

Ohio University School of Music

Graduate Handbook

2018-2019



OHIO
UNIVERSITY

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OHIO UNIVERSITY SCHOOL OF MUSIC GRADUATE HANDBOOK

I. Admission Procedures and Requirements

To be accepted in the following graduate degree programs in music at Ohio University, the applicant must have completed an undergraduate degree in music with at least a 3.0 cumulative average. The degree must be from an accredited institution offering an undergraduate degree that meets the requirements of the National Association of Schools of Music. The Graduate Record Examination (GRE) is not required for admittance to Ohio University School of Music graduate degree programs. The GRE may be considered, however, in evaluating admission applications in Music Therapy, Music Education, Music Theory and Music History.

Performance:

The candidate must demonstrate prerequisite performance skills in a live audition before the performance faculty. Video recorded auditions are accepted when a personal audition is not possible.

Conducting:

The candidate must submit a video recording of approximately 10-20 minutes duration, demonstrating current conducting skills. A personal interview in which prerequisite keyboard facility, sight-singing and aural skills, and performance on the candidate's major instrument are demonstrated, is required.

Composition:

The candidate must submit a statement of purpose, and a portfolio of scores, and recordings. The portfolio should contain:

1. Scores of original compositions. These may be submitted on paper or as computer files on a data CD or DVD. (Acceptable formats include files made with any of the Finale family of software, as well as Sibelius or MuseScore. Files from other notation programs that have been converted to Acrobat Reader-compatible PDF format are also acceptable.
2. Recordings of the scores you submit, if available. Acceptable formats include audio CD, DVD, mp3 or other common audio file format.

3. Applicant's Narrative Statement. This should include the applicant's education and career goals, plus optional program notes for compositions being submitted.

Electronic portfolio submission is acceptable if you upload it to the web and send a link to Professor Mark Phillips [phillipm@ohio.edu]. The link can be to your own webpage or to one of the various commercial services available (e.g. `Dropbox, DropStuff, YouSendIt, SoundCloud, YouTube etc.) Please do not send scores and recordings as email attachments.

Music Therapy:

Each candidate must submit an essay of approximately 1200 words with goals or objectives for study in the Music Therapy program described. The essay should also include descriptions of prior associations with persons with disabilities or other populations, and why the candidate is a good fit for the program. The candidate must exhibit writing skills and mastery of language necessary for beginning graduate level studies in Music Therapy. The candidate should also submit a current resume. Additionally, an audition with a performance faculty demonstrating the candidate's performance level on a primary instrument is required. The candidate will also need to interview with the music therapy faculty. If the candidate is applying for the Master's plus equivalency program, during the interview, the candidate will need to

demonstrate functional accompaniment skills on piano. Each candidate will need to prepare to sing and accompany themselves for at least one song in any style. If the candidate plays guitar, preparation of at least one song in any style is also encouraged. Video recorded auditions are accepted only when a personal audition is not possible. The candidate who is an MT-BC and is applying to the graduate only program will need to prepare 3 songs accompanied on each piano and guitar in various styles and that demonstrate clinical skills for the interview.

Music History

The candidate must submit a research paper of approximately 2000 words, in which musical style, composition, philosophical or aesthetic issues in Music History are discussed or described. A personal interview with a member of the Music History faculty is required.

Music Theory

The candidate must schedule a personal interview with members of the music theory faculty, during which the candidate will be asked to 1) demonstrate functional keyboard facility sufficient to perform examples in chorale texture and brief examples from the literature at an intermediate skill level; and 2) demonstrate an ability to sight sing and identify chords, intervals, and take melodic and harmonic dictation. Additionally, an essay of approximately 1200 words, preferably including music analysis, is required.

Music Education:

The Candidate must have an undergraduate degree in music education. The candidate must submit an academic writing sample that is 3-5 pages in length, not including cover page, abstract, or reference. All writing sample should adhere to the latest edition of the APA Manual. A list of topics can be found in the music education section of the School of Music website (ohio.edu/music). A professional resumé, three letters of recommendation, and a 10-minute video recording of the candidate engaged in a rehearsal or in teaching is required.

Performance Certificate Program

Candidates for the Performance Certificate Program make application through the Office of Graduate Studies and the School of Music. Applicants must have an acceptable baccalaureate degree. Exceptions may be considered in cases where applicants can document that they have the equivalent in professional performing experience and meet the School of Music academic standards.. Information regarding requirements and the arranging of an audition time can be obtained from the School of Music Office.

Students in this program are ineligible for graduate assistantships.

II. Placement Examinations

Prior to registration for classes, all entering graduate students are given placement examinations in music history and music theory. In addition, placement interviews are required of all music education and music therapy majors. Proficiency examinations in piano, guitar, and voice are required of music therapy majors. Results of examinations and interviews are used in planning the student's course of study, therefore all placement examinations should be taken before the student registers for classes. The placement examination is not required of Performance Certificate applicants.

The Placement examination in music history comprises four parts: *Musical Styles to 1520; Musical Styles from 1520 to 1750; Musical Styles from 1750 to 1880; Post Romantic and 20th Century Music.*

The placement exam in music theory consists of two parts: I. *Common-Practice Harmony, Voice-Leading, and Forms;* and II. *20th Century Techniques.*

Failure in any of the areas of the examination in music history and music theory will constitute a deficiency that must be fulfilled before the student can apply to take the Graduate Oral Examination.

III. Removal of Deficiencies

- A. Deficiencies in music history may be fulfilled in one or a combination of the following ways:
1. The student may elect to be retested one time in the area or areas of deficiency. Successful completion of the test will eliminate the deficiency or deficiencies. The examinations are given during the first two weeks of each semester.
 2. The students may elect the appropriate course or courses from MUS 5240 (Ancient through the Baroque periods), Music 5241 (Classical through Twentieth Century periods). Credit from these courses may not be used to fulfill specific music history requirements for the M. Mus. degree.
 3. The student may elect the appropriate course or courses from MUS 6310, 6320, 6330, and 6340. Credit from these courses may be used to fulfill specific music history requirements for the M.Mus. degree.
- B. Deficiencies in music theory may be fulfilled in the following ways:
Deficiencies in Part I (Common-Practice Harmony, Voice-Leading, and Forms) of the theory placement exam may be fulfilled by taking Music 5000, Tonal Theory Review (1.5 credits). Deficiencies in Part II (Post-tonal Theory) of the theory placement exam may be fulfilled by taking Music 5001, Post-tonal Theory Review (1.5 credits). The completion of these courses with a grade of C or better will eliminate the deficiency in the applicable area. Note that Music 5000 and 5001 may not be used to fulfill music theory requirements in any master of music degree programs. Alternatively, the student may elect to be retested one time in the area or areas of deficiency. Successful completion of the relevant part of the theory placement exam will eliminate the deficiency or deficiencies. Students may not enroll in graduate theory courses until the relevant deficiency is removed.
- Students with very weak theory backgrounds may be required to take an appropriate undergraduate theory course before beginning graduate courses in music theory; this will be done only in extraordinary circumstances, and such undergraduate courses will not fulfill any requirement toward the master of music degree.
- C. Deficiencies in music therapy (piano, guitar, voice) can be fulfilled by a successful re-examination in the failed portion of the test, or by electing appropriate classes or applied study to meet the requirements. Students may be re-examined only once.
- D. Candidates in music education will be required to write an essay examination prior to registration for classes or during the first week of the course. It will become part of the student's file in the School of Music.

V. Schedule Planning

After placement exams and auditions are taken, students will arrange a meeting with their graduate advisors to plan their program of study. A student's course load is based upon the results of the placement examinations, requirements of the program, and the available course offerings. The normal course load for graduate students is 12 credit hours each semester.

V. Ensemble Requirements

All full-time students pursuing a graduate degree in performance or music education must participate in an appropriate ensemble each semester in residence. Students may be assigned to a particular ensemble when necessary to broaden the student's performing experience, or maintain balance within the ensemble. Qualified non-

majors registering for applied music are also required to participate in an appropriate ensemble.

Ensembles which may be selected to fulfill requirements are listed below.

Wind/Brass/Percussion	MUS 5511	Wind Ensemble
	MUS 5514	Concert Band
	MUS 5520	Symphony Orchestra
	MUS 5550	Jazz Ensemble
Strings	MUS 5520	Symphony Orchestra
	MUS 5530	University Singers
	MUS 5533	Singing Men of Ohio
	MUS 5534	Women's Chorale
Piano	MUS 5545	Chamber Music

*Ensemble requirements may also be met by accompanying a large ensemble, participating in jazz ensemble, or performing a major work with the New Music Ensemble. Graduate assistants playing for major ensembles will automatically fulfill this requirement.

Voice	MUS 5530	University Singers
	MUS 5531	Choral Union
	MUS 5532	Opera

VI. Degree Program Credit Hours

A minimum of **30 semester hours** of graduate credit is required for a degree in the major programs. At least one-half of the credits required for graduate degrees must be in courses intended for graduate study only. A maximum of 12 semester hours of graduate credit may be transferred from an accredited university to a master's degree program at Ohio University. Consult the current *Ohio University Graduate Catalog* to determine specific conditions required for transfer of graduate credit. The time needed to fulfill the requirements for a master's degree by a full-time student is normally two years.

The following must be observed:

Applied Lessons

1 credit – 30 minute lesson, non-majors only

2 credit – 50-60 minute lesson, all music majors studying in Music Education Music Therapy, Composition and BA

4 credit – 60 minute lesson, all performance majors

Any variation from this policy must be approved by the applied instructor and the student's academic advisor.

Ensembles

All ensembles should be taken for credit unless permission is granted by the director of that ensemble.

Major ensembles should be taken for 2 credits unless permission is granted by the ensemble director.

VII. Programs of Study

The programs of study leading to the Master of Music degree at Ohio University, and the total number of credit hours and specific course required in each program are listed below. Academic elective credit hours are normally taken in music (all performance ensembles, for example, may be considered academic electives), but they may also be taken in related non-music departments. All electives should be determined in consultation with the student's major advisor.

PERFORMANCE

Master of Music: Brass Performance (Major Code MM 5181)

YEAR		HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 54XX Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5571, 5572, 5575 Ped/Rep	2.0
	MUS 5541 or 5542 Chamber Music	0.5	MUS 5541, 5542 Chamber	0.5
	MUS XXXX Mus Theory/Hist/Comp	3.0	MUS 5213/5216 Orch/Band Lit	2.0
	Electives	3.0	MUS XXXX, MUS Theory/Hist/Comp Electives	3.0
			MUS XX Elective	3.0
	TOTAL CREDIT HOURS	14.5	TOTAL CREDIT HOURS	16.5
SECOND YEAR	MUS 54XX Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 5541, 5542 Chamber Music	0.5	MUS 5541, 5542 Chamber	0.5
			MUS 6970 Recital	2.0
	TOTAL CREDIT HOURS	6.5	TOTAL CREDIT HOURS	8.5

(46 Total Semester Credit Hours)



**Master of Music: Brass Performance/Pedagogy
(Major Code MM5099)**

	First Semester	Hours	Second Semester	Hours
FIRST YEAR	MUS 544X Principal Applied	4.0	MUS 544X Principal Applied	4.0
	MUS 544X Secondary Applied	2.0	MUS 544X Secondary Applied	2.0
	MUS 55XX Ensemble (principal)	2.0	MUS 55XX Ensemble (principal)	2.0
	MUS 6200 Theory/Hist. Seminar	2.0	MUS 5572 Ped/Rep (principal)	2.0
	MUS XXXX Mus Theory/Hist/Comp Elect.	3.0	MUS XXXX Mus Theory/Hist/Comp Elect.	3.0
	Total Credit Hours	13.0	Total Credit Hours	13.0
SECOND YEAR	MUS 544X Principal Applied	4.0	MUS 544X Principal Applied	4.0
	MUS 55XX Ensemble (principal)	2.0	MUS 55XX Ensemble (principal)	2.0
	MUS 55XX Ensemble (secondary)	1.0	MUS 55XX Ensemble (secondary)	1.0
	MUS XXXX Mus Theory/Hist/Comp Elect	2.0	MUS 5572 Ped/Rep (not principal)	2.0
				MUS 6970 Recital
	Total Credit Hours	9.0	Total Credit Hours	11.0

(46 Total Semester Credit Hours)



**Master of Music: Percussion Performance
(Major Code MM 5181)**

	First Semester	Hours	Second Semester	Hours
FIRST YEAR	MUS 544X Principal Applied	4.0	MUS 544X Principal Applied	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/Hist. Seminar	2.0	MUS 5571, 5572 Ped/Rep (principal)	2.0
	MUS 5541, 5542 Chamber Music	0.5	MUS 5541, 5542 Chamber Music	0.5
	MUS XXXX Mus Theory/Hist/Comp Elect.	3.0	MUS 5213, 5216 Orch/Band Lit	2.0
	Electives	3.0	MUS XXXX Mus Theory/Hist/Comp Elect.	2.0
	Total Credit Hours	14.5	Total Credit Hours	13.5
SECOND YEAR	MUS 544X Principal Applied	4.0	MUS 544X Principal Applied	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 5541, 5542, 5541 Chamber Music	0.5	MUS 5541, 5542 Chamber Music	0.5
			MUS 6970 Recital	2.0
	Total Credit Hours	6.5	Total Credit Hours	8.5

(42 Total Semester Credit Hours)



**Master of Music: Piano Performance
(Major Code: MM5181)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5410 Applied Piano	4.0	MUS 5410 Applied Piano	4.0
	MUS 5500 Accompanying	1.0	MUS 5500 Accompanying	1.0
	MUS 5580 Elective (Piano Ped)	2.0	MUS 5581 Elective (Piano Ped)	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS XX Theory/Hist/Comp	3.0
	MUS 5540 Chamber Music	0.5	MUS 5540 Chamber Music	0.5
	TOTAL CREDIT HOURS	9.5	TOTAL CREDIT HOURS	10.5
SECOND YEAR	MUS 5410 Applied Piano	4.0	MUS 5410 Applied Piano	4.0
	MUS 5576 Keyboard Repertoire	2.0	MUS 5576 Keyboard Repertoire	2.0
	MUS XX Elective	1.0	MUS XX Theory/Hist/Comp	2.0
	MUS XX Theory/Hist/Comp	2.0	MUS 5540 Chamber Music	0.5
	MUS 5540 Chamber Music	0.5	MUS 6970 Recital	2.0
	TOTAL CREDIT HOURS	9.5	TOTAL CREDIT HOURS	10.5

Music History Course Options:

Music 6310-6320-6330-6340 rotate over a two-year period.

(Total Credit hours: 40)



**Master of Music: Piano Performance & Pedagogy
(Major Code: MM5099)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5410 Applied Piano	4.0	MUS 5410 Applied Piano	4.0
	MUS 5500 Accompanying	1.0	MUS 5500 Accompanying	1.0
	MUS 5580 Piano Pedagogy I	2.0	MUS 5581 Piano Pedagogy II	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS XX	3.0
	MUS 5921 Practicum	1.0	Theory/Hist/Comp	1.0
	MUS XX Elective	2.0	MUS 5921 Practicum	2.0
			MUS XX Elective	
	TOTAL CREDIT HOURS	12	TOTAL CREDIT HOURS	13
SECOND YEAR	MUS 5410 Applied Piano	4.0	MUS 5410 Applied Piano	4.0
	MUS 5576 Keyboard Repertoire	2.0	MUS 5576 Keyboard	2.0
	MUS XX Theory/Hist/Comp	2.0	Repertoire	2.0
	MUS 5921 Practicum	1.0	MUS XX	2.0
	MUS XX Elective	1.0	Theory/Hist/Comp	2.0
				MUS 5582 Group Piano Ped
			MUS 6970 Recital	
	TOTAL CREDIT HOURS	10	TOTAL CREDIT HOURS	12

Music History Course Options:

Music 6310-6320-6330-6340 rotate over a two-year period.

(Total Hours: 47)



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**Master of Music: Organ Performance
(Major Code: MM5181)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5460 Applied Music	4.0	MUS 5460 Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5571, 5572, 5575 ped/rep	2.0
	MMUS XXXX, Music Theory/Hist Comp Electives	2.0	MUS 5541, 5542 Cham Music	0.5
	MUS 5540 Chamber Music	0.5	MUS 5214, Organ Lit	2.0
				MUS XX Theory/Hist/Comp
	TOTAL CREDIT HOURS	10.5	TOTAL CREDIT HOURS	12.5
SECOND YEAR	MUS 5460 Applied Music	4.0	MUS 5460 Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55xx Ensemble	2.0
	MUS 5540 Chamber Music	0.5	MUS 5540 Chamber Music	0.5
			MUS 6970 Recital	2.0
	TOTAL CREDIT HOURS	6.5	TOTAL CREDIT HOURS	8.5

(Total Hours: 38)



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**Master of Music: String Performance
(Major Code MM5181)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 54SS Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5571, 5572, 5575 ped/rep	2.0
	MUS XXXX, Music Theory/Hist Comp Electives	3.0	MUS 5541, 5542 Cham Music	0.5
	MUS 5540 Chamber Music	0.5	MUS 5213, 5216, Orch/Band Lit	2.0
	Electives	2.0	MUS XX Theory/Hist/Comp Electives	2.0
	TOTAL CREDIT HOURS	13.5	TOTAL CREDIT HOURS	14.5
SECOND YEAR	MUS 54XX Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55xx Ensemble	2.0
	MUS 5540 Chamber Music	0.5	MUS 5540 Chamber Music	0.5
			MUS 6970 Recital	2.0
	TOTAL CREDIT HOURS	6.5	TOTAL CREDIT HOURS	8.5

Total Hours: 43 Hours



**Master of Music: String Performance/Pedagogy
(Major Code MM5099)**

Year	First Semester	Hours	Second Semester	Hours
FIRST YEAR	MUS 5421-24 Principal Applied	4.0	MUS 5421-24 Principal Applied	4.0
	MUS 5421-24 Secondary Applied	3.0	MUS 5421-24 Secondary Applied	3.0
	MUS 5540 Chamber Music	0.5	MUS 5540 Chamber Music	0.5
	MUS 5520 Orchestra	1.0	MUS 5570 Ped/Rep.	2.0
	MUS 6200 Theory/Hist. Seminar	2.0	MUS 5520 Orchestra	1.0
	MUS XXXX Mus Theory/Lit Electives	3.0	MUS XXXX Mus Theory/Lit Electives	2-3.0
	Total Credit Hours	13.5	Total Credit Hours	12.5-13.5
SECOND YEAR	MUS 5421-24 Principal Applied	4.0	MUS 5421-24 Principal Applied	4.0
	MUS 5540 Chamber Music	0.5	MUS 5540 Chamber Music	0.5
	MUS 5212 Chamber Mus. Lit	2.0	MUS 6970 Recital	2.0
	Electives	3.0	Electives	2-3.0
	Total Credit Hours	9.5	Total Credit Hours	8.5-9.5

(Total Hours: 44-46 Hours)



**Master of Music: Voice Performance
(Major Code MM 5181)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5400 Applied Voice	4.0	MUS 5400 Applied Voice	4.0
	MUS 5532 Opera Theater	2.0	MUS 5532 Opera Theater	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5215, Opera Lit	2.0
	MUS XXXX, Music Theory/Hist Comp Electives	3.0	MUS XX Theory/Hist/Comp Electives	2.0
	Electives	2.0		
	TOTAL CREDIT HOURS	13	TOTAL CREDIT HOURS	12
SECOND YEAR	MUS 5400 Applied Voice	4.0	MUS 5400 – Applied Voice	4.0
	MUS 5532 Opera Theater	2.0	MUS 5532 Opera Theater	2.0
	MUS 5584-Vocal Pedagogy	2.0	MUS 6970-Recital	2.0
	Music Theory/Hist/Comp Electives	3.0	Elective	0.5-3.0
	TOTAL CREDIT HOURS	11.0	TOTAL CREDIT HOURS	8.5-11.0

12 Credit Hours—Applied (MUS 5400 Series)

Recommended Electives (to get to 33 hours)

- *English/Italian Diction for Singers (MUS 5750)
- *German Diction (MUS 5752)
- *French Diction for Singers (MUS 5753)
- *Solo Vocal Repertoire I: French and British (MUS 5573)
- *Solo Vocal Repertoire II: Germany and the United States (MUS 5574)
- Vocal Coaching (MUS 5754)

(Total Hours: 44.5-47 Hours)



Master of Music: Voice Performance/Pedagogy
(Major Code: MM 5099)

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5400 Applied Voice	4.0	MUS 5400 Applied Voice	4.0
	MUS 5532 Opera Theater	2.0	MUS 5532 Opera Theater	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5215, Opera Literature	2.0
	MUS 5584 Vocal Pedagogy	2.0	MUS 5921-Practicum in Music	2.0
	MUS XXXX, Music Theory/Hist Comp Electives	3.0	MUS XX Theory/Hist/Comp Electives	2.0
	TOTAL CREDIT HOURS	13	TOTAL CREDIT HOURS	12
SECOND YEAR	MUS 5400 Applied Voice	4.0	MUS 5400 – Applied Voice	4.0
	MUS 5532 Opera Theater	2.0	MUS 5532 Opera Theater	2.0
	MUS 6930-Independent Student Project	2.0	MUS 6970-Recital	2.0
	Music Theory/Hist/Comp Electives	3.0	Elective	3.0
	TOTAL CREDIT HOURS	11.0	TOTAL CREDIT HOURS	11.0

Recommended Electives (to get to 33 hours)

- *English/Italian Diction (MUS 5750)
- *German Diction (MUS 5752)
- *French Diction (MUS 5753)
- *Solo Vocal Repertoire I: French and British (MUS 5573)
- *Solo Vocal Repertoire II: Germany and the United States (MUS 5575)
- Vocal Coaching (MUS 5754)

(Total Hours: 47 Hours)



**Master of Music: Woodwind Performance
(Major Code: MM 5181)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 54XX Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS 5571, 5572, 5575 Ped/Rep	2.0
	MUS 5541 Chamber Music	0.5	MUS 5541 Chamber	0.5
	MUS XXXX Mus Theory/Hist/Comp	3.0	MUS 5213/5216 Orch/Band Lit	2.0
	Electives	3.0	MUS XXXX, MUS Theory/Hist/Comp Electives	3.0
			MUS XX Elective	3.0
	TOTAL CREDIT HOURS	14.5	TOTAL CREDIT HOURS	16.5
SECOND YEAR	MUS 54XX Applied Music	4.0	MUS 54XX Applied Music	4.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 5541, 5542 Chamber Music	0.5	MUS 5541, 5542 Chamber	0.5
			MUS 6970 Recital	2.0
	TOTAL CREDIT HOURS	6.5	TOTAL CREDIT HOURS	8.5

(Total Hours: 46 Hours)



**Master of Music: Woodwind Performance/Pedagogy
(Major Code MM5099)**

Year	First Semester	Hrs	Second Semester	Hrs
FIRST YEAR	MUS 543X Principal Applied	4.0	MUS 543X Principal Applied	4.0
	MUS 543X Major Secondary #1 Applied	2.0	MUS 543X Major Secondary #2 Applied	2.0
	MUS 5571 Principal WW Ped/Rep	2.0	MUS 5571 Major Secondary #1 WW Ped/Rep	2.0
	MUS 55XX Ensemble (Principal)	1.0	MUS 55XX Ensemble (Principal)	1.0
	MUS 6200 Theory/Hist. Seminar	2.0	MUS XXXX Mus Theory/Hist Elect.	2.0
	Total Credit Hours	11.0	Total Credit Hours	11.0
SECOND YEAR	MUS 543X Minor Secondary Applied #1	1.0	MUS 543X Minor Secondary Applied #2	1.0
	MUS 55XX Ensemble (Principal)	1.0	MUS 55XX Ensemble (Principal)	1.0
	MUS 55XX Ensemble (Major Secondary #1)	1.0	MUS 55XX Ensemble (Major Secondary #2)	1.0
	MUS 5571 Major Secondary #2 WW Ped/Rep	2.0	MUS 6970 Recital	2.0
	MUS XXXX Mus Theory/Hist Elect	2.0	MUS 521X Music Lit. Elective	2.0
	Total Credit Hours	7.0	Total Credit Hours	7.0

- An entrance audition on the principal instrument and at least one secondary instrument is required. Students should demonstrate requisite level for graduate study on the principal instrument.
 - With the approval of the woodwind faculty, upon entrance into the degree program the student will determine his/her choice of: -One Principal Instrument; -Two Major Secondary Instruments; -Two Minor Secondary Instruments
 - Proficiency on each instrument will be established through applied study and jury performances.
 - One Performance Laboratory (PL-1090) performance is required on each of the two major secondary instruments.
 - The degree recital shall be performed on at least three of the five instruments, and the selection shall be made with the approval of the woodwind faculty. Only those instruments on which the student has completed the required jury levels may be considered for the selection process.
 - A chamber music recital or lecture-recital may be proposed, but must be approved by the woodwind division faculty.
 - Students should confer with woodwind faculty regarding the scheduling of applied lessons and pedagogy/repertoire courses.
- (36 Hours)



**Master of Music: Conducting-Choral
(Major Code MM5188)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5592 Applied Conducting	3.0	MUS 5592 Applied Conducting	3.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 5750	1.0	MUS 4753	1.0
	MUS 6200 Theory/History Seminar	2.0	MUS XXXX, MUS Theory/Hist/Comp	3.0
	MUS XXXX Mus Theory/Hist/Comp	3.0	Electives	2.0
	Electives	3.0		
	TOTAL CREDIT HOURS	14	TOTAL CREDIT HOURS	11
SECOND YEAR	MUS 5592 Applied Conducting	3.0	MUS 550 Adv. Conducting	2.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 5585	1.0	MUS 6970 Recital	2.0
	MUS 52XX, Mus Lit. Elective	2.0	Electives	2.0
	Electives	2.0		
	TOTAL CREDIT HOURS	8-9	TOTAL CREDIT HOURS	8

8 Semester Hours—Applied Conducting: MUS 5592

2 Credit Hours— Advanced Instrumental Conducting (Seminar): MUS 5591 or 5592

2 Credit Hours— Degree Recital: MUS 6970 (may be from different concerts)

4 Credit Hours**--Ensembles MUS 5510, 5511, 5514, 5520, 5521, 5530, 5531, 5532, 5533, or 5534, depending on concentration.

11 Credit Hours--Theory, History, Composition: MUS 6200 (required); MUS 5210, 5213, or 5216, depending on concentration (required); the remaining 6 credit hours may be selected from music history series MUS 6310, 6320, 6330, or 6340; MUS 5280; music theory series MUS 5020, 5030, 5040, 5070, 5080; composition series MUS 5080 or 5090.

MUS 5750 English and Italian Diction for Singers

MUS 5753 French and German Diction for Singers

MUS 4585 Vocal Pedagogy

(Total Hours: 43 Hours)



**Master of Music: Conducting-Orchestral
(Major Code MM5188)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5592 Applied Conducting	3.0	MUS 5592 Applied Conducting	3.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS XXXX, MUS Theory/Hist/Comp	3.0
	MUS XXXX Mus Theory/Hist/Comp	3.0	Electives	2.0
	Electives	3.0		
	TOTAL CREDIT HOURS	12-13	TOTAL CREDIT HOURS	9-10
SECOND YEAR	MUS 5592 Applied Conducting	3.0	MUS 550 Adv. Conducting	2.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 52XX, Mus Lit. Elective	2.0	MUS 6970 Recital	2.0
	Electives	2.0	Electives	2.0
	TOTAL CREDIT HOURS	8-9	TOTAL CREDIT HOURS	7-8

8 Semester Hours—Applied Conducting: MUS 5592

2 Credit Hours— Advanced Instrumental Conducting (Seminar): MUS 5591 or 5592

2 Credit Hours— Degree Recital: MUS 6970 (may be from different concerts)

4 Credit Hours**--Ensembles MUS 5510, 5511, 5514, 5520, 5521, 5530, 5531, 5532, 5533, or 5534, depending on concentration.

11 Credit Hours--Theory, History, Composition: MUS 6200 (required); MUS 5210, 5213, or 5216, depending on concentration (required); the remaining 6 credit hours may be selected from music history series MUS 6310, 6320, 6330, or 6340; MUS 5280; music theory series MUS 5020, 5030, 5040, 5070, 5080; composition series MUS 5080 or 5090.

6 Credit Hours- Electives

(Total Hours: 36-40 Hours)



**Master of Music: Conducting-Wind Band
(Major Code MM5188)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5592 Applied Conducting	3.0	MUS 5592 Applied Conducting	3.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 6200 Theory/History Seminar	2.0	MUS XXXX, MUS Theory/Hist/Comp	3.0
	MUS XXXX Mus Theory/Hist/Comp	3.0	Electives	2.0
	Electives	3.0		
	TOTAL CREDIT HOURS	12-13	TOTAL CREDIT HOURS	9-10
SECOND YEAR	MUS 5592 Applied Conducting	3.0	MUS 550 Adv. Conducting	2.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS 52XX, Mus Lit. Elective	2.0	MUS 6970 Recital	2.0
	Electives	2.0	Electives	2.0
	TOTAL CREDIT HOURS	8-9	TOTAL CREDIT HOURS	7-8

8 Semester Hours—Applied Conducting: MUS 5592

2 Credit Hours— Advanced Instrumental Conducting (Seminar): MUS 5591 or 5592

2 Credit Hours— Degree Recital: MUS 6970 (may be from different concerts)

4 Credit Hours**--Ensembles MUS 5510, 5511, 5514, 5520, 5521, 5530, 5531, 5532, 5533, or 5534, depending on concentration.

11 Credit Hours--Theory, History, Composition: MUS 6200 (required); MUS 5210, 5213, or 5216, depending on concentration (required); the remaining 6 credit hours may be selected from music history series MUS 6310, 6320, 6330, or 6340; MUS 5280; music theory series MUS 5020, 5030, 5040, 5070, 5080; composition series MUS 5080 or 5090.

6 Credit Hours- Electives

(Total Hours: 36-40 Hours)



PROFESSIONA

L STUDIES

**Master of Music: Music Education, Thesis/Recital Option
(Major Code MM5182)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 6710 Adv. Topics Mus EdI	3.0	MUS 6720 Adv. Topics Mus Ed II	3.0
	MUS 6750 Intro Research in Mus Ed Instrumental or Choral Track	3.0 2.0-3.0	MUS 6770 Org. & Admin Sch Mus Instrumental or Choral Track	2.0 2.0-3.0
	MUS 55XX Ensemble	2.0	MUS 55XX Ensemble	2.0
	MUS XXXX Mus Theory/Hist/Comp Elec.	2.0-3.0	MUS XXXX, MUS Theory/Hist/Comp Elec	2.0-3.0
	TOTAL CREDIT HOURS	10-12	TOTAL CREDIT HOURS	11-13
SECOND YEAR	Music Theory, Hist. Comp	3.0	Elective	2.0
	Instrumental Choral Track	2.0-3.0	MUS 6970 Recital OR	2.0
	Thesis	1.0-2.0	MUS 6950, Thesis	2.0-4.0
	MUS 55XX Ensemble	2.0		
	Electives	1.0-2.0		
	TOTAL CREDIT HOURS	9-12	TOTAL CREDIT HOURS	468

Thesis Option:

MUS 6710 3 cr. hrs.

MUS 6720 3

MUS 6750 3

MUS 6770 2

MUS 6970 Recital, 2 hrs., or 6950 Thesis, 2-4 hrs.

Ensemble: 4 credit hours

Music Theory, history, or composition:

2-4 credit hours in Music Theory; choose from MUS 5020, 5030, 5040, 5050, 5051, 5070, 5071, or 5080.

2-4 credit hours in Music History; choose from MUS 6310, 6320, 6330, 6340, or 5280.

Instrumental Track: 4-6 hours from MUS 5216, 5590, 5630, and 5640.

Choral Track: 4-6 hours from MUS 5210, 5591, 5650, 5661, and 5660.

Electives 6-10 cr. hrs.

(Total Hours: 37-43)



**Master of Music: Music Education, non-thesis option
(Major Code MM5182)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 6710 Adv. Topics Mus EdI	3.0	MUS 6720 Adv. Topics Mus Ed II	3.0
	MUS 6750 Intro Research in Mus Ed	3.0	MUS 6770 Org. & Admin Sch Mus	2.0
	Instrumental or Choral Track	2.0-3.0	Instrumental or Choral Track	2.0-3.0
	MUS XXXX Mus Theory/Hist/Comp Elec	3.0	MUS XXXX, MUS Theory/Hist/Comp Elec	2.0-3.0
	TOTAL CREDIT HOURS	11-12	TOTAL CREDIT HOURS	12-14
SECOND YEAR	Music Theory, Hist. Comp	3.0	MUS Theory, Hist or Comp Elect.	2.0
	Instrumental Choral Track	2.0-3.0	MUS 6931 Prof/Clinical Project	2.0-4.0
	Electives	1.0-2.0		
	Prof/Clinical Project	2.0-4.0		
	TOTAL CREDIT HOURS	8-11	TOTAL CREDIT HOURS	4-8

Non-Thesis Option:

MUS 6710 3 cr. hrs.

MUS 6720 3

MUS 6750 3

MUS 6770 2

4 credit hours Music Theory, history, or composition: choose from MUS 5020, 5030, 5040, 5050, 5051, 5070, 5071, 5080, 6310, 6320, 6330, 6340, or 5280.

Instrumental Track: 4-6 hours from MUS 5216, 5590, 5630, and 5640.

Choral Track: 4-6 hours from MUS 5210, 5591, 5650, 5661, and 5660.

Electives 6-10 cr. hrs.- 6700 Contemporary Trends suggested

(Total Hours: 35-45 Hours)

**Master of Music: Music Therapy
M.M. 5187 (Major Code 5187)**

YEAR	FIRST SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5920 Adv. Mus Therapy	1.0	MUS 5920 Adv. Mus therapy	1.0
	MUS 5830 Mus Therapy Research	3.0	MUS 5840 Clinical Prat Mus Therapy	2.0
	MUS XXXX Mus Theory/Hist/Comp	3.0	Non-music Elective	3.0
	Statistics Elective	3.0	Music Electives	3.0
			MUS XXXX, Music Hist Elective	3.0
	TOTAL CREDIT HOURS	10	TOTAL CREDIT HOURS	12
SECOND YEAR	MUS 5920 Adv. Mus Therapy	1.0	MUS 6930 Thesis OR	4.0 (OR)
	MUS 5850 Seminar Mus Therapy	2.0	MUS 6931 Prof/Clinical Project	2-4
	Non-music Elective	3.0	Non-Music Elective	3.0
	TOTAL CREDIT HOURS	6	TOTAL CREDIT HOURS	7 OR 5-7

(Total Hours: 33-35 Hours)



ACADEMIC STUDIES

Master of Music: Music History & Literature

(Major Code 5183)

YEAR		HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 6200 Theory/Hist. Seminar	2.0	MUS 63XX Music Hist Elective	4.0
	MUS 63XX Music Hist Elective	4.0	MUS 5071 Counterpoint II	3.0
	MUS 5070 Counterpoint I	3.0	MUS 5280 Jazz History	2.0
	GER/FR 5110	1.0-4.0	GER/FR 5120	1.0-4.0
	TOTAL CREDIT HOURS	10-13	TOTAL CREDIT HOURS	10-13
SECOND YEAR	MUS 521X Music Hist elective	2.0	MUS 6950 Thesis	2.0
	MUS 6370 Analysis Music Notation	4.0	Electives	2.0
	TOTAL CREDIT HOURS	6.0	TOTAL CREDIT HOURS	4

Music History Core:

MUS 6200 History/Theory Seminar	2
MUS 6370 Analysis of Music Notation	4
MUS 5280 Jazz History	2
Select from MUS 6310, 20, 30, or 40	8-12
Select from MUS 5210-16	2
Subtotal:	18
Counterpoint:	
MUS 5070 Counterpoint I	3
MUS 5071 Counterpoint II	3
Subtotal:	6
Reading in German or French:	2-8
Electives:	2
MUS 6950 Thesis	2

(Total Hours: 30-36 Hours)



Master of Music: Composition
(Major code MM5185)

YEAR	FIRS SEMESTER	HOURS	SECOND SEMESTER	HOURS
FIRST YEAR	MUS 5090 Music Composition	3.0	MUS 5090 Music Composition	3.0
	MUS 6200 Theory/Hist Seminar Music Electives	2.0 2.0-4.0	MUS 63XX Music Hist Elective MUS 5XXX Music Electives	3.0 2.0-3.0
	TOTAL CREDIT HOURS	7-9	TOTAL CREDIT HOURS	8-9
SECOND YEAR	MUS 6950 Thesis	2.0	MUS 5140 Adv. Orch	2.0
	Music elective* Elective	5.0-7.0 2.0	MUS 6950 Thesis MUS 6970 Recital Electives	2.0 2.0 1.0.4.0
	TOTAL CREDIT HOURS	9-11	TOTAL CREDIT HOURS	7-10

* NOTE: Music Electives are selected in consultation with the student’s advisor. Typically, they are chosen from the list below with the understanding that all students must take at least one (1) Electronic/Computer Music elective and three (3) Music Theory/History electives conforming to one of the the following tracks:

- one (1) Music History/Literature elective plus two (2) Music Theory electives – **OR** –
- two (2) Music History/Literature electives plus one (1) Music Theory elective

Composition Electives:

MUS 5090 (most students enroll in this every semester they are in residence)

Electronic/Computer Music electives:

MUS 5130, MUS 5150, MUS 5160, MUS 5170

Music Theory electives: MUS 5020, MUS 5030, MUS 5040, MUS 5070, MUS 5071

Music History electives: MUS 6310, 6320, 6330, 6340; MUS 5210-16; MUS 5280

(Total Hours: 31-37 Hours)



Master of Music: Music Theory
(Major Code MM5184)

Year	First Semester	Hours	Second Semester	Hours
1 st	MUS XXXX Theory/History Seminar	2	MUS 62xx History Elective	4
	MUS 5020 Intro Schenker Analysis	4	MUS 5030 Post-Tonal Analysis	4
	MUS 5040 Theory Pedagogy	4	MUS 5903 Special Topic in Music Theory	3
	Total Credit Hours	10	Total Credit Hours	11
2 nd	MUS 5901 or 5902 Special Topics in Tonal or Post-Tonal Music	3	MUS 6950 Thesis	4
	English 1510: Writing and Rhetoric/English 3080J: Writing and Rhetoric II)	3/3	Music Elective	3
	MUS 5080 Composition for Non-Majors	2		
	Total Credit Hours	8	Total Credit Hours	7

Theory Core:

MUS 5020 Intro to Schenkerian Analysis	4.0
MUS 5040 Theory Pedagogy	4.0
MUS 5030 Post-Analysis	4.0
MUS 5903 Special Topics in Music Theory	3.0
MUS 5901 or 5902 Special Topics in Tonal or Post Tonal Analysis	3.0
MUS 6950 Thesis	4.0
Theory Core Subtotal	22.00
Additional	

MUS 6200 Theory/History Seminar	4.0
MUS 6xxx History Elective	4.0
MUS 5080 Composition for Non-Majors	2.0
(•English 1510: Writing and Rhetoric/English 3080J: Writing and Rhetoric II)	(3.0 (6.0))

Additional Subtotal 10.00 (13.0)

*English 1510: Writing and Rhetoric/English 3080J: Writing and Rhetoric II required if writing sample does not demonstrate sufficient preparation for writing the thesis.

Total Program Credit Hours: 30-32.00



NON DEGREE PROGRAMS

Performance Certificate Program

Major Area	Other Studies In Music	Electives	Total Number of Units
14	6	0	20

(Percentage calculations are not required for this curricular table.)

List course numbers, titles, and unit allotments under each applicable category.

Major Area

MUS 54xx	Applied Study on Major Instrument	8
MUS 554x	Chamber Music	2
MUS 6930	Project in Performance	2
MUS 6970	Recital	2
<i>Total Major Area</i>		<i>14</i>

Other Studies in Music

Determined in consultation with advisor	6
<i>Total Other Studies in Music</i>	<i>6</i>

Electives

<i>Total Electives</i>	<i>0</i>
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The graduate certificate program is a full-time, 20 credit hour graduate level curriculum. The Performance Certificate is designed for students who wish to focus on an applied curriculum in order to enhance their performance skills. Because it is a non-degree program, students may not concurrently pursue the Master of Music degree. The program requires fewer credit hours and academic courses compared with the Master of Music degree curriculum and offers more flexibility in course selection—which is determined in consultation with the major advisor. Applicants must have an acceptable baccalaureate degree, although exceptions may be considered in cases where applicants can document that they have the equivalent in professional performing experience and meet School of Music academic and performance standards.

Graduate Certificate in Conducting

The Graduate Conducting Certificate Program prepares students to be effective conductors. The program **will** benefit those students seeking to teach music in public schools, perform, or study conducting at the graduate level by providing in-depth skill development in manual technique, rehearsal skills, score study, repertoire and programming knowledge, ear training, and error detection. This will provide an additional skill that can increase the marketability in the field for a student in a non-conducting graduate degree program. When paired with a graduate music degree; the certificate offers a distinctive credential for the student's next professional goal, whether it be employment in the field or doctoral-level studies in music.

Admission requires an undergraduate degree in music, enrollment in the graduate music program, and an application interview with the certificate director.

Core Required Courses 1: Complete the following courses (5 hours):

- MUS 5590 Advanced Instrumental Conducting *Credit Hours: 2.0*
- ...MUS 5592 Applied Conducting *Credit Hours: 3:0*

Core Literature Courses 2: Complete a minimum 2 hours from the following courses:

- MUS 5210 Literature of Choral Music *Credit Hours: 2.0*
- MUS 5213 Literature of Orchestral Music *Credit Hours: 2.0*
- ...,MUS 5216 Literature of Band Music *Credit Hours: 2.0*

Elective Courses 3: Complete a minimum 2 hours from the following courses:

- <-MUS 5511 Wind Symphony *Credit Hours: 1.0-2.0* MUS 5514
Symphonic Band *Credit Hours: 1.0-2.0* MUS 5520 Symphony
Orchestra *Credit Hours: 1.0-2.0* MUS 5530 University Singers
Credit Hours: 1.0-2.0 MUS 5531 Choral Union *Credit Hours: 1.0-
2.0*
- MUS 5592 Applied Conducting *Credit Hours: 3.0* (additional semesters of study beyond those listed
above in Core Required Courses 1)
- MUS 6970 Recital (ex. Student Conductors Honors Recital; Cumulative Public Conducting
Performances) *Credit Hours: 1.0-2.0*
- THAR 5900 Special Topics in Theater Arts: Mindfulness and Creativity *Credit Hours: 3.0*

Minimum Credit Hours Required: 9

Certificate in Music Leadership

Required coursework:

MUS 5671 Music Administration: 3 credits

Electives: (*choose a minimum of 7 credits*) 6 credits

Applied lessons (2 credits)

Ensembles (2 credits)

Music History elective (3 credits)

Music Theory elective (3 credits)

MUS 5860 Teaching Music in Higher Education (1 credit)

Music Literature: (*choose one*) 2 credits

MUS 5210 Literature of Choral Music

MUS 5212 Literature of Chamber Music

MUS 5213 Literature of Orchestra Music

MUS 5214 Literature of Organ Music

MUS 5215 Literature of Opera

MUS 5216 Literature of Band Music

TOTAL 12 credits

VIII. Graduate Oral Examination

All graduate degree programs in the School of Music require the successful completion of an oral examination. **Oral exams must be scheduled no later than ten (10) days after the first day of the semester in which the exam is to be taken. A list of open dates will be provided in the office.** The oral examination must be taken in the semester preceding the graduate recital, graduate project or thesis defense. It must take place no later than thirty (30) calendar days into the semester of scheduled graduation. If courses are required to fulfill deficiencies, the student must have completed or be currently enrolled in the final courses before scheduling the oral examination. All progress reports (PRs.), No Report (NR), and Incomplete (I) grades in courses essential to the student's degree program must be completed before the student may apply to take the oral examination.

A second oral examination, if taken within two years of completion of the first Master's degree, will not include music history and music theory unless those subjects are the major subject of the degree. The committee will comprise two faculty members from the major area and the graduate chair. Each may question the candidate in the subject area of the second degree.

When all requirements have been met, the student may obtain the Graduate Oral Examination Scheduling (GOES) from the School of Music office. The student then reviews his or her academic file with the major advisor, theory, and music history chairs (in that order).

IX. Scheduling the Graduate Oral Examination

After the GOES form has been approved, the student may select the Oral Examination Committee according to area guidelines and arrange a time for the Oral Examination through the School of Music office.

X. Selecting the Graduate Oral Examination Committee

The Graduate Oral Examination Committee is selected by the student in consultation with the Chair of Graduate Studies.

The examining committee for a candidate who presents a recital shall consist of the major teacher, one member of the performance division, and one representative each from music history and theory.

The examining committee for a candidate with an emphasis in performance pedagogy shall consist of two members of the performance area (one may be the major teacher), and one representative each from music history and theory.

The examining committee for a candidate who will present a thesis shall consist of the major teacher, one representative each from music history and theory, and one additional member from the candidate's main area of study.

The examining committee in music therapy shall include two members of the music therapy faculty, one member of the academic studies area, and one music education faculty. An additional faculty member from the student's cognate non-music area may be added with the permission of the music therapy faculty.

The examining committee for a candidate in music history shall consist of two faculty from music history, one from music theory, and one from composition or from an area selected by the student in consultation with the

chair of graduate studies.

The examining committee for a candidate in composition shall consist of one faculty each in composition, music theory, music history, and one from an area selected by the student in consultation with the chair of graduate studies.

The examining committee for a candidate in music education shall consist of two faculty from music education, one from music theory, and one from music history.

The examining committee for a candidate in music theory shall consist of two faculty from music theory, one from music history, and one from composition or from an area selected by the student in consultation with the chair of graduate studies.

XI. The Content of the Graduate Oral Examination

A. Performance, Music Education, Composition, Music History, Conducting, Pedagogy, Theory

Format of the Music History/Theory Components of the Oral Exam

The Theory and History parts of the exam have both written and oral components.

The Written Component in Theory

The candidate, in consultation with the theory representative of the committee, will select three compositions, or movements as subjects of the exam. The examples must be from different style periods. One may focus on the candidate's major area or instrument (performance, conducting, theory, history, music education, *etc.*).

The candidate will submit to the theory representative of the committee, a five to ten-page paper on each composition, in which the composition's harmony, melody and form are analyzed and described. It should contain a Roman numeral analysis and information on phrase structure and cadences, melodic embellishment, large-scale form (*i.e.*, sonata-allegro; rondo), analysis of modulations, identification of interesting chords, *etc.* Analysis of 20th century works should use analytical techniques and terminology appropriate for the composition, such as pitch-class set theory or serial theory. Form charts and other graphics that augment and support the analyses may be included, and are recommended. The written component is to be placed in a spiral binder and submitted to the theory representative of the committee two weeks prior to the exam.

The Oral Component in Theory

The candidate will present a summation of each analytical paper, and may be asked additional questions relevant to the selected compositions not included in the papers.

Terms, Concepts and Practices to be Defined, Described or Discussed

HARMONY AND VOICE LEADING

Tonic^[L]_[SEP]

Dominant^[L]_[SEP]

Subdominant^[L]_[SEP]

Mediant^[L]_[SEP]

Submediant^[L]_[SEP]

Pivot chord

Suspensions

^[L]_[SEP]Retardation^[L]_[SEP]

Appoggiatura^[L]_[SEP]

Incomplete neighbor (escape) tone^[L]_[SEP]

Supertonic^[SEP]
Leading tone^[SEP]
Subtonic^[SEP]
Parallel keys^[SEP]
Relative keys^[SEP]
Part-writing rules^[SEP]
Passing tone^[SEP]
Neighbor tone^[SEP]
Changing tones (double neighbor)
Nota cambiata^[SEP]
Chromatic mediants
Ninth chords^[SEP]

Polyphony^[SEP]
Homophony^[SEP]
Circle of fifths^[SEP]
Sequences: diatonic and chromatic
Secondary function^[SEP]
Tonicization^[SEP]
Modulation^[SEP]
Mode mixture^[SEP]
All 6/4 chord types^[SEP]
Neapolitan chord
Augmented 6th chords

FORM

Phrase
Antecedent-consequent period^[SEP]
Motive^[SEP]
Binary form
Rounded binary^[SEP]
Ternary form
Compound ternary form
Strophic
Variations (sectional/continuous)
Da capo^[SEP]
Rondo^[SEP]
Sonata rondo
Sonata form

RHYTHM

Simple meter
Compound meter
Asymmetric meter
Harmonic rhythm
Hemiola
Syncopation
Elision
Polyrhythm
Polymeter^[SEP]
Metric modulation
Anacrusis

20th CENTURY CONCEPTS

Synthetic scales
Parallelism/planing
Polytonality
Extended harmonies
Chord succession
Pandiaticism
Atonality
Twelve-tone concepts (Prime, Retrograde, Inversion, Retrograde Inversion)
Hexachordal combinatoriality^[SEP]
Pitch-class set and basic operations (ex. T₄, T₃ I, etc.)^[SEP]
Prime form^[SEP]
Total serialism
Aleatoric^[SEP]
Minimalism

COUNTERPOINT

Principles of species counterpoint
fugal subject
real answer
tonal answer
countersubject
fugal exposition
episode
stretto

SCALES

Major and all minor scales

All modes^[L]_[SEP]

Whole-tone scale

Octatonic scale

Pentatonic scale

The Written Component in Music History

TYPES OF MODULATION

Enharmonically equivalent

Closely related keys

Chromatic mediant

Distantly related keys

CADENCES

Perfect authentic cadence

Imperfect authentic cadence

Half cadence^[L]_[SEP]

Plagal cadence

Deceptive cadence

Phrygian cadence

The candidate, in consultation with the history representative of the committee, will select five compositions, or movements, as subjects of the exam. The examples must be from different style periods. (Three of the five may be the same as the examples analyzed and described in the theory part of the examination, but the written history component must be submitted separate from the written theory component.)

The examples are to be selected from the three volumes of the sixth edition of the *Norton Anthology of Music* or from collected editions and *Denkmäler*. The candidate will bring two copies of the examples to the examination.

The history component of the oral examination focuses on terms, names, performance practices, forms, harmonic and theoretical issues illustrated or related to the selected musical examples. (See Terms, Concepts and Practices below.)

The candidate will submit to the history representative of the committee, a five to ten-page paper on each example, in which each composition's functional context, position in the development or evolution of its genre and style, a summary of the historical significance of the work within the style period that it represents, and relevant biographical information about the composer, are discussed.

The written component is to be placed in a spiral binder and submitted to the history representative of the committee two weeks prior to the exam.

The Oral Component in Music History

In the oral part of the history component the candidate may be asked to further contextualize the selected compositions and elaborate on their enduring significance. The candidate may refer to her/his written materials during the examination.

If Music 6200 was a required course in the candidate's degree program, she/he should be prepared to define, and discuss the types and titles of resources commonly used in doing research in music, including library catalog systems and terminology, journals, monographs on genres and composers, thematic indexes, *festschriften*, period histories, online sources, *etc.*, and to cite the names of noted authors, editors and examples of their works.

Terms, Concepts and Practices to be Defined, Described or Discussed

Ancient Greece and Rome

Norton Anthology 1, 2

Greater Perfect System

Octave Species and Mese

Tetrachords (diatonic, enharmonic, chromatic)

Characteristic Octave

Greek notation systems (pitch and duration)

Ethos

Gregorian Chant

Norton Anthology 3,4

Plainsong

Liturgy

Mass

Eucharist

Proper

Ordinary

Syllabic

Melismatic

Antiphon

Psalm Tone

Office or Canonical Hours

Canticle (Magnificat)

Tetragram

Church Modes (Name, Range, Final, Dominant of each)

Ars Antiqua

Norton Anthology 5-21

Sequence and Trope

Organum

Rhythmic Modes

Leonin and Perotin

Guido of Arezzo's Hexachord System

Discant Clausula

Motet

Ars Nova

Norton Anthology 22-32

Isorhythm

Hocket

La Messe de Nostre Dame

Virelai, Rondeau, Ballade, Caccia, Madrigal

Double Leading Tone Cadence

Under-six Cadence

English discant; carol

Fauxbourdon

Musica ficta

Renaissance

Norton Anthology 33-64

Canon (Retrograde, Inversion, Augmentation, Diminution)

Contrafacta

Formes fixes

Renaissance motet (musica reservata)

Cantus firmus, tenor, or cyclic mass

The Reformation, Council of Trent and Counter Reformation

Service

Madrigal (circa 1520-1615: early, middle and late styles)

Renaissance Instruments (viol, sackbut, virginal, cornetto, cornamuse, shawm, consort, broken consort, lute, tablature)

Pattern variation

Baroque

Norton Anthology 65-100

Monody

Florentine Camerata

Early Opera (the first Orfeos)

Venetian Polychoral Style (the Gabriellis, Monteverdi)

Pasacaglia, Ciacona, Ostinato, Strophic Bass, Ground

Renaissance Instruments (viol, sackbut, virginal, cornetto, cornamuse, shawm, lute) Tablature

Canzona
Ricercare
Dance Suite (movement names)
Sonare and Cantare
Concitato
Concertato
Fundament
Continuo
Continuo madrigal
Realization
Secco recitative
Recitative accompagnato
Arioso
Aria (strophic, da capo)
Ritornello
Fugue (episode, subject, countersubject, pedal point)
Concerto
Grosso, Tutti, Ripieno, Concertino
French Overture
Trio Sonata (chiesa, camera)
Tragedie Lyrique, Masque, Oratorio (volgare, latino, testo)
Prima Pratica, Secunda Pratica

Classical

Norton Anthology 101-117
Opera Reform
Buffa, Singspiel. Ballad Opera, Comique
Sinfonia
Essercizi
Cassation, nocturno, divertimento
Haydn: symphonies and string quartets
Mozart: operas, concertos, symphonies

Romantic

Norton Anthology 118-154
Lied
Program Symphony, Tone Poem
Grand Opera at Paris
Musical Drama and Gesamtkunstwerk
Significant works for piano by Field, Chopin, and Liszt
Goethe and the Faust legend
Song Cycle
Beethoven's string quartets
Features of Beethoven's keyboard music
The London Pianoforte School
Schubert's Importance to the development of German Lied
Major achievements in orchestral music by Mendelssohn, Schumann,
and Brahms
Wagner's operas; Disintegration of Tonality in Tristan
Brahms as a composer of chamber music
Berlioz and the development of orchestration
Nationalism in the music of Mussorgsky, Dvorak, and Grieg

20th-21st Centuries

Norton Anthology 155-205
Post Romantic
Expressionism
Impressionism
Atonality

Dodecaphonic Serialism
Neoclassic
Nationalism
Minimalism
Pointillism
Chord Planing
Russian Primitivism (Stravinsky)
Sprechstimme
Gebrauchsmusik

Research and Writing (Music 6200)

Manfred Bukofzer
Willi Apel
Stanley Sadie
Nicholas Slonimsky
Ludwig Koechel
O. E. Deutsch
R. Kirkpatrick
A. Hoboken
W. Austin
H. Wiley Hitchcock
C. V. Palisca
Gustav Reese
Anna Heyer
Wolfgang Schmieder
Paul Henry Lang
Vincent Duckles
Graduale Romanum
Liber Usualis
Music Index
Historical Anthology of Music (HAM)
Thematic Index
Monograph
Collected Edition
ProQuest
RILM
RISM
MQ, ML, JAMS
Period History
General History
Denkmäler
Heyer's *Historical Sets, Collected Editions, and Monuments of Music*

In the area of music education, questions will cover music education in general, instrumental or choral music, and, if a recital is part of the program, educational aspects of the candidate's recital repertoire.

Questions regarding performance may concern the subject matter from the candidate's particular area of study including significant solo and ensemble repertoire, technical and interpretative issues, performance styles, methodology and pedagogical materials.

B. Music Therapy

The music therapy graduate final program examination has two parts: a written test, and an oral examination over coursework taken in fulfillment of the degree. Procedures to be followed to prepare for and schedule the music therapy graduate oral examination, including the written test, are available from the music therapy faculty.

The content for both the written and oral exams in music therapy will be:

- a) Music therapy topics may include but are not limited to the following: music therapy research, music therapy approaches, ethics in music therapy, advanced clinical; theoretical foundations of music therapy (5 questions)
- b) Music history (see Music History graduate director for details). (4 questions)
- c) Another area of interest in music: The student will be asked to identify a committee member from the School of Music who will write a question for the exam and participate as a member of the committee in the oral defense of the examination: The topic for the question could be but is not limited to performance, jazz, jazz history, ethnomusicology, music research, multicultural music, music theory or composition. (1 question).

XII. The Procedure of the Graduate Oral Examination

The graduate oral examination shall be chaired by the chair of graduate studies, or his or her appointed representative.

The examination shall last approximately one hour, with the representatives of each area receiving equal questioning time, and shall be terminated at the discretion of the chair of the examining committee.

At the conclusion of the examination, the committee shall determine by vote whether the candidate has passed the examination in each area. The candidate shall be considered to have passed if no negative vote is cast.

A candidate who fails any area of the examination shall be re-examined only in that area.

A candidate shall be allowed to attempt the examination not more than three times, and not more than once in a given semester. Exceptions to this must be endorsed and recommended by the examination committee and approved by the chair of graduate studies.

XIII. The Graduate Recital

All students presenting a recital must have the approval of their applied teacher and pass a recital hearing. The hearing committee, comprising three faculty members from the division (where possible) and the applied teacher, will determine whether or not a proposed recital and is ready to be performed. Upon successful completion of the hearing, the program and other recital forms will be submitted to the main office **no less than two weeks before the recital date.**

The recital must be presented during the regular academic year. No recitals will be scheduled during examination periods or during the summer.

Non-degree recitals must be scheduled and completed by the end of the seventh week of spring semester.

Memorization of the recital literature is left to the discretion of each division. Students are not to request faculty to perform on their recitals except in unusual cases.

A student failing to perform a date on the date scheduled, will not be permitted to reschedule until the following semester (in the case of spring, the next fall).

Check with the main office for additional information regarding scheduling, location and recording procedures.

A. Recital Evaluation

At the conclusion of the recital, the division faculty shall vote to determine whether the candidate's performance can be approved. Approval of the recital shall be by majority vote.

If the recital is not approved, the entire recital must again be performed. Recording fees, the preparation and filing of recordings and printed programs, and all other procedures, are the responsibility of the candidate.

B. Recording and Filing the Recital Tapes

All master's candidates are required to produce two copies of the recital on cassette and three copies of the printed recital program. These are to be taken to the College of Fine Arts, Jennings House, where the candidate will be given two copies of the Authorization to File form. The Authorization to File must be signed by the Dean of the College of Fine Arts. All of the above are then presented to the music librarian who will issue a receipt to the student for the materials.

After the student has graduated, the music librarian will catalog the tapes and printed programs: One copy of each will be kept in the Music Library; one tape and two programs will be sent to Alden Library to be housed with theses and dissertations as part of the permanent holdings of the library.

C. Programs With Theses and Recital Requirements

A thesis is required for the master's degree in music history and literature.

A recital is required for the master's degree in performance (applied music). A major composition is required for the master's degree in composition. Thesis, recital, or non-thesis programs are available in music education.

A thesis or clinical alternative is required in music therapy.

The performance with pedagogy emphasis degree requires either a recital or lecture-recital.

D. Theses Proposals and the Thesis Proposal Committee

The major teacher shall determine when the student is sufficiently prepared to select an appropriate Topic and begin the thesis.

When a thesis topic has been selected, approved by the major teacher, and a proposal written in an acceptable format, a Thesis Proposal Committee, which shall also serve as the Thesis Examination Committee (hereafter referred to as the Committee), shall be formed.

The Committee Chair shall be the Chair of Graduate Studies or a representative appointed by him or her.

In academic studies and music education, the Committee will comprise the major teacher as thesis advisor, and two members appointed by him or her.

In music therapy, the Committee shall comprise the thesis advisor, another member of the music therapy faculty, one additional member of the music faculty, and if desired by the student or thesis advisor, a faculty member representing the student's non-music, cognate area.

The thesis proposal shall be presented to the Committee as early as possible in the candidate's program of study, generally no less than eight (8) months before scheduled graduation.

The thesis proposal must be approved during fall or spring semesters.

After the proposal has been approved, the writing of the thesis shall be guided by the thesis advisor in consultation with the Committee.

Music therapy students must submit the faculty approved thesis proposal and necessary documentation of support to the Ohio University Internal Research Board and the Human Subjects Review Board of any participating clinical institution before full project approval is awarded.

E. **The Thesis Defense**

The date and time for the thesis defense is arranged with the chair of graduate studies no later than the deadline **specified by the graduate college. Please refer to: <http://www.ohio.edu/graduate/etd/index.cfm> for all deadlines.**

The candidate will provide each member of the Committee with a copy of the complete thesis **no less than ten (10) calendar days prior to the thesis defense.**

The thesis defense shall last approximately one hour and shall be terminated at the discretion of the Chair of the Committee.

Music therapy students will participate in both a public and private (committee) session to be scheduled back-to-back and without interruption. Guidelines for the presentation are available from the music therapy chair.

A candidate who fails the defense will be told what must be done to make the thesis acceptable before a second defense can be arranged.

A candidate shall be allowed to attempt a thesis defense no more than two times and no more than once in any given semester.

F. **Culminating Projects and Non-Thesis Alternatives**

Culminating projects, or Independent Study Projects, are required in non-thesis degree programs in music education and music therapy.

The Independent Study Project in music education is a limited research study, usually in the area of the student's field of specialization. Guidelines for various types of projects (experimental, historical, survey, etc.) are available from the graduate music education faculty.

A candidate for the non-thesis option in music education must prepare a project proposal and have it approved by the faculty member sponsoring the project, the chair of music education, and the chair of graduate studies. Project proposal forms are available from the music education division.

MUS 6750, MUS 6710, and MUS 6720 must be completed before the proposal can be submitted.

The Music Therapy Clinical Project is intended to provide an opportunity for the candidate to experience professional independence, develop clinical writing skills, and document research competencies while providing continuous service to clients in a community setting. A substantial written product is required for project completion.

The Music Therapy Clinical Project proposal must be approved by the music therapy faculty prior to the

semester in which the project is to be completed. Guidelines describing procedures for completion of the project are available from the music therapy chair. Public and private presentation of the project are equivalent to the thesis defense.

G. Recital in Lieu of Thesis

Students wishing to exercise the recital option of the M.M. degree in music education must receive written permission from the chair of professional studies and the chair of the appropriate performance unit. Forms are available from the music education division.

The procedures for scheduling the recital, forming the recital committee, and determining approval of the recital, are the same as those for other graduate recitals.

H. Music Education Lecture-Recital Option

Policies and procedures governing the Lecture-Recital option in music education are the same as those governing the Recital option in music education with the following exception: The student's recital committee will consist of one faculty from the appropriate performance unit (preferably from the appropriate division), the student's applied teacher, and the chair of professional studies or his or her representative. All committee members will vote on the acceptability of the candidate's lecture-recital performance.

IV. Graduate Associates (GA)

General

The term Graduate Associate is used for all contract graduate students in the School of Music. Graduate Associate service assignments in the School of Music include assisting with ensemble rehearsals, teaching, performing, accompanying, and grading, among others.

Full-time GAs are required to provide an average of 15-20 hours of service per week to the School of Music. Part-time GA service is proportionately reduced: two-thirds – 12 1/2 -15 hours per week; half-time – 10-12 hours per week.

The minimum course load for a GA is 15 graduate hours fall and spring semesters.

Graduate Associates are required to maintain a 3.0 accumulative average. Re-appointment with an average of less than 3.0 can be made only with the approval of the School of Music Graduate Committee.

It is the policy of the Graduate Committee to recommend appointment of a GA for a maximum of two academic years. Re-appointments for the second year are made on the basis of a satisfactory academic record, and satisfactory service to the School of Music as determined by the Graduate Committee in consultation with the faculty member(s) under whom they are assigned.

Graduate Associates who are assigned an office or studio will be issued a room key at the beginning of the semester. A student will not be cleared for graduation until this room key is returned to the School of Music.

XV. Deadline and Dates

Graduate students are responsible for meeting prescribed deadlines for theses, recital approval, oral examinations, application for conferral of degrees, etc. The student should consult procedures for Graduate Theses, Recitals, and Oral Examinations in this Handbook and in the Ohio University Graduate Catalog. The student should also check the graduate student bulletin board on the fifth floor at regular intervals.

XVI. A Second Master's Degree

A student wishing to pursue a second master's degree (School of Music or other departments) must inform the departments (or schools) and the Graduate Student Services of the intent to file formal application for admission to a second degree program.

When two or more degrees are pursued, the details of each degree program must be approved in writing by both departments (or schools), and by the dean of the individual college(s) in advance of admission to the second program.

A minimum of one semester of residence is required for each master's degree program.

Whether the credit was earned at Ohio University or at another institution, no more than 12 semester hours may be applied toward both degrees.

The examining committee for a second master's degree shall comprise the student's major teacher, an additional faculty member from the student's major area, and the chair of Graduate Studies. The oral examination for a second master's degree shall only include questions related to the student's major area.

XVII. Grievance Procedures for School of Music Graduate Students

Any student with a grievance should attempt to settle it directly with the faculty member involved.

If this is not satisfactory, the problem should then be discussed with the division chair or area coordinator.

If further discussion is needed, the issue should be presented to the School of Music Student Grievance Committee, who shall make a written recommendation to the student. A copy of the recommendation shall be kept on file in the School of Music office.

Following this, if the student desires, the grievance may be taken directly to the director of the School of Music, who shall review the issue and the recommendation of the Student Grievance Committee.

Should the student be dissatisfied with the result of meeting with the director of the School of Music, he or she may appeal to the dean of the College of Fine Arts (or the dean's designated representative.)

XVIII. The University Ombudsperson

The University Ombudsperson's primary responsibility is to assist students and other members of the University community in expediting settlement of complaints and grievances. School of Music students who have a grievance may contact the University Ombudsperson at any step in the above process. The Ombudsperson's office is in Baker Center.

XIX. Requesting a Change in Applied Instructor

Students who wish to change applied teachers may do so provided both the current teacher and proposed new teacher agree that such a change is in the best interests of all concerned.