



**2021-2022**  
**School of Music**  
**GRADUATE MUSIC**  
**HANDBOOK**

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## FROM THE DIRECTOR OF THE GRADUATE STUDIES IN MUSIC

Welcome!

Embarking on a graduate program is an exciting and daunting task. But making the decision to advance your education and training will pay great dividends in the long run, and you'll be better for having done it!

We are here to walk through this process with you, and to congratulate you on the other end at graduation!

Lee is more than just a university...Lee is family, and we are all in it together! Let us know how we can help you best!

As you start, and continue in, this graduate program, remember these two things:

1) You can do all things through Christ, who is your strength. (Philippians 4:13)---when things get tough, when the stresses kick in, when you begin to doubt yourself, remember that you are not alone in the cause. Christ is your strength. Rely on Him!

2) He (God) who began a good work in you (when you start a new phase of life) will carry it on to completion! (Philippians 1: 6) Simply put, you can do this!

So, welcome! Let's do this, and let's do this together!

*Ron Brendel*, DMA

Director of Graduate Studies in Music

## FROM THE DEAN OF THE LEE UNIVERSITY SCHOOL OF MUSIC

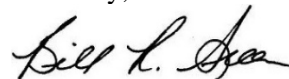
Welcome to the Graduate Studies in Music program of Lee University! I am proud that you have selected one of our graduate degrees in music and I trust that your stay at Lee will be a time of musical, spiritual, academic, and intellectual growth.

This is a most exciting time for Lee University and the School of Music. The Graduate Studies in Music Division has exciting and practical degrees from which to choose.

Each of you are already effective leaders and musicians in your chosen places of work and ministry and now, as you begin this new journey with us, I invite you to become as involved as possible so that you can realize your potential and so that you can find, musically and spiritually, all that is possible at this next level of the educational experience. By applying yourself in practice, performance, academics, and participation in a wide variety of classes and ensemble settings, you can and will achieve excellence and growth in every facet of your life. The faculty members of the Lee University School of Music are a collection of well-trained and spirited musicians here to assist you in every way. Make sure you acquaint yourself with them. Learn from them, grow with them, and may your time here be all you need and all it should.

I trust you will find your program of study to be challenging and stretching. If you need help along the way, please let me know.

Sincerely,



William R. Green, D.M.A.

Dean of the School of Music

# Application/Admission Requirements

## **GRADUATE PROGRAMS IN MUSIC ADMISSION REQUIREMENTS:**

General Admission Requirements for All Students:

The Applicant must have:

- Undergraduate degree in music from an accredited institution
- Minimum 2.75 grade point average on a 4.0 scale

If the applicant has a grade point average less than 2.75, the student may petition for admission based on tenure as a music educator, private teacher or professional experience for a cumulative period of not less than three years. Action on this petition will be determined by the Graduate Music Committee.

The following application materials must be submitted:

- Completed Application Form
- \$25.00 Application Fee (non-refundable)
- Official Transcript of all college work
- Essay explaining rationale for graduate study (see criteria for specific degree program)
- Resume
- Three Recommendation Forms completed by three professionals, including two academic and one personal reference
- Measles Immunization Verification (if born after January 1, 1957)
- Proof of a Tuberculin PPD skin test taken within a one-year period of the date of admissions application
- International Students are required to submit TOFEL and WES transcripts.

No more than 12 hours of graduate courses may be completed before all deficiencies are removed.

Each applicant must complete all proficiency auditions, placement exams, and other auditions required by the Graduate Music Office. These include placement exams in music theory, music history, diction (for Choral Conducting and Vocal Performance), and the Keyboard proficiency placement hearing (not required for instrumental performance students).

Each applicant is required to have an interview with members of the Graduate Music Committee.

## Specific Discipline Application Requirements

### **MUSMW- Music and Worship**

No Additional Application Requirements

### **MM-Conducting (Choral/Wind)**

Submission of a rehearsal/performance video with the initial application for review by the Director of Graduate Studies in Music and the conducting faculty is required. Upon review by the graduate music admissions committee, a limited number of applicants demonstrating proficient conducting skills will be invited for an on-campus live audition with one of the university ensembles, placement exams and an interview with members of the graduate committee.

Note: Your video should be a minimum of 15 minutes including a rehearsal and a performance. The camera should face the conductor. Please state your name clearly at the beginning of the video. DVD format or a link to a video housing site may be provided.

Choral conducting majors must show proficiency in vocal pedagogy and in English, German, French, Italian, and Latin diction. If the applicant has successfully taken undergraduate diction courses, this will stand as proficiency. If not, the applicant's diction skills will be assessed and either passed or placed into requisite diction courses dictated by the placement test results. Similarly, if vocal pedagogy was successfully taken at the undergraduate level, this will stand as proficiency. If not, the applicant's knowledge of vocal pedagogy will be assessed and either passed or placed into the requisite vocal pedagogy course.

### **MM-Music Education**

If the prospective candidate does not hold teaching certification, post-baccalaureate certification (requiring additional coursework and student teaching) can be pursued simultaneously with the Master of Music - Music Education. Post-baccalaureate requirements must be completed prior to completion of the Master of Music - Music Education. The Master of Music - Music Education plus post-baccalaureate certification will generally require three years of full-time study.

In addition to the resume, official transcripts, letters of recommendation, and health certificate of immunization, the following materials are required for admission to the Master of Music - Music Education.

1. Three-to-four-page essay, including:
  - a. Rationale to study at Lee University
  - b. Description of your background in music
  - c. Statement of your professional goals upon completion of this degree
  - d. Discussion of ways you feel you will contribute to the Music Education profession
2. Teaching videotape (Submit ONE of the following)
  - a. Secondary Choral or Instrumental specialization:

Submit a video-tape of a typical class/rehearsal period of no less than 45 minutes. The tape should include a clear demonstration of the applicant conducting as well as rehearsal techniques (pedagogical aspects). The applicant may include 1-2 pages of a narrative giving additional information regarding the taped rehearsal as well as the lesson-plan.

Or

b. General music specialization:

Submit a video-tape with a minimum of 20 minutes of teaching for each of two grade levels or for two different lessons (class periods). The lessons should include at least one demonstration of singing with children. Lesson plans for the videotaped sessions should be included with the tape submission.

3. A dispositional evaluation is required of the applicants for the MM-ME applicants who do not hold either the BMed or teaching licensure.

**MM- Performance**

1. A dossier of available programs, articles, and performance reviews.
2. Each applicant must perform an audition in his/her primary applied area for the graduate performance faculty.

# Placement Exams/Auditions

## SPECIFIC DISCIPLINE GRADUATE PROGRAMS IN MUSIC PLACEMENTS:

### General Placements:

1. **Music Theory Placement** - will include as the following:

- a. Melodic harmonization
- b. Figured-bass realization
- c. Form and harmonic analysis
- d. Melodic and harmonic dictation
- e. Sight-reading

In preparation for the Music Theory Placement, the following should be reviewed:

Phrase	Retardation	Suspension
Period	Escape tone	Chord analysis
All major and minor keys	Extended chords	Modulation
All major and minor chords	Passing tone	Pivot chord
Anacrusis	Resolutions	Common-tone modulation
Neighbor tone	Secondary dominant chords	Half-diminished chord
Appoggiatura	Instrumental transpositions	Ternary form
Arpeggiation	Spacing	Rondo
Augmentation	Doubling	Twelve-bar blues progressions
Augmented sixth chord	Intervals	Neapolitan sixth chord
Binary form	Motivic variation	Inversion of motives and rows
Rondo form	32-bar song form	Retrograde of motives and rows
Cadences	Sonata form	Sequence
Chord recognition	Theme-variations	Through-composed form

Based on the Music Theory Placement, the student will be advised to enroll in: (1) MUST-522 Concepts of Analysis, or/and (2) MUST-500 Music Theory Review, MUST 505 Aural Skills Review (remedial credit).

2. **Music History Placement** - will include recognition of works, composers, and performance practices from the Renaissance through contemporary periods.

Based on the Music History Placement, the student will be advised to enroll in: (1) MUHL-512 Performance Practice in the History of Music, MUSC-518 History of Church Music (Master of Church Music degree) or (2) MUHL-500 Music History Review (remedial credit).

Students may find the following sources helpful in their preparation for the exam:

- Grout, Donald J. and Claude Palisca. *A History of Western Music*. 6<sup>th</sup> ed. New York: Norton, 2001.
- Poultney, David. *Studying Music History*. 2<sup>nd</sup> ed. Upper Saddle River, NJ: Prentice-Hall, 1996
- *New Harvard Dictionary of Music*. Don Randel, Ed. Cambridge, MA: Harvard U. Press, 1986
- *New Grove Dictionary of Music and Musicians II*. Ed., Stanley Sadie. New York: Macmillan, 2001. (available on-line)

## Specific Discipline Placements

### MUSMW-Music and Worship

1. **Vocal Placement** will be administered to each student to determine whether a student's vocal skills are appropriate for the graduate program in Music and Worship. Each student will sing one selection of his/her choosing. Each student must be able to demonstrate a well-produced tone quality and the ability to sing on pitch. The piece may be an art song, a hymn, or a contemporary worship song.
2. **Keyboard Placement** will be administered to each student to determine whether the student's current Keyboard skills are appropriate for graduate-level study.

The student must be able to demonstrate functional Keyboard skills including:

- A. All major scales, one octave, hands together and White-key harmonic minor scales, one octave, hands together.
- B. From the following list, choose 5 melodies to harmonize and provide accompaniments.
  - 1) America
  - 2) America The Beautiful
  - 3) Go Down Moses
  - 4) Greensleeves
  - 5) In His Cross I Glory
  - 6) Joy to the World
  - 7) Now Thank We All Our God
  - 8) This Land is Your Land
  - 9) Simple Gifts
  - 10) Sing Praise
  - 11) Sing We Noel
  - 12) Siyahamba
  - 13) The Ash Grove
- C. From the list below, select two hymns; prepare to play as written at performance tempo:
  - a. All Hail the Power (Coronation, G major)
  - b. Come Thou, Almighty King (Italian Hymn, F major)
  - c. My Jesus, I Love Thee (Gordon, F major)
  - d. O for a Thousand Tongues (Azmon, A-flat major)
  - e. O Worship the King (Lyons, G major)
  - f. We Will Glorify (Paris/Allen, D major and E-flat major)
- D. From the list below of instrumental and choral scores play any vocal or instrumental part at concert pitch and performance tempo.
  1. **Instrumental – (full score only)**
    - a. Vivaldi: *Gloria* (1<sup>st</sup> movement)
  2. **Choral**
    - a. Stainer: *God So Loved the World*

The entering students must take the keyboard placement examination at matriculation.

**The assessment of keyboard skills will determine:**

No additional keyboard study required  
OR  
Applied keyboard study each semester until proficiency level is achieved.

**\*Applicants responsible to purchase all scores needed.**

3. **Conducting Placement** will be administered to each Master of Music- Music and Worship student to determine whether the student's conducting skills are appropriate for the graduate program in Music and Worship. Each student will conduct and rehearse a choral or instrumental selection in rehearsal with a Lee University Ensemble. The musical selection will be assigned at the time of the application. **Scores are to be purchased by the student.** Each student must demonstrate conducting patterns with clarity and precision, communicate appropriate conducting gestures, and display rehearsal techniques appropriate for graduate-level study.

**The Assessment of Conducting Skills will determine:**

Graduate conducting courses, and applied conducting lessons.  
OR  
Remedial classes/applied lessons before enrolling in the graduate level conducting courses.

**MM-Conducting**

**On Campus Live Audition**

Applicants will be required to demonstrate conducting skills and rehearsal technique in a rehearsal of one of the university ensembles. During the audition, students will conduct two required pieces chosen by the conducting faculty. The first piece will be something with which the ensemble is familiar, and will allow the applicant to demonstrate conducting with clarity and precision (6-8 minutes). The second piece will be new to the ensemble, and allow the applicant to demonstrate rehearsal technique and musical leadership in a live rehearsal setting (8-10 minutes).

The selections will be assigned at the time of the application.

**Additional Placements**

1. **Vocal Diction Proficiency** will be administered to each to determine whether the student's diction skills are appropriate for the study of diction at the graduate level. The Vocal Diction Proficiency will include diction rules and use of the International Phonetic Alphabet. Proficiency in English, Italian, German, and French will be assessed.  
Based on the Vocal Diction Proficiency scores, the student may be advised to enroll in 1) MUSA 530- Diction for Singers I and/or 2) MUSA 531 – Diction for Singers II

2. **Vocal Pedagogy** - Applicants for the MM-Conducting (Choral) Program with the presence of a vocal pedagogy course on their undergraduate transcript, with a minimum grade of C, will meet the entrance requirements for the program. Applicants without a vocal pedagogy course on the undergraduate transcript will be required to take MUSP 570-Vocal Pedagogy Seminar. MUSP 570 is also offered as an elective course to all graduate students in the MM-Conducting (Choral) Program.
3. **Keyboard Placement** will be administered to each student to determine whether the student's current Keyboard skills are appropriate for graduate-level study.

The student must be able to demonstrate functional Keyboard skills including:

A. Choral Conducting Keyboard Placement

- a. Major scales, one octave, hands together and white-key harmonic minor scales, one octave, hands together.
- b. All pentatonic scales and arpeggios played in both hands, prepared in chromatic succession, ascending and descending.
- c. Play the accompaniment to the Mozart, *Ave Verum Corpus* and be able to play all four voice parts simultaneously.

B. Wind Conducting Keyboard Placement

- a. Major scales, one octave, hands together.
- b. White-key harmonic minor scales, one octave, hands together.
- c. Play any part from Holst, *Suite for Band in E-flat or F* at concert pitch and at tempo.

The entering students must take the keyboard placement examination at matriculation.

**The assessment of keyboard Skills will determine:**

No additional keyboard study required

OR

Applied Keyboard study each semester until proficiency level is achieved.

**\*Applicants responsible to purchase all scores needed.**

**MM- Music Education**

**Keyboard Placement** will be administered to each student to determine whether the student's current keyboard skills are appropriate for graduate studies in music education.

The student must be able to demonstrate functional keyboard skills including:

1. Vocal/General

- a. All major scales, one octave, hands together and White-key harmonic minor scales, one octave, hands together.
- b. All pentatonic scales and arpeggios—played in both hands, prepared in chromatic succession, ascending and descending

- c. From the following list, choose 5 melodies to harmonize and provide accompaniments.
- 1) Simple Gifts
  - 2) Greensleeves
  - 3) Joy to the World
  - 4) America
  - 5) This Land is Your Land
  - 6) Johnny, I Hardly Knew You
  - 7) Scarborough Fair
  - 8) Over the River and Through the Wood
  - 9) Sing We Noel
  - 10) The Ash Grove
  - 11) Jamaica Farewell
  - 12) St. James Infirmary
  - 13) Yesterday
  - 14) The Erie Canal
  - 15) Siyahamba
  - 16) America, the Beautiful
- d. From any Essential Repertoire text, play 2 selections contrasting tempi and styles—any two voice parts simultaneously and the accompaniment.
2. Instrumental
- a. All major scales, one octave, hands together and white-key harmonic minor scales, one octave, hands together.
  - b. Play any single line at concert pitch and performance tempo from the Hols, *Suite for Band in E-flat or F*.

The entering students must take the keyboard placement examination at matriculation.

**The assessment of keyboard skills will determine:**

No additional keyboard study required

OR

Applied keyboard study each semester until proficiency level is achieved.

**\*Applicants responsible to purchase all scores needed.**

### **MM-Performance – Vocal**

1. **Vocal Diction Proficiency** will be administered to determine whether the student's diction skills are appropriate for the study of diction at the graduate level. The Vocal Diction Proficiency will include diction rules and use of the International Phonetic Alphabet. Proficiency in English, Italian, German, and French will be assessed.

Based on the Vocal Diction Proficiency scores, the student may be advised to enroll in 1) MUSA 530 - Diction for Singers I and/or 2) MUSA 531 – Diction for Singers II.

2. **Keyboard Placement Examination** will be administered to each vocal performance student to determine whether the student's keyboard skills are appropriate for graduate studies in music performance

The student must be able to demonstrate functional keyboard skills including:

- a. All major scales, one octave, hands together and white-key harmonic minor scales, one octave, hands together
- b. All pentatonic scales and arpeggios played in both hands, prepared in chromatic succession, ascending and descending
- d. Two art song accompaniments from *Twenty-Four Italian Art Songs and Arias*

The entering students must take the keyboard placement examination at matriculation

#### **The assessment of keyboard skills will determine:**

No additional keyboard study required

OR

Applied keyboard study each semester until proficiency level is achieved.

#### **\*Applicants responsible to purchase all scores needed.**

The Office of Graduate Studies in Music will accept applications for a performance emphasis in voice, keyboard, woodwinds, percussion, strings and brass. Applicants will perform selections from a list of requirements including the artistic periods, representative composers, significant schools of composition and/or performance and languages as considered appropriate. The list of requirements for each instrument or voice will be made available from the Office of Graduate Studies in Music.

A Jury Examination is required of Primary and Secondary graduate applied study.

# Master of Music- Music and Worship Program

## **STATEMENT OF PURPOSE:**

The Master of Music- Music and Worship degree is designed to provide graduate professional education for men and women involved in or preparing for Christian service in music ministry. The program gives attention to four areas vital to the success of the music minister: administration, music performance, biblical and theological foundations of music worship and spiritual growth. Through this program, the Lee University School of Music seeks to provide competent leadership to churches, colleges, denominational agencies, and appropriate mission fields.

## **PROGRAM OUTCOMES**

Upon the completion of the Master of Music- Music and Worship degree, an individual should possess the following qualities, abilities, and skills:

1. The ability to prepare musical experiences/performances that are informed by an understanding of historical performance practice and advanced musical analysis, and frame the results in a scholarly manner.
2. The ability to articulate a Christian worldview of music and the arts.
3. The ability to organize, administrate and lead music for worship which demonstrates an understanding of a wide variety of vocal and instrumental music, including historical genres and current styles.
4. To demonstrate an understanding of basic biblical and theological foundations for music in worship, and their implications in corporate worship.
5. Familiarity with and a basic understanding of the use of the dramatic arts, dance, visual arts, and technology in use with music for worship.
6. Comprehensive musical skills necessary to work as a professional musician and in developing young musicians.

## **THURSDAY-ONLY PROGRAM**

Most courses the Master of Music- Music and Worship curriculum are offered in a Thursday-Only Program (this policy does not apply to all review courses). Courses in this track are presented on a rotating basis so that the student may finish the classroom requirements in four semesters if he/she enrolls in and completes all of the appropriate courses when they are offered.

## **INTERNSHIP**

Master of Music- Music and Worship students have an internship requirement in which they serve in a local church or other appropriate venue under the supervision of a qualified professional and his/her graduate faculty advisor. During the semester preceding the student's internship, the student must make application to the Director of Graduate Studies in Music concerning the appropriate placement and desired location of the internship. The student will secure the appropriate forms, submit them to the proposed church music supervisor, and return a signed copy to the Coordinator of Graduate Internships. At the end of the internship period, the church music supervisor will provide the Coordinator of Graduate Internships with the appropriate evaluation form completed and signed with the grade included. Forms on pages 74 – 77.

**LEE UNIVERSITY**  
**MASTER OF MUSIC- MUSIC AND WORSHIP STUDIES**

**COURSE COMPLETION CHECKLIST**

Name \_\_\_\_\_

THE FOLLOWING COURSES HAVE BEEN ASSIGNED IN THE PROGRAM HOURS OF STUDY.  
 The Master of Music- Music and Worship degree is comprised of 32 hours

<u>CHURCH MUSIC STUDIES:</u>		(10 Hours)	Hours	Semester Completed	Grade
MUSC 517	Congregational Worship		2 hrs.	_____	_____
MUSC 518	History of Church Music		2 hrs.	_____	_____
MUSC519	Seminar in Church Music		1 hr.	_____	_____
MUSC 520	Church Music Literature and Sources		2 hrs.	_____	_____
MUSC 592	Church Music Internship		1 hrs.	_____	_____
MUSC 595	Graduate Worship Festival		2 hrs.	_____	_____

ADVANCED TECHNICAL MUSIC STUDIES: (11 Hours)

Required:

MUHL 510	Introduction to Graduate Music Studies		2 hrs.	_____	_____
MUST 522	Concepts of Analysis		3 hrs.	_____	_____
MUSB 513	Media and Technology		2 hrs.	_____	_____
MUCO 516	Choral Conducting		2 hrs.	_____	_____
MUCO 517	Instrumental Conducting		2 hrs.	_____	_____

ADDITIONAL STUDIES IN MUSIC: (11 Hours)

Required:

MUCO 501	Applied Conducting Lesson		2 hr.	_____	_____
MUSC 530	Philosophy and World View		3 hrs.	_____	_____

Options:

MUCO 502	Secondary Applied Conducting		2 hrs.	_____	_____
MUSC 511	Congregational Song		3 hrs.	_____	_____
MUSC 501	Special Topics in Music		1 hr.	_____	_____
MUSC 502	Special Topics in Music		2 hrs.	_____	_____
MUSC 503	Special Topics in Music		3 hrs.	_____	_____
MUSE 502	Ensemble		1 hr.	_____	_____
MUSB 543	Commercial Music Theory		2 hrs.	_____	_____
MUSB 551	Advanced Improvisation		2 hrs.	_____	_____
MUST 541	Orchestration		2 hrs.	_____	_____
GRAD 591	Degree Completion		0 hr.	_____	_____

One additional 3 hours Graduate religion course is required.	3 hrs.	_____	_____
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# Master of Music – Music Education Program

## **STATEMENT OF PURPOSE:**

The Master of Music, Music Education degree is designed to provide graduate professional education for men and women who wish to pursue or are currently involved in Pre-K - 12 music education in public or private institutions. Classroom teachers, ensemble directors and music administrators who hold the baccalaureate in music will be provided opportunity to refine skills gained at the undergraduate level and in other spheres of learning

## **PROGRAM OUTCOMES**

Upon completion of the Master of Music-Music Education degree, the graduate should be able to demonstrate:

1. The ability to prepare musical experiences/performances that are informed by an understanding of historical performance practice and advanced musical analysis, and frame the results in a scholarly manner.
2. The ability to articulate a Christian worldview of teaching and music education.
3. The ability to organize, administer and develop a program of choral, instrumental or elementary music including: personnel, facilities, equipment, and budget.
4. A basic working knowledge of current music technology for use in the classroom and in performance.
5. Interpersonal skills necessary to function effectively in public and/or private schools with students, parents, staff, administrators, and the community.
6. Knowledge of current trends and issues in music education and how to function within them.

## **Course Offerings**

Courses for the Master of Music-Music Education degree are offered completely online.

**LEE UNIVERSITY**  
**MASTER OF MUSIC – MUSIC EDUCATION STUDIES**

**COURSE COMPLETION CHECKLIST**

THE FOLLOWING COURSES HAVE BEEN ASSIGNED IN THE PROGRAM HOURS OF STUDY. The Master of Music – Music Education degree is comprised of 34 hours. (\* indicates required courses in the elective category)

**MUSIC EDUCATION STUDIES:** (11 Hours) Hours Semester Completed

*Required:*

MUED 511	Research Methods/Design in Music Education I	2 hrs.	_____
MUED 512	Research Methods/Design in Music Education II	2 hrs.	_____
MUED 513	Foundations of Music Education	3 hrs.	_____
MUED 514	Curriculum and Assessment in Music Education	3 hrs.	_____
MUED 515	Seminar in Current Issues in Music Education	1 hrs.	_____

**ADVANCED TECHNICAL MUSIC STUDIES:** (9 Hours)

*Required:*

MUHL 512	History of Performance Practice- Baroque/Classical	2 hrs.	_____
MUHL 513	History of American Music	2 hrs.	_____
MUST 522	Concepts of Analysis	3 hrs.	_____
MUED 595	Final Project I	1 hrs.	_____
MUED 595	Final Project II	1 hrs.	_____

**ADDITIONAL STUDIES IN MUSIC:** (10 Hours)

*Required:*

MUSC 530	Philosophy and World View	3 hrs.	_____
MUHL 524	World Music	3 hrs.	_____

*Electives (Choose two of the following):*

Early Childhood & Elementary General Music Education; Literature, Pedagogy & Practice	2 hrs.	_____
Instrumental Music Education; Literature, Pedagogy & Practice	2 hrs.	_____
Choral Music Education; Literature, Pedagogy & Practice	2 hrs.	_____
Leadership	2 hrs.	_____

# Master of Music —Performance Program

## **STATEMENT OF PURPOSE:**

The Master of Music-Performance is designed to provide graduate professional education for men and women who wish to pursue or are currently involved in music performance and/or studio instruction. The rigorous training in individual performance is designed to strengthen the performer's skills on the concert stage. Exposure to a broad range of literature in class, studio, performance lab and listening will increase the student's knowledge of performance literature from various periods, styles, genres and composers. Instructional pedagogy in the student's medium will assist in preparing the student for competency in private instruction.

## **PROGRAM OUTCOMES**

Upon completion of the Master of Music-Performance degree, the individual should possess the following qualities, abilities and skills:

1. The ability to prepare musical experiences/performances that are informed by an understanding of historical performance practice and advanced musical analysis, and frame the results in a scholarly manner.
2. The ability to articulate a Christian worldview of art, artistry, performance and pedagogy.
3. The ability to perform as a soloist and in ensembles with distinctive skill.
4. Extended knowledge of pedagogical methods and experience in the area of studio teaching and rehearsal settings, including conceptual and practical applications that support learning.
5. An extensive grasp of literature in the area of the student's medium sufficient for initial performance needs.
6. A basic working knowledge of music technology and current trends in music performance.

## **KEYBOARD RECITAL PERFORMANCE AUDITION**

If the student is selecting the keyboard area as a graduate program emphasis the following will apply:

1. The audition repertory will be selected from a 60-minute program which must include the following:
  - a. a virtuoso etude by composers such as Chopin, Liszt, or Rachmaninoff
  - b. an entire classical sonata
  - c. a major romantic work, example, Chopin ballade
  - d. a major composition written after 1915
2. The student will demonstrate the ability to perform at the graduate level.
3. The student will show the possibility of developing a graduate recital within one year of the audition.
4. The student will bring to the audition a copy of his/her undergraduate junior and/or senior recital program.
5. The student will provide a listing of all the keyboard literature and technical studies in his/her repertoire.
6. The student will sight-read a composition of moderate difficulty selected by the jury.

## **THE NON-KEYBOARD INSTRUMENTAL RECITAL PERFORMANCE AUDITION**

If the student is selecting the non-keyboard instrumental area as a graduate program emphasis the following will apply:

1. The audition repertory will be selected from a program which represents at least two contrasting style periods and includes the following:
  - a. five representative excerpts from the standard orchestral repertoire (non-orchestral instrumentalists may substitute a level-appropriate etude)
  - b. an entire sonata or similarly appropriate work from the repertoire of the instrument
  - c. at least one movement of a major concerto from the instruments repertoire

2. The student will demonstrate the ability to perform at the graduate level.
3. The student will show the possibility of developing a graduate recital within one year of the exam.
4. The student will bring to the exam a copy of his/her undergraduate junior and/or senior recital program.
5. The student will provide a listing of all the instrumental literature and technical studies in his/her repertoire.
6. The student will sight read a composition of moderate difficulty selected by the jury.

## THE VOCAL RECITAL PERFORMANCE AUDITION

### Master Music-Performance

If the student is selecting the vocal area as a graduate program emphasis the following will apply:

1. The student will prepare a minimum of five (5) selections from which the committee will select the audition repertory. The student chooses his/her first selection, and the faculty will make subsequent selections from the list. With prior notification, an accompanist is available upon request.

The five works must include the following:

- i. An opera or oratorio aria in the original language and key. The preceding recitatives are optional.
  - ii. Four (4) art songs in the original language. English, French, German and Italian should be represented in the audition repertoire presented.
  - iii. If oratorio, use of printed score is appropriate if desired.
  - iv. All repertoire must be performed from memory, with the exception of an oratorio selections.
2. The student will demonstrate the ability to perform at the graduate level.
  3. The student will demonstrate the potential to perform a graduate recital within two years of the audition.
  4. The student will bring to the audition a copy of the program from his/her undergraduate junior and/or senior recital
  5. The student will provide a listing of all the vocal literature studied at the undergraduate level, plus any other pertinent materials that may validate his/her performance skills.
- A Jury Examination is required of Primary and Secondary graduate applied study.

# LEE UNIVERSITY

## MASTER OF MUSIC – PERFORMANCE STUDIES

### COURSE COMPLETION CHECKLIST

Name \_\_\_\_\_

THE FOLLOWING COURSES HAVE BEEN ASSIGNED IN THE PROGRAM HOURS OF STUDY. The Master of Music – Performance degree is comprised of 34 hours. (\* indicates required courses in the elective category). All Master of Music-Performance students are required to enroll in four consecutive semesters of 3 credit hour applied lessons in preparation for the graduate recital (generally offered in the fourth semester). The student must be enrolled in a 3 credit hour lesson in the semester of the recital.

<u>PERFORMING AREA STUDIES:</u> (14 Hours)		Hours	Semester Completed	Grade
Required:				
MUSA 501	Primary Applied Study	3 hrs.	_____	_____
MUSA 501	Primary Applied Study	3 hrs.	_____	_____
MUSA 501	Primary Applied Study	3 hrs.	_____	_____
MUSA 501	Primary Applied Study	3 hrs.	_____	_____
MUSA 595	Graduate Recital	2 hrs.	_____	_____
<u>ADVANCED TECHNICAL MUSIC STUDIES:</u> (12 Hours)				
Required:				
MUHL 510	Intro. to Grad. Music Studies	2 hrs.	_____	_____
MUHL 512	History of Performance Practice	3 hrs.	_____	_____
MUST 522	Concepts of Analysis	3 hrs.	_____	_____
MUSP 586	Pedagogy	2 hrs.	_____	_____
MUHL 515	Literature OR	2 hrs.	_____	_____
MUHL 516	Opera Literature (Voice Students)	2 hrs.	_____	_____
GRAD 591	Degree Completion	0 hrs.	_____	_____
<u>ADDITIONAL STUDIES IN MUSIC:</u> (8 Hours)				
*MUSC 530	Philosophy and World View	3 hrs.	_____	_____
*MUSE 502	Ensemble	2 hrs.	_____	_____
	(as assigned at the discretion of the Graduate Office/Committee)			
*MUSB 513	Music Media and Technology	2 hrs.	_____	_____
MUSA 530	Diction I	2 hrs.	_____	_____
MUSA 531	Diction II	2 hrs.	_____	_____
MUCO 516	Graduate Choral Conducting	2 hrs.	_____	_____
MUCO 517	Graduate Instrumental Conducting	2 hrs.	_____	_____
MUSB 551	Advanced Improvisation	2 hrs.	_____	_____
MUSB 543	Commercial Music Theory	3 hrs.	_____	_____
MUST 541	Orchestration	2 hrs.	_____	_____
MUSP 501-2-3	Special Topics in Music Perf.	1-3 hrs.	_____	_____
MUSG 500	Free music elective	1 hr.	_____	_____

# Master of Music – Conducting Program

## **STATEMENT OF PURPOSE:**

Designed for students who wish to further their skills as a conductor and broaden their knowledge of literature. The program focuses on strengthening skills in rehearsal techniques, physical gestures, and music leadership. This program offers an emphasis in private conducting study and is a residential program.

## **PROGRAM OUTCOMES**

Upon completion of the Master of Music in Conducting degree program, the individual should possess the following qualities, abilities and skills:

1. The ability to prepare musical experiences/performances that are informed by an understanding of historical performance practice and advanced musical analysis, and frame the results in a scholarly manner.
2. The ability to articulate a Christian worldview of music, art, artistry and performance.
3. The ability to perform as a conductor and rehearsal technician with distinctive skill including advanced aural skills in addressing intonation, balance, and color.
4. Mastery of vocal or instrumental competency that informs the process of efficient rehearsal and superior performance.
5. Extensive grasp of literature in the student's medium sufficient for initial performance needs, and the ability to find and identify literature for upper-level performing ensembles.
6. Working knowledge of music technology, and current trends and issues in conducting.

## MASTER OF MUSIC IN CONDUCTING (CHORAL)

### COURSE COMPLETION CHECKLIST

The following courses have been assigned in the program hours of study. The Master of Music – Conducting degree is comprised of 34 hours. (\* indicates required courses in the elective category)

<u>CHORAL CONDUCTING STUDIES:</u>		(13 Hours)	Hours	Semester Completed	Grade
Required:					
MUED 516	Choral Conducting		2 hrs.	_____	_____
MUSA 501CO	Applied Choral Conducting		2 hrs.	_____	_____
MUSA 501CO	Applied Choral Conducting		2 hrs.	_____	_____
MUSA 501CO	Applied Choral Conducting		2 hrs.	_____	_____
MUSA 501CO	Applied Choral Conducting (involves ensemble participation)		2 hrs.	_____	_____
MUCO 595	Final Project / (Recital)		1 hrs.	_____	_____
Options:					
Instrumental Conducting Component ( <i>one of either</i> )			2 hrs.	_____	_____
MUCO 517	Instrumental Conducting				
MUSA 502CO	Applied Lesson – Instrumental Conducting				
<u>ADVANCED TECHNICAL MUSIC STUDIES:</u>		(14 Hours)			
Required:					
MUHL 510	Introduction to Graduate Music Studies		2 hrs.	_____	_____
MUHL 512	History of Performance Practice		3 hrs.	_____	_____
MUST 522	Concepts of Analysis		3 hrs.	_____	_____
MUHL 532	Choral Literature		2 hrs.	_____	_____
MUCO 531	Choral Rehearsal Techniques		2 hrs.	_____	_____
GRAD 591	Degree Completion		0 hrs.	_____	_____
Options:					
MUHL 501-2-3	Special Topics in Choral Literature		2 hrs.	_____	_____
Topics include but are not limited to the following:					
Major Choral Works					
Choral Music After 1900					
Bach's Choral Works					
Choral Music of the Renaissance					
Dramatic Choral Music / Opera & Oratorio					
<u>ADDITIONAL STUDIES IN MUSIC:</u>		(7 Hours)			
MUSC 530	Philosophy and World View		3 hrs.	_____	_____
Vocal Component ( <i>one of either</i> )			2 hrs.	_____	_____
MUSA-530-1 Diction					
MUSP-570 Vocal Pedagogy					
Options:					
MUED 501-2-3	Special Topics in Music Education		1-3 hrs.	_____	_____
MUST 513	Music Media and Technology		2 hrs.	_____	_____
MUST 541	Orchestration		2 hrs.	_____	_____
MUSB 551	Advanced Improvisation		2 hrs.	_____	_____
MUSB 543	Commercial Music Theory		3 hrs.	_____	_____
MUHL 515	Vocal Literature		2 hrs.	_____	_____
MUHL 516	Opera Literature		2 hrs.	_____	_____
MUSA 502	Applied Lesson – Vocal		2 hrs. (1/1)	_____	_____
MUSA 501-2	Applied Keyboard		1 -2 hrs.	_____	_____

## MASTER OF MUSIC IN CONDUCTING (WIND)

### COURSE COMPLETION CHECKLIST

The following courses have been assigned in the program hours of study. The Master of Music – Conducting degree is comprised of 34 hours. (\* indicates required courses in the elective category)

<u>WIND CONDUCTING STUDIES:</u>		(13 Hours)	Hours	Semester Completed	Grade
Required:					
MUCO 517	Instrumental Conducting		2 hrs.	_____	_____
MUCO 501	Applied Instrumental Conducting		2 hrs.	_____	_____
MUCO 501	Applied Instrumental Conducting		2 hrs.	_____	_____
MUCO 501	Applied Instrumental Conducting		2 hrs.	_____	_____
MUCO 501	Applied Instrumental Conducting		2 hrs.	_____	_____
(involves ensemble participation)					
MUCO 595	Final Project / (Recital)		1 hrs.	_____	_____
Options:					
Choral Conducting Component ( <i>one of either</i> )			2 hrs.	_____	_____
MUED 516 Choral Conducting					
MUSA 502COApplied Lesson – Choral Conducting					
<u>ADVANCED TECHNICAL MUSIC STUDIES:</u>		(14 Hours)			
Required:					
MUHL 510	Introduction to Graduate Music Studies		2 hrs.	_____	_____
MUHL 512	History of Performance Practice		3 hrs.	_____	_____
MUST 522	Concepts of Analysis		3 hrs.	_____	_____
MUHL 517	Wind Band Literature		2 hrs.	_____	_____
MUSP 575	Wind Band Rehearsal Techniques		2 hrs.	_____	_____
GRAD 591	Degree Completion		0 hrs.	_____	_____
Options:					
MUHL 501-2-3	Special Topics in Wind Band Literature		2 hrs.	_____	_____
Topics include but are not limited to the following:					
Wind Band Music 1900 to 1960					
Wind Band Music 1960 to Present					
Literature for High School Bands					
March Music for Wind Band					
American Wind Band History					
20th Century Compositional Techniques and Notation					
<u>ADDITIONAL STUDIES IN MUSIC:</u>		(7 Hours)			
Required:					
MUSC 530	Philosophy and World View		3 hrs.	_____	_____
Options:					
MUED 501-2-3	Special Topics in Music Education		1-3 hrs.	_____	_____
MUST 513	Music Media and Technology		2 hrs.	_____	_____
MUST 541	Orchestration		2 hrs.	_____	_____
MUED 531	Brass Techniques		2 hrs.	_____	_____
MUHL 515	Symphonic Literature		2 hrs.	_____	_____
MUED 541	Woodwind Techniques		2 hrs.	_____	_____
MUED 561	Percussion Techniques		1 hrs.	_____	_____
MUSA 502	Applied Lesson – Instrumental		2 hrs. (1/1)	_____	_____
MUSA 501-2	Applied Keyboard		1-2 hrs.	_____	_____

# **GENERAL INFORMATION FOR ALL DEGREES**

## COMPLETION REQUIREMENTS

1. To be a full-time student in the graduate music program you must enroll in nine semester hours per semester. It is possible for a full-time graduate student in residence to complete classroom courses in one year for Music and Worship degree programs only. It is suggested that this optimal course load will be as follows: (12 hours or above requires permission of the Director).

Fall	12/13 hours
Spring	12/13 hours
Summer	08 hours

In addition to this traditional approach to scheduling, courses will be offered so that students may attend classes one day a week (specifically Thursday only for Master of Music- Music and Worship students) and complete course requirements over a two-year period. A schedule of late afternoon and early evening classes has been developed to assist the working music professional to achieve his/her degree while maintaining a career.

2. A cumulative average of 3.0 or above (on a 4.0 scale) is required in graduate music programs. The courses with a grade lower than "C" (a "C-" is not permitted) may not be counted toward the degree.
3. Graduate Music and Worship students will have an internship requirement in which they will serve in a local church or other appropriate venue under the supervision of a qualified professional and his/her graduate faculty advisor.
4. Graduate students must successfully complete a final project based on their degree program. **The final project must be completed at least three weeks prior to graduation.**
  - a. Master of Music- Music and Worship students must successfully complete a worship festival which must be completed at least three weeks prior to graduation. There can be no more than one final project or worship festival in any one semester by one individual.
  - b. Master of Music- Music Education Graduate students must successfully complete a thesis (two options) or final project.
  - c. Master of Music- Performance students must successfully present a one-hour public recital presented at least three weeks prior to graduation. There can be no more than one final project or recital per semester.
  - d. Master of Music – Conducting in conjunction with their applied instructors and the ensembles they are assigned to work with, conducting students will compile a portfolio of no less than 60 minutes of performance video footage and other materials listed in specific detail on page 41 for the final project.
5. A student is considered for candidacy for graduate degrees only after the completion of 28 (MUSMW.MM) or 30 (MUSED.MM, MUSPF. MM, & MUSCO.MM) hours of course work and the successful completion of the written and oral comprehensive exams.
6. Candidates who have completed all course work with a cumulative GPA of 3.0 or higher who have yet to complete the final project/recital/worship festival will be required to enroll in GRAD 599- Degree Completion (for 0 credit), and will be charged a graduate supervision fee of \$60 for each fall and/or spring semester in which a continuation is required.
7. Graduate students who fail a graduate course may repeat the course 1 time (attempt the course 2 times). After the first failed attempt, that student will be alerted to their standing probationary standing in the graduate program, and be reminded of the policy. After the second failed attempt, the student will be removed from the program.

Once a student is accepted in one of the graduate degree programs, the degree program must be completed within a six-year period.

## **FINAL PROJECT COMMITTEE**

1. Once the master's candidate has completed all required course work, registration is required in GRAD 599 Degree Completion for each succeeding semester until the thesis, recital or worship festival and comprehensives is satisfactorily completed. The cost of the course is one graduate credit hour.
2. The graduate student's Final Project Committee will include a chairperson and two additional members. This committee will give oversight and direction for the final project. The student may refer to this committee as his/her "Final Project Committee".
3. The Director of Graduate Studies in Music will assign three graduate faculty members to serve on the student's Final Project Committee.
4. Requirements for the worship festival, thesis, and recital can be found in the Graduate Music Handbook or from the Graduate Studies in Music Office. There can be no more than one final project or worship festival in any one semester by one individual.

## **TRANSFER STUDENTS**

A student is permitted upon request to transfer up to six hours of graduate credit from another college or university that has been accredited by a regional accrediting commission such as the Southern Association of Colleges and Schools. Approval is the purview of the Dean of the School of Music in consultation with the Graduate Music Committee.

## **NON-DEGREE STUDENTS**

A student desiring to take courses without admission to Graduate Studies in Music will be required to complete an application and submit official transcripts from all colleges and universities attended. A maximum of nine semester hours may be taken as a non-degree seeking student, and enrollment will be limited to specific entry-level courses. The Director of Graduate Studies in Music must approve any course(s) selected by the applicant. Completion of course work under non-degree seeking status does not guarantee that a student will be admitted to any graduate music degree program for which they may subsequently apply.

Non-degree-seeking students may pursue admission to Graduate Studies in Music programs by meeting all admission criteria.

## **COURSE AUDITS**

Audits of graduate level classes will not be permitted, except in the case of electives beyond those required in the degree program.

## **COMPREHENSIVE EXAMS**

Comprehensive exams are typically offered three weeks before the desired graduation ceremonies. A four-hour written exam is followed one week later by a 45 minute oral examination. The written exam can cover all material presented in the graduate music curriculum, and/or other material in music history, music theory, and related areas from undergraduate study. The oral exam continues the exploration by the graduate faculty of the student's experiences and the synthesis of their academic work. A minimum of three members of the Graduate Music Committee will be present for the oral comprehensive exam.

## ACADEMIC ADVISING PROCEDURE

The graduate student is expected to be familiar with the Graduate portion of the University Catalog and the Graduate Music Handbook, so that advising can provide valuable personal assistance. Appointments with the Director of Graduate Studies in Music is gained through contact with The Graduate Studies in Music Office.

## APPLIED LESSONS

All graduate students are encouraged to take applied lessons when possible or required. The Electives requirement is a minimum of one semester of study. Vocal or Keyboard deficiency removal may require additional semesters of study.

## GRADUATE TUITION AND FEES- PER SEMESTER

Tuition per semester hour	\$785
Tuition per semester hour over 12 hours	\$393
Registration Fee (required per semester, non-refundable)	25
Health Fee (optional)	75
Student Activity Fee (optional)	50
Technology Fee (required, per semester gives access to campus computer labs)	75
Student Publication Fee (optional)	50
The above charges <i>do not</i> include books and supplies which are sold in the Lee University Bookstore. Students must be prepared to pay for books and supplies with cash, check or a major credit card. Books and supplies will not be charged to student accounts (unless the student is eligible for a book voucher).	

### Additional Fees

Other expenses for all students, when applicable, include:

Audit Fee (per semester hour)	\$75
Auto Registration and Parking Fee (per year)	\$40
Deferred Payment Plan Fee (per semester)	\$100
Extra Transcripts (per additional copy; first copy given to each student free of charge)	\$7.50
Graduation Application Fee	\$100
Late Graduation Application Fee	\$180
Returned Checks (per check)	\$30
Schedule Change (per transaction)	\$10
Late Enrollment Confirmation Fee	\$50

### Music Fees (per semester)

Graduate Applied Music Fee – the first hour (elective)	\$350
Graduate Applied Music Fee (primary and secondary)	\$150
(This fee provides reduced charges for graduate students taking 2 - 4 hours of applied lessons)	
(No refunds will be given for private music lessons after the first lesson.)	
Instrument Rental Fee	\$100
Keyboard Lab Fee	\$100
Accompanist fee (if required)	\$175
(per semester, as required by applied faculty)	
Accompanist fee (Performance Majors only, Non-Keyboards)	\$275
Elective Recital fee	\$100

## ASSISTANTSHIPS/SCHOLARSHIPS

A limited number of music assistantships and scholarships are available to the graduate student. Application forms are available from the Graduate Studies in Music Office. Assistantships are based on student abilities, faculty or office needs, and availability of funds. Scholarships are based on the student merit, need, and availability of funds.

## GRADUATE ASSISTANTSHIP JOB DESCRIPTION

- Seven hours per week minimum work load
- Works directly under the supervision of faculty members or departmental secretary
- Assist faculty with office tasks, classroom management software (Moodle), and other responsibilities including but not limited to grading papers, administering exams, building presentations, etc.
- General office assistance when needed

## PRACTICE STUDIO GUIDELINES

Each student is **expected to practice a minimum of five hours each week for each hour of credit in applied music**. The student who wishes to excel as a performer will need to spend a considerable amount of time in individual practice.

1. Priority for use of practice studios:
  - a. Music Majors
  - b. Music Minors
  - c. Elective students enrolled in applied/class instruction
  - d. Music Ensembles
2. Students practicing in any studio assume responsibility for its remaining in good condition.
3. Unless an accompanist is required, only one person is allowed in the studio at a time.
4. Doors must be kept closed at all times during practice.
5. Keyboards or Keyboard benches are not to be moved from one studio to another. Specialized equipment (percussion instruments) must remain in the assigned rooms.
6. Most of the Keyboards in the practice rooms are placed in the School of Music through a lease agreement. In accordance with this agreement, we must return the Keyboards at the end of the lease time in impeccable condition. In order to protect these instruments, no food or drink is permitted in the studios!
7. The studio must be occupied by ten minutes after the schedule practice time or it becomes open for other music students on a first-come first-serve basis.
8. Practice in faculty studios must be arranged with individual faculty members.
7. Rooms 207, 216, 218, and 219 are reserved for Keyboard majors. Access to these rooms may be obtained by checking out a key from
  - a. Instrumental Office SOM Suite 4 from 8:00 am to 5:00 pm Monday through Friday.
  - b. The monitor located in the 2nd floor lobby on weekdays after office hours.
  - c. The monitor located in the Music Resource Center during weekends

## **APPLIED JURY EXAMINATION**

Each graduate music student taking applied Primary and Secondary lessons must take a jury or exam at the conclusion of each semester of study.

Two weeks prior to the jury the student should acquire repertory sheets from the School of Music website. A draft copy should be submitted to the instructor one week prior to the jury for approval. The student will then bring the required number of typed repertory sheets to the jury.

The instructor will tally the jurors' grades following the jury to determine the jury grade. The instructor assigns the semester grade on the following basis: one-fourth for the jury grade and three-fourths for the instructor's grade.

Once grades have been submitted, a copy of the repertory sheet and the Applied Lesson Data Sheet are placed in the student's file in the Graduate Music Office.

The instructor should make the jury sheets available to the student the week following the jury.

A student may postpone the jury examination only because of:

1. Illness – A doctor's excuse (written) must be submitted to the applied teacher for approval prior to the commencement of juries.
2. Extenuating Circumstances – The student must submit a written explanation to the applied teacher and the director for approval. Until such time as the written explanation has been submitted and approved, the student will receive an "F" for the jury grade.

If approved, the make-up jury must be completed within the first month of class in the following semester. Students who do not comply with these guidelines will receive a grade of "F" for the jury portion of their applied music grade.

## **CAMPUS LIFE FOR THE GRADUATE STUDENT**

Graduate students are typically older than the undergraduate students. They have had experience in careers and quite often have a spouse and children. It is easy under such circumstances to stay detached from campus life. While this is understandable, the graduate faculty recommends that you become part of the Lee University family in all the ways your circumstances permit. Attend Lee University functions – concerts, dramas, worship services, special seminars of interest of an extra-curricular or co-curricular nature. Enjoy the Lee University experience!

### **CHAPEL**

Chapel attendance is not required of graduate students, since most have significant responsibilities off-campus, particularly as worship-leaders themselves. However, graduate students are encouraged to attend chapel when possible. No classes are scheduled during the chapel hour and unless you have attended Lee University chapel, you do not know Lee University! Worship is central to the Lee experience. Graduate students are often asked to participate in chapel as worship leaders, special music, instrumentalists, and praise-team participants,

## **MUSIC RESOURCE CENTER**

The Music Resource Center (MRC) houses scores, technological resources, and audio-visual materials including videos, CD's, cassettes and LP's. A limited amount of reference material is housed at the MRC as well. The purpose of the MRC is to provide Lee University students and faculty with resources and information services to support the University's programs in church music, applied music and music education as well as serving music reference and research needs for the local community.

The MRC is a member of the Bradley County Network, which includes the William G Squires Library, Dixon Pentecostal Center, Cleveland Public Library, Dora P Myers Library and Tennessee Christian Academy.

The audio-visual materials, technological resources and reference materials do not circulate outside the MRC to students, but are checked out for two-hour in-house use. Circulating scores may be checked out for a 14-day loan period to undergraduate students and a 28-day loan period to graduate students. A valid Bradley County Network ID card is required. Access to the Music Technology Lab, which is located within the Music Resource Center, is approved on an individual basis. Individuals who are approved must present a valid Lee University I.D. card or Cleveland Public Library card, sign-in, and sign-out at the Circulation Desk each time they use the room.

Regular hours for the Music Resource Center:

Monday – Thursday 8:00 am to 10:00 pm (Closed during chapel)

Friday – 8:00 am to 7:00 pm

Saturday – 12:00 noon to 5:00 pm

Sunday – 2:00 pm to 5:00 pm

\*\*Hours may vary during holidays, summer sessions, and special events.

## **IMPORTANT PHONE NUMBERS FOR THE GRADUATE STUDENT IN MUSIC**

Dean of the School of Music	423-614-8247
Director of Music Events	423-614-8243
Music Office	423-614-8240
Graduate Music Secretary	423-614-8245
MRC	423-614-8248

## **MISCELLANEOUS**

### **1. BULLETIN BOARD**

Music students are responsible for checking the bulletin boards located on both floors of the Curtsinger Building, Plasma screen on the 1<sup>st</sup>/2<sup>nd</sup> floor lobbies, LU website SOM calendar, student email accounts, and 2<sup>nd</sup>/3<sup>rd</sup> floors in the Humanities Building, for all announcements pertaining to building hours, schedules, recitals, rehearsals and other official notices.

### **2. INSURANCE**

The university maintains insurance coverage on all school-owned instruments, but does not carry insurance on student-owned instruments. Each student is responsible for the care and insurance of personally owned instruments.

3. **ACCOMPANIST SERVICES**

The services of an accompanist are available to both applied vocal, instrumental, and conducting students. Accompanist Request Forms are available from the School of Music website <https://portico.leeuniversity.edu/universityservices/Resources/schoolofmusic/Forms/>.

The form is due to the Accompanist Coordinator by the end of the first full week of classes in each semester, fall, spring, summer. An accompanist fee (\$200 for non-performance students - \$275 for performance graduate students) is automatically assessed for all music majors and included on the student's school bill. These forms should be turned in to the Accompanist Coordinator. Problems relating to accompaniment should be directed to the Coordinator for Accompanying. Students should not assume that the school is automatically aware of a problem with an accompanist. Should one occur, please notify the accompanist coordinator, who can be contacted directly at 614-8664

4. **LOCKERS**

Students may reserve one of the lockers located in the stairwell on the north end of the Curtsinger building. Sign-up is during the first two weeks of classes with priority being given to graduate students, senior and junior music majors. The Music Equipment Manager in Suite 4 will issue all locks and assign lockers.

5. **TELEPHONES**

There are courtesy phones located in the lobby on the second floor and in the hallway by the restrooms on the first floor. Students are not allowed to use the telephones in the Administrative Suite or the Music Resource Center. Only approved student workers are allowed to use the telephones in the Faculty Suite Reception areas.

6. **COPY MACHINE**

A copy machine located in the Music Resource Center is available for student use. Copies are .10 each. Students are not allowed to use the copy machines located in the Administrative Suite or on the second floor. Students may swipe their student IDs for charges added to their student bill.

7. **COPYRIGHT POLICY**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specific conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use", that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgment, fulfillment of the order would involve violation of copyright law.

## 8. **LEE UNIVERSITY COPYRIGHT POLICY**

The Lee University School of Music is committed to the moral and ethical principles embodied in the copyright laws of the United States. Specifically, the School endeavors to manifest this commitment in all venues where copyrighted materials are used. Prominent among these are the classroom, teaching studio, music ensembles, the Music Resource Center (MRC) and Pentecostal Research Center (PRC).

In classroom settings, students are encouraged, by precept and example, to give appropriate documentation to intellectual property in all its forms, whether under copyright or not. Further, the faculty commits to the legal guidelines of fair use as defined by Section 107 of Title 17 of the U.S. Codes special attention is given to number, frequency, and duration of legitimate use of copyrighted materials.

Most members of the faculty are also involved in private studio teaching. Here, students are required to purchase copies of music they perform and show evidence of same juries and other types of performances. Only these copies that post the criteria of fair use are allowed. These guidelines are also followed in the performances of music ensembles. Conductors who must copy ensemble materials obtain permission to do so from the owner of the copyright. As a rule, however, music is purchased from each member of the ensemble as required by law.

The applicable section of the copyright law is prominently posted in the MRC, the repository for reference, score, and recordings housed in the School of Music. Its patrons and those of the PRC are encouraged to respect the principles of intellectual and creative property in whatever format it is presented. The motivation of the School to abide by these regulations is based on adherence to the biblical injunction against stealing and therefore goes beyond the letter of the law. We believe that it is a part of the University's goal "of preparing students for responsible Christian living in the modern world."

# GRADUATION DEADLINES

**IMPORTANT**

**LEE UNIVERSITY**

**IMPORTANT**

**FALL 2021  
GRADUATION DEADLINES FOR GRADUATE STUDIES  
IN MUSIC STUDENTS PROGRAM**

**February 1, 2021**      **Final Day to schedule Fall Final Project – must see the Director of Music Events in the Dean's Office**

July 1      First day to apply for Fall Graduation

**September 15**      **A late fee will be charged at this time for graduation applications**  
**FINAL PROJECT APPLICATIONS DUE TO GRADUATE OFFICE FOR**  
**SPRING/SUMMER**

September 19-23      Convocation

October 1      Final Day to apply for graduation on-line

October 14-15      Fall Break

October 25      Last Day to withdraw from a class with a “W”

**November 1-5**      **Written Comprehensives**

**November 8-12**      **Oral Comprehensives**

December 2-3 & 6-7      Final Exams

December 10      Winter Commissioning

December 11      Winter Commencement

**IMPORTANT**

**LEE UNIVERSITY**

**IMPORTANT**

**SPRING 2022  
GRADUATION DEADLINES FOR GRADUATE STUDIES  
IN MUSIC STUDENTS PROGRAM**

<b>September 15, 2021</b>	<b>Final Day to schedule Spring/Summer Final Project – must see the Director of Music Events in the Dean's Office</b>
November 1, 2021	First Day to apply on line for Spring Graduation
<b>February 15</b>	<b>FINAL PROJECT APPLICATIONS DUE TO GRADUATE OFFICE FOR FALL 2022</b>
March 1	Final Day to apply for graduation on line
March 7-11	Spring Break
<b>March 28- April 1</b>	<b>Written Comprehensives</b>
<b>April 4-8</b>	<b>Oral Comprehensives</b>
April 28-29	Final Exams
May 2-3	Final Exams
May 6	Spring Commissioning
May 7	Spring Commencement

**IMPORTANT**

**LEE UNIVERSITY**

**IMPORTANT**

**SUMMER 2022  
GRADUATION DEADLINES FOR GRADUATE STUDIES  
*IN MUSIC STUDENTS PROGRAM***

September 15, 2021 **FINAL PROJECT APPLICATIONS DUE TO GRADUATE OFFICE  
FOR SPRING/SUMMER**

April 1, 2022 Summer graduation application opens

May 14 Last day to apply for graduation

**TBA Written Comprehensives**

**TBA Oral Comprehensives**

July 29 Summer Commissioning

July 30 Summer Commencement

# FINAL PROJECT GUIDELINES AND FORMAT

## Conducting Final Project

### CONDUCTING

Each student will conduct a portion of an ensemble concert for each of the four semesters they are enrolled in applied conducting lessons and serving as a student conductor with the ensemble. These performances collectively will qualify as a culminating project under the NASM standard of “concert length performance or equivalent.”

In addition, each student will compile a portfolio as described below. The portfolio should be a representation of the student’s best work and document professional growth occurring throughout the course of study for the Master of Music – Conducting.

### PORTFOLIO

In the final semester of study each student will present a portfolio to a faculty committee. This portfolio, compiled over 4 semesters consists of the following components:

1. A **scholarly document** (1.5 – 2 pages, double spaced) for each piece or set of pieces conducted during the four semesters of study. For each document, students shall consider the aspects listed below. In consultation with the committee chair and the applied instructor (if different), the student will choose the predominant aspects to address for each piece.

- Theoretical analysis: form, harmony, melodic construction, rhythm, timbre
- Historical context: musical, political, cultural, social, other arts
- Biographical context of the work for its composer and others (librettist, poet, patron, etc.)
- Performance practice issues and justification for your choices
- Technical considerations related to conducting the piece
- Translations (as appropriate)

*Program notes for each piece are developed from these documents.*

*These documents shall be in Turabian format, 12-pt. standard font, and include translations of all pieces not in English.*

2. A **Learning Log** that represents the student’s professional growth over time. This is to be compiled throughout the degree program in the style of a journal or professional diary, and should include attention to the following:

- Challenges for the conductor for each piece conducted
- Challenges for the ensemble for each piece conducted
- Descriptions of how those challenges were addressed
- Personal reflections related to individual challenges encountered in the preparation and performance of each piece
- Unexpected challenges or events during the public performance and how these were addressed
- Based on the prior prompts, include an assessment of area(s) on which to focus for continued growth

3. A **video** of each performance

4. A Reflective **Synthesis Paper** to be written in the final semester. This paper is to be approximately 5 pages in length, and will focus on the student's personal reflections of his/her professional development throughout the program. This paper serves as the opportunity for the student to reflect on the conducting program as a whole. The paper should include brief descriptive information, but focus primarily on synthesis and reflection.

*"Reflective writing is said to encourage a writer to learn from an event, as it necessitates focused and analytical thinking. The lessons learned can be identified and recorded, as can learning needs for the future."* (Syad, Scoular, & Reaney, 2012) Genuine reflective writing is not only a surface "look back" but often involves revealing anxieties, errors and weaknesses as well as strengths and successes, possible causes for both, and a plan for continued improvement.

*Synthesis* in thinking is the ability to transfer knowledge across ideas, across courses, and even across different disciplines. This paper should inform the reader of the ways the student has made connections throughout the program, and highlight points in the program where the student drew from various ideas/courses for greater insight, problem-solving ability, and/or justification for choices. In other words, for each student, as they sum up the components of the program, how do those components interrelate and how do they impact the holistic experience of the program.

The following may serve as guides for thinking or "reflection prompts" for this paper. This is by no means a comprehensive or sequential list, but beginning points for thinking about development over time.

- What components or experiences particularly stand out?
- How has your thinking changed from the beginning of the program?
- Having had various conducting experiences, how do you now approach score study? How has that changed and what has affected that change?
- What is the connection among the history/theory/writing components of the program and your conducting?
- What are the overall understandings you take from this program, and what aspects of the program contributed to those deeper understandings?
- How would you describe your growth in: knowledge? Skill? Attitudes or dispositions? What has contributed to that growth?

Format:

- Approximately 5 pages
- 12-pt. standard font
- Title page
- If including any specific references use Turabian citation formatting
- Overall structure:
  - Brief Introduction (2-3 paragraphs)
  - Brief descriptive information of overall program/conducting (3-4 paragraphs)
  - Reflection and synthesis on professional growth (2-3 pages)
  - Brief conclusion about directions for future continued growth based on this reflection (2-3 paragraphs)

## MASTER OF MUSIC- PERFORMANCE

### RECITAL REQUIREMENTS

The student in the MUSPF.MM program will present a full-length graduate recital (minimum 60 minutes of music) in partial fulfillment of the degree requirements of the Master of Music in Performance. There can be no more than one recital in any one semester by one individual.

The following criteria will apply to the solo recital for the graduate performance student:

1. **The student must have satisfactorily completed MUHL 510 Introduction to Graduate Studies in Music before the recital prospectus can be submitted to the Final Project Graduate Music Committee.**
2. **The student must have completed the majority of their coursework and all but the last semester of their applied study before registering for MUSA 595 Final Project.**
3. **At time of application, students must have completed all remediation studies.**
4. The student must complete the Recital Application form which is available on-line or from the Graduate Studies in Music Office. This form shall be completed and submitted the completed, signed application to the Performance Studies Department by the appropriate deadline: **Fall Recital – February 15; Spring Recital – September 15; Summer Recital – September 15.**
5. In close coordination with his/her instructor, the student will prepare literature appropriate to his/her primary field of instruction.  
The program should conform to the following criteria:
  - a. A broad representation of major historical periods, i.e., Baroque, Classical, Romantic or Post-Romantic, Modern (broadly taken)
  - b. A major work if deemed appropriate by the student's primary applied instructor
  - c. Generally, the program will follow a chronological format. This is at the discretion of the applied instructor and the recital committee.
  - d. Considerations specific to the applied field are as follows:

**Voice:** A 60-minute recital of advanced literature, performed from memory, which includes the following:

- A. Song literature in English, French, German and Italian must be performed.
- B. The program should be of significant repertoire
- C. Generally not include operatic or oratorio literature
- D. If oratorio, use of score is appropriate

**Keyboard:** A 60-minute recital of advanced literature, performed from memory, which includes the following:

- A. A complete solo sonata
- B. A major Romantic work
- C. A work composed after 1920

Recitals may not include selections from the concerto literature.

**Stringed Instruments:** A 60-minute recital of advanced literature, performed from memory, which includes the following:

- A. Two movements of a suite, sonata, or partita by J. S. Bach
- B. One movement of a concerto from the standard repertoire
- C. Two movements from a sonata that represents a musical style contrasting with that of the concerto (use of music allowed)
- D. A work composed after 1920

**Brass/Woodwind:** A 60-minute recital of advanced literature, which includes the following:

- A. Two movements – one slow, one fast – of a concerto from the standard repertoire
- B. A complete work that represents a musical style in contrasting with that of the concerto
- C. A work composed after 1920

**Percussion:** A 60-minute recital of advanced literature, which includes the following:

- A. Literature from two musical styles
- B. Demonstration of technical mastery of all major groups of percussion instruments

**Guitar:** A 60-minute recital of advanced solo literature, performed from memory, which includes the following:

- A. Two contrasting movements of a major baroque work
- B. Two movements of a work composed between 1750 and 1850
- C. A work composed between 1850 and 1920
- D. A work composed after 1920

Substitutions to the lists above must be approved by the Graduate Music Committee.

- 6. The performer, with his/her instructor's approval, must submit a prospectus to the Office of the Graduate Studies in Music **by the hearing date, three weeks prior to the recital**. The prospectus will consist of the program as planned, as well as complete, original program notes. The program notes must include citations as needed and appropriate. For voice recitals, full text for the entire program must be provided (including English texts), as well as translations of all international language texts. The applied instructor shall oversee the writing of the program notes as part of the applied process. The recital committee (at the time of the hearing) may accept the notes as written, or require or suggest changes. Those changes will be overseen and approved by the applied instructor and the student's final project committee.
- 7. The student will present a recital hearing **three weeks prior** to the program recital date.
- 8. The printed program must be approved by the Director of Graduate Studies in Music and applied instructor, prior to the hearing.
- 9. The final, signed prospectus must be approved, printed, and given to your Final Project Chair prior to the hearing.
- 10. The student is responsible for expenses pertaining to the recital for publicity, any and all accompanying instruments, and any audio/video requirements beyond what Lee University normally provides (one multimedia copy of the performance, usually DVD).
- 11. For archival purposes, the SOM will provide a video recording for each graduate recital. The Director of Music Events will provide a link for the video to the student. This may be downloaded for student use. For all off campus recitals, the student must provide 6 copies of a DVD to the School of Music Graduate Office to be cleared for graduation.
- 12. The recital must be successfully completed no later than three weeks before the student's graduation date.

**GRADUATE RECITAL APPLICATION**

*(Please read Recital Checklist before you begin. Return Recital Application to your **DEPARTMENT CHAIR** for approval by **SEPTEMBER 15** (Spring or Summer Recital) or **FEBRUARY 15** (Fall Recital))*

Recitalist \_\_\_\_\_ Applied Instructor \_\_\_\_\_

Student ID # \_\_\_\_\_ Specific Instrument: Vocal \_\_\_\_\_ Instrumental \_\_\_\_\_

Campus Box # \_\_\_\_\_ Cell Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Recital Level: Elective \_\_\_\_\_ Final Project \_\_\_\_\_

Degree Program: MUSCH.MCM \_\_\_\_\_ MUSPF.MM \_\_\_\_\_ MUSED.MM \_\_\_\_\_ MUSCO.MM \_\_\_\_\_

Accompanist: \_\_\_\_\_ Other Participants: \_\_\_\_\_

Hearing Date: \_\_\_\_\_ Recital Date: \_\_\_\_\_  
(Scheduled by Area Coordinator)

Time Requested: 6:00 p.m. \_\_\_\_\_ 8:00 p.m. \_\_\_\_\_ (Weekdays)  
2:00 p.m. \_\_\_\_\_ 4:00 p.m. \_\_\_\_\_ (Saturday) \*\*  
3:00 p.m. \_\_\_\_\_ (Sunday) \*\* \*\* Only by permission from Chair

Recital Location \_\_\_\_\_

Student's Signature \_\_\_\_\_ Date \_\_\_\_\_  
(I have read the Recital Checklist and understand my responsibilities.)

Applied Instructor's Signature \_\_\_\_\_ Date \_\_\_\_\_  
(Final Project Chair)

Director of Music Events \_\_\_\_\_ Date \_\_\_\_\_  
(Kristi Vanoy)

Location Coordinator's Signature \_\_\_\_\_ Date \_\_\_\_\_  
(Josh York)

Accompanist Coordinator \_\_\_\_\_ Date \_\_\_\_\_  
(Mary Beth Wickes)

Area Coordinator's Signature \_\_\_\_\_ Date \_\_\_\_\_

Director, Graduate Studies in Music \_\_\_\_\_ Date \_\_\_\_\_  
(Brad Moffett)

Final Project Committee Member 1 \_\_\_\_\_ Date \_\_\_\_\_

Final Project Committee Member 2 \_\_\_\_\_ Date \_\_\_\_\_

Department Chair's Signature \_\_\_\_\_ Date \_\_\_\_\_

Approval Letter/Copies sent \_\_\_\_\_ Accompanist Coordinator \_\_\_\_\_ Graduate Office  
\_\_\_\_\_

### **LEE UNIVERSITY – SCHOOL OF MUSIC RECITAL CHECKLIST**

#### **A. PRELIMINARY PREPARATION**

1. \_\_\_\_ Upon approval by the Dean, the Director of Music Events will officially add the recital date to the school calendar. An approval memo with an attached copy of the completed recital application will be sent to the recitalist by one week following approval by the Dean.
2. \_\_\_\_ Once a recital has been officially scheduled, a new application must be completed and submitted for approval in order to *change* the date and/or time.
3. \_\_\_\_ Make the necessary arrangements to have the required formal recital attire (tuxedo, evening gown) to wear for the performance.
4. \_\_\_\_ If the recital is to be followed by a reception, all arrangements and preparations are the responsibility of the recitalist. Two tables are provided. However, additional table requests must be made through the Director of Music Events.

#### **B. HEARING AND PROGRAM PREPARATION**

1. \_\_\_\_ Access formatting instructions and formatted program samples to be used as models for program preparation on the Lee University School of Music website. Prepare recital program accordingly as a Microsoft Word document.
2. \_\_\_\_ The recitalist's instructor must proofread for accuracy of language and information, and approve the printed program contents and format prior to the hearing date.
3. \_\_\_\_ Five copies of the correctly formatted program must be provided by the recitalist for the hearing committee at the beginning of the hearing. Translations and program notes must be included. The private instructor and the hearing committee will approve the program with edits and/or revisions suggested at the time of the hearing.
4. \_\_\_\_ All music programmed for the recital, including encores, must be performed at the hearing. There are no exceptions.
5. \_\_\_\_ All participants, must be present at the hearing. There are no exceptions.
6. \_\_\_\_ The properly formatted, print-ready program, complete with edits or revisions decided by the hearing committee, must be either sent electronically as an attachment or delivered in person on CD to the Director of Music Events and Special Projects within three business days of the recital hearing. Upon receipt of the properly formatted program and a hard copy signed by the appropriate Departmental Chair indicating final approval, printing becomes the responsibility of the School of Music.

#### **C. RECITAL RESPONSIBILITIES**

1. \_\_\_\_ Since this is an academic recital, it should reflect a program of standard performance repertoire appropriate for the discipline.
2. \_\_\_\_ The recitalist should arrange to rehearse in the recital hall with the accompanist. This rehearsal should take place as close to the day of the recital as possible.
3. \_\_\_\_ The recitalist must provide ushers, page-turners, stage crew and any other participants needed for the performance.
4. \_\_\_\_ Publicity for the recital is the responsibility of the recitalist. Any posters to be placed on campus must be no larger than 8.5" x 11" and must be approved by the Associate Dean of Students (Student Life Building). These may be posted 5-7 days prior to the recital and must be removed the day after recital.
5. \_\_\_\_ Clean-up of the recital and reception hall is the responsibility of the recitalist.

#### **D. RECITAL DAY REMINDERS**

1. \_\_\_\_ The recitalist should make a final check of the recital hall and stage as early in the day of the recital as possible. Please be sure the piano is dusted and in proper location on the stage; flower arrangements are placed (if desired); lights set, etc.
2. \_\_\_\_ Recitalist must pick up printed programs from the School of Music administrative offices suite the afternoon of the recital or on Friday afternoon for weekend recitals.
3. \_\_\_\_ This is a School of Music academic recital. No comments of any kind should be made during or at the end of your recital. Any presentation to a teacher or accompanist must be done at the reception. If a reception is not planned, please make the presentations privately.
4. \_\_\_\_ The hall, all furnishings and equipment must be left in the proper order.

#### **E. RECITAL RECORDINGS**

1. \_\_\_\_ The SOM makes recordings of all recitals for an historic record. The recitals will receive a private link and password to a digital copy of their recital. The link will be active for one year and may be distributed at the discretion of the student. Any additional recordings are the responsibility of the recitalist. You may contact the office of Director of Music Events (ext. 8243) if you have any questions. CD copies of the audio recording are available to recitalists for \$10.
2. \_\_\_\_ The School of Music Dean must approve any additional video or audio recording.

#### **F. SUMMARY OF FINANCIAL RESPONSIBILITIES OF THE RECITALIST**

1. \_\_\_\_ Fee for usage of a recital location if other than Lee University facilities
2. \_\_\_\_ Fee (if applicable) for elective recital
3. \_\_\_\_ Accompanist fee (automatically charged in conjunction with applied lessons)
4. \_\_\_\_ Decorations, if any are used
5. \_\_\_\_ Any additional recording fees.

#### **G. SPECIAL NOTES:**

1. A Music Education student may not present his/her recital during the student teaching period except upon his private instructor's recommendation with department chair approval.
2. A Church Music student may not present his/her recital during the practicum semester without special permission of the appropriate department chair.
3. Recitals may not be scheduled during final exam periods or convocation.
4. Recitals for degrees requiring 30-minute recitals must be scheduled in "pairs" when possible. The pairing for joint recital should be based on compatibility of instruments and dates desired, and may be arranged by the students in cooperation with their instructors, or if necessary, will be determined by the department chairs.
5. Receptions may take place in the Humanities atrium upon approval from Kim Brooks (kbrooks@leeuniversity.edu).
6. Official recital times will be observed as follows:
  - Weekdays – 6:00 p.m. or 8:00 p.m.
  - Saturday or Sunday recitals are scheduled only by permission from the appropriate department chair. \*

\*Saturday: 2:00 p.m. or 4:00 p.m. No Saturday evening performances will be approved.

\*Sunday: 3:00 p.m.

## MASTER OF MUSIC- MUSIC AND WORSHIP

### WORSHIP FESTIVAL REQUIREMENTS

*The Worship Festival will be representative of the individual's interests and musical strengths.*

*When performed at a local church, the Worship Festival will be developed to enhance the music program of that particular church as well as its philosophy of music and worship.*

1. **The student must have satisfactorily completed MUHL 510 Introduction to Graduate Studies in Music before the worship festival prospectus can be submitted to the Final Project Graduate Music Committee.**
2. **The student must have completed the majority of their coursework and all but the last semester of their applied study before registering for MUSC 595 Final Project.**
3. **At time of application, students must have completed all remediation studies.**

#### I. THE PROSPECTUS

- A. **NARRATIVE:** The Prospectus should contain a narrative description of the Worship Festival that demonstrates graduate-level writing. It should describe the theme of the festival as well as any sub-themes or supporting ideas. The narrative should explain how the selected works fulfill project requirements. Turabian is the required style guide.
- B. **MUSICAL PERFORMANCE RESOURCES:** Describe the performance personnel that will be used in the worship festival. Are they members from a local church? Lee University students? How many participants in the choir? The praise band? The accompanying ensemble? The program should list the name of each ----- participant, from the choir member, to the soloist, to the pastor, to the sound engineer.  
*NOTA BENE – Campus performance groups are not required to participate in any graduate Worship Festival. Permission from the Director is required prior to contacting a school sponsored performance group.*
- C. **TIMELINE:** Prepare a timeline that includes the planning, the rehearsal schedule, the production, and the performance of the Worship Festival.
- D. **PROGRAM:** The program should include all the elements that are required for the Worship Festival, including participants.
- E. **BIBLIOGRAPHY:** The bibliography should include all relevant source materials in conducting, biography, and musical style. Bibliographic materials should be presented for each musical selection: from the historical style periods, to the hymns, to the Praise and Worship pieces.
- F. **DEADLINES:** (1) The **prospectus must be submitted to the Office of the Graduate Studies in Music with his/her instructor's approval, by September 15 for the upcoming Spring and Summer semester and February 15 for the Fall semester.** The Final/signed prospectus must be submitted to the Final Project Chair prior to the hearing. (2) The **hearing** for the Worship Festival must be held no later than three weeks prior to the Worship Festival. (For nonresident student video submissions of rehearsals will be accepted by the chair) (3) The **Worship Festival** must be performed no later than three weeks prior to graduation.
- G. **RESPONSE:** The Graduate Music Committee will determine the viability of the project, and the Director of Graduate Studies in Music will notify the student in writing of the committee's decision.

#### II. THE WORSHIP FESTIVAL PROGRAM

- A. The program must be at least 60 minutes in length, but no longer than 90 minutes.
- B. It will include a choir of at least 16 members, a soloist, congregational participation, instrumentalists, and Keyboards.
- C. The program must have a variety of musical styles that represent both historical and contemporary traditions, chosen in collaboration with Project Chair or Co-Chair. The programs must include selections for choir and congregation with instrumentalist. Solo and ensemble work may be included in the program.
- D. The student must be actively involved in the production of the ensemble(s) and solo(s).
- E. The Worship Festival must include a variety of worship styles, including Psalms, hymns, spiritual songs, Praise and Worship, and gospel songs.
- F. Instrumental music should be used both as accompaniment and as performance. Instrumental selections for performance must be selected, programed, coached/rehearsed, and/or conducted (when appropriate) by the student.

- G. The student must make every effort to promote and publicize the Worship Festival for congregational participation. (A public presentation is required)
- H. The program must include at least two of the following:
  - 1. Multimedia
  - 2. Liturgical dance
  - 3. Worship banners
  - 4. Drama
  - 5. Other artistic enhancements

### III. THE PRINTED PROGRAM

- A. The student will be responsible for all expenses incurred relating to the Worship Festival, including the printed program.
- B. The printed program must be approved by the Director of Graduate Studies in Music, prior to the hearing.
- C. The student must supply 2 copies of each the printed program, 2 DVDs of the Worship Festival to the School of Music by the last full day of classes of the semester.
- D. Pertinent program notes must be submitted to the jury at the time of the hearing. Program notes are to be provided for each song in the program.
- E. A quality printed program must be made available to the entire congregation.
- F. Recognition of the university, "A Worship Festival presented in partial fulfillment of requirements for the degree Master of Church Music, Lee University, Cleveland TN." Also, recognition of the graduate committee, "Thank you to my graduate committee, Dr. \_\_\_\_\_, Committee Chair, \_\_\_\_\_, \_\_\_\_\_, and Dr. Brad Moffett, Director, Graduate Studies in Music."

### IV. THE PREPARATION PROCESS

- A. **RECORDINGS OF REHEARSALS:** The student will work with his/her committee chair as the Worship Festival rehearsals progress, keeping the chair informed of the progress and difficulties, if any. The student will provide a DVD of a minimum of two ensemble rehearsals for the chair and the Worship Festival committee to review at least two weeks prior to the hearing. These rehearsals should be noted on the timeline. It is imperative that these recordings be available within **two days** after the rehearsal in order for the chair to provide appropriate and timely feedback so that the student may make any necessary corrections. The recordings will be evaluated for use of rehearsal time, attention to performance practice, and improvement in the performance of the music. Further, the recording provides the committee and the student a means for monitoring the progress of the Festival and its music.
- B. **APPLIED LESSONS:** The student must be enrolled in an applied conducting lesson during the semester the Worship Festival is scheduled to be presented. If the festival is postponed to a later semester, the student must enroll in applied conducting for that semester.
- C. The following criteria will be used for the grading process:
  - 1. Planning, coordination, and implementation of the program
  - 2. Musical ability of the student
    - a. Worship Leading
    - b. Choral Conducting
    - c. Instrumental Conducting
  - 3. Leadership qualities and abilities
  - 4. Musical excellence
  - 5. Rehearsal techniques
  - 6. Audio and/or video tape of rehearsals
  - 7. Printed program
  - 8. Program notes
  - 9. Bibliography
  - 10. Implementation of the student's personal philosophy of music and worship in the programming of the Worship Festival

### V. DESIGNING THE LITERATURE FOR A PROGRAM

- A. **UNIFIED BY:**
  - 1. Period – Baroque, Classical, Romantic, etc.
  - 2. Genre – anthem, motet cantata, hymn arrangements, etc.
  - 3. Composer(s) – Mozart, Byrd, or women, black, Hispanic, Irish, etc.
  - 4. Country – American, Cuban, Russian, Chinese, etc.

5. Church Year – Christmas, Easter, patriotic, etc.
6. Author: King David (psalms), Watts, Crosby, Wesley, etc.

***Worship Festival Requirements, p. 3***

**B. OTHER THEMES:**

1. Music of the Angels
2. Prayers from Stage and Screen
3. Words of Jesus (Seven Last Words)
4. Music of The Revelation
5. Healing
6. Nicene Creed

**VI. SOME PRACTICAL CONSIDERATIONS TO KEEP IN MIND**

- A.** Yourself: Your strengths and weaknesses
- B.** Budget: You are responsible for any costs that accrue for your festival.
- C.** Choir personnel: Make sure the music is “do-able.”
  1. Voicing (madrigal or Russian anthem)
  2. Range
  3. Musicality
  4. Versatility
- D.** Accompaniment
- E.** Resources other than music:
  1. Dancers/choreographers
  2. Actors/readers
  3. Audio-visual effects
  4. Stage: support areas, size
  5. Auditorium: proximity, acoustics
- F.** Audience
  1. Culture
  2. Education
  3. Spiritual nature
  4. Theological traditions
  5. Demographic of congregation
- G.** Availability of music

## WORSHIP FESTIVAL EVALUATION

Name: \_\_\_\_\_ Hearing Date: \_\_\_\_\_ Worship Festival Date: \_\_\_\_\_

CRITERIA	Excellent	Good	Not acceptable
Planning, coordination, and implementation of program			
Program length			
Worship leading			
Choral conducting			
Instrumental conducting			
Leadership qualities and abilities			
Musical excellence			
Rehearsal techniques			
Audio and/or video tape of rehearsals			
Printed program			
Program notes			
Bibliography			
Implementation of student's philosophy of worship and music			

### The Worship Festival includes the following:

#### Musical Forces

☐ Choir  
☐ Vocal ensemble  
☐ Congregation  
☐ Soloist(s)  
☐ Instrumental accompanist  
☐ Instrumental ensemble

#### Worship Enhancements

☐ Multimedia  
☐ Liturgical dance  
☐ Worship Banners  
☐ Drama  
 Other \_\_\_\_\_  
 Other \_\_\_\_\_

#### Musical Styles

☐ Style Period 1 \_\_\_\_\_  
☐ Style Period 2 \_\_\_\_\_  
☐ Style Period 3 \_\_\_\_\_  
☐ Psalms, hymns, & spiritual songs  
☐ Praise & Worship  
☐ Gospel/CCM

**Final Grade:** \_\_\_\_\_

Worship Festival Committee Chair (signature): \_\_\_\_\_ Date \_\_\_\_\_

Worship Festival Committee Member (signature): \_\_\_\_\_ Date \_\_\_\_\_

Worship Festival Committee Member (signature): \_\_\_\_\_ Date \_\_\_\_\_

Director of Graduate Studies of Music (signature): \_\_\_\_\_ Date \_\_\_\_\_

Dean, School of Music (signature): \_\_\_\_\_ Date \_\_\_\_\_

## WORSHIP FESTIVAL APPLICATION

The completed application must be submitted to the Graduate Music Office during the semester **prior** to the Worship Festival but before the last day of “regular” classes (before the Final Exams begin.). The student must register for the MUSC 595 Worship Festival for the following semester. If the Worship Festival is not completed during that same semester, the student must register for the Final Project Extension (GRAD 591) each semester until the Project is completed. **Any changes concerning the Final Project must be approved by the Director of Graduate Studies of Music.**

Name: \_\_\_\_\_ Campus Mail: \_\_\_\_\_

Current Address: \_\_\_\_\_  
Street City State Zip

Home Phone: (\_\_\_\_) \_\_\_\_\_ Cell Phone: (\_\_\_\_) \_\_\_\_\_ E-mail: \_\_\_\_\_

Worship Festival Date and Time Requested: \_\_\_\_\_  
(must take place no later than three weeks prior to graduation)

Worship Festival location: \_\_\_\_\_

Approved by Location Coordinator (signature): \_\_\_\_\_ Date: \_\_\_\_\_

\*Musical resources:  
Choral ensemble:

Personnel – \_\_\_\_\_  
Number – \_\_\_\_\_  
Accompanists – \_\_\_\_\_  
Praise Team: \_\_\_\_\_  
Praise Band: \_\_\_\_\_  
Other Guest Performers: \_\_\_\_\_

Students' Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Do Not Write Below This Line**

\*\*\*\*\*

Hearing Date: \_\_\_\_\_

Worship Festival Committee Chair (signature): \_\_\_\_\_ Date \_\_\_\_\_

Worship Festival Committee Member (signature): \_\_\_\_\_ Date \_\_\_\_\_

Worship Festival Committee Member (signature): \_\_\_\_\_ Date \_\_\_\_\_

Director of Graduate Studies of Music (signature): \_\_\_\_\_ Date \_\_\_\_\_

Dean, School of Music (signature): \_\_\_\_\_ Date \_\_\_\_\_

Director of Music Events (signature): \_\_\_\_\_ Date \_\_\_\_\_

\* Identify the musical resources you are planning to use.

## **Master of Music – Music Education**

### **Thesis Requirements and Guidelines**

1. **The student must have satisfactorily completed MUHL 510 Introduction to Graduate Studies in Music and/or MUED 511 & 512 Research in Music Education (Music Education students maybe currently enrolled in this class) before the recital prospectus can be submitted to the Final Project Graduate Music Committee. The student must have completed the majority of their coursework and all but the last semester of their applied study before registering for MUED 595 Final Project. At time of application, students must have completed all remediation studies.**

A thesis or final project is required for completion of the Master of Music – Music Education.

#### **THESIS OPTION**

Candidates electing to complete the Thesis Option may choose between Option 1 and Option 2.

##### **Option 1: Research Project**

Completion of a quantitative or qualitative study including:

- Introduction
- Review of literature
- Methods or Research Design
- Results and Discussion
- Conclusion and Recommendations
- References
- Appendices

##### **Option 2: Extensive Review of Literature**

Completion of an extensive review of literature on a specific topic

- Introduction
- Review of Literature
- Synthesis of the review:
  - Summary of methodologies used
  - Major themes identified
  - Summary of the results of the research
  - Identification of gaps in the research
- Conclusions and suggestions for future research

In completing a Thesis Option, the student must demonstrate the ability to:

1. Do in-depth research in a chosen area of scholarly interest.
2. See a scholarly research project through to completion.
3. Organize and interpret material in his/her major area of study.
4. Develop a thorough and complete research of materials relating to a selected theme.
5. Make an original and/or supportive contribution to the academic community of music education scholarship.
6. Demonstrate mastery in identifying and addressing problems.
7. Demonstrate a clear, concise and scholarly writing style.
8. Follow proper research methodology in the research and drafting of the thesis.
9. Interact with student colleagues and faculty members who are engaged in researching related areas of inquiry.
10. Write the thesis in a scholarly, objective and consistent style. Thesis style must conform to the recommended style manual of graduate programs at Lee University.

## **FINAL PROJECT OPTION**

Candidates electing to complete the Final Project Option will select a topic of specific interest. This may be a project related to topics such as curriculum development, assessment, advocacy and public policy, or other topics connected to the candidate's work in schools. The Final Project should be thought of as an "action plan." The Final Project components will include:

- Introduction
- Review of the literature as related to the topic
- An outline of the project, including plans for implementation and other related strategies
- Development of all related materials (Lesson plans, assessments, etc.)
- Timeline for implementation (if appropriate)
- Conclusion
- References
- Appendices

In completing the Final Project Option, the student must demonstrate the ability to:

1. Do in-depth development of a project designed to contribute to the music education community.
2. See a scholarly project through to completion.
3. Organize and interpret prior research of materials related to the project topic.
4. Develop a thorough and complete research of materials related to the project topic.
5. Demonstrate mastery in identifying and addressing challenges related to the project topic.
6. Demonstrate a clear, concise and scholarly writing style, conforming to the approved style designated for the project.
7. Interact with student colleagues and faculty members engaged in research or inquiry related to the project topic.
8. Synthesize related research and show application of theory in practice.
9. Develop all related materials necessary for the actual implementation of the project.

### **I. Procedure**

Each student who elects Thesis Option 1 or 2 will be expected to:

1. Define his\her thesis topic using the research techniques discovered in MUHL 510, Introduction to Graduate Studies in Music and MUED 512 Research Methods and Design in Music.
2. Consult extensively with the student's final project committee in all stages of the thesis work. The topic must be approved by the student's graduate director.
3. Prepare a prospectus for his\her thesis committee, which will include:
  - a. The theme or purpose of the thesis
  - b. A clear and concise statement of the topic being researched
  - c. Delineation of the scope of the work
  - d. A working hypothesis
  - e. The research methodology to be used
  - f. A comprehensive bibliography
4. Conduct a thorough research of the scholarly data available to the topic.
5. Analyze and evaluate the data collected.
6. Report the results of the research. This should include a discussion of the results as well as implications and suggestions for further research.

Each student who elects the Final Project will be expected to:

1. Define his\her project topic relying on techniques discovered in MUHL 510– Introduction to Graduate Studies in Music and MUED 512 – Research Methods and Design in Music Education.
2. Consult extensively with the student's final project committee in all stages of the project work. The topic must be approved by the student's final project committee.
3. Prepare a prospectus for the final project committee that will include:

- a. The purpose of the project
- b. A clear and concise statement of the topic being addressed
- c. Delineation of the scope of the project
- d. A description of the expected outcome and implementation goals
- e. A description of the process for developing related/supporting materials
- f. A comprehensive bibliography

## **II. Thesis or Project Form**

The final Master of Music – Music Education Thesis or Project must be presented in written form, complying with standard procedures regarding the composition of theses and dissertations. The manual for report style is The Publication Manual of the American Psychological Association, 6<sup>th</sup> Ed., published by the American Psychological Association.

### **A. Schedule**

The student must submit the final copy of the thesis for binding to the Final Project Committee no later than three weeks before the last day of the semester.

### **B. Common Elements:**

While the final project thesis will vary greatly in subject matter and organization, the following format must be observed:

- i. Title page (see attachment I)
- ii. Acceptance Page (see attachment II)
- iii. Copying Agreement (see attachment III)
- iv. Abstract (see attachment IV)
- v. Acknowledgment Page (see attachment V) – optional
- vi. Preface (see attachment VI)
- vii. Table of Contents (see attachment VII)
- viii. List of Illustrations (see attachment VIII)
- ix. List of Tables (see attachment IX)
- x. Begin the text with Arabic numeral one (1)

Appendix(es)

Reference

Additional References Materials

## **III. Final Evaluation and Grade:**

The thesis will be read and evaluated by the chairperson and two other members of the student's final project committee. The grade will be based on content, form, style (including proper grammar, structure, appearance, etc.)

## **IV. Other Considerations:**

- A. Paper - The original manuscript must be on 25 weight acid free paper. All copies must be on a minimum of 20 weight paper. The original and all copies are to be printed using 12-point font, such as Times New Roman, and double-spaced in the approved writing style. There is to be no artwork added to the paper other than tables, charts, graphs, or musical examples.

- B. Copies - **Four Copies** (including the original) **ARE** required. Graduate students are to make copies of the thesis for each of the following: the student's final project committee chair, the Dean, the Music Resource Center and the Squires Library. The student may also make additional copies for personal use.
- C. Binding - a fee of \$15.00 (hard-cover) will be charged to student account when the thesis copies are presented for binding. Please see the Graduate Studies in Music Office for other information.

## MM-ME COMPREHENSIVE EXAMS

1. All MM-ME students will complete an electronic Portfolio documenting their experiences in the MM-ME program. [See specific Portfolio requirements] This portfolio is submitted in lieu of a traditional written exam. The portfolio will be distributed to three members of the Graduate Faculty who are appointed to the examination committee by the Graduate Faculty. The Dean of the School of Music may serve as a fourth member.
2. The examination committee structure for MM-ME students includes:
  - a. The Director of Graduate Studies in Music
  - b. A second representative from the Music Education faculty
  - c. An at-large member from the School of Music Graduate Faculty, reflecting the student's focus or emphasis
  - d. The Dean of the School of Music (optional)
3. The timeline for the portfolio process is as follows:
  - a. Copies of the portfolio are distributed to the committee in the student's final semester of enrollment, no later than five weeks prior to graduation.
  - b. The committee must have the portfolio for a minimum of one week prior to the oral exam.
  - c. The oral exam/portfolio presentation will take place no later than three weeks prior to graduation.
4. The oral exam is based on the student's portfolio and will take place no later than three weeks prior to graduation. The specific date and time for the examination will be determined based on the schedules of the committee members and the student. It is the responsibility of the student, along with the committee chair, to contact the committee members for schedules and to confirm a specific date and time. The chair of the committee will be responsible for securing the location.
5. The oral exam will consist of:
  - a. A 20-minute presentation by the student, with 5 minutes devoted to each of the four major sections of the portfolio. This will include a summary and synthesis of the portfolio materials, with the focus on ways in which the representative materials influenced the student's thinking about teaching and learning in music education. (The presentation will include a PPT presentation and brief handout, demonstrating logical scope and sequence in the presentation.)
  - b. Subsequent questions from the committee members based on the portfolio materials and related coursework
6. Based on an assessment rubric, the student will receive a grade of either "Pass," "Defer," or "Fail."
7. A "Defer" would be designated when one or two components of the Portfolio are deemed to be inadequate. The student will address the deficiencies as designated by the committee. (This may result in a delay in graduation.)

## Portfolio

All candidates will submit a completed portfolio in lieu of a written examination. An oral examination with an appointed Examination Committee will be based on the portfolio. Candidates will be expected to speak to issues in music education in ways that reflect a synthesis of their experiences in the program. The portfolio will contain:

- A paper demonstrating scholarship in music education.  
(Possible source: Work completed in Research Methods, Curriculum and Assessment, or Contemporary Issues in Music Education.)
- A paper or project demonstrating scholarship in music theory and/or music history and the application of that work to music education.  
(Possible source: Work completed in History of Performance Style or Concepts of Analysis.)
- A video-tape or CD/DVD of a teaching demonstration.  
(Possible source: Any in-class teaching example.)
- A paper or project related to the candidate's area of expertise.  
(Possible source: Prospectus for Final Project or actual Final Project.)

To encourage reflection, candidates will also include any other papers, projects, or concert programs in the portfolio that reflect particularly meaningful experiences in the degree program. (During the oral exam the candidate will be prepared to discuss the impact of each as time permits.)

Candidates will prepare a 5-minute summary and synthesis for each of the four major portfolio components, discussing the paper/project and the ways in which the project impacted his/her thinking about teaching and learning in music education. This "Summary and Synthesis" component will include a brief handout and PPT presentation.

Questions from the committee will follow the candidate's presentation of the portfolio.

Portfolio processes are personalized, long-term, student-controlled evaluation processes. The development of a portfolio requires students to engage in higher order thinking processes as they create the works for the portfolio in their respective classes. In addition, students are required to make decisions about the materials in the portfolio (evaluative) and discuss the ways these materials relate to their practice (synthesis and application). A reflective component is also part of the portfolio process as students reflect on their own regulation and understanding of the learning processes they are experiencing. Learning is more efficient and meaningful, and learning as a part of on-going professional development is encouraged.

# THESIS PUBLIC HEARING APPLICATION

Please submit this completed form to the Graduate Music Office one semester prior to registering for the Final Project. If a Final Project is not completed during the semester in which the student registers for it, the student must register for the Final Project Extension (GRAD 591) for each semester until the Project is completed. **Any changes made concerning the Final Project must be confirmed with the Graduate Music Office.**

Student: \_\_\_\_\_ Campus Box #: \_\_\_\_\_

Present Address: \_\_\_\_\_

Street

City

State

Zip

Telephone: (\_\_\_\_) \_\_\_\_\_ Work Phone: (\_\_\_\_) \_\_\_\_\_

Topic: \_\_\_\_\_

Students' Signature: \_\_\_\_\_ Date \_\_\_\_\_

**\*\*The thesis must be approved for binding no later than two weeks prior to graduation. \*\***

## Do Not Write Below This Line

\*\*\*\*\*

Music Education Committee Chair Signature: \_\_\_\_\_ Date \_\_\_\_\_

Student Final Project Committee Member Signature: \_\_\_\_\_ Date \_\_\_\_\_

Student Final Project Committee Member Signature: \_\_\_\_\_ Date \_\_\_\_\_

Director of Graduate Studies of Music (signature): \_\_\_\_\_ Date \_\_\_\_\_

Dean's Signature: \_\_\_\_\_ Date \_\_\_\_\_

MASTER OF MUSIC  
MUSIC EDUCATION

THESIS/PROJECT  
WRITING GUIDELINES

# LEE UNIVERSITY

## MM-MUSIC EDUCATION

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### Thesis / Project Writing Guidelines

#### General Information

The following guidelines apply to all theses and final projects completed as part of the requirement for completion of the Master of Music – Music Education at Lee University. You are required to follow these guidelines as you complete your thesis or final project. The guidelines are based on *The Publication Manual of the American Psychological Association, 5<sup>th</sup> Ed.*, the style manual published by the American Psychological Association (APA) and used in educational research. For any formatting / style questions not specifically mentioned in the information below refer to APA. Be sure you are using the 5<sup>th</sup> edition.

It is important to remember that all theses and projects must demonstrate clear, correct English and careful presentation. You may wish to have an editor assist in the preparation of the final draft.

#### General Formatting Information

All theses and projects are to be prepared using a computer word processor and Microsoft Word (or compatible program.)

**Font:** Use 12-point font. Times, Times New Roman, Geneva, Helvetica, or Palatino are all acceptable. A consistent font style and font size must be observed throughout all sections of the thesis. Exceptions to this include the use of italics, which may be used for quotations, words in a foreign language, or emphasis. Also, if appropriate, a different font may be used for tables, graphs, charts, or material in appendices, but consistency throughout the paper is strongly recommended.

**Margins:** Use a 1 ½ inch margin for the left margin, and a 1-inch margin for top, right, and bottom margins.

**Pagination:** Each page must have a number designation, although the title page will not display a number. All pages are to be numbered consecutively as follows:

- Lower-case Roman numbers (I, ii, iii, iv, etc.) are used for all pages prior to the first page of Chapter 1. These numbers should be centered approximately ½ inch from the bottom of the page.
- Arabic numerals (1,2,3, etc.) are used for the body of the paper, beginning with Chapter 1 first page as page 1. The page number is located in the top right corner, approximately ½ inch from the top of the page and 1/2 inch in from the right edge of the paper.
- Appendices and Reference pages are numbered consecutively as they appear with the body of the paper (no break in numbering).

**Paper:** The final version of the paper to be housed in Squires library will be printed on 29 weight acid free paper. This paper may be obtained in the Graduate Studies of Music Office (HC311). All drafts prior to the final version, and copies made for the committee may be printed on standard 8 ½ x 11 paper.

**Number of copies:** A minimum of four copies (including the original) is required. Graduate students are to make copies of the thesis for each of the following: The student's final project committee chair, the Dean, the Music Resource Center, and the Squires Library. The student may also make additional copies for personal use. The copy for the Squires Library must be on 29 weight acid free paper. The other final copies must be on standard 20-pound white bond.

**Binding of copies:** See the Graduate Studies in Music Office for specific information regarding the process of having your final version copied and bound. All final copies must be turned in to the Graduate Studies in Music Office no later than three weeks prior to graduation.

## **Preliminary Pages (in order):**

- I. Title Page (See Appendix A, being careful to observe spacing, capitalization)
- II. Acceptance Page (See Appendix A) (Numbered beginning with ii)
  - This page must be signed by all three members of the committee and dated.
- III. Copying Agreement (See Appendix A)
- IV. Acknowledgement(s) [OPTIONAL] (See Appendix A)
- V. Copyright page (See Appendix A)
  - Under the 1976 Copyright Law, unpublished theses are protected by statutory law against unauthorized copying, publication, or use. This copyright page is included in order to protect the author's rights.
- VI. Abstract (See Appendix A)
- VII. Table of Contents (See Appendix A) [Appendix B contains specific formatting Information]
  - Titles, subtitles, and headings are to correspond with the headings used in the body of the paper.
- VIII. List of Tables [If tables are included in the document] (See Appendix A)
  - The List of Tables is a separate page from the Table of Contents and other lists.
- IX. List of Figures [If figures are included in the document] (See Appendix A)
  - The List of Figures is a separate page from the Table of Contents and other lists.
- X. List of Illustrations [If illustrations are included in the document] (See Appendix A)
  - The List of Illustrations is a separate page from the Table of Contents and other lists.
- XI. Chapter 1 and subsequent chapters (Numbered beginning with 1).
- XII. References (See Appendix A)
- XIII. Appendix [Appendices] (See Appendix A)

## **Body of the Thesis or Project**

**Margins:** See General Formatting above.

**Line spacing:** Double spacing is to be used throughout.

- Use block quotes for quotations over 40 words in length. See specific APA guidelines for quotations.
- Do not include extra spaces before or after headings, subheadings, etc.
- Use left justification only. Do not use block justification.
- Endnotes, long quotations, items in lists, and appendices may contain single-spaced material if approved by the committee chair.
- As with font, consistency throughout the paper is recommended.

**Word spacing:** Use only 1 space following the completion of a sentence (period, question, exclamation mark). See APA for more information.

**Headings:** Chapter headings are as follows:

- CHAPTER 1 (and subsequent chapter headers) is capitalized and centered, 1 ½ inch from the top of the page.
- The chapter title, such as "Review of Literature" is centered and uses upper and lower case.
- The next level of headings is left justified, upper and lower case, and italicized.
- If a fourth level of headings is used (subheadings within chapter subsections), that heading is indented (regular 5-space indent), first word upper case – all following words are lower case, followed by a period.
- For example:

## CHAPTER 3

### Methodology

#### *Design of the Study*

#### *Participant information.*

**Chapters:** Begin each chapter on a new page. Place CHAPTER # centered and all upper case 1 ½ inches below the top edge of the paper. Double space and place the chapter title in upper and lower case, centered (See Appendix A). Subheadings are right-justified, italics, no underline. The following headings will generally be present:

	Quantitative	Qualitative	Project
<b>Chapter 1</b>	Introduction Background of the study Rationale for the study Problem statement Purpose of the Study Definitions (If needed) Limitations	Introduction Background of the study Rationale for the study Problem statement Purpose of the Study Definitions (If needed)	Introduction Background of the project Rationale for the project Purpose of the project Definitions (If needed)
<b>Chapter 2</b>	Review of Literature Sections determined by breadth of the topic	Review of Literature Sections determined by breadth of topic	Review of Literature Sections determined by breadth of topic
<b>Chapter 3</b>	Methodology Design of the study Participants / Site Instrumentation / Data gathering Include steps insuring ethical practice Reliability/Validity	Methodology / Process Design of the study Participants/Site Data gathering processes Include steps insuring ethical practice Trustworthiness/Triangulation	Design of Project To be determined by the student and committee chair based on scope and nature of the project
<b>Chapter 4</b>	Results Statistical Analysis results by question -Question One and results -Question Two and results, etc. Summary	Analysis / Emerging Themes	Specific Components of The Project
<b>Chapter 5</b>	Discussion/Conclusions Discussion of Question One Discussion of Question Two Discussion of issues related to the problem, the review of literature, the methodology	Discussion/Conclusions	

### **Concluding Pages (in order):**

**References:** Place the word Reference at the top of the page, centered. Begin references a double space below the word References. Double space references, using a hanging indent. (See APA). Number pages continuously – there is no break in page numbers from the body of the paper.

**Appendix:** Begin the appendix (or appendices) with a “title page” of sorts. Place the word APPENDIX (or APPENDICES) centered both left to right and top to bottom of the page. Follow this appendix “title page” with a page having “Appendix A: Title of Appendix” centered both left to right and top to bottom. The following page(s) contain the material for Appendix A. “Appendix B: Title of Appendix” would immediately follow Appendix A,

## **APPENDICES**

## APPENDIX A: Sample Format for MM-ME Thesis / Final Project

LEE UNIVERSITY

PROJECT TITLE

SUBMITTED TO THE  
SCHOOL OF MUSIC GRADUATE FACULTY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
MASTER OF MUSIC – MUSIC EDUCATION

BY

(student's name)

DATE

PROJECT TITLE

Accepted by the Graduate Committee:

---

Final Project Chair

---

Date

---

Committee Member

---

Date

---

Committee Member

---

Date

Dr. Ron Brendel, Director of Graduate Studies of Music

---

Date

## Copying Agreement

The physical format of this project is approved and accepted for copy and deposit in the university library:

---

Office of the Librarian

---

Date

Permission for copy granted if accepted for deposit. Any other revision or use would have to be approved by the writer.

---

Writer's signature

## ACKNOWLEDGMENT(S)

Acknowledgements can be made on this page if you wish. This page is optional. This page should acknowledge and/or thank individuals for their assistance and may cite reasons for the study.

Copyright © 2015 (student's name)

ABSTRACT  
TABLE OF CONTENTS

LIST OF TABLES (If any).....	viii
LIST OF FIGURES (If any) .....	#
I. INTRODUCTION .....	#
Background of the Study .....	#
Purpose.....	#
Research Questions .....	#
Definitions.....	#
Delimitations.....	#
II. REVIEW OF LITERATURE .....	#
Subheading.....	#
Subheading.....	#
Subheading.....	#
III. METHODOLOGY .....	#
Subheadings .....	#
Subheadings .....	#
IV. RESULTS .....	#
Subheadings .....	#
Subheadings .....	#
V. CONCLUSIONS.....	#
Subheadings .....	#
Subheadings .....	#
REFERENCES .....	#
APPENDIX A: Title .....	#
APPENDIX B: Title .....	#
APPENDIX C: Title .....	#

## LIST OF TABLES\*\*

TABLE 1.1\*: Title of Table.....#

TABLE 3.2\*: Title of Table.....#

\*In the Table of Contents, Tables are listed by the number used in the chapters. The first number is the chapter number, followed by a comma, followed by the Table number within the chapter. For example, if Chapter 4 has three tables, they will be numbered Table 4.1, Table 4.2, and Table 4:3. The Table number is followed by a colon, which is followed by the actual title you have given to the Table.

\*\*The same process should be followed for a LIST OF FIGURES page. This is a separate page from LIST OF TABLES, even if there are only one or two figures and/or tables.

## CHAPTER 1

### Introduction

#### *Background of the Study*

The text begins here. All pages from this point are numbered in Arabic and are numbered continuously throughout the paper.

## APPENDIX B: Table of Contents Formatting

## Formatting the Table of Contents

The table of contents will include all material that *follows* the Table of Contents. Do not include the pages prior to the Table of Contents or the actual Table of Contents. The first entry will be any List of Tables, List of Figures, or other lists, followed by the body of the document.

Include the chapter numbers and titles, followed by all headings and subheadings. (See Sample in Appendix A). Use left justification for all major headings. Subheadings are indented as shown in the sample.

---

### Guidelines for formatting the Table of Contents using Microsoft Word:

- **Before** you begin typing your Table of Contents, set up the following:
- Center “Table of Contents” at the top of the page. This heading is consistent with all other headings in the paper (1 ½ inch from top margin).
- Using the menu bar, click on “Format,” then select “Tabs.”
- Define your tab settings. You will set your Tab Stop position anywhere between 5.5 and 6., leaving about a 1-inch right margin.
- Set the alignment to “Decimal” or “Right.” Either one should work.
- Set the leader setting to “2...”.
- **IMPORTANT:** Click “**Set,**” then click “**OK.**”
- Type your Table of Contents. After each entry, hit the tab key, and it will automatically tab to the right side and include the leader dots. Hit return after each line.

# MASTER OF MUSIC- MUSIC AND WORSHIP INTERNSHIP FORMS

**MUSIC MINISTRY INTERNSHIP  
MUSC 592**

**Date:** \_\_\_\_\_

The student herein named, \_\_\_\_\_, has been approved to undertake a semester of internship in partial fulfillment of the requirements for the Master of Music- Music and Worship degree. This indicates that the student has completed the majority of classes required to earn the degree. He/she is prepared to benefit from working under the supervision of a professional staff person in a local church, in a music industry, or in other areas related to music ministry.

The internship typically involves a minimum of six (6) hours per week for 15 weeks (total of 90 hours) or an equivalent number of hours in a shorter work span, such as a summer internship. He/she is expected to observe a working professional and participate on an expanding level of responsibility. In cases where the student has enough previous experience, this may include primary responsibility for a music ministry.

The student has requested the opportunity to fulfill internship requirements under your supervision at your place of service.

Please fill in the information below and return to the Director of Graduate Studies of Music. The person observing and supervising the day-to-day activities of the student will be named as Field Supervisor.

I, \_\_\_\_\_, a full-time staff person at \_\_\_\_\_  
(name) (church/industry)  
\_\_\_\_\_, with the title of \_\_\_\_\_  
(title: pastor, worship leader . . . )  
do hereby agree to serve as Field Supervisor for the Internship of \_\_\_\_\_  
(student)  
\_\_\_\_\_, during the time-frame of \_\_\_\_\_ - \_\_\_\_\_  
(m/d/y) (m/d/y)

I will spend time with the student each week providing him/her with resources, direction and counsel. I will fill out an Evaluation Form and assign a grade for the student's activities and report back to the Director of Graduate Studies of Music.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Telephone: (    ) \_\_\_\_\_ Fax: (    ) \_\_\_\_\_

E-mail: \_\_\_\_\_ Cell: (    ) \_\_\_\_\_

\_\_\_\_\_  
**Signature/Field Supervisor**

\_\_\_\_\_  
**Signature/ Director of Graduate Studies of Music**

**LEE UNIVERSITY**  
**MASTER OF MUSIC- MUSIC AND WORSHIP**  
**INTERNSHIP EVALUATION FORM**

\*To be completed by the Choir and/or Orchestra.

NAME OF INTERN: \_\_\_\_\_ NAME OF ENSEMBLE: \_\_\_\_\_

Please check one for each of the following:

	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	DOES NOT APPLY. NO OPPORTUNITY TO OBSERVE
1. The student's personal appearance was always well kept.					
2. The student was a competent musician.					
3. I would rate this student very high.					
4. The student is a competent leader.					
5. The student is concerned for others.					
6. The student submits to authority.					
7. The student is well organized.					
8. The student is a competent conductor.					
9. The student is a competent administrator.					
10. The student works well with others.					
11. The student worked well with the band.					
12. The student worked well with the choir.					
13. The student worked well with the children's Choir program.					
14. The student worked well with the youth choir program.					
15. The student has the potential to become an excellent minister of music.					
16. The student is a competent vocalist.					
17. The student understood worship.					
18. The student led worship with excellence.					
19. The student was kind to me personally.					
20. The student will do well in music ministry.					
21. The student is a competent instrumentalist.					
22. The student is punctual.					

EVALUATION FORM

Music Ministry Internship/MUSC 592  
For use by the On-site Pastor of the Internship Program

\_\_\_\_\_ (Student) was assigned to be under your supervision for the \_\_\_\_\_ Semester at the \_\_\_\_\_ Church. This form is designed to evaluate the student's performance and professional growth during the practicum semester while under your supervision. Please be candid in your evaluation. This form does not go in the student's permanent file. It is strictly to assist the Instructor in determining a grade for the semester. It will also be valuable in the Instructor/Student end-of-semester conference, as possible steps for continued developments are discussed.

Description/Rating	Superior	Above Average	Average	Below Average
Good concept of the career				
Interested and enthusiastic about church music ministry				
A self-starter				
Creative in response to need				
Dependable				
Punctual				
Fulfilled all requirements of the syllabus				
Carried out assignments				
Personal Inter-action skills				
Readiness for a career				

Additional personal insights you feel might be of value in evaluating this student's readiness for a ministry/career in church music:

\_\_\_\_\_  
Signature of Pastor

\_\_\_\_\_  
Date

\_\_\_\_\_  
Suggested Grade

\_\_\_\_\_  
Signature of Instructor

\_\_\_\_\_  
Date

\_\_\_\_\_  
Semester Grade

Semester Grade From Instructor: \_\_\_\_\_

# MISCELLANEOUS MASTER OF MUSIC FORMS

LEE UNIVERSITY

TITLE

Double-spaced centered in upper case

A PROSPECTUS FOR THE WORSHIP FESTIVAL OF

Student's Name

SUBMITTED TO THE

SCHOOL OF MUSIC GRADUATE FACULTY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF MUSIC- MUSIC AND WORSHIP

DATE

\_\_\_\_\_  
Final Project Chair

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date  
Dr. Ron Brendel, Director of Graduate Studies of Music

\_\_\_\_\_  
Date

LEE UNIVERSITY

PROSPECTUS FOR THE RECITAL OF

Student's Name

SUBMITTED TO THE

SCHOOL OF MUSIC GRADUATE FACULTY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF MUSIC – PERFORMANCE/CONDUCTING

DATE

\_\_\_\_\_  
Final Project Chair

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date  
Dr. Ron Brendel, Director of Graduate Studies of Music

\_\_\_\_\_  
Date

LEE UNIVERSITY

TITLE

Double-spaced centered in upper case

PROSPECTUS FOR THE THESIS OF

Student's Name

SUBMITTED TO THE

SCHOOL OF MUSIC GRADUATE FACULTY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE

MASTER OF MUSIC – MUSIC EDUCATION

DATE

\_\_\_\_\_  
Final Project Chair

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Date  
Dr. Ron Brendel, Director of Graduate Studies of Music

\_\_\_\_\_  
Date

**LEE UNIVERSITY  
GRADUATE STUDIES IN MUSIC  
GRADUATE ASSISTANTSHIP  
APPLICATION FORM**

Deadline for Fall Assistantships is April 1. Spring Assistantships November 1.

Assistantship requested for which semester? Fall \_\_\_\_ Spring \_\_\_\_

SOCIAL SECURITY #       -   -     
Or STUDENT ID #

NAME: \_\_\_\_\_  
(Last) (First) (Middle)

PERMANENT ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_ PHONE # \_\_\_\_\_

Students who receive graduate assistantships will be assigned to various graduate faculty members to work at least 7 hours per week. In the following sections, please explain your need of an assistantship as well as your specific skills/expertise which you offer to a graduate faculty member, i.e. office/computer skills; conducting experience; teaching skills, accompaniment; technology/recording experience, etc.

Explanation of assistantship need: \_\_\_\_\_

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My skills and interest include: \_\_\_\_\_

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Signature

Date \_\_\_\_\_

**\*\*The Music Graduate Faculty will make final awards regarding Graduate Assistantships based on academic performance, financial need, and specialize abilities. \*\***

FOR OFFICE USE ONLY:

Date Received:

Will receive assistantship:

Yes      No

Faculty Assignment:

**LEE UNIVERSITY  
GRADUATE STUDIES IN MUSIC  
GRADUATE SCHOLARSHIP  
APPLICATION FORM**

Deadline for Fall Scholarship is April 1. Spring Scholarships November 1.

Scholarship requested for which semester?    Fall \_\_\_\_    Spring \_\_\_\_

SOCIAL SECURITY #    -   -

Or STUDENT ID #      □ □ □ □ □ □ □ □

NAME: \_\_\_\_\_  
(Last) (First) (Middle)

PERMANENT ADDRESS:

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

EMAIL ADDRESS: \_\_\_\_\_ PHONE # \_\_\_\_\_

Explanation of financial need: \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

**\*\*The Music Graduate Faculty will make final awards regarding Graduate Scholarships based on academic performance, financial need, and specialize abilities. \*\***

FOR OFFICE USE ONLY:

Date Received:

Will receive assistantship:

\_\_\_\_\_ Yes      \_\_\_\_\_ No

Faculty Assignment: