

**Andrews University**

**Department of Music**

**Student Handbook**

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# The Department of Music Student Handbook

The *Andrews University Bulletin* is the primary source of information regarding the music curricula at Andrews University. Since it is not possible to include in the *Bulletin* all the details that relate to the study of music on our campus, the *Student Handbook* has been prepared to explain departmental procedures and to facilitate the understanding of the various requirements for graduation. Please check for updates to the *Student Handbook* on the department website throughout your stay at Andrews University.

The *Student Handbook* is divided into the following sections:

- I. General Information
- II. Undergraduate Information
- III. Graduate Information

All forms, evaluation sheets, and specific requirements referred to in the *Student Handbook* are available on the Department of Music Website and in some cases upon request from the music office.

When you have questions or problems, feel free to discuss them with your academic advisor, the department chairperson, or a faculty member. If you have ideas that might be useful in the operation or administration of the department, or in making it more effective, we solicit your comments.

## Part I: General Information

### Chair's Welcome

Welcome to the Andrews University Department of Music! My colleagues and I appreciate your choosing to make our Department of Music your Department of Music. Our hope is that you will grow musically as your talents blossom, that your musical dreams will become realities, that you will come to know Jesus the Christ as the One glorified through your music, and that your educational experience at Andrews University will be one you will cherish and value for the rest of your lives. I am pleased to share with you the Department of Music educational philosophy as well as our vision and mission statements.

### Philosophy, Vision, and Mission Statement

Our **philosophy** is expressed in two Pillars that provide the foundation for all we do in the Department of Music. Modeled by faculty, these form the undergirding upon which we individually and collectively build all our artistic, academic, and interpersonal endeavors.

#### **Pillar 1: Excellence in Music Performance and Academics.**

We believe in creating an environment and expectation in which students are stimulated and encouraged to learn and excel as they strive after the standards of excellence modeled by world-class musicians, performers, and scholars.

#### **Pillar 2: Character Development.**

**Mentoring:** We believe in practicing the biblical concept of shepherding in interactions with students, modeling an attitude of acceptance and encouragement. We interact with students with a desire to shape, mold, and care for them within the relationship of master to pupil.

### ***Character building:***

We believe in helping students grow in character and mature as human beings.

### ***Spiritual development:***

We believe in encouraging students to be aware that they can grow spiritually. We provide opportunities in which students are invited to participate.

### ***Service to others:***

We believe in fostering an attitude of service that is manifested in acts of service.

Our **vision** is to provide a vibrant musical and learning environment in which students excel artistically and academically, grow in character and spirituality, and engage in acts of service.

Our **mission** is to mentor students in artistic, intellectual, and character development.

## **Accreditation**

All Andrews University music degrees are accredited by the National Association of Schools of Music (NASM), the national accrediting organization for schools of music. The Andrews University Department of Music has maintained accreditation since 1964.

## **A Comprehensive Education**

The Andrews University Department of Music offers degrees that are designed to provide experience, knowledge, and skills in the areas of music education, literature and style, theory, composition, performance, research, and music ministry.

## **Advising**

Advisors will: help advisees in choosing the right degree track, assist in planning with the student his/her courses for each year of school, assist the student with registration, and aid in navigating all other issues pertaining to a student's program requirements such as placement tests, remedial courses, etc. Only salaried faculty members may serve as advisors. Advisors have access to their advisees' academic files.

### **Undergraduate Advising**

Undergraduate advisor: All Freshman as well as Bachelor of Arts and Bachelor of Science in Music students will be advised by the departmental Undergraduate Advising Coordinator. Music education majors must also consult during their freshman year with the departmental Coordinator for Music Education.

At the end of the freshman year BMus students may choose to be placed under the guidance of a faculty member in their major area of performance. Music education majors will be advised by the departmental Coordinator for Music Education. Before the start of every school year, the Department Chair will send an updated list of advisors and advisees to the Student Success Center. The Student Success Center ensures that advisors have access to their advisees' academic files.

### **Graduate Advising**

Graduate students will be advised by the Graduate Music Program Director.

## **Health**

While devoting time and energy to the study and practice of composition, conducting, an instrument, or voice is essential, all music professionals must also be aware of potential risks involved in the process. One may regard these risks as minimal but current evidence and research shows that there are real risks that relate to hearing loss, musculoskeletal functions, emotional stress, and other health factors. The Department of Music wants its faculty and students to be aware of these potential risks and to exercise caution in the practice of their performance area. Furthermore, the Department of Music will be proactive in providing additional information and in organizing events such as conferences, lectures, and information sessions featuring health professionals to promote good health among all musicians in our community. Listed below are some resources for supporting good health as a musician.

### **Hearing**

[Centers for Disease Control and Prevention - Hearing Loss](#)

[Hearing Health Foundation](#)

[National Institute on Deafness and Other Communication Disorders - Noise Induced Hearing Loss](#)

[U.S. Department of Health & Human Services - Noisy Planet](#)

### **Mental**

[Andrews University Counseling & Testing Center: Prevention & Wellness](#)

[Centers for Disease Control and Prevention - Coping with Stress](#)

[Mental Health America](#)

[National Institute of Mental Health](#)

### **Musculoskeletal**

[Andrews University School of Rehabilitation Sciences Clinic](#)

[Alexander Technique](#)

[Body Mapping](#)

[The Feldenkrais Method](#)

### **Sleep**

[American Academy of Sleep Medicine – Sleep Education](#)

[Centers for Disease Control and Prevention – Sleep and Sleep Disorders](#)

[National Heart, Lung, and Blood Institute – Sleep Heath](#)

### **Spiritual**

[Andrews University Campus & Student Life – Spiritual Wellbeing Resources](#)

[Ellen G. White Estate](#)

[Generation. Youth. Christ.](#)

[Pioneer Memorial Church](#)

[Seventh-day Adventist Church](#)

## **Applied Music**

Applied Music is an important component of musicianship, and all music students are required to take lessons and develop their performance skills to varied levels of proficiency.

One-credit lessons receive a 25-minute lesson per week; two-credit lessons receive a 50-minute lesson per week. All undergraduate students are required to be registered for performance study each semester in residence until they complete their senior recital or project. All students may register for elective lessons outside of their primary applied area. Two-credit lesson may be available to any student with the approval of the instructor. Students may register for lessons and recital credits in the same semester.

## **Registration Process**

The student must have the instructor's permission before registering for applied music lessons. Students may register for 300-level performance credit only after they have been voted to upper division in performance studies by the Department of Music faculty and after they have passed the piano proficiency examination or piano proficiency course sequence.

## **Performance Levels and Course Numbers**

Performance levels and course numbers in applied music maintain a specific and very significant correspondence. Prior to the registration of any applied music lesson, students must consult with their advisor regarding their appropriate performance level and course registration number.

The following table explains and illustrates appropriate performance levels and course numbers for the different music degrees:

<b>Degree</b>	<b>Course Number &amp; Performance Level</b>	
Bachelor of Music in Music Composition	MUPF 265	Lower Division
Bachelor of Music in Music Education		
Bachelor of Music in Performance	MUPF 465	Upper Division
Bachelor of Science in Music		
Master of Arts	MUPF 500	Graduate level non-performance
Master of Music	MUPF 560	Graduate level performance

## **Lesson Fees**

Fees are listed in the College of Arts & Sciences [Charges](#) section of the *Andrews University Bulletin*

## **Practice Requirements**

Practice requirements for all students vary according to their specific applied area. Students will also keep an accurate accounting of practice time for reporting at the time of their Applied Music Examinations. Current practice minimum requirements for the different applied areas are as follows:

### **Composition:**

Graduate majors	1 cr. 9 hours/week
Undergraduate majors	1 cr. 6 hours/week
Minors and non-majors	1 cr. 3 hours/week

**Organ:**

Performance majors:	1 cr. 7 hours/week; 2 crs. 12 hours/week
Non-performance majors:	1 cr. 5 hours/week; 2 crs. 8 hours/week
Non-music majors:	1 cr. 3 hours/week; 2 crs. 5.5 hours/week

**Violin/Piano:**

Performance majors:	2 crs. 20 hours/week
Non-performance majors:	1 cr. 10 hours/week; 2 crs. 12 hours/week
Minors:	1 cr. 6 hours/week; 2 crs. 8 hours/week

**Voice:**

Graduate majors:	1 cr. 10 hours/week
Undergraduate majors:	1 cr. 7 hours/week

**Wind/Percussion:**

Performance majors:	1 cr. 7 hours/week
Non-performance majors:	1 cr. 5 hours/week
Minors and non-majors:	1 cr. 3 hours/week

## Practice Rooms

Practice rooms are available for all students with preference given to students based on their degree track. Performance majors may reserve up to 20 hours per week. Music majors (non-performance) may reserve up to 10 hours per week. Other students taking lessons may reserve up to 5 hours per week. Please do not monopolize rooms. Limit practice times to two-hour blocks. This not only will help give time for others to practice but will improve your own development and reduce the risk of injury. If you are more than 10 minutes late to your reserved time, you forfeit the room. Leaving personal items, including your instrument, does not reserve a room. You may practice during non-reserved blocks if the room is available. Some rooms have specific uses. Room 113 is reserved for lessons only. Rooms 117 and 210 are reserved for organ students only. Rooms 315-319 are reserved for piano students only. Rooms 114-116 & 311-314 are reserved for general use.

## Practice Room and Locker Keys

Those who would like a practice room key and/or locker key may sign for keys from the Music Office. A refundable deposit of \$10.00 per key must be paid at the time the key is received. All keys must be returned before graduation or when no longer taking lessons or participating in an ensemble. Failure to return keys may result in a fine charged to the student account. Though you may sign for keys anytime during the semester, the following priorities are in effect at the beginning of each semester: performance majors have priority during week one, non-performance music majors/minors have priority during week two, non-music majors may sign for keys in week three.

## Lesson Appointments and Attendance

Students who find it necessary to miss a private lesson for reasons of illness or emergency may ask their instructor to make up for the missed lesson provided an effort was made to inform the instructor no later than 8:00 a.m. the day of the lesson. Students must promptly take the initiative in arranging make-up lessons.

The instructor may decide whether pre-arranged absences will be rescheduled. Missed lessons without prior notification given to the instructor are considered unexcused absences and instructors are not required to make up unexcused absences. Students who come to a lesson unprepared run the risk of forfeiting the lesson. Students should read and familiarize themselves with the section on ["Class Absences"](#) in the Undergraduate Colleges Bulletin. This section applies to lesson appointments as well as class appointments.

### **Instructor's Absence**

If your instructor fails to meet a lesson, it will be made up. If the instructor cannot finish the term, another instructor will be substituted, or if another instructor cannot be found your money will be refunded for missed lessons.

### **Copying Music**

It is the practice of the Andrews University Department of Music to conscientiously uphold and support the guidelines put forth in the document [Use of Copyrighted Music on College and University Campuses](#) (American Council on Education). Department of Music office staff will not make photocopies of music for any faculty, student, or staff. Individual deviation from departmental practice is done at personal risk.

### **Accompanists and Collaborative Musicians**

Students preparing for a recital or required performance must make arrangements for any accompanist(s) and/or collaborative musicians in consultation with their applied instructor. It is the applied instructor along with the recital audition committee who makes final approval of any musicians who will be performing.

### **Applied Music Examinations**

All music students (minors, majors, and graduate students) enrolled for applied lessons will take part in the Applied Music Examinations that are given in the fall and spring semesters. Students not enrolled for applied lessons are not required to participate in an Applied Music Examination.

#### **Applied Music Examination: Performance**

1. Applied Music Examinations normally last 15 minutes.
2. The performance at each Applied Music Examination will be evaluated by a designated faculty panel.
3. Faculty comments and suggestions will be shared with the student by his/her performance instructor and filed in the Music Office.
4. A student may be excused from performing in an AME in any semester during which he/she has given a degree recital.

#### **Applied Music Examination: Preparation**

In preparing for the Applied Music Examination the student is responsible for accomplishing the following items:

1. Secure and complete the appropriate area [AME form](#) from the music department webpage at least two weeks before the Applied Music Examination.
2. List all compositions and technical studies completed during the present semester or since your last Applied Music Examination.

3. Type all information requested using correct spelling of both the works and full names of composers.
4. Have your performance instructor approve and sign the completed form.
5. The completed form should be turned in to the Music Office no later than one week before your Applied Music Examination.
6. After the AME form has been submitted students may sign-up for a specific Applied Music Examination time.

### **Advancement to Upper-Division**

To register for upper-division studies in applied music, upper-division status needs to be granted by the music faculty. Students seeking upper-division status must request this by checking the appropriate box in the AME form submitted at the end of their sophomore year. To be advanced to upper-division status students must:

1. Perform at the required level as specified in the document [\*Department of Music Performance Levels\*](#).
2. Be in good academic standing.
3. Have taken the piano proficiency examination or completed the piano proficiency course sequence or the equivalent (required for all non-keyboard majors).

When students are considered for advancement to upper-division status the music faculty will make one of the following recommendations:

- a. Student is ready for upper-division status.
- b. Student will be asked to reapply for upper-division standing after one or more additional terms of lower-division study.
- c. Student will receive counsel regarding his/her educational and professional plans.

Students transferring into the program in their junior or senior year may either request a live audition at the start of the year or check the appropriate box in the AME form submitted at the end of their first semester of study.

### **Summer Semester Applied Music Examinations**

Summer semester Applied Music Examinations will be held, if necessary, during the fall semester.

### **Recitals**

#### **Recital Memorization**

All degree recitals must be memorized according to standard performance practices in the applied area. Exceptions to this rule for special circumstances must be made with the instructor prior to the audition date. Specifications for memorization requirements of graduate recitals can be found in part III of the *Student Handbook*.

#### **Recital Auditions**

Auditions for degree recitals will occur at least four (4) weeks before the proposed recital date. Recitals to be performed from memory must be memorized at the time of the audition. The student should expect to perform any piece listed on the recital program. The student and applied area instructor will work together to choose an audition date, and the instructor will communicate with the other faculty (at least two others) to confirm their availability. At the

audition, a copy of the program should be made for each of the three members of the audition panel. All aspects of the program must be approved by the audition panel. This includes all pieces to be performed along with encores, any speaking parts or tributes, any additional participants that will join the performers, the printed programs, the poster, and/or any other aspects to be present in the recital. If the audition is not passed another audition must be scheduled at a later time.

### **Printed Programs, Posters, and Publicity for Student Recitals**

A polished draft of the recital program using the approved template and a copy of the poster must be submitted at the time of the recital audition and is part of the recital approval process. If either the poster or the polished draft of the program (including a completed student biography) is insufficiently prepared at the time of the recital audition, a revised copy will be required before the recital is fully approved and can be advertised. Printed programs must have the approval of the applied instructor before the final copy goes to the Music Office for printing. Students will not be allowed to schedule rehearsal time in the Howard until the audition, programs, and posters have been approved. Once the program is submitted, the student should communicate with the Music Office staff regarding paper selection, etc. Posters should be made using a landscape format to be best displayed on the digital announcement screens across campus.

### **Recital Dates**

Recital preparation normally begins one year in advance. Students presenting a recital in partial fulfillment of degree requirements must propose a recital date as part of the recital approval process. The date and time are selected with the assistance of the student's applied area instructor and the music department administrative assistant who coordinates with the HPAC calendar and communicates with the HPAC staff. The date of the recital is recorded on the recital approval form and must be approved by the recital audition faculty. Any changes subsequent to the recital audition must be clearly communicated with the administrative assistant, the faculty panel that approved the recital, and the chair who signed the approval form. Students are encouraged not to schedule their degree recitals during finals week. Recital dates are not advertised publicly until after the recital is approved, which should be four weeks prior to the proposed recital date (see above).

### **Recital Receptions**

An optional recital reception is the responsibility of the recitalist and must be arranged with the Howard Performing Arts Center separately.

### **Ensembles**

All students are required to be enrolled in a large ensemble corresponding to their area of emphasis each semester in residence. While ensemble requirements are given in the music section of the Andrews *Bulletin*, piano and organ students are reminded that a portion of their ensemble credit must be earned in Collaborative Piano as follows:

### **Pianists**

- Undergraduate performance:
  - 4 credits of Collaborative Piano
- Undergraduate non-performance:
  - 2 credits of Collaborative Piano

- Graduate performance:
  - 2 credits of Collaborative Piano
- Graduate non-performance:
  - 1 credit of Collaborative Piano

## **Organists**

The guidelines for pianists are to be followed, but minor changes appropriate to the nature and use of the instrument (not to the number of credits) may be allowed with the approval of the student's instructor.

## **Piano Proficiency Requirement**

All music students, including those who transfer in, must fulfill a Piano Proficiency Requirement. The piano proficiency requirement may be met in one of the following two ways: 1) by passing the piano proficiency examination as stated in the document [Andrews University Department of Music Information Sheet: Piano Proficiency Examination](#) or 2) by passing the piano proficiency course sequence.

### ***Undergraduate:***

The piano proficiency requirement must be fulfilled before being eligible for upper division standing.

### ***Graduate:***

Piano Proficiency requirements also apply to graduate students who have not passed a piano proficiency examination or similar requirements prior to their enrollment at Andrews University.

## **Concert and Recital Ushering**

All music students (undergraduate and graduate) must participate in the Concert and Recital Ushering program. This program is set up to help musical events run smoothly and to welcome the people attending the events. Each student must participate in one (1) ushering event per semester. For recitals there will be four (4) student ushers. Ushering Guidelines and signup may be obtained from the Music Office. For recitals, the student ushers should be at the performance venue no later than 45 minutes prior to the beginning of the program and must follow the directions of the HPAC management staff while ushering. After the program the student ushers will help pick up the extra recital programs to be brought to the Music Office. Students may also fulfill this requirement by working for Andrews University Telecommunications or the Howard Performing Arts Center.

## **Department of Music Scholarships and Financial Assistance**

The Department of Music has a number of scholarships. Check the [scholarships](#) webpage for the most up-to-date information.

## Part II: Undergraduate Information

In addition to music requirements, all undergraduate students must meet the general education requirements (ACE) as specified in the [\*Andrews University Bulletin\*](#). The *Student Handbook*, along with the *Bulletin*, are guides that give necessary information with regards to pursuing a degree in music at Andrews University and in seeking and obtaining a comprehensive education.

### Admission Process

Before a student is considered for admission as a music student, he/she must satisfy all admission requirements established by the University and posted on the Department of Music website. Initially, all students are admitted on a provisional basis into the Department of Music until the following admission departmental requirements are met:

#### Admission as a Music Major

Students will be voted to regular admission at the end of their first semester during the time of their first Applied Music Examination (AME). Students showing deficiencies in their performance, academics, service, and/or citizenship at the time of their first AME will have their admission status delayed to a subsequent semester. Those who do not show the level of competency required and do not show clear potential to achieve it will be denied admission.

Music students who transfer to Andrews University from another school will have their transcripts reviewed by the Department of Music Chair and by Academic Records. After one semester of study, they will be considered for regular admission at the time of their first AME.

### Transfer Student Applied Music Examinations

Applied Music Examinations (AME) for transfer students are normally held at the end of the first semester in residence.

### Recital Attendance

Nothing rivals a live concert. During the school year all students will have many opportunities to hear orchestras, choirs, wind ensembles, chamber music, and solo performances. Be involved in and attend as many as possible. All students attending concerts or recitals, whether on or off campus, should wear appropriate attire, observe concert etiquette, and attend with an attitude of adventure.

All undergraduate students must register for the 0-credit class MUPF 489 Recital Attendance every semester in residence. Music majors must attend nine (9) complete musical programs each semester and music minors must attend five (5). Only two (2) of the concerts attended may be off-campus concerts not sponsored by the Department of Music. To receive recital credit students must attend the entire concert or recital and sign the sign-in sheet. If there is no sign-in sheet students must collect a printed program, sign it, add their student ID#, and submit it to the Music Office. Programs should be turned in to the office before the Friday of the week following the concert or recital. No programs will be accepted for credit after the Friday before finals week. Programs will be returned to music majors in their departmental mailbox or student folder at the end of the semester. The MUPF 489 Recital Attendance class is graded Pass/Fail. Students who do not attend the required number of recitals will receive an Incomplete grade and will be given the opportunity of making up the required number of recitals during the course of the following semester. An incomplete grade cannot be given in consecutive semesters.

Music majors and minors who do not fulfill this requirement may risk losing their standing as a music major or minor.

## **Junior and Senior Recitals**

Junior and senior recitals are prepared and presented under the guidance of the student's applied music instructor and follow the Recital Checklist. To receive recital credit the student must enroll in and register for MUPF 397 or MUPF 497 the semester in which the recital is given. A two-credit recital consists of a minimum of sixty (60) minutes performance time; a one-credit recital consists of a minimum of thirty (30) minutes performance time. The student may speak during the recital, but no additional speakers are allowed. All recital credits are part of the total performance requirements for the degree. All degree recitals are performed on campus.

### ***Recitals for Bachelor of Arts in Music***

Students are required to fulfill a 1 or 2-credit recital or project.

### ***Recitals for Bachelor of Music in Composition***

Students are required to fulfill a 2-credit recital or project.

### ***Recitals for Bachelor of Music in Music Education***

Music education students, in consultation with their major applied area instructor, may choose to perform a half (1-credit) or full (2-credit) recital. A lecture recital is also a viable alternative.

### ***Recitals for Bachelor of Music in Performance***

A recital in the junior and senior years is required with the junior recital carrying one credit and the senior recital two credits.

### ***Honors Recital***

Andrews Scholars may earn honors credit by giving an honors recital in their junior and/or senior years. Consent from the performance instructor is required before an Andrews Scholar registers for an honors recital.

## **Projects**

Projects are completed under the direction of a project advisor. Before beginning the project, the student will file with the chairperson of the Department of Music a Project Proposal form which can be obtained from the Music Office. The student will state the nature of and the justification for the project, the objectives involved, and if applicable the sources, methods, and procedures to be used. After the proposal has been approved, the student will work closely with the project advisor in completing the project. The final draft of the completed project should be presented to the project advisor not less than two weeks before the project is due for final grading.

### ***Written Work: Project Requirements and Standards***

An undergraduate written project should be no fewer than 25 double-spaced, typewritten pages, exclusive of appendices.

All major papers and projects will follow the writing style appropriate for their major area. The acceptance and title page will conform to the format suggested in the Andrews University publication *Standards for Written Work* which can be found through the James White Library [Citation Style Guides](#).

## **Composition: Project Requirements and Standards**

Original musical compositions submitted as a project typically are for chamber or larger ensembles and must have the following:

1. A full score and parts that are performance ready.
2. Notation following the practices specified in Elaine Gould's book, *Behind Bars: The Definitive Guide to Music Notation*.

The length and scope of the piece or pieces must be included in the project proposal and approved. Any significant changes to the project, as determined by the project advisor, requires a new proposal for the composition to be accepted as a project.

## **Teacher Certification and Student Teaching**

### **Teacher Certification**

Students wishing to teach music in grades K-12 should choose the Bachelor of Music in Music Education degree program. Students must consult the current School of Education Bulletin to keep abreast of the most recent certification requirements. Students must have annual advising sessions with the Certification Clerk in the School of Education. Denominational certification is not automatic with state certification and is not required for graduation. For more information contact the Certification Clerk in the School of Education.

### **Student Teaching**

Application for student teaching must be made prior to the semester in which the student teaching experience occurs. In addition to applying, students must take the MTTC (Michigan Test for Teacher Certification). For more information, contact the Certification Clerk in the School of Education.

Student Teaching constitutes a full semester's work. Therefore, the student should not plan on registering for any additional courses during this semester. Any exceptions should be discussed with the student's major professor, the Department of Music Education Coordinator, and the Director of Teacher Education in the School of Education.

## Part III: Graduate Information

### Master's Degrees

The specific course requirements for each master's degree are found in the Graduate Programs Bulletin. These are:

1. [Master of Music](#)
2. [Master of Arts in Music](#)

At the time of application, the student should choose his/her degree program and focus area. If the student desires to pursue graduate studies in a different area than their undergraduate focus, deficiencies may exist. These deficiencies may be fulfilled by undergraduate courses or additional graduate courses as determined by the Graduate Music Program Director.

### Music Theory and History Placement Examinations

All incoming graduate music students are required to take placement examinations in music history and music theory before they enroll for graduate music history and music theory classes. The purpose of these examinations is to assess strengths and weaknesses in the different areas of music history and music theory. It is highly encouraged that students take the exam before April 1 of their planned starting semester in the fall for best consideration of scholarship funds.

Examinations take place online through the [LearningHub](#). The Graduate Music Program Director will help to facilitate registration of each student for the exam. Online proctoring is open for scheduling at <https://calendly.com/auexamproctor>. It is highly recommended that the two exams are taken on separate days. Once a time has been chosen, be sure to read the confirmation email for details about the exam process. Information regarding the remote exam procedure and process, as well as other details, can be found at <https://www.andrews.edu/distance/students/exams.html>

For other remote/proctored exam questions email: [sdeexams@andrews.edu](mailto:sdeexams@andrews.edu) or call 269-471-6566. This office also handles exam passwords and information for local proctors.

### **Music Theory Placement Exam Policies**

In order to pass the Music Theory examination, the student must earn **at least 70% on each section** of the test. If this minimum score is not reached in one or more of the sections, the student needs to enroll in a course(s) for music theory review.

**Minimum Score Required for Admission:** An average score of 40% on the Music Theory test, considering *all the sections combined*, is required for admission to the Graduate Program.

**Written Theory:** If the student scores lower than 70% in one or more of the written sections of the exam, he/she must immediately enroll in a music theory review course (1-3 credits) or undergraduate course(s) as directed.

- The student must earn at least 80% in the course in order to pass the class and satisfy remediation.
- If the grade is lower than 80%, the student must retake the course or withdraw.

**Ear Training:** If the student scores lower than 70% in the Ear Training section, he/she must enroll in the required Ear Training course(s) as determined by the Music Theory Area Coordinator.

- The student *may* enroll concurrently in graduate-level theory courses and Ear Training courses. However, Ear Training remediation may not be postponed; it must begin as soon as the required course(s) are available.
- The student must earn a score of at least 80% in the course(s) in order to pass the class(es) and satisfy remediation. The grade will be entered as Pass or Fail.
- If the grade is lower than 80%, the student must retake the course or withdraw.
- The level and number of Ear Training courses to take will be determined by the Music Theory coordinator.

### **Music History Placement Exam Policies**

In order to pass the Music History Examination, the student must earn at least an average score of 70%, considering all the sections combined. If this minimum score is not reached, the student needs to enroll in a course(s) for music history review.

**Minimum Score Required for Admission:** An average score of 40%, considering all the sections combined, is required for admission to the Graduate Program.

If the student scores lower than 70% overall, he/she must enroll in a music history review course (1-3 credits) or undergraduate course(s) as directed.

- To pass this course, the student must earn 80% or higher in order to satisfy remediation. The grade will be Pass or Fail.
- If the grade is lower than 80%, the student must retake the course or withdraw.

### **Assistantships**

In addition to scholarships, financial assistance is available to graduate students in the form of assistantships. The amount of each assistantship is in proportion to the amount of work expected from the student. Graduate assistantships are available for work in the following areas:

- Teaching Assistant
  - Music History - Music Theory/Ear Training
  - Piano Proficiency
- Conducting Assistant
  - Choir
  - Orchestra
  - Wind Symphony
- Private Lesson Teacher
  - Piano
  - Strings
  - Voice

### **Ensembles**

All graduate students are required to be registered in an ensemble each semester in residence. Ensemble requirements are given in the music section of the [\*Andrews University Academic Bulletin\*](#). Piano and organ graduate students are reminded that a portion of their ensemble

credit must be earned in the areas of Keyboard Accompaniment, Collaborative Piano, or Recital Accompanying as follows:

- Graduate keyboard performance: 1 credit of MUPF 510 Collaborative Piano and 1 credit of MUPF 515 Recital Accompanying.
- Graduate keyboard non-performance: 1 credit of MUPF 505 Keyboard Accompaniment or 1 credit of MUPF 510 Collaborative Piano.

## **Graduate Recitals, Theses, and Projects**

A full-length recital is required of all students completing the Master of Music in Performance. A written thesis is required of all students completing the Master of Arts program with a primary focus on music history and literature. All other graduate music degrees must fulfill one of the following:

1. A two-credit recital
2. A thesis
3. Two projects
4. One project plus a one-credit recital

## **Graduate Recitals**

### **Recital Auditions**

Those graduate students enrolled in residence on the Andrews University campus who choose to present a recital must have at least one half of their applied music credits completed in their primary performance area while in residence and must be enrolled for at least two consecutive semesters of applied music lessons prior to their recital date. All students intending to give a recital must first pass a recital audition (see information under the section Recital Auditions in Part I of the *Student Handbook*). Students seeking to pursue a graduate performance degree must have completed an undergraduate degree in performance or give a qualifying recital. Students who wish to concentrate in a performance area other than that of their undergraduate degree must give two recitals, the first of which is a qualifying recital and only the second recital may be for credit towards the degree. All degree recitals are performed on campus.

### **Recital Memorization and Length**

Ordinarily, candidates for the Master of Arts and the Music Education Master of Music are required to memorize only one half of their recital. However, the instructor may determine the level of memorization required.

Those enrolled in the Performance Master of Music are required to memorize their recitals according to performance practices in their applied area. The student may present a recital that is not memorized provided that a second performance is arranged which would include one of the following options or something of equal value:

1. A second non-memorized recital
2. A major solo role in a production such as an oratorio
3. Performing as accompanist in an especially challenging situation as determined by the faculty
4. A concerto performance
5. A duo-piano program
6. An active membership in a chamber music ensemble including a public performance

7. A comparable experience requiring performance skill recognized as being of graduate level difficulty

Master's level two-credit recitals should be a minimum of 60 minutes of music in length. One-credit recitals should be a minimum of 30 minutes of music in length.

## **Thesis**

### **Content and Purpose**

The thesis needs to:

- Clearly define and address a scholarly problem
- Demonstrate awareness of the literature pertaining to the problem
- Contain independent research
- Present the research, investigation, findings, conclusions, and implications in a clear and readable manner.

### **Registration for Thesis Credits**

Students must register for 6 credits of MUHL 699 – Master's Thesis. Students must follow the required deadlines for a thesis set out by Andrews University.

### **Thesis Committee**

The committee must begin with at least two members, one of which serves as the committee chair. A request for *Thesis Committee & Topic Approval* is used for this selection. Once the thesis is completed a final member of the committee will be appointed, from outside of the Department of Music, by the committee chair to read and approve the thesis before the defense.

### **Working with the Committee**

The chair of the committee will serve as the primary guide in the process of researching for and writing the thesis. In the event that the committee chair is not able to provide this service another committee member will be appointed by the committee to assist in the place of the committee chair. All members of the committee will be available for consultation throughout the following process:

1. Submit a thesis proposal.
2. Once the proposal has been approved by the committee, submit a copy of the title page with the signatures of all committee members with the date of approval to the Graduate Program Director.
3. Proceed to the literature review before any other chapters are undertaken.
4. Submit chapter drafts individually to the committee chair as they are completed.

The committee chair determines when a draft is ready to be read by the rest of the committee. The committee may determine if they wish to see drafts by chapter or in another format. The committee needs to approve the full thesis draft before the defense.

### **Live Subject Research**

If human or animal subjects are involved as part of the research, students must follow the guidelines laid out by and gain the approval of the [Office of Research Integrity and Compliance at Andrews University](#).

## Thesis Format

Guidelines for the format of the thesis can be found in the [Andrews University Standards for Written Work](#) and the [Andrews University's Formatting Rules](#).

## Final Thesis Manuscript Check

Once the committee is satisfied with a final draft it may declare by official action the move towards oral defense.

## Thesis Countdown Deadlines

Thesis [deadlines](#) for graduation in a given semester can be found in the [Student Resources](#) list posted by the Office of Academic Records.

## Thesis Checklist

- 1. Title of abstract and thesis match.**  
The titles on these two documents should match perfectly, word for word.
- 2. Titles in table of contents match titles in text.**  
The titles in both locations should match perfectly, word for word.
- 3. Pagination in table of contents matches pagination in text.**  
Check pagination each time there is a change in the text.
- 4. Titles in the list of tables match titles in tables.**  
The titles in both locations should match perfectly, word for word.
- 5. Pagination in list of tables matches pagination in text.**  
Check pagination each time there is a change in the text.
- 6. Tables appear immediately after first reference in text.**  
Tables, whether included in the text or on separate pages, should appear as soon as possible after referring to the table. This might be the very next line (in the middle of a paragraph) immediately following the paragraph or on the next page. A table should never appear before making reference to it.
- 7. Titles in list of figures match titles in figures.**  
The titles in both locations should match perfectly, word for word.
- 8. Pagination in list of figures matches pagination in text.**  
Check pagination each time there is a change in the text.
- 9. Formation of tables and figures is correct.**  
Check the style guide you are using to make certain that the formation of each table or figure is correct. Is the title properly placed? Is the spacing correct? Are the lines correct?
- 10. Correct word division.**  
Go down the right-hand edge of each page and note each divided word. If you are uncertain, [check a dictionary](#) to make certain that each division is correct.
- 11. Overall pagination.**  
Check each page number to make certain that all pages are in order.
- 12. Hierarchy of headings.**  
Each style has its own hierarchy of headings. While you may skip one or more levels of headings, you need to be consistent throughout the text. You cannot use one hierarchy in one chapter and a different hierarchy in another.
- 13. Capitalization.**  
Check that your capitalization is correct and in accordance with the style.
- 14. Bibliographic references in text.**

ALL references used in the text must appear in the bibliography. (You may have additional references in the bibliography, however, which do not appear in the text.) All references should be cross-checked for:

- A. Consistency in spelling of authors' names**  
Make certain that all authors' names in the text agree with those in the bibliography (and are correct!).
- B. Consistency in use of dates.**  
Make certain that any date used with a reference in the text is the same date used in the bibliography.
- C. Multiple references by the same author and same year.**  
If you have included more than one reference that was written within the same year by a given author, you need to distinguish between each reference by using the letters "a", "b", "c", etc. (e.g. 1986a, 1986b, 1986c, etc.)
- D. Multiple authors identified correctly.**  
Identify all authors in the first entry in the text. After that you may use et al. but you need to use it consistently. You cannot mix entry styles.

- 15. Bibliography format.**
- A. Order of elements.**  
Arrange each bibliographic entry to make certain that each element is in the proper sequence.
- B. Consistency in elements.**  
Compare each bibliographic entry to make certain that each element is consistent, e.g. authors' names are arranged in the same order, titles of journal articles and books are treated similarly, volume numbers and dates have the same format, and publishers' names are consistent. (Do not use the publisher's full name in one entry and an abbreviated name in another entry.)

- 16. Figures and calculations are correct.**  
Spot check your figures and calculations. If percentages do not total to 100%, explain why. If you find several errors, it is reasonable to expect that there are more. In that case, check all your figures.
- 17. Statistics are correct.**  
Obviously, if your statistics are not correct, you are going to have difficulty defending your findings. If you have any uncertainty about your statistics, seek help from qualified faculty or staff.

## Oral Defense

The oral defense is an opportunity for the student to demonstrate their understanding of their thesis as well as address questions about the research and its context in the literature.

## Scheduling

Once the committee votes that the thesis is ready for oral defense and final evaluation they will select a date for the defense at least five weeks prior to the student's planned graduation date.

## Final Evaluation of the Thesis

During the oral defense corrections, revisions, additions, or other changes may be recommended by the committee with a deadline set by the committee. The alterations must be finalized and submitted in time for the committee to be able to review, approve, and submit the [\*\*Dissertation/Thesis/Project Completion form found in the forms posted online by the Office of Academic Records\*\*](#). **The chair will also send a PDF copy of the thesis along**

**with a signed and approved signature page as a separate document to the Dissertation Office ([dissertationoffice@andrews.edu](mailto:dissertationoffice@andrews.edu)).**

**The committee chair will notify the Dean of the College of Arts and Sciences as to the results of the oral defense and final evaluation. The final grade for MUHL 699 will be submitted by the chair as well.**

Finally, the thesis should be uploaded to ProQuest/UMI. [Instructions](#) can be found on the [Dissertation Office](#) webpage.

## **Projects**

Before beginning the project, the student will confirm a project advisor and file a Project Proposal form with the Department of Music Graduate Program Director.

After the proposal has been approved by the project advisor and the Graduate Music Program Director, the student will work closely with the project advisor in completing the project. The final draft of the completed project should be presented to the project advisor not less than two weeks before the project is due for final grading. Projects may be a written work, a composition, or another approved proposal. When one of these options is completed, a letter of verification from the project advisor is placed in the student's folder and submitted to the Records Office.

### **Written Work: Project Requirements and Standards**

A graduate written project should be no fewer than 40 double-spaced, typewritten pages, exclusive of appendices. When proposing the paper the student will state the problem and the justification for the study, the objectives involved, and the sources, methods, and procedures to be used.

The paper must follow the writing style as contained in *A Manual for Writers* by Kate L. Turabian. The acceptance and title page will conform to the format suggested in the Andrews University publication, [Standards for Written Work](#).

### **Composition: Project Requirements and Standards**

Original musical compositions submitted as a project typically are for chamber or larger ensembles and must have the following:

1. A title page.
2. A written introduction to the composition with performance notes and instrumentation page.
3. A full score and parts that are performance ready.
4. Notation following the practices specified in Elaine Gould's book, *Behind Bars: The Definitive Guide to Music Notation*.

The length and scope of the piece or pieces must be included in the project proposal and approved by the project advisor and the Graduate Music Program Director. Any significant changes, as determined by the project advisor, must be re-proposed before the composition will be accepted as a project.

### **Approved Proposal: Project Requirements and Standards**

Before a student begins a project that does not fall in the written work or composition categories, a committee of no fewer than three members must approve the project. The student

will confirm a project advisor and file a Project Proposal form with the Department of Music Graduate Program Director. The Graduate Program Director will appoint a third committee member to review the project proposal. The proposal must detail the scope of the project, the form in which it will be delivered, and the methodology (if applicable). It is within the committee's purview to require any additional information before granting project proposal approval.

### **Comprehensive Examinations**

Information regarding the format, dates, preparation for, and all other parameters for comprehensive examinations is contained in the MUHL 670 Comprehensive Examination syllabus.

Study guides and/or study questions pertaining to the major and minor areas of study are available through the Graduate Music Program Director. Students are encouraged to obtain these guidelines and/or study questions at least one year prior to their comprehensive exams and to begin regular studying at least one semester before the exams.

Comprehensive examinations are scheduled on the second Tuesday in November, the first Tuesday in April, and the last Tuesday in June.