



LSU COLLEGE OF MUSIC  
& DRAMATIC ARTS

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*School of Music*

**Graduate Student Handbook  
2004-2005**

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## CHAPTER ONE: GENERAL INFORMATION

School of Music Office: 102 School of Music

Tel: 225-578-3261      FAX: 225-578-2562

School of Music Administration and Office Staff

- Ronald Ross, Dean
- Sara Lynn Baird, Associate Dean for Academic Affairs
- Bill Grimes, Director of Graduate Studies
- Madeline Ahlgren, Assistant to the Dean
- Nancy Savoy, Coordinator of Student Services
- Carol Larsen, Undergraduate Academic Counselor
- Victoria Johnson, Music Academy Advisor
- Mike Bellinger, Public Relations/Development
- Ruth Alise, Dean's Secretary
- Patricia McGrew, Accounts Clerk
- Kelly Eaglin, Receptionist
- Hilde Edelist, Secretary, Music & Dramatic Arts
- Linda Saucier, Band Secretary

For other information

|                                     |                              |
|-------------------------------------|------------------------------|
| International Services Office       | 225-578-3191                 |
| Student Health Center (insurance)   | 225-578-6271                 |
| Students with Disabilities          | 225-578-4307                 |
| Residence Food Services             | 225-578-3663                 |
| Residential Life (housing)          | 225-578-8663 or 225-578-5198 |
| Office of Minority Student Services | 225-578-4307                 |
| Office of Student Aid               | 225-578-3103                 |

For a complete list of faculty and office locations, see the board in the School of Music lobby. The LSU telephone directory is also available at [www.lsu.edu](http://www.lsu.edu).

## **INTRODUCTION TO GRADUATE STUDY**

*Welcome to the Louisiana State University School of Music, and congratulations on your decision to pursue a graduate degree. You will find the program of study challenging and the atmosphere of the School of Music exciting and active.*

*The opportunities for musical and intellectual growth extend far beyond your classroom and practice room. Perhaps never again in your career will such a wealth of resources present itself: strive to take advantage of every opportunity you possibly can. Recitals, lectures, and rehearsals take place almost continuously on the campus, as well as in the city of Baton Rouge.*

*One primary difference between undergraduate and graduate study is that the responsibility lies more clearly on the graduate student to seek out opportunities for musical growth beyond the requirements of a class or a lesson. The graduate student who uses the library, the concert hall, and the practice room will gain the overall concepts of and be able to synthesize the knowledge required to be successful in graduate school.*

*Also placed upon the student is the primary responsibility for the requirements, policies, and deadlines explained in this booklet, and detailed in the Graduate Bulletin and the Schedule of Classes published each semester. Read and follow these carefully. Enlist the aid of your major professor, or the Director of Graduate Studies if needed.*

*Be assured that you are valued highly, and that the only goals of the faculty and staff of the School of Music are your education and your career progress. Best wishes on a productive and successful journey through your graduate degree.*

*William Grimes, Director of Graduate Studies*

## GRADUATE PROGRAMS

The following degrees and areas of specialization are offered by the LSU School of Music:

| DEGREE                                   | AREAS OF SPECIALIZATION   |
|--|---|
| Master of Music<br>(Major: Music)        | Wind Conducting<br>Brass Performance<br>Choral Conducting<br>Collaborative Keyboard<br>Composition<br>Harp Performance<br>Music Education<br>Musicology<br>Music Theory<br>Organ Performance<br>Orchestral Conducting<br>Percussion Performance<br>Piano Performance<br>Piano Pedagogy<br>String Performance<br>Vocal Performance<br>Woodwind Performance |
| Doctor of Musical Arts<br>(Major: Music) | Brass Performance<br>Choral Conducting<br>Organ Performance<br>Percussion Performance<br>Piano Performance<br>String Performance<br>Vocal Performance<br>Woodwind Performance<br>Wind Conducting  |
| Doctor of Philosophy<br>(Major: Music)   | Composition<br>Music Education<br>Musicology<br>Music Theory  |

### **Requirement to Remain in Good Standing**

Each graduate student is required to maintain a good standing status with the LSU Graduate School. In general, this means making satisfactory progress towards the degree, and continuously maintaining both semester and cumulative grade-point average of at least 3.0. "Satisfactory progress" includes taking all required remediation in a timely manner. Should you fail to fulfill this requirement, you may be dropped from the Graduate School, and denied the right to continue working on your degree. In most cases, unless the problem is extremely severe, a semester of probation is given to allow the student the opportunity to raise the grade point average. No more than 6 hours of a C grade can count toward a graduate degree.

### **Probationary and Provisional Admission**

If your admission status was probationary, you should have received a letter from the Graduate School detailing the requirements of your probation. If you fail to fulfill them, you may be dropped from the Graduate School. Foreign students who were admitted by appeal with TOEFL scores lower than 550 must repeat the examination and obtain a score of 550. Students admitted on provisional status usually need to submit final copies of transcripts or other official materials to the Graduate Admissions office in order to lift the provisional status.

### **Use of School of Music Facilities for Teaching**

Students are encouraged to teach private students through the LSU Music Academy. The Academy Office can provide numerous opportunities to gain valuable experience as well as additional income through teaching. It provides services such as publicity and bookkeeping, as well as recitals, showcases, and other opportunities. Contact Dr. Victoria Johnson, Coordinator of the Music Academy, at 578-3230, or in the Academy Office, third floor Music and Dramatic Arts Building.

Use of University facilities by students for teaching private or group lessons requires affiliation with the Music Academy. Private teaching under any other arrangement is not allowed.

## **SPECIAL INFORMATION for students holding Fellowships and Assistantships**

**Fellowships:** While holding a Graduate Fellowship, the student must be enrolled as a full-time student every semester, including summer terms. (9 hrs Fall/Spring; 6 hrs summer)

### **Assistantships:**

**Duties:** Assistantship amounts and the number of assigned duty hours are contracted at the time of admission. Specific duty assignments are made at the beginning of each semester, and may change depending upon student abilities and departmental needs. Assistantships are 9-month contracts; no duties or stipends apply to the summer term.

**Performance of Duties:** As a graduate assistant, you are expected to perform your assigned duties in a professional manner, with the utmost attention to satisfactory performance. Remember that the patterns of professional conduct you establish during this period will remain with you when you leave school and accept a professional position. The work of the graduate assistants is vital to the School of Music, whether it be teaching classes, accompanying, recording, performing, or serving as an office assistant. Graduate assistants will undergo a review of their work each year, and will be informed of the results. Failure to perform in a satisfactory manner may lead to a reduction or cancellation of the assistantship. Failure to make adequate degree progress may also cause the assistantship to be reduced or cancelled. However, be assured that the faculty and administration appreciate the many challenges placed upon graduate students to maintain their own academic work while fulfilling these duties.

**Absence from Assistantship Duties:** Please consult your major professor, advisor, or the Director of Graduate Studies if you are unable to fulfill your duty assignment. In the case of emergency, graduate students must notify their immediate supervisor if duties will be missed. For an off-campus trip (tour, contest, etc.), graduate assistants must have the written permission of the Director of Graduate Studies to miss assigned duties, and must also notify, in writing, their immediate supervisor before duties are missed.

**Renewal:** Renewal during the contracted period of an assistantship is dependent upon satisfactory progress in the degree program and acceptable performance of assigned duties. Extension of an assistantship past the initially contracted period must be requested in writing by the student, and will be considered in light of student accomplishments, departmental needs, and budgetary status. Extensions are the exception, not the rule.

**Required enrollment:** Assistantships are generally 9-month, academic year appointments. A student holding a graduate assistantship must be enrolled as a full-time student (a minimum of 9 credits per regular semester). A student who drops below nine hours will lose the assistantship immediately.

**Summer tuition waiver:** A student who holds a graduate assistantship during the fall and spring semesters of an academic year will receive, as an added benefit, a complete tuition waiver for summer school. You will still be required to pay student fees.

**Residence Status:** Holding an assistantship waives all out-of-state tuition charges. When your assistantship ends, if you continue to register, YOUR RESIDENCE STATUS WILL RETURN TO THE ORIGINAL STATUS. In short, if you are an out-of-state student, you will then pay out-of-state fees. Residence in Louisiana for purposes of attending a University will not make

you a resident for tuition purposes. Change in your original residency status can only be made by such actions as holding a full-time job in Louisiana, or marrying a Louisiana resident.

### **EXCUSED ABSENCES FROM CLASSES AND REHEARSALS**

Excused absences may be granted for certain off-campus performances or obligations that are directly related to the LSU experience. The Dean of the School of Music must approve all requests from ensemble directors prior to the beginning of the semester. Students will be made aware of these absences at the beginning of the semester. It is the student's responsibility to make up material covered in their absence. All such conflicts should be dealt with well in advance of the trip. Please refer to the LSU General Catalog. Absence from class for any event not specifically approved by the Dean is considered an unexcused absence.

### **DIAGNOSTIC AND ADVISORY EXAMINATIONS**

All entering graduate students in the School of Music must take Diagnostic Examinations in music theory and music history. Piano majors must take also an advisory examination in piano literature. Students holding an undergraduate degree from LSU ARE required to take the examinations; students who receive an MM from LSU, and enter a doctoral program within four years, are not required to take these tests. Tests are given immediately preceding each semester; failure to appear for the test may result in remediation being required automatically. A student may repeat the test (only once) in a subsequent semester, if desired.

The primary purpose of diagnostic and advisory exams is to determine whether remediation is needed and to provide recommendations to advisors and students regarding course work in the examination areas for planning the student's program of study. Remedial courses (MUS 3710 in music history; MUS 3703-04 in music theory; and MUS 4757-58 in piano literature) may be recommended, or required, based on these exams. Remedial courses do NOT count toward a graduate degree. They DO fulfill the requirement to carry 9 credits, exception for students who are on a probational admission status, or who are on academic probation. All probationary students must carry 9 credits of credit. The grade received in a course numbered lower than 4000-level will count in the GPA for the current semester only.

#### **Diagnostic Examination in Music Theory**

The examination consists of two parts: an aural skills test (including melodic and harmonic dictation exercises) and a written test covering diatonic and chromatic harmony, basic counterpoint, and formal analysis. Students are expected to be fluent in the rudiments of music and musical notation, to have a thorough grasp of common practice harmony and voice leading, to read music as notated in orchestral full scores, and to recognize the form types found in music of the common practice period. Composition majors will be required to take additional examinations in modal and tonal counterpoint..

#### **Diagnostic Examination in Music History**

Students are examined on their knowledge of Western music history from the Middle Ages to the present. The level expected is equivalent to that of LSU's graduating seniors. Students who demonstrate a satisfactory command of this material may proceed directly to the 7000-level music history courses required for their programs of study; those who do not demonstrate a satisfactory command will be required to take Music 3710 before being allowed to enroll in a 7000-level music history course.

The advisory examination consists of fifty short-answer questions. The following two questions are typical; the answers given are of the sort that would be deemed acceptable:

Q: Identify the *Dies irae*, and explain its significance in the history of music.

A: The *Dies irae* is a Gregorian chant, part of the Requiem Mass, whose melody was quoted as a symbol of death or the diabolical by many composers of the 19th and 20th centuries.

Q: *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”) - Who wrote it? Why is it significant in the history of music?

A: Mahler; it was the first song cycle composed with orchestral (rather than piano) accompaniment.

In preparation for the advisory examination, students might find it helpful to review undergraduate music history notes or study a standard history such as Grout/Palisca, *A History of Western Music* (W.W. Norton & Co.), or Seaton, *Ideas and Styles in the Western Musical Tradition* (Mayfield Publishers).

### **Advisory Examination in Piano Literature**

This examination must be taken by all students entering the masters degree programs in piano performance and in piano pedagogy, and the DMA in piano performance. The exam covers keyboard literature from the Renaissance through the twentieth century, with primary emphasis on mainstream piano repertoire. The format includes short-answer and identification questions, as well as essay questions. The short-answer portion may include musical terms, specific factual information about compositions, or composers of various works. The essay questions typically address the evolution of various genres, forms, styles, and composers of piano music, or the historic development of the instrument and/or the repertoire. The exam is diagnostic in nature; students may be advised to enroll in MUS 4757 and 4758 (a lecture-format piano literature course) before enrolling in the graduate-level piano literature seminars. Test results may be obtained from the student's applied teacher.

### **Advisory Examinations in Tonal Counterpoint and Modal Counterpoint**

Required ONLY for composition majors, these two one-hour exams are scheduled by the composition faculty. See your major professor for information about the test or the scheduling of the test.

### **FACULTY ADVISORS**

Graduate students are advised by faculty in their areas of concentration. Performance majors are usually advised by their applied instructor. For other concentrations, the advisor is determined by the Area Coordinator in consultation with the student and other faculty in the area. An advisor normally serves as the chair of the student's graduate committee comprehensive qualifying, general, and final examinations. The advisor should assist the student in preparing a course of study for the degree and in selecting courses to be taken each semester. The Director of Graduate Studies is available as consultant in these matters. A list of current Area Coordinators is posted in the lobby of the School of Music.

### **REGISTRATION**

Students may register either by telephone (Reggie) or online through the PAWS system.

Consultation with your major professor is recommended when choosing courses each semester. Detailed instructions for completing this part of registration are given in the Schedule of Classes published each semester, available at the Union bookstore. Take special note of the following:

1. Preregistration required each semester: While entering students may register the week before classes begin, stiff late-penalties apply to continuing students who do not meet the pre-registration and fee payment deadlines. **READ THE SCHEDULE OF CLASSES BOOKLET CAREFULLY, AND PRE-REGISTER BEFORE THE DEADLINE**, or you will be charged a \$75.00 late registration fee.
2. **ALWAYS** re-confirm your classes.
3. **ALWAYS** check to see if your name is on the instructor's roll.
4. Payroll deduction: Graduate assistants and fellows may have the cost of their tuition deducted from their monthly check; **YOU MUST** arrange for this on **REGGIE** or **PAWS** when you schedule your classes; choose Payment Options, and select payroll deduction. This must be done **EVERY** semester, or you will receive a bill for the complete tuition amount.
5. **DROP-ADD DEADLINE**: **ALL** addition of courses, or changing from one course to another, **MUST** be completed by the deadline to add courses each semester (printed in Schedule of Classes). You may drop classes until much later in the semester; again, use the **REGGIE** or **PAWS** system to drop. After the Deadline to Drop each semester, you may not drop any class, and must receive a letter grade or an Incomplete.

### **Keys**

Graduate assistants will need keys to access offices and, occasionally, classrooms. For each key issued, a \$25.00 deposit will be required, which will be refunded upon return of the key when no longer needed. **PLEASE** protect your University keys, and report any loss of a University key immediately, so that security concerns may be addressed.

### **RECITAL HALL SCHEDULING**

- The School of Music Recital Hall is used for a wide variety of events. Following the guidelines for scheduling rehearsals and recitals will avoid last-minute crises. Guidelines and forms may be obtained in the Music Office. All degree recitals must be tape-recorded. A non-refundable fee of \$75.00 is charged to the student for all degree and non-degree recitals.
- Register for the appropriate course number and the correct number of hours. Course numbers used for recitals are MUS 4797 Senior Recital, MUS 4798 Senior Composition Recital, MUS 7798 Master's Recital, MUS 9001 First Doctoral Solo Recital, MUS 9002 Second Doctoral Solo Recital, MUS 9003 Doctoral Lecture Recital, MUS 9008 Doctoral Chamber Recital and MUS 9010 Doctoral Lecture Recital with Written Document. You may not reserve a recital date without proof of registration and fee payment. Submit a copy of your fee bill with your Reservation Form.
- Consult with your studio teacher, your accompanist and **ALL** personnel involved in the recital **BEFORE** reserving a hall date. Please use the computers in the School of Music computer lab, or any computer with internet access, to search for open dates in the Recital Hall. You can check the schedule of the Recital Hall at the LSU School of Music Web site. [www.music.lsu.edu](http://www.music.lsu.edu)  
>> Quick Links >> Room Reservations >> Recital Hall.
- Some restrictions apply to student recital dates, times and locations.
  1. Student recitals must occur in the School of Music Recital Hall unless approved by

the Dean.

2. Student recitals may not be scheduled on Saturday or Sunday, during the Concentrated Study Period, Final Exams, or on University holidays.
3. The Colonnade Theater may be available for student recitals, but an additional fee is charged to the student.
4. Graduate student recitals are usually presented at 8:00 p.m. If no 8:00 p.m. time is available, graduate student recitals may be scheduled at 4:00 or 6:00 p.m.
5. Dress rehearsals in the Recital Hall may be scheduled during the following weekday time-periods: 10:30 a.m.-12:00 p.m., or 12:00 p.m.-1:30 p.m. and 1:30 p.m. – 3:00 p.m.

- Complete a Recital Hall Reservation Form. Forms are located in the front office, Room 102 School of Music. Pick **FOUR** possible dates for your recital and prioritize them. Include the requested recital dates, stage / equipment needs. After obtaining faculty and accompanist signatures, submit the completed form to the front office, Room 102 School of Music. You will receive confirmation of your recital date. You should also check the School of Music Web site to see if your recital has been scheduled. Dress rehearsals will be scheduled **AFTER** the performance date is set.

- Submit materials for your recital programs no later than **THREE** weeks before the event. This information should include **YOUR NAME**, date / time / place of your recital, your teacher's name, your degree program, program order (including **INTERMISSION**), titles of works, composers and their dates, all movements, all personnel (including your accompanist), all diacritical marks for other languages, and any other appropriate information. **Student recitals must NOT exceed 60 minutes, including intermission.** Creation and printing of program notes is the responsibility of the student.

- Since programs are official University documents, students **MUST** use programs prepared by the School of Music. In addition to serving as a program for the recital, these documents are stored in archives to provide permanent records of School of Music activities. It is important that they be uniform and professional in appearance.  
**FAILURE TO PROVIDE ALL NECESSARY INFORMATION TO THE PUBLICITY OFFICE THREE WEEKS BEFORE YOUR RECITAL MAY RESULT IN YOUR PROGRAMS NOT BEING AVAILABLE FOR THE RECITAL.**

**RECEPTIONS:** A Reception after the recital may be held in the Faculty lounge. You must reserve the room at least two weeks before the event and check out a key on the last working day prior to the recital.

### **Reservations for other rooms**

With approval and signature of the applied teacher, other rooms may be reserved for rehearsals of chamber groups and small ensembles. See Kelly Eaglin for other room reservations.

### **Personal safety**

Building hours are 7:00 a.m.- 11:00 p.m. daily. However, prudence is advised in a world which daily becomes more volatile. Please avoid practicing late at night if the building seems deserted, and try to arrange your practice schedule during times when the building is more populated. Lock your practice room door when inside, and do not open to strangers. Note that the buildings

may not be open on home football-game Saturday afternoon, to prevent unauthorized use of the building facilities by visitors to the campus. Report the appearance of unauthorized persons in the building or aberrant behavior to the Music Office or Campus Police immediately.

ENTRANCE INTO THE BUILDING OUTSIDE BUILDING HOURS is strictly prohibited - you may be charged with breaking and entering.

### **Recording Services**

Excellent recording services are available through the School of Music. Fees paid for degree recitals cover the cost of an initial recording. Additional services (cassette copying, editing, or recording sessions) are available for a reasonable fee. See the Recording Engineer for more information.

### **Lockers**

Lockers are available for rental by students for a yearly fee of \$10.00. After selecting a locker that currently does NOT have a lock on it, see the Account Clerk in the Music Office to have the locker assigned to you and to be issued a lock (you may NOT use your own lock on an empty locker - it will be cut off).

### **Accompanying Services**

Accompanists will be provided free of charge for the following:

1. Students giving degree recitals.
2. Recital Hour performances.
3. Qualifying recitals.
4. Applied studio lessons for preparation of these events.

If you are not in one of these categories, be prepared to provide your own studio accompanist as requested by your applied teacher. A list of free-lance accompanists may be obtained from the Staff Accompanist.

### **Graduation Exercises**

PLEASE ATTEND GRADUATION EXERCISES. Your presence there will serve as an important indication of the School of Music's success in graduate education. The ceremony itself also serves as a valuable opportunity for you to reflect on your accomplishment, and be duly congratulated by School of Music faculty and administrators. Academic regalia may be rented or purchased at the University Bookstore. Notices are posted each semester announcing the deadline for ordering, as well as the dates during which graduating students may pick up regalia.

### **STUDENT PROFESSIONAL TRAVEL FUNDS**

Limited funds are available to support special professional opportunities for full-time music students. Eligible events include competitions, paper presentations, and other professional opportunities of a like nature. Travel within the state of Louisiana is not eligible for funding. See the Associate Dean for more information and application forms. Application must be made at least two weeks BEFORE the travel takes place in order to be eligible.

### **ACADEMIC INTEGRITY**

You are expected to maintain the highest standards of academic integrity and personal behavior. This includes, but it not limited to: honesty on all tests, assignments, and papers; avoidance of plagiarism, and adherence to all university policies concerning sexual harassment. Any faculty

member suspecting that a student has been involved in dishonest or harassing activities is required to report those activities to the Dean of Students.

**STUDENT APPEALS**

Any student who feels that they have been mistreated or unfairly treated, or who wishes to question an academic process or grade, should see the Director of Graduate Studies.

**RECITAL FEES**

Students registering for recital courses MUS 7798, MUS 9001, MUS 9002, and MUS 7797 will be assessed a fee of \$75.00 for the course. (Undergraduate student fees are assessed for MUS 4797 and MUS 4798. The fee will not be charged for other recital courses (9003, 9005, 9006, 9007, 9008, 9010).

## CHAPTER TWO: MASTERS DEGREES

### **Degree Requirements & Curricular Guides**

Curricular guides for masters curricula are included in the final pages of this booklet. Each masters student should study the Degree Program for his/her concentration and refer to it in the process of selecting courses. Questions regarding interpretation of the degree program and choices of courses should be discussed with one's advisor. However, the final responsibility belongs to each student to complete all requirements and adhere to all deadlines. Rules and deadlines that pertain to graduate students are printed in several sources: the University Catalog; the Graduate Bulletin; and the Schedule of Classes for each semester. These documents are also available on the university web pages.

### **Diagnostic and Advisory Exams**

See information in Chapter One of this document.

### **Time Limit**

The masters degree must be completed within five years of the initial registration as a masters student. If a student exceeds five years, courses that are “older” than five years will become invalid, and must be revalidated or repeated.

### **Masters Recitals**

Required for: MM in Performance, MM in Composition

**MUS 7798:** Masters students will register for Masters Recital, MUS 7798, 3 credits (1 cr. for composition), in the semester during which the recital is scheduled to be presented. The required recital fee will be automatically added to your fee bill.

**Grading:** Letter grades are submitted by faculty (two must be from the student's immediate area of study- all must be Graduate Faculty members) to the Associate Dean of the School of Music, who records the average grade on grade sheets at the end of the semester.

**Scheduling:** See Chapter One of this document.

### **Faculty Advisory Committee**

A faculty advisory committee, comprised of a minimum three members of the graduate faculty, will serve in an advisory capacity in matters of curriculum and choices concerning recitals, theses, etc. The committee should be chosen in conference with the student's major professor (chair of the committee). A minimum of two members must come from the student's immediate area of specialization.

### **Master's Thesis**

Required for: Musicology, Music Theory, Composition, and optional in Music Education.

**MUS 8000:** The student will register for 1-6 credits in this course every semester in which he/she is working on the thesis; six hours credit are required for the degree, although by the time of completion the student may actually have accumulated more than the total of six credits.

Theses, complete and in final form, will be submitted to all members of the committee at least two weeks prior to the oral examination (defense), and no later than the deadline set each semester by the Graduate School. The student must apply for permission to take the examination by filling out the form "Application for Master's Exam", which must be submitted to the Graduate School 3-4 weeks prior to the examination date. The actual date for the defense is arranged by the student, in consultation with the advisory committee.

Two copies of each thesis must be submitted to the Graduate School before the deadline set by the Graduate School each semester. The thesis student is urged to consult with the Graduate School Editor prior to the defense of the thesis to ensure that the thesis format meets required University style.

**In order to graduate with an MM, student must submit the following:**

"Application for Master's Degree"  
"Request for Masters Examination"

Deadline: at the beginning of the final semester of work for the degree (deadline set by the Graduate School, and published each semester in the Schedule of Classes)

Forms available: The student must pick up a graduation packet from the Graduate School at the time of registration for the final semester of masters work. Signatures of the chair of the faculty advisory committee and the Dean of the School of Music must be obtained before the form is submitted to the Graduate School.

**Masters Comprehensive Examinations**

The date of Masters Comprehensive Examination is set by the School of Music; it normally takes place each semester shortly after the mid-semester examination period. The dates are posted on the Graduate Bulletin Board, and on the School of Music web pages. The Comprehensive Exam is normally a written examination prepared and graded by the faculty advisory committee. Questions on the master's exam will be limited to the candidate's primary area of study. You must be enrolled for at least three credits during the semester you take the Comprehensive Examination (or during a required repetition of the examination)

Music Education students who have written a thesis will defend the thesis instead of taking a written comprehensive exam. However, these students will be required to take an oral comprehensive exam as a part of the thesis defense.

Musicology and Composition students will defend their theses in oral examinations, in addition to the written masters comprehensive exam; the date on the request for masters exam will be the date of the oral defense. The written comprehensive exam and the oral exam together constitute the final examination for masters thesis students.

## CHAPTER THREE: DOCTORAL DEGREES

Curriculum Guides for each degree are enclosed. Each doctoral student should also purchase a copy of the Graduate Bulletin. Each student should study the degree program for his/her degree and concentration and refer to it in the process of developing a program of study and selecting courses for each semester. Questions of interpretation and choices of courses should be resolved in consultation with the appropriate advisor.

MUS 7800 Research in Music (3 cr.) should be taken during the first fall semester in which the student is registered. This course, which prepares students for the research demanded by many courses and for the final research project, is required of all doctoral students, and is offered only in fall semesters.

### **Residency Requirements and Time Limits**

Doctoral students at LSU must be in residence two consecutive regular semesters: fall and spring, or spring and fall. "In residence" is defined primarily as enrollment as a full-time student (9 or more credits), however, the broader definition requires that the student be physically present on-campus, or commute from a nearby town, during these two semesters. The residency period may not begin until after the Qualifying Examination or Recital is passed and the Program of Study submitted. If submitted very early (check Graduate School Deadline), the semester in which it is submitted may count as part of the residency requirement.

The Graduate School also requires that the degree be completed within seven (7) years from the time a student is admitted as a doctoral student. That time limit may only be exceeded by special permission from the dean of the Graduate School which is initiated by the School of Music. In the future, those requests will be approved **ONLY** in extraordinary circumstances. **The requirements of teaching positions will no longer be considered as "extraordinary circumstances."** Students should be able to easily finish their degrees in the time allotted. Again, career issues of promotion, tenure, and changes in employment cannot be successful without the completion of the degree, so it is in the best interests of the student to complete the degree in the time allotted. Current non-resident students who have been approved for an extension will be able to continue to the approved deadline as long as they continue to register as required by the catalog as well as meeting the new guidelines outlined in this document.

### **Qualifying Examination**

During the first (or sometimes second) semester a doctoral student is registered, he/she should complete the Qualifying process. Performance majors pursuing the DMA will present a qualifying recital to the faculty in their performance areas. Students in composition, music education, music theory, and musicology will be given a qualifying examination by the area coordinator. Upon the successful completion of the Qualifying Examination/Recital, two original copies of a specific Program of Study must be approved by the Associate Dean's office, and then filed with the Graduate School. Program of Study forms may be obtained from the office of the Associate Dean in the School of Music. These forms should be submitted to the Graduate School before the deadline set by the Graduate School each semester (approximately the fourth week of classes) in order for that first semester to be counted in the one-year residency requirement for the doctoral degree. Students who do not take the qualifying process by the end of the 2<sup>nd</sup> semester may be considered as making unsatisfactory progress.

### **Program of Study**

form needed: "Program of Study"

available at: Director of Graduate Studies

submit to: Director of Graduate Studies

The Program of Study is a detailed outline of the courses that the student plans to take in order to complete the degree. Courses for the minor area are listed as well. The Program of Study should be completed carefully, with consultation with the major and minor professors, and reference to the curriculum guide for the degree. After submission to the Director of Graduate Studies, the Program of Study must be approved by the Graduate School. **KEEP A COPY OF YOUR PROGRAM OF STUDY.**

### **Minor**

A minor is required for all doctoral programs in music.

The minor program will be organized as a coherent program of study as determined by the minor area or department faculty, and will normally consist of 12 hours of graduate credit. The specific program of study for an individual student will be designed by the minor professor, but both the minor professor and the coordinator of the minor area or the chair of the minor department must sign approval of the minor program. The minor professor will serve on the committee for the general and final examinations, and, in the case of DMA candidates, will submit questions for the written examination. (Questions from the minor area for the written general examination of PhD candidates in musicology are optional.)

Students are advised that early consultation with the minor professor is necessary to ensure that the course work chosen constitutes a program of study that is suitably coherent.

**PhD in Music:** For the PhD in Music (Music History concentration), the minor must be selected from an area of study outside the School of Music. Candidates for the PhD in Music (Theory) may select any area of study in which a graduate degree is offered. The minor may be either within or outside the School of Music. The PhD in Music (Music Education) minor requirement should be chosen to support the student's professional growth in the subject, in consultation with the advisory committee, but is not limited to music or non-music subjects.

**DMA:** Each DMA student must select a minor area, which may be chosen from any area or department in which a graduate degree is offered (the Voice Science minor for Voice Performance majors is excepted from this requirement). The minor may be either within or outside the School of Music. Major and minor professors must be different individuals.

## Doctoral Recitals

Doctoral recitals (MUS 9001 - MUS 9008) are selected and scheduled in consultation with one's advisor. These are graded (A, B, C) by faculty members from the performance area and submitted to the Associate Dean, who then records the results on grade sheets at the end of the semester in which the recital is presented. Please note, if the student is unable to present a recital in the semester in which he/she has registered for it, the student will take an "I" grade (incomplete). The incomplete must be made up by the end of the next regular semester (even if the student is not enrolled at LSU), or the grade changes to an F. (The student need not register again for a course in which he/she has received an "I" grade.). The student may not schedule any degree recital until he or she has registered for the appropriate course number and paid the fee.

### **General Examination**

During the final semester of courses (including all or nearly all recitals), the student will take the General Examination, which consists of two separate parts: a written exam, and an oral exam. The oral exam usually follows one to three weeks after the written exam. You must be enrolled for at least three credits during the semester in which you take any portion of the general exam, including any required repetition of the examination.

For PhD students in Musicology, this examination consists of three written exams of three hours each: normally in the order (1) music theory, (2) music history, and (3) musicology.

For PhD students in Music Education, the examination is designed individually by the faculty of the music education area.

For DMA students in Performance and Conducting and PhD students in Composition, the examination consists of several components, which vary according to the specific performance area. In every case, the minor area shall be one component of the exam. The student should consult the major professor for information on the specific components of the exam. The written exams are scheduled by the School of Music, usually during the second week of each regular semester. General examinations for doctoral candidates are not scheduled in summer semesters.

### **TO SCHEDULE YOUR GENERAL EXAMINATION:**

DEADLINES AND PROCEDURES FOR SCHEDULING AND REPORTING THE GENERAL EXAMS ARE STRICTLY ENFORCED. STUDENTS ARE STRONGLY ADVISED TO MEET ALL DEADLINES IN ORDER TO AVOID DELAYS IN GRADUATION. It is advisable to make an appointment with the Director of Graduate Studies several months before you anticipate taking your exams to discuss the procedure.

Form needed: "Request for Doctoral Examination" two copies.(available from the office of the Director of Graduate Studies or on line from the Graduate School homepage). Deadline: four weeks before the ORAL Examination.(to the Director of Graduate Studies for approval, then to Grad School three weeks before the exam)

This form must be completed by the student in consultation with his/her major professor. At the end of the oral examination, the committee will vote as to whether the candidate has passed or failed, and each member will record his/her vote on the Report Cards, which then are submitted to the Graduate School via the office of the Director of Graduate Studies of the School of Music.

## **DEADLINE FOR SUBMITTING REPORT OF EXAMINATIONS.**

In order to graduate in the same semester as the exams, the student must have successfully completed the examination by the deadline set by the Graduate School, which is printed in the Schedule of Classes each semester. (This date is usually approximately four weeks before the last day of classes.)

The committee for the general examination consists of at least four members of the graduate faculty, including the major professor and minor professor. At least two members must come from the student's specific area of specialization. In addition, a Dean's representative is appointed by the Graduate School. All members of committees must be members of the Graduate Faculty, and two of them must be full - rather than Associate - members of the Graduate Faculty. All members of the committee must be present for the oral examination. See the School of Music website at [www.music.lsu.edu](http://www.music.lsu.edu) for a list of Full and Associate Members of the Graduate Faculty.

## **Change of Program of Study**

FORM: "Request for Change in Program of Study for Doctoral Degree"

SUBMITTED: when applying to take the General Examination

NEEDED ONLY IF: courses actually taken differ from those listed on the original Program of Study.

## **REQUIREMENT FOR CONTINUOUS ENROLLMENT**

Following successful completion of the general exams, the candidate is required by the Graduate School to register each regular semester (not summer sessions) for at least three credit hours in the appropriate final research project course (MUS 9000, 9009, or 9010), until the completion of the final research project, and a successful defense. This requirement may not be waived.

## **FINAL RESEARCH PROJECT**

REQUIRED FOR: All Doctoral students.

The Final Research Project may take several possible forms:

for PhD in Music (Music Education, Musicology, or Theory): Dissertation

(MUS 9000 - 9 credits required)

for PhD in composition: Dissertation

(MUS 9000 - 9 credits required)

for DMA: either: Monograph (MUS 9009 - 3 credits)

OR Lecture-Recital with Written Document (MUS 9010 - 3 credits)

All Final Research Project course numbers may be repeated for credit. Students often take more than the minimum required in order to complete the project.

All final Research Projects require approval of a prospectus and the formation of a reading sub-committee, both described at the conclusion of this chapter.

Before beginning work on the final project, the student should obtain from the Graduate School the pamphlet, Guidelines for the Preparation of Theses and Dissertations. This booklet, which is available from the Graduate Records office, provides information about the form and format of the final research project.

## **Dissertation**

REQUIRED FOR: all PhD's.

The dissertation must be a contribution to knowledge in the student's major field of study. It should demonstrate a mastery of research techniques, ability to do original and independent research, and skill in formulating conclusions that in some way enlarge upon or modify accepted ideas.

Music Education: The Ph.D. dissertation in music education is one which makes a significant and unique contribution to the theoretical understanding of teaching and learning music. Often these dissertations are results of basic research in tempo, pitch, dynamics, timbre, style discrimination, preference, and/or performance. Other dissertations might concern unique, innovative approaches to teaching and learning. The results of these dissertations may or may not have any immediate practical value.

Composition: The final research project in composition consists of two parts. The first part is a research report of the scope and size of a DMA monograph on some aspect of twentieth-century music. It may consist of a study of the contributions of a composer, of a group of compositions, or individual concepts and techniques of composition in the twentieth century. The second part consists of the composition of a major work, which must include a symphony orchestra, of at least 20 minutes duration.

## **Monograph**

REQUIRED FOR: DMA candidates in performance must complete EITHER a monograph or a Lecture-Recital with Written Document.

The monograph is normally of narrower scope than a dissertation, but it otherwise involves the same high level of research and rigorous documentation one associates with a doctoral dissertation. The subject of the monograph should be related to one's major and should result in an original contribution to knowledge in that area.

## **Lecture-Recital with Written Document**

(An option in place of the Monograph; does not count as one of your required recitals).

The final lecture recital and written document will have the same subject, involve the same research, and present the same general information. The written document will not be a transcript of the lecture recital, however, because the presentations (oral/written) require different organizations of material. The prospectus will encompass both the lecture recital, including repertoire to be performed, and the written document.

When the prospectus is submitted, the entire committee will meet with the student to approve the prospectus and select a writing subcommittee. The writing subcommittee will consist of three professors, at least one of whom must have a record of publications. When the written document has been completed and approved by the writing subcommittee, the candidate may then schedule the lecture recital and final examination. The final examination, covering both the lecture recital and the written document, will take place after the lecture recital.

When the final research project is completed, the candidate will submit to the Graduate School a Request for Final Examination (copy in appendix). The date for the Final Examination is set by

the advisor (Committee Chair) in consultation with the candidate and other members of the committee. The committee should have the same members, including the Dean's representative, as served for the general examination. The candidate will then supply each member of the committee, including the Dean's representative, with a copy of the research project, complete final form (though not on the 100% cotton paper required by the Graduate School.) The committee must receive the document at least two weeks before the Final Examination, or by the deadline set each semester by the Graduate School, whichever is earlier.

After a successful defense of the final document and any final corrections required by the committee, the student will take the signature sheets, signed by the committee at the time of the defense, to the Graduate School. The final check of the document is made by the editor of the Graduate School. The student is advised to consult the Graduate School Editor before making the final copies of his/her document for the committee, so as to make sure that all questions of form and format are settled to the satisfaction of the Graduate School. The document is not accepted and the student is not cleared for graduation until the Graduate School gives final approval. The student is responsible for meeting all deadlines and requirements set by the Graduate School in regard to submission of the final documents.

### **Prospectus**

REQUIRED FOR: All Final Projects (Dissertation, Monograph, and Lecture-Recital with Written Document). When the candidate has developed a topic to the satisfaction of his/her major professor, or director of research, the candidate will write a prospectus, which will include at least the following: 1) definition and description of the subject, 2) general description of resources required for the research and a statement about their availability, 3) a statement about the methods and procedures, and 4) a representative bibliography. The prospectus will be approved by the candidate's committee (whose membership may be altered at this time if the subject of the research requires it) and a copy of the prospectus with approval sheet deposited in the student's file in the School of Music.

### **Reading Subcommittee**

REQUIRED FOR: All Final Projects. During the writing stage of the final research project, a small reading subcommittee, normally the director and two other committee members, should be formed. The responsibility of the reading subcommittee is to read, correct, and comment on individual units (chapters, or substantial sections) of the candidate's work while it is in progress.