2 credit hours over spring/summer if using university resources, taking exams, or defending your thesis during that term
- 1 credit hour in spring if graduating in spring
- 2 credit hours in summer or 1 credit in spring and 1 credit in summer if graduating in summer

Minimum for Year

- 6 credit hours between fall/winter/spring/summer

Students who apply for graduation in August and are unable to defend until Fall will need to meet the 6 hours required for the previous academic year as well as the 2 hour minimum for Fall semester.



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.

A student is terminated for failure to meet the minimum registration requirements. 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.

Grade and GPA Requirements

All minimum credit hour requirements must be met by courses that received acceptable grades. D, E, W, NS, and I grades do not count towards the minimum registration requirements or toward the graduate degree itself, nor do audit or independent study courses.

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.

The complete registration policy can be read on the BYU graduate studies website.

Time Limit

You have a maximum of **5 years** counting forward from the semester of admission (or starting from the first course to fulfill degree requirement) to complete your master's degree.

Daytime On-Campus Requirement

All required courses must be completed on campus during daytime hours, with the following exceptions:

- Up to 10 credit hours of non-degree or senior credit or up



to 8 credit hours of transfer credit may be substituted for required courses, 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.

- Courses may be taken through evening classes with special permission. This procedure is allowed only when scheduling problems occur, and you must confer first with your graduate committee, the graduate coordinator, and the Director of the School of Music.

Evaluation of Student Progress

Each 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:

- Total academic performance
- Fulfillment of program requirements (i.e. program of study submitted, courses completed on schedule, prospectus approved by the School of Music)
- Completion of any existing provisions
- 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 notified by the graduate coordinator.

A marginal or unsatisfactory evaluation must be followed by a satisfactory evaluation or the student may be terminated from the program.

Marginal progress may include the following:

- Failure to submit program of study
- Failure to establish a graduate committee



- Registering for thesis hours when little or no work has been done
- Failure to submit an approved thesis/dissertation prospectus
- Minimal contact with chair or advisory committee members
- Prospectus or thesis/dissertation draft not approved
- Limited progress toward courses and requirements on program of study
- Poor performance in clinical/externship/applied experience
- Poor performance in research

Unsatisfactory progress may include the following:

- Grade in a course falling below B-.
- Failure to complete program of study.
- Failure to establish a graduate committee.
- Failing a course.
- Registering for thesis hours when little or no work has been done.
- Failure to submit an approved thesis/dissertation prospectus.
- Failure of comprehensive exams.
- Minimal or no contact with chair or advisory committee members.
- Prospectus or thesis/dissertation draft not approved.
- Lacking progress toward courses and requirements on program of study.
- Poor performance in clinical/externship/applied experience.
- Rated as marginal in previous review and has not remediated weak areas.
- Concerns about ethical or professional behavior.
- Poor performance in research.
- Failure to resolve any problems or fulfill any requirements indicated in a previous marginal or unsatisfactory review.

Progress Report

The online progress report on [progrpt](#) compares the program of study with courses taken and summarizes your progress in the program.

The progress report also alerts you to possible problems with academic status, GPA, current registration, prerequisite degrees, courses, minimum registration requirements, and time limitations.

You can view or print your progress report online at any time. To view your progress report, go to MyMap and click on "Graduate Progress Report" in the Tools section.

If there is a problem with your progress report, first consult your graduate committee chair and then the graduate coordinator or graduate program manager.

Theory/History/Education (T.H.E.) Electives

Each graduate program requires a certain amount of electives. Some programs require the electives to be from the following T.H.E. list, and some do not specify, in which case you are welcome to choose from the following list or select other courses.

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

Course offerings are subject to change.

THEORY

Course Number	Course Title	When Offered	Credits
Music 581	Twentieth-Century Orchestration	Winter 2024	3
Music 583	Sixteenth-Century Counterpoint	Fall 2023	3
Music 591	Advanced Topics in Keyboard Harmony	Fall 2023	2
Music 595	Score Analysis	not offered 2023-2024	2
Music 596	Schenker Analysis	not offered 2023-2024	3
Music 683	20th-Century Counterpoint	not offered 2023-2024	3



HISTORY

Course Number	Course Title	When Offered	Credits
Music 601	Music in the Middle Ages	Fall 2023	3
Music 602	Music in the Renaissance	Winter 2024	3
Music 603	Music in the Baroque Era	not offered 2023-2024	3
Music 604	Music in the Classical Period	Winter 2024	3
Music 605	Music in the Romantic Period	Fall 2023	3
Music 606	Music in the Contemporary Period	Winter 2024	3

EDUCATION

Course Number	Course Title	When Offered	Credits
Music 672	Psychology of Music	Fall 2023	2
Music 673	Historical & Social Foundations of Music Education	not offered 2023-2024	2
Music 674	Philosophical & Aesthetic Foundations	not offered 2023-2024	2
Music 675	Theories of Music Learning & Motivation	Winter 2024	2





STUDENT RECORDS

Student Files

Each music major has an electronic academic file that is created upon entrance to the School of Music and which is kept throughout your enrollment.

Keeping files secure is a priority at BYU. Faculty or students may review these electronic files only by appointment with the graduate program manager in 3209D MB. 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 archived with BYU's Records Management Division. If you need to look at your file, the graduate program manager is able to retrieve the file, a process that may take 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.

Keeping Personal Records

There are many important documents that will be 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 doctoral school applications), and copies of all official correspondence and forms.

There are a number of official records, such as recital

recordings and scholarship applications, for which you are responsible. Be sure you are aware of these and that you are conscientious in keeping track of them.



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.



REQUIREMENTS BY DEGREE



MM IN COMPOSITION

Program of Study Requirements

Music 500 Music Research Techniques (2 credits)

Music 587R Composition (6 credits)

Music 650 Graduate Composition Recital (1 credit)

Music 683 Twentieth-Century Counterpoint (3 credits)

Required courses—complete 3 credits from the following:
Music 601, 602, 603, 604, 605, 606

Required courses—complete 6 credits from the following:
Music 581, 583, 591, 596

Music 687R Composition for Master's Degree (5 credits)

Elective courses (6 credits of graduate-level courses)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

Culminating Project: Composition

The culminating 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 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.





The student and the graduate committee share responsibility for the organization and mechanics of the finished composition. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

The School of Music requires you to submit a PDF of your composition with a title page for its graduate archive. You will send it to the graduate program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

Oral Final Exam

The oral final examination is the last exam you will take for the master's degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Title Page

The title page for the final composition project is as follows:



[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

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

MM IN CONDUCTING



Program of Study Requirements: Choral Emphasis

Music 500 Music Research Techniques (2 credits)

Music 506 Choral Literature 1 (2 credits)

Music 507 Choral Literature 2 (2 credits)

Music 533R Choral Conducting and Development (6 credits)

Music 660R Performance Instruction (4 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Ensemble (2 credits)

T.H.E. Electives—complete 6 credits from approved theory/history/education list

Other elective courses (4 credits)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

Program of Study Requirements: Band Emphasis

Music 500 Music Research Techniques (2 credits)

Music 510 Band Literature (2 credits)

Music 532R Score Preparation and Conducting: Instrumental (2 credits)

Music 595 Score Analysis (2 credits)

Music 606 Music of the Contemporary Period (3 credits)



Music 660R Performance Instruction (4 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Ensemble (2 credits)

T.H.E. Electives—complete 6 credits from approved theory/history/education list

Other elective courses (5 credits of graduate-level courses)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

***Program of Study Requirements:
Orchestral Emphasis***

Music 500 Music Research Techniques (2 credits)

Music 508 Orchestra Literature 1 (2 credits)

Music 509 Orchestra Literature 2 (2 credits)

Music 532R Score Preparation and Conducting: Instrumental (2 credits)

Music 595 Score Analysis (2 credits)

Music 660R Performance Instruction (4 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Ensemble (2 credits)

T.H.E. Electives—complete 6 credits from approved theory/history/education list

Other elective courses (6 credits of graduate-level courses)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).



Researching the Recital

All MM students in 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.

Culminating Project: Recital

The student and the graduate committee share responsibility for the organization and mechanics of the finished recital recording and title page. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

The School of Music requires you to submit a video recording of your recital with a title page for its graduate archive. You will send it to the graduate program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

Repertoire Exam

An applicant for the MM degree with a specialization in 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 Exam

The oral final examination is the last exam you will take for the master's degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Recital Title Page

The title page for the final recital recording is as follows:



[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

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

School of Music
Brigham Young University

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

Piece Performed

Composer
Date

Ensemble
Location and Date of Performance

[Include for each piece included in the submitted recording.]

MM IN MUSIC EDUCATION



Program of Study Requirements: Choral Emphasis

Music 501 Music Education Research Techniques (2 credits)

Music 533R Choral Conducting and Development (6 credits)

Music 673 Historical and Social Foundations of Music Education (2 credits)

Music 674 Philosophical and Aesthetic Foundations of Music Education (2 credits)

Music 675 Theories of Music Learning and Motivation (2 credits)

Music 560R Performance Instruction (4 credits)

Music 698A Introduction to Professional Improvement Project (2 credits)

Music 698B Master's Project–Professional Improvement Project (2 credits)

Elective courses (10 credits of graduate-level courses)

You will need to take Music 501 and 698A during your first summer term.

Program of Study Requirements: Instrumental Emphasis

Music 501 Music Education Research Techniques (2 credits)

Music 595 Score Analysis (2 credits)

Music 673 Historical and Social Foundations of Music Education (2 credits)



Music 674 Philosophical and Aesthetic Foundations of Music Education (2 credits)

Music 675 Theories of Music Learning and Motivation (2 credits)

Music 560R Performance Instruction (4 credits)

Music 698A Introduction to Professional Improvement Project (2 credits)

Music 698B Master's Project–Professional Improvement Project (2 credits)

Required electives—complete 6 credits from the following: Music 508, 509, 510, 532R, 534R, 535R

Other elective courses (8 credits of graduate-level courses)

You will need to take Music 501 and 698A during your first summer term.

Culminating Project: Professional Improvement Project (PIP)

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.



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.

The current edition of *Publication Manual of the American Psychological Association* (APA) is the department's official style manual for the Personal Improvement Project (PIP).

A completed project report must represent the original work and writing of the student. It is expected to be a document of high quality, demonstrating critical thinking, logical organization, and mature writing skills.



The student and the graduate committee share responsibility for the organization and mechanics of the finished project. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

The School of Music requires you to submit a PDF of your PIP for its graduate archive. You will send it to the graduate program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

Comprehensive Written Exam

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. This exam must be completed before taking the oral final examination.

Oral Final Exam

The oral final examination is the last exam you will take for the master's degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Project Report Instructions

A. Format Requirements

1. 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 doublesided if it is over 300 pages in length.
2. Use a standard, easily readable serif typeface such as Times New 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 doublespaced.

- 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).

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

C. Page Layouts

The page layouts for the final project report are as follows:



[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 Music Education

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

School of Music
Brigham Young University

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

ABSTRACT

[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.]

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.]

MM IN PERFORMANCE



Program of Study Requirements: Keyboard Emphasis

Music 500 Music Research Techniques (2 credits)

Music 505A Applied Literature (2 credits)

Music 505B Advanced Applied Literature (2 credits)

Music 591 Advanced Topics in Keyboard Harmony (2 credits)

Music 665 Pedagogy (2 credits)

Music 670 Supervised Teaching (2 credits)

Music 660R Performance Instruction (6 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Ensemble—complete 2 credits of ensemble courses (644 possible)

T.H.E. Electives—complete 6 credits from approved theory/history/education list (Music 591 does not apply)

Other elective courses (2 credits)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

Program of Study Requirements: Instrumental Emphasis

Music 500 Music Research Techniques (2 credits)

Music 505A Applied Literature (2 credits)

Music 505B Advanced Applied Literature (2 credits)



Music 665 Pedagogy (2 credits)

Music 670 Supervised Teaching (2 credits)

Music 660R Performance Instruction (6 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Large ensemble (2 credits)

Chamber ensemble (2 credits)

T.H.E. Electives—complete 6 credits from approved theory/history/education list

Other elective courses (2 credits of graduate-level courses)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

Program of Study Requirements:
Voice

Music 500 Music Research Techniques (2 credits)

Music 505A Applied Literature (2 credits)

Music 505B Advanced Applied Literature (2 credits)

Music 665 Pedagogy (2 credits)

Music 670 Supervised Teaching (2 credits)

Music 660R Performance Instruction (4.5 credits)

Music 662R Diction Lab (1.5 credits)

Music 697A Researching the Recital (2 credits)

Music 697B Recital (2 credits)

Ensemble (2 credits)

T.H.E. Electives—complete 6 credits from approved theory/



history/education list

Other elective courses (4 credits of graduate-level courses)

You will need to take Music 500 during your first or second semester of enrollment (fall and winter semesters).

It is recommended you take 2 credits of Music 662R Diction Lab and count the extra .5 credit toward your elective credits.

Researching the Recital

All MM students in performance 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 or to offer them concurrently. Ask your advisor about the best plan 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 provide.

Your graduate committee chair or their 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.
- » Possible topics include the following, 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.

Culminating Project: Recital

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.

Pre-recital Hearing

Students in keyboard, orchestral instrument, and vocal performance must schedule a pre-recital hearing at least three weeks prior to the scheduled date of the recital to determine if the recital is ready for performance. Those in attendance include the graduate committee and other appropriate graduate faculty, as assigned at the discretion of the division coordinator and/or graduate committee chair. 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 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.

The student and the graduate committee share responsibility for the organization and mechanics of the finished recital recording and title page. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

It is your responsibility to ensure your recital is successfully filmed. Having a backup camera is highly recommended.

The School of Music requires you to submit a video recording of your recital and a PDF of the title page for its graduate archive. You will send it to the graduate program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

Repertoire Exam

An applicant for the MM degree with a specialization in performance 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 Exam

The oral final examination is the last exam you will take for the master's degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Recital Title Page

The title page for the final recital recording is as follows:



[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

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

School of Music
Brigham Young University

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

Piece Performed

Composer
Date

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

MA IN MUSIC EDUCATION



Program of Study Requirements: Choral Emphasis

Music 501 Music Education Research Techniques (2 credits)

Music 533R Choral Conducting and Development (2 credits)

Music 672 Psychology of Music (2 credits)

Music 673 Historical and Social Foundations of Music Education (2 credits)

Music 674 Philosophical and Aesthetic Foundations of Music Education (2 credits)

Music 675 Theories of Music Learning and Motivation (2 credits)

Music 698A Introduction to Professional Improvement Project (2 credits)

Required research—complete research class outside of music with advisor approval (3 credits)

Music 699R Master's Thesis (6 credits)

Elective courses (9 credits)

You will need to take Music 501 and 698A during your first summer term.

Program of Study Requirements: Instrumental Emphasis

Music 501 Music Education Research Techniques (2 credits)

Music 595 Score Analysis (2 credits)



Music 672 Psychology of Music (2 credits)

Music 673 Historical and Social Foundations of Music Education (2 credits)

Music 674 Philosophical and Aesthetic Foundations of Music Education (2 credits)

Music 675 Theories of Music Learning and Motivation (2 credits)

Music 698A Introduction to Professional Improvement Project (2 credits)

Required research—complete research class outside of music with advisor approval (3 credits)

Music 699R Master's Thesis (6 credits)

Elective courses (9 credits of graduate-level courses)

You will need to take Music 501 and 698A during your first summer term.

Culminating Project: Thesis

A thesis is required for the MA degree. 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 3209D MB. 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.

The current edition of *Publication Manual of the American Psychological Association* (APA) is the department's official style manual for the thesis.

A completed thesis must represent the original research and writing of the student. It is expected to be a document of high quality, demonstrating critical thinking, logical organization, and mature writing skills.

The student and the graduate committee share responsibility for the organization and mechanics of the finished thesis. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

Submitting the Thesis

The School of Music requires you to submit a PDF of your thesis for its graduate archive. You will send it to the graduate



program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

You are also required to submit an electronic version of your thesis (ETD) to the university. The Graduate Progress page at <https://gradprogress.sim.byu.edu/resources> has sample templates available, and gives all the procedures and instructions for ETD preparation, uploading, and review. Visit the website regularly to check the status of the submission. You will also upload a PDF version of the thesis with appropriate bookmarks in *gradprog*.

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

Comprehensive Written Exam

Candidates for the MA with a specialization in music education must pass a comprehensive written examination based on general material from their coursework. This exam must be completed before taking the oral final examination.

Oral Final Exam

The oral final examination is the last exam you will take for the master’s degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Thesis Title Page

The page formatting requirements for the thesis are as follows:

[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

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

School of Music
Brigham Young University

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

ABSTRACT

[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.]

MA IN MUSICOLOGY

Program of Study Requirements

Music 500 Music Research Techniques (2 credits)

Required courses—complete 12 hours from the following:
Music 601, 602, 603, 604, 605, 606

Required courses—complete 9 hours from the following: Music
483, 509, 581, 583, 595, 596, 683

Music 699R Master's Thesis (6 credits)

Elective courses (3 credits)

You will need to take Music 500 during your first semester of enrollment.

Culminating Project: Thesis

A thesis is required for the MA degree. 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.

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.

The current edition of *A Manual for Writers* by Kate L. Turabian is the department's official style manual for the thesis. A completed thesis must represent the original research and writing of the student. It is expected to be a document of high quality, demonstrating critical thinking, logical organization, and mature writing skills.

The student and the graduate committee share responsibility for the organization and mechanics of the finished thesis. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

Submitting the Thesis

The School of Music requires you to submit a PDF of your thesis for its graduate archive. You will send it to the graduate program manager at miriam_burton@byu.edu. Members of your committee or individual instructors may require a copy as well. The School of Music will not clear you for graduation until the electronic file has been received by the graduate program manager, so be aware of deadlines.

You are also required to submit an electronic version of your thesis (ETD) to the university. The Graduate Progress page at <https://gradprogress.sim.byu.edu/resources> has sample templates available, and gives all the procedures and instructions for ETD preparation, uploading, and review. Visit



the website regularly to check the status of the submission. You will also upload a PDF version of the thesis with appropriate bookmarks in [gradprog](#).

In order to make the thesis known to the scholarly world, you are also requested to submit online an abstract to the International Repertory of Music Literature (RILM) after passing the oral final examination. You should visit the website [rilm.org](#) and follow the instructions under “submissions by individuals”. After you have submitted the abstract online, you should report to your committee chair.

Language Exam

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 Exam

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 Exam

The oral final examination is the last exam you will take for the master’s degree. All members of the graduate committee must attend. The graduate committee chair serves as the chair of the examination.

Thesis Title Page

The page formatting requirements for the thesis are as follows:

[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 Musicology

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

School of Music
Brigham Young University

Copyright © [Current Year] [Use same Student Name as above]

All Rights Reserved

ABSTRACT

[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.]

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.]

APPLYING FOR GRADUATION

You may officially graduate in December, April, June, or August, but graduation ceremonies are held only in April.

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.

Application Deadlines

You are responsible for keeping track of the following application deadlines and meeting them in advance.

Please plan ahead so you are not scrambling to turn things in at the last moment! Give yourself plenty of extra time in case something goes missing.

It is wise to schedule your oral exam a month before the deadline, so that if you are recessed or have edits to make, you can still pass the exam before the deadline.

Recitals should also be scheduled well ahead of the deadline so you have time to obtain and process the footage of your recital before submitting it. Large video files can take a long time to process.

Please make sure you have a clear path to graduation before applying. Your program of study must be up to date and all unfinished classes should be planned before you can be considered for graduation.

Check your program of study on [gradprog](#) and your progress report on progrpt if you are not sure if you are ready.

GRADUATION DATES AND DEADLINES



Fall 2023

September 15, 2023	Last day the student can apply for graduation
September 29, 2023	Last day the department can enter graduation applications
December 7, 2023	Last day to schedule the oral defense
December 8, 2023	Last day to hold oral defense
December 14, 2023	Last day to complete all requirements including Dean's approval of ETD and submission of final project
December 15, 2023	Last day for Graduate Studies approval

Winter 2024

January 26, 2024	Last day the student can apply for graduation
February 9, 2024	Last day the department can enter graduation applications
April 18, 2024	Last day to schedule the oral defense
April 19, 2024	Last day to hold oral defense
April 24, 2024	Last day to complete all requirements including Dean's approval of ETD and submission of final project
April 26, 2024	Last day for Graduate Studies approval
April 25-26, 2024	Graduate/Convocation

Spring 2024

March 11, 2024	Last day the student can apply for graduation if the student plans on walking in April graduation
May 3, 2024	Last day the student can apply for graduation if the student does not plan on walking in April graduation
March 18, 2024	Last day the department can enter graduation applications if the student plans on walking in April graduation
May 17, 2024	Last day the department can enter graduation applications if the student does not plan on walking in April graduation
June 10, 2024	Last day to schedule the oral defense
June 13, 2024	Last day to hold oral defense
June 20, 2024	Last day to complete all requirements including Dean's approval of ETD and submission of final project
June 21, 2024	Last day for Graduate Studies approval

Summer 2024

March 11, 2024	Last day the student can apply for graduation if the student plans on walking in April graduation
June 21, 2024	Last day the student can apply for graduation if the student does not plan on walking in April graduation
March 18, 2024	Last day the department can enter graduation applications if the student plans on walking in April graduation
July 5, 2024	Last day the department can enter graduation applications if the student does not plan on walking in April graduation
August 8, 2024	Last day to schedule the oral defense
August 9, 2024	Last day to hold oral defense
August 15, 2024	Last day to complete all requirements including Dean's approval of ETD and submission of final project
August 16, 2024	Last day for Graduate Studies approval





FINAL EXAM

Scheduling your Final Exam(s)

Upon successful completion of coursework, language, and comprehensive written examinations, when required, and completion of the culminating project, you will request certification from the graduate committee on [gradprog](#) that all prerequisite steps have been completed. You should be aware of the deadlines for scheduling your exams.

Before you can schedule the date, your committee must certify you ready for defense on [gradprog](#). You will want to remind them and follow up with them to make sure this has happened before you contact the graduate program manager to schedule a time.

You should work with your graduate committee to determine a mutually agreeable date, time, and location for your exam(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.

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.

You are required to send the date, time, and location of your exam to the graduate program manager at least one week prior to your examination so they can schedule your exam on [gradprog](#). If possible, schedule your exam date at least four weeks before you plan to take the exam.

Exams not scheduled through the graduate program manager by the day before the exam will not be ready to be graded by the graduate committee at the time of the exam, as the grading portal on [gradprog](#) will not open.



You are also responsible to schedule a room for your exam.

To request the conference room (3213 MB), contact the graduate program manager.

To schedule another room in the Music Building, contact music scheduling at musicscheduling@byu.edu.

Deciding When to Take the Final Oral Exam

Throughout your degree, you undoubtedly will be forecasting the date of your graduation, but there is no point in creating for yourself an arbitrary or unrealistic deadline for getting your degree.

Graduate degrees typically take longer to get than students think they will. 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 website of the Office of Graduate Studies.

Exam(s) may not be held during the interim period between semesters.

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.)

Preparing for the Final Oral Exam

A critical 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



and 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.

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.

As you prepare for your oral final examination, you should consult with the members of your graduate committee for review and study suggestions.

You should thoroughly review all graduate level classes you have taken. You 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.

You must submit an electronic copy of your 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.

Structure of the Oral Exam

Your graduate committee will interrogate you on three areas of your work:

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



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 your major requires no written project, then the whole time will be divided equally between the first two areas.

The examining committee will be your graduate committee. Your graduate committee chair will ask someone to offer an opening prayer, determine the order of questioners, and submit the results on *gradprog* 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.

Preparing Coursework Content

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.

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 and 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. 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. You must learn many techniques for taking notes and use the ones that best suit both you and the course. Ask your teachers for recommendations and advice.

Remember one general principle. Your class notes should



not just transcribe or paraphrase class lectures or discussions. 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.

This sort of note-taking 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.

Preparing General Knowledge

Acquiring “general musical knowledge” is not as simple as it may sound. You may want to look back over the sample questions and materials you used to prepare for the Graduate Entrance Exam. You might also consult any standard theory or history text.

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.

Local knowledge is also 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.

Defending Your Final Project

Finally, your graduate committee will question you regarding your culminating project, recital, composition, or thesis. This is sometimes called the defense of your project.

One or more members of your graduate committee may 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.



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.

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.

You also need 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.

Taking 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.

Arrive punctually at the appointed place for the exam, 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 be able to infer from the tone of followup 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.

Getting the Results

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.

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 find out which examiners placed the qualifications, meet with those examiners soon—within a few days—to find out what they think you still need to do, and 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 no 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 here. 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."





GENERAL RESOURCES

Locker & Instrument Rentals

Lockers can be rented online at lockers.byu.edu.

For information about instrument rentals and instrument locker rentals, contact the Instrument Office at 1129 MB, instrumentoffice@byu.edu, or 801-422-2352.

Electronic Resources

For information about electronic resources, MIDI keyboards, and music software available in the Music Building, contact Steve Ricks at steve.ricks@byu.edu or 801-422-6115.

Practice Rooms

Sign-ups for practice rooms are done online at somis.byu.edu. Graduate students may sign up for practice rooms during fall and winter semesters 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.

Music & Dance Library

The Harold B. Lee Library (HBLL) holds an extensive Music & Dance section. 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 them at musicdanceref@byu.edu, or call them at 801-422-1725.



Student Organizations

BYU School of Music Student Advisory Council

Contact:
Steven Ricks
steve.ricks@byu.edu
801-422-6115

National Association for Music Education (BYU chapter)

Contact:
Sam Tsugawa
samuel_tsugawa@byu.edu
801-376-4648

National Association of Teachers of Singing (BYU chapter)

Contact:
Jennifer Youngs
jennifer_youngs@byu.edu
801-422-0944

American Choral Directors Association

Contact:
Brent Wells
brent_wells@byu.edu
801-422-0943

Copyright Law

BYU 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.

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

All graduate students in the School of Music are expected to adhere to the BYU Honor Code. Go to <https://honorcode.byu.edu/policies> to read the complete policy.

Sexual Discrimination or Harassment

If you encounter sexual harassment, gender-based discrimination, or other inappropriate behavior, please talk to a 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.

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 to educate themselves more about this subject.

Ear-plug options are available in the Music building. There are dispensers in some rehearsal rooms 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 inform yourself 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.

Mental Health for Musicians

The demanding schedule and ongoing responsibilities of a graduate program in the School of Music can be exhausting to your mental health without proper care. If you are in need of support, [BYU Counseling and Psychological Services](#) are available to help.

You Belong Here

We at the BYU School of Music are delighted to have you as a member of our graduate program! Your contributions and experiences here matter. Please don't hesitate to reach out for help, offer feedback, and fully utilize university resources.

We hope you have a wonderful and fulfilling time as a member of the BYU School of Music graduate program!

