



## Department of Music – Honors Guidelines

### Section One: General Guidelines

#### I. Overview

Students may apply to pursue an honors project during their senior year. These projects are administered by the Emory College Honors Program and allow qualified students to engage in advanced research with commensurate standards beyond the traditional course of study. Honors students pursue these projects under the supervision of a music faculty advisor.

Students may complete an honors project in music in several different areas or combination of areas:

- **Research**, culminating in a written thesis of approximately 21,000-30,000 words (or 70-100 pages) inclusive of notes and bibliography.
- **Performance**, culminating in a solo recital accompanied by program notes.
- **Composition**, culminating in a recital of original compositions, accompanied by program notes.
- **Hybrid**, a project that combines two of the three areas listed above.
  - **hybrid research/performance** honors project culminates in a half recital coupled with a written thesis of approximately 10,000-15,000 words (or 25-40 pages) inclusive of notes and bibliography.
  - **hybrid research/composition** honors project culminates in a half recital of original compositions coupled with a written thesis of approximately 10,000-15,000 words (or 25-40 pages) inclusive of notes and bibliography.
  - **hybrid performance/composition** honors project culminating in a recital that combines both performance and original composition.

#### II. Eligibility and Expectations

Students with an overall **GPA of 3.7** or higher may submit a proposal for an honors project in music in their third/junior year. Projects should represent extraordinarily high achievement within the undergraduate academic setting, on a par with the best undergraduate work at any academic institution. Honors projects that combine areas must meet the stated requirements for both areas being combined.

### III. Honors Timeline and Procedures for Proposals

<b>THIRD YEAR</b>	
November 1	“Call for Proposals for Honors Projects” is sent to all 3 <sup>rd</sup> year music majors with a 3.7 GPA or above.
January 15	Student should schedule a meeting with the Director of Undergraduate Research (DUR) to go over the Emory College Honors Program as it is fulfilled in the Music Department. At this meeting: <ul style="list-style-type: none"> <li>○ Students should have a general idea about the research project.</li> <li>○ Students should have approached the faculty member who will serve as the primary advisor for the honors project. In the case of hybrid projects two faculty members may serve as joint advisors.*</li> </ul>
Feb 1	Identify honors advisor and consult to define and outline project.
March 1	Submit a draft proposal (developed under supervision of the primary advisor) to the Director of Undergraduate Research for review.
April 1	Final proposal signed by instructor/faculty advisor (see below for proposal requirements) and re-submitted to Director of Undergraduate Research for final review.
April 15	Notification of proposal approval or denial, propose date for oral defense
<b>FOURTH YEAR</b>	
Sept 30	Honors committee selection completed
October/November	Attend scheduled meeting about writing program notes Schedule recital date, recital hearing** and dress rehearsals
November 1	Repertoire finalized for performance-based projects (Changes to repertoire past Nov. 1 must be approved by the Performance Committee)
2 weeks prior to oral defense	Thesis must be made available to all committee members
March/April	Oral defense
April 1	Final draft of thesis, all corrections made, due to Committee

April 8	Oral examination completed; two copies of the final document must be submitted
April 15	College deadline for submission of honors project. All submissions will be made electronically.

*\* Artist Affiliates cannot be primary advisors but may serve on the committee. The primary advisor will need to agree to provide regular guidance and input to the student. In the case of performance honors where the applied instructor is an artist affiliate, the primary advisor and artist affiliate will work together in advising the student and assuring that appropriate deadlines are met. In every case the student should inform any faculty involved about the time and commitment required.*

*\*\* A recital hearing must be scheduled to take place one month prior to the recital date. All committee members and Area Coordinator must be present at the hearing. The purpose of the hearing is to determine if the student is sufficiently prepared to proceed with their recital performance.*

#### **IV. Honors Proposals**

- The Honors proposal must be signed by the primary advisor and, if applicable, by the artist affiliate.
- Faculty consideration of an honors proposal will be based on student eligibility, the merit of the proposed recital program, portfolio, or research project, and the faculty advisor's assessment of the student's work at that juncture.
- The advisor will approve or deny the project by April 15. Approval is given based on approval of the primary advisor.
- Any changes of personnel, including primary faculty advisor or applied music instructor, require advisor approval. Unapproved changes will void approval of the proposed project.
- Once approved the student must meet with the DUR and agree to meet all deadlines associated with the project.

*Students may apply for funding assistance through sources such as the Friends of Music or the SIRE Research Program. Students should consult the DUR for more information.*

## V. Honors Committee

Once the Honors Proposal has been approved, an Honors Committee will be chosen by the student in consultation with the DUR. The committee will comprise:

- the full-time faculty Honors advisor
- one other regular full-time Music faculty member
- one faculty member from another department

*In addition, an Artist Affiliate can serve on the honors committee and vote as a fourth faculty member.*

## VI. Required Course Work

- **Semester 1:** Research honors students will enroll in MUS 495A for 3 credit hours
- **Semester 2:** Research honors students will enroll in MUS 495BW for 4 credit hours

*MUS 495A and MUS 495BW do not count toward the general requirements for the music major, but Mus 495BW satisfies the continuing writing requirement. All college rules for drop/add apply to these two courses. In addition, students must take one additional Category C course offered within the Music Department during the junior or senior year. This course will also fulfill one of the two required general music electives.*

## VII. Oral Defense

An oral defense of the honors project will be given at the end of the senior year, no later than April 8. This defense usually entails a twenty to thirty-minute presentation followed by questions from the committee. All committee members must be present. The committee will recommend the following to the College Honors Committee:

- **Highest Honors:** completion of the program with exceptional performance, together with an overall 3.7 average
- **High Honors:** completion of the program with outstanding performance, together with an overall 3.7 average
- **Honors:** satisfactory completion of the honors program, together with an overall 3.7 average
- **No Honors:** any part of the program is incomplete or unsatisfactory

### **VIII. Electronic Submission of audio/video materials (if applicable)**

The performance will be recorded, and the student will receive a downloadable electronic file of the recital. Submit this recording along with your exam report including the signatures of committee members to library staff.

### **IX. Recording (if applicable)**

A recital must be professionally recorded. Recitals that take place in PAS and Schwartz will be recorded by staff. Students will receive a downloadable file for their records.

### **X. Publicity**

All publicity for any research presentation must be reviewed and approved by your honors advisor.

## Section Two: Area-Specific Requirements

### A. Research Honors

Research Honors Projects culminate in a written thesis of approximately 21,000-30,000 words (or 70-100 pages) inclusive of notes and bibliography.

The Proposal for Research Honors should include:

1. an abstract, including articulation of the research question(s) addressed in the thesis
2. a paragraph about the methodology to be employed
3. an outline and timeline of research
4. a listing of any travel involved (ex. to foreign libraries or collections held by other universities)
5. a budget for the entire project
6. a preliminary bibliography

### B. Performance Honors

Performance Honors Projects culminates in a solo recital accompanied by program notes.

The proposal for Performance Honors must include.:

1. a listing of repertoire included on the recital with timings (total timings should be approximately 60 minutes and not exceed a total duration of 75 minutes in total)
2. a timeline for learning and memorizing (if applicable) each piece
3. a short paragraph on each piece that details why the work was chosen and its significance within the repertoire for the instrument or voice
4. name of collaborative pianist\*
5. names of any others involved in the recital\*\*
6. a budget sheet that details any costs associated with the recital such as accompanist fees, extra player fees, purchase of scores, etc.

*\*Repertoire for Honors recitals should have a minimum of 70% solo repertoire. Solo repertoire is defined as works for solo pianists or no more than two performing musicians for vocalists and instrumentalists. Changes in repertoire cannot be made after November 1 of the senior year and must be approved by the primary advisor and, if applicable, artist affiliate, as well as the Performance Committee.*

*\*\*Fees for pianists and other performing musicians are the responsibility of the student.*

## Program Notes for Performance Honors Recitals

General guidelines are 300-500 words for each grouping or piece, including analytical, biographical, and subjective information. Notes should not exceed 2,500 words total including texts and translations. Notes that exceed this word count may require the recitalist to print their own additional program inserts. Guidelines and examples of program notes are posted on the Honors Canvas site and a session on writing program notes is provided by the Honors Coordinator prior to January 30<sup>th</sup> of the senior year.

Seven weeks prior to the recital date the student should have written their program notes and have them signed by the primary advisor. The program notes must reach the full honors committee six weeks before the recital, giving committee members time to edit and sign-off before the final version is due to the staff for final formatting and printing (see timeline below).

It is the responsibility of the student to meet all program deadlines – if deadlines are not met, the recital may be canceled. A copy of the final program will be submitted to the Honors Program ETC system.

### Timeline **prior to recital** for Performance Honors programs

- 7 weeks Program notes due to primary advisor
- 6 weeks Program notes due to full honors committee
- 5 weeks Program notes must have obtained full committee sign-off
- One month Complete Recital Hearing attended by ALL committee members
- 4 weeks Using the template provided in Canvas, submit a draft of the completed program, including program notes, to [Lisa Baron](#) (recital in Emerson Hall) or [Dr. Evans](#) (recital in PAS)
- 3 weeks Program draft made available to all committee members

## C. Composition Honors

Composition Honors projects culminate in a recital of original compositions, accompanied by program notes. See details above regarding program notes.

### The Proposal for Composition Honors should include:

1. **Title page**
2. **Project description** (250-500 words):
  - a. A brief thematic/conceptual description of the project
  - b. Discussion of compositional techniques/methods used to explore this theme/concept in the works on the proposed program

3. **Proposed program**
  - a. titles, duration, instrumentation / media, completion status of each work. Program should include approximately 40 minutes of music.
4. **Production details:**
  - a. including potential venue, instrumentation and performers, technical requirements, etc.
5. **Timeline**
6. **Budget:**
  - a. expenses related to the concert, as well as funding sources
7. **Bibliography:**
  - a. Musical pieces of reference (approximately 5)
  - b. Written scholarship related to project theme/concept, such as interviews, articles, books, etc. (approximately 5)
8. **Work samples:**
  - a. three (3) examples of your music in the form of scores and related recordings (or MIDI), audio works, video pieces, installation schematics, etc. Include pieces from your proposed honors program or that otherwise elucidate your proposal.

The proposal will be evaluated on the following criteria:

- Quality of work samples
- Quality of written proposal
- Project feasibility and likelihood of successful completion

**Composition: Program Notes, hearing, etc. follow the same guidelines as listed in the previous section under B. Performance Honors**

*It is also possible to do a hybrid **composition/performance** or **composition/research** project. This type of project includes a more substantial written or performance component in addition to the recital presentation of original musical (approx. 20 mins in duration).*

## **D. Hybrid Honors Projects**

It is assumed that the two areas represented in the hybrid honors project will be related and reflect one another in both the performance and thesis as part of a cohesive presentation. This does NOT mean that every piece must be related one to another. Most hybrid projects culminate in in a type of lecture/recital. Repertoire for the Hybrid Honors recital portion should be carefully chosen to illustrate the points of the thesis and duration should be no more than 30 minutes.

Review the general guidelines listed in **Section One**, followed by **Area-Specific Requirements** listed in **Section Two**.



**i. Hybrid research/composition** honors project culminates in a half recital of original compositions coupled with a written thesis of approximately 10,000-15,000 words (or 25-40 pages) inclusive of notes and bibliography.

**ii. Hybrid composition/performance** honors projects culminate in a recital of approximately 20 minutes of original music that combines both performance and original composition. Repertoire for the Hybrid honors performance portion should be no more than 30 minutes in length.

**The proposal for Composition/Performance Honors should include:**

1. a Table of Contents of the composition portfolio, even if the works are untitled or incomplete, with estimated timings for each work
2. a timeline that details when work on each composition will be completed and if a preliminary performance has been scheduled prior to the honors recital
3. a short paragraph describing each work
4. a rehearsal schedule of the compositions
5. a listing of personnel required to perform both the recital and composition portions of the project
6. a budget that details expenses such as fees for performers, costs of copying parts, and purchase of scores
7. a listing of repertoire to be performed on the performance half of the recital
8. a timeline of learning and memorizing works in #7.

**iii. Hybrid research/performance Honors** projects culminate in a half recital coupled with a written thesis of approximately 10,000-15,000 words (or 25-40 pages) inclusive of notes and bibliography. Repertoire for the Hybrid honors performance portion should be no more than 30 minutes in length.

**The proposal for Research/Performance Honors must include:**

1. an abstract or articulation of the research question(s) addressed in the thesis,
2. a paragraph about the methodology to be employed,
3. an outline and timeline of research,
4. a listing of any travel involved (such as to foreign libraries or collections held by other universities,
5. a preliminary biography,
6. a timeline for learning and memorizing (if applicable) each piece,

7. a short paragraph on each piece that details why the work was chosen and its significance to the written material or lecture,
8. name of accompanist,
9. names of any others involved in the recital, and
10. a budget sheet that details any costs associated with the recital such as accompanist fees, extra player fees, purchase of scores, etc.