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Department of Music

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Graduate Student Handbook
2012-13

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THE MUSIC DEPARTMENT FACILITIES

Haydn Hall

Haydn Hall, which houses the Music Department offices, classrooms, and the Kulas Music Library, is located in the heart of the Mather Quad on the CWRU campus. Originally a combination of a dormitory and classrooms, this building served as the only student center on campus. It was given to the college by Flora Stone Mather, and named in honor of Hiram Collins Haydn, fifth president of Western Reserve University, pastor of the Old Stone Church, and the individual most active in convincing Western Reserve College to move to Cleveland. Charles F. Schweinfurth, the premier residential architect of Euclid Avenue ("Millionaires' Row") mansions, who also rebuilt the interior of the Old Stone Church in 1884 and designed Trinity Cathedral, designed Haydn Hall.

Kulas Music Library

The Kulas Music Library is a satellite library of Kelvin Smith Library. It houses CWRU's library collections in the area of music and contains 45,000 items, including music scores, books on music, sound recordings, video recordings, microforms and music periodicals. The library also contains a listening room for using the sound recording and video collections. Any CWRU faculty member, student or staff member with a valid university ID or CIM conservatory level faculty member, student or staff member with a valid CIM ID may borrow from the library. Books and scores circulate. Sound and video recordings must be used in the library. The library also provides access to an increasing number of electronic resources in support of music scholarship, including the Naxos Music Library and RISM A/II.

The Core

The Core is a Macintosh computer classroom and lab dedicated to mind, sound, and vision. The Core is a collaborative space for all CWRU students, faculty, and staff, as well as the University Circle community, to gather and collaborate, design in the visual and aural mediums, and create masterpieces. We not only offer computers and software, but also video and digital cameras and microphones for checkout, one-on-one tutorial time, classes, and a meeting space. For more information and scheduling visit: <http://music.case.edu/core/>

Denison/Wade Rehearsal Facility

The Denison/Wade Rehearsal Facility is located on 115th street across from the stadium and is used primarily for ensemble rehearsals. This facility houses several Wenger practice rooms, one of which is a "virtual reality" acoustic room, a percussion studio, and a music library. Classrooms include the Wade Rehearsal Room, Denison Rehearsal Hall, and Chamber Room. Denison also has storage lockers available on a first come-first served basis.

Florence Harkness Memorial Chapel

Harkness Chapel was built to honor Florence Harkness Severance, the only daughter of Stephen Harkness and his second wife, Anna M. Richardson Harkness. Harkness made his fortune in whisky and banking, and increased it by joining his friend John D. Rockefeller to form the Standard Oil Company. In 1870, when the company became a corporation, Harkness was the second-largest shareholder. His friend Louis Severance (father by his first marriage to John Long Severance, builder of Cleveland's Severance Hall) was also an important stockholder. The building, featuring antique oak, Georgia pine woodwork, and Tiffany windows, serves as the main performance space for the Department. Students may arrange to use the Chapel for rehearsals or performances; this can be coordinated through the Department Office.

Harkness Chapel Classroom

Harkness Chapel Classroom is the Department's largest technology enhanced classroom. This room has a capacity of approximately 45 and is used mostly for academic lectures. This space also serves as a backstage area during performances in the chapel.

RESOURCES

Information and Assistance

The School of Graduate Studies (SGS) oversees programs in the humanities and social sciences, biological and physical sciences, engineering, and selected professional fields. The SGS office is located in the 6th floor of Nord Hall, and office hours are 8:30 a.m. to 5 p.m. Monday through Friday. The SGS maintains a career center and is a good source of information regarding fellowships, grants, and other funding opportunities.

Additionally, the School of Graduate Studies publishes a handbook every year that contains all of the information that every graduate student should be aware of. This handbook defines academic policy, delineates specific University deadlines, and provides a wealth of information about graduation requirements etc It is advisable that you download the handbook and be familiar with the information contained therein as you will be held responsible for the contents. The handbook as well as other information can be obtained on the SGS website at:

<http://gradstudies.case.edu/>

The Office of International Student Services, located in Room 210 of the Sears Building, provides special assistance and services for international students. The office provides advice regarding academic concerns as well as immigration issues and other practical matters, and sponsors a range of special events.

University Counseling Services, a division of Student Affairs, is located in Sears 201, and is open from 8:30 a.m. through 4:30 p.m. Monday through Friday. All enrolled graduate students are eligible to receive services. Walk-in hours are Monday-Friday, 3:00-4:30 at the Sears location. Emergency assistance is available 24/7 at 844-8892.

University Health Services provides healthcare for students, and is located at 2145 Adelbert Road.

Program Advisors

Information about academic matters is available through the Director of Graduate Studies of your program or through your advisor. (Dr. Goldmark for Musicology/EMPP or Dr. Horvath for Music Education) You should meet regularly with either the DGS or your advisor for advisement regarding course work and thesis, and/or dissertation topics. This faculty member will also assist you in scheduling exams and will oversee your planned program of study. While you are welcome to schedule meetings with the DGS or your advisor as necessary, formal advisement periods take place in October and April. You are responsible for scheduling an appointment during these advisement periods, and can only receive registration materials, through this process.

Office Administration

Jennifer Harmon, Department Assistant

- Scheduling
 - Maintains Dept. Chair Calendar
 - EMPP Auditions and Graduate Orientation
- Maintains Events Calendar & Details
 - Scheduling Recitals/Concerts, Lectures, Off-site Events
- Facilities
 - Classrooms (both in-house & off-site)
 - Harkness Chapel
 - Haydn Hall
 - Denison Wade Rehearsal Facility

- After Hours Requests
 - Piano Tuning/Repair
- Office Supplies & Equipment
 - Ordering
 - Service for Copiers
 - Key Requests
 - Haydn Hall Lockers
- General Administrative
 - Maintains all Student File Records
 - Maintains UG/Grad Students & Faculty/Lecturer/Staff Rosters (Filemaker)
 - Controls Performance Program Archives
 - Sells Cleveland Orchestra Tickets
 - Assists with Mailings & Performance Programs (unless arranged with Grad TA)
 - Use of DCard (for Department supported lunches, etc.)
- Classes
 - SIS Data Entry
 - Coordinates Student Advising
 - Independent Study Agreement
 - Releases MUAP Permits (as of Fall 2010)

Sarah Bailey, IT Coordinator, Music Department

- Tech purchases/Mediavision orders advising
- Software support
- Hardware support/repair
- Lab learning sessions (prescheduled and approved only)
- TEC Classroom support
- Website updates

Laura Stauffer, Department Administrator

- Graduate Student Payroll and MOA's
- Graduate application process
- All reimbursements
- Purchase Orders
- Independent Contractors

Keli Schimelpfenig, Performing Arts Marketing and Events Manager

- Publicity, Media Interviews & Media Relations
- Brochures, Posters, Displays, and or any printed communication/materials
- Event Administration/Planning
- Facilitate all interactions with University Marketing, University Media Relations and College of Arts and Sciences Marketing Departments
- Involved in any event that is cross-produced with a performing arts entity

Department Website and Message Boards

The Department website (<http://music.case.edu>) includes information regarding programs of study, ensembles, faculty/staff, facilities, and the calendar of events. The website also includes links most required forms, including lecture-recital proposals. Many important announcements are communicated through the Student Message Board. To subscribe to this thread please visit <http://music.case.edu> (use your CWRU email address).

Student Mailboxes

Each graduate music student is assigned a mailbox in room 216 of Haydn Hall on the second floor of the building. Graduate teaching or research assistants will receive periodic email regarding the pick up of more sensitive communications and grades. Please check your mailboxes regularly for departmental announcements and other messages.

Email

When you have registered and are assigned an ID number, you will automatically receive a University email/networking account. Email is widely used by the Department and the University for important communications, and should be checked regularly. The Department will communicate via your CWRU email address only. If you use another account for email, set up your CWRU account to forward all messages. You are responsible for all information sent from the Department; failure to set up your CWRU account does not excuse you from this responsibility.

Contact Information

Should your contact information change, please notify the Department Office as soon as possible by using the "Please let us know" link at <http://music.case.edu/current/>. It is important that the Department has the correct contact information on file for each student in case of an emergency.

Offices

Graduate student offices are assigned on an as-needed basis. Doctoral students with teaching assignments have first consideration. When a student is assigned departmental office space it is with the understanding that this space is to be used for University business including required duties and studying, etc. As such, your space should be treated as professional space and kept in that the space can be cleaned. Access to office space is a privilege. Non-compliance with departmental requests to clear your space for cleaning or failure to keep this space in an acceptable condition (free of excessive trash, discarded food items, etc.) will result in the loss of your office privileges.

Photocopies and Office Supplies

Printers are available in each of the graduate offices, and a photocopier is available in Haydn Hall Room 216. TAs will be supplied an individual copier code to facilitate official work for class. If you require office supplies to fulfill your TA responsibilities, please make the proper arrangements with the faculty member supervising your work. The Department encourages scanning materials as much as possible (no charges applied). Graduate students are provided a general password to access the scanning feature of the copier, which sends PDF documents to their CWRU email. Copy guidelines and charges are posted in Haydn Hall 216.

Keys

Students using office space or teaching a course will need to obtain keys. Students should first obtain an ID card from CWRU Access Services (basement of Crawford Hall). Once you have your ID, you can arrange for your keys through the Music Department. You will be asked to fill out a key request form and provide a key deposit of \$50. This fee covers up to (3) keys. This deposit will be refunded when you return the key(s) to Access Services. Their office will provide you with a receipt, which should be given to the Music Office, along with your current contact information, so that your deposit can be returned.

After-Hours Building Access

All music majors are given after-hours card access to Haydn Hall and Denison/Wade. If your Student ID does not work, please complete the After-Hours Access Request Form at <http://music.case.edu/current/24hraccess.php>.

Note: According to the Department policy, **you may not lend your key or ID to another student, or borrow another student's key/ID for any reason.** If the Department receives a report of any student misusing his/her access privileges, the student will be given one written warning via email. If the reports continue, key/access privileges will be revoked. Also, final transcripts may be withheld if keys are not returned before a student graduates. Lost keys must be reported to Access Services immediately.

Practice Rooms

Practice rooms are located on the second floor of Haydn Hall and in Denison/Wade. Please be sure to review the Practice Rooms Guidelines posted on each door. If you discover a problem with one of the pianos, please visit the music office so a technician can be contacted.

Lockers

There are a limited number of lockers in Haydn Hall available on a first come, first-served basis; if you would like to have a locker please see the Department Assistant. Instrument lockers are available in the Denison Wade Rehearsal Facility that you may sign up for during any of the ensemble rehearsals, or by contacting Dr. Ciepluch (gxc6@case.edu) or Dr. Horvath (kah24@case.edu). Please note that personal belongings, including instruments and laptops, are not covered by CWRU insurance in case of loss or damage.

University-owned Instruments

Any CWRU student enrolled in a class or ensemble that requires the use of a secondary instrument, or is assigned to a specialized instrument, is eligible to loan a school instrument. Dr. Ciepluch (gxc6@case.edu) issues wind instruments, Dr. Horvath (kah24@case.edu), string instruments, and Dr. Duffin (rwd@case.edu), Baroque or period instruments.

It is expected that the student who signs for the musical instrument will be the only user of the instrument. All parts of the instrument outfit (instrument, case, accessories, etc.) should be returned in the best possible condition (normal wear and tear is to be expected) by the date specified. If the instrument is lost or stolen the student will bear total financial responsibility of replacing the instrument and accessories. Such loss may be covered by homeowner's insurance. Be sure to notify your insurance company when you are loaned an instrument. Failure to return the instrument by the due date can result in the withholding of grades, blocking of registration, and the cost of a replacement instrument being billed to your student account.

POLICIES

Registration Procedures/CIM

Registration procedures have changed. All students should read the information below concerning registration, permits and applied lessons.

All CWRU students are to obtain all permit releases in two stages: first meeting with your CWRU Academic Advisor; second, meeting with the CWRU Department Assistant (Haydn 201). The CWRU Music Department Assistant releases permits (by appointment) for Applied Lessons. The CIM Registrar releases permits for all CIM classes (permits for these courses can be requested through SIS or by visiting the CIM Registrar).

Note: Students must notify the CIM Registrar if they drop/withdraw from a CIM class, and/or the CWRU music office if they drop an applied lesson.

Applied Lessons

You should hear from the Applied Lesson instructor before the end of the first week of class to schedule your lesson time. If you have tried to contact the instructor, but have not heard back by the 2nd week of classes, please contact the CWRU Music Office right away.

Independent Study Courses

Students who are advised to take an Independent Study Course must complete the *Independent Study Agreement* for the permit to be released. This form is available through the Music Office. This form should be signed by your advisor and be turned into the Music Office, along with a syllabus for the course.

Theses, Dissertations, and Graduation

Students are responsible for completing all required forms and meeting deadlines. Please visit the music office for a *Theses and Dissertations* checklist, and a graduation overview packet. Information can also be found at: <http://www.case.edu/gradstudies>.

ACTIVITIES

Performance Opportunities

The Department of Music Graduate students are welcome to participate in performance groups. Information about our many of these ensembles may be found on the Department website; additional informational is available through the Department Office.

Student Recitals

Those Department of Music graduate students who would like to hold recitals outside of their curricular requirements may do so by participating in the "Lunch Box Recital Series". These recitals will take place during the University Community Hour (Friday afternoons) and are open for graduate students, alumni, faculty, and non-majors to perform. Arrangements must be submitted one semester in advance so the event can be publicized and staffed properly. Please contact Jennifer Harmon in the music office for more information.

Lecture/Colloquium Opportunities

There are many lectures on campus each week. Within the Department, the main lecture series is the Colloquia Series. This is facilitated by Dr. Francesca Brittan, and takes place on Friday, 4:00 p.m. in the Harkness Chapel Classroom. PhD students are given the opportunity to present during this series. An events list is available at the [Department website](#).

GRADUATE ASSISTANTSHIPS

If you are receiving financial assistance, assignments will be made by the recommendation of the Department Chair or faculty representative from each program. Assignments include, Teaching, Research, or Graduate Assistantship.

Teaching Assistantships

All new graduate students who have or will have instructional responsibilities must enroll in the non-credit course UNIV 400 (Professional Development for Graduate Teaching Assistants), or, if applicable, UNIV 400 (B), which is designed for international graduate students. This required course consists of seminars, led primarily by faculty, that focus on effective professional communication skills and that provide teaching assistants with opportunities to discuss and reflect upon their instructional roles. New graduate students with TA responsibilities are also expected to attend the campus-wide TA orientation in August, and to be aware of the policies and guidelines

presented in the University's TA Manual, which is available on line at <http://studentaffairs.case.edu/education/tatraining/documents.html>.

If at any time you have difficulty fulfilling your responsibilities as a TA you must contact the Department Chair. Also, you must consult with your advisor, the Department Chair, and Laura Stauffer prior to altering the number of credits for which you are registered in a given semester, as your financial aid and/or teaching assignment may be affected by the change. Awards are given after careful consideration, and must be fulfilled unless a formal justification can be provided.

In the Music Department, TA responsibilities typically fall into one of several categories:

Grader/Reader. Graders work closely with a professor, either individually or with other graders, to evaluate homework, quizzes and examinations. Although formal structured contact with students may be minimal, graders meet informally with students who may have questions about grades. Maintaining consistent grading procedures within the course is imperative.

Instructor TA. An Instructor TA works under the supervision of a faculty member but holds the major responsibility for a class section. This responsibility may include setting the syllabus, choosing texts, and determining final grades for each student. Working with supervising faculty, Instructor TA's determine the content of each class session, teach these sessions, evaluate all student work and encourage communication through individual conferences with their students. If you are assigned primary teaching responsibility for a course, you must be appointed as an Instructor of Record. Please see the Department Office Assistant to expedite this process.

Assistant Conductor TA. A Graduate Assistant who serves in the capacity of an assistant to one of the Case Music Department ensemble conductors. This individual will have responsibility for such things as setting up a rehearsal, leading the rehearsal, filing music, score study, running sectionals as needed, taking attendance, and other duties that facilitate the running of effective and efficient rehearsals.

Section Leader. Section TA's lead class sessions that provide opportunities for students to ask questions about lectures or homework or to review for tests. Section leaders may have prepared lesson plans for these sessions, but usually the discussion centers on student-generated questions. As a result, TA's must be ready for any question; usually dealing with material the students have difficulty understanding.

Tutor. Tutors generally work with students on a one-to-one basis. During regular office hours and extra help sessions, these TA's are sought for their expertise in the subject matter. Their true value, however, lies in encouraging students to explore approaches to solving problems rather than answering questions directly.

Graduate Assistantships

Research Assistants in the Music Department assist faculty as assigned, and typically provide administrative support and/or assistance with department ensembles.

Department Regulations Regarding Graduate Assistantships

Your appointment as a Graduate Assistant is based on our review of your qualifications and on the needs of the Department. The amount of your award, the duties of your Assistantship, and the number of hours required (which is directly related to the amount of your financial aid) will be conveyed to you by the Department. Financial aid is divided into two categories: 1) tuition waiver and 2) monetary stipend (usually in addition to tuition waiver). Both are considered Assistantships and require varying levels of service to the Department. If you are granted a tuition waiver, it is your responsibility to know how many tuition hours are granted. It is imperative that you register

for the hours that are awarded. You must obtain permission from your advisor, the Department Chair, and Laura Stauffer if you wish to register for a different number of credit hours. If you receive a stipend, YOU MUST complete the FAFSA on-line at the time you are recommended for the award. This is a necessary final step before you receive the award.

Graduate awards are conditional and require that you maintain good standing in the Graduate School and Music Department. If you fail to register before the last day of the late registration period for the session in which your award is valid, you will incur any late fess. Your appointment does not exempt you from adherence to the Graduate School and departmental degree requirements for research and/or teaching experience.

Continued financial assistance is based on your performance in three areas:

1. Satisfactory and timely completion of service expectations, including turning in your service logs on time as per the required deadlines, and completing the hours required within each semester time frame.
2. Meeting high academic expectations, including successful completion of coursework with no grade lower than a B. (The School of Graduate Studies REQUIRES a cumulative GPA of 3.0 to qualify for graduation)
3. Meeting a high level of professionalism with faculty, staff, and students, in and out of coursework.

If performance in any one of these three areas is deemed unsatisfactory, you will be given a warning. If at that point correction is not made, you face withdrawal of financial aid and the eventual possibility of probation, suspension and ultimately expulsion from the program.

The following information, from the CWRU Faculty Handbook, also applies to graduate students involved in teaching and assistance in teaching:

1. Outside activities may not interfere through conflict of interest or otherwise with a faculty member's commitments to the University.
2. Each faculty member and graduate assistant shall keep his or her department chair or dean informed of the nature and extent of his or her participation in travel and events outside the department.
3. All outside activities, which represent potential conflicts with normal university duties, require advance approval by the department chair or dean.

PRIZES AND AWARDS

The Department of Music awards the annual **Heinrich Prize** for the best graduate student paper in musicology. The prize includes a small stipend, which varies slightly from year to year. Deadlines for submission of work to be considered for the prize will be announced in the fall. To be considered for the award, you must submit a clean version of the paper to the Department Office by electronic copy, and include a cover page detailing the date, course, and instructor of the class for which you wrote the paper. D.M.A. documents, Master's theses, and Ph.D. dissertations are all eligible for consideration.

Graduate Research Grants

Available through the Baker-Nord Center to help defray the expenses of dissertation-level research: http://artsci.case.edu/bakernord/doku.php?id=graduate_research_grants.

Pancoast Fellowships

Available through Undergraduate Studies for women graduate students to fund travel, and study abroad: <http://www.case.edu/provost/ugstudies/scholarships/S-pancoast.htm>.

Graduate Dean's Awards for Instructional Excellence

Available to graduate student instructors who demonstrate outstanding achievement in teaching. These awards present academic departments with an annual opportunity to honor graduate students who have shown exceptional skill and dedication in their work. All graduate students who assist with a course, a lab, or a recitation, or who assist with grading or tutoring are eligible for the award, but candidates for nomination must have completed, or be currently enrolled in, the non-credit course UNIV 400, which is a course required of graduate students who provide instruction for undergraduate courses.

Research and travel money

Available through Graduate Studies: <http://case.edu/gradstudies/current/profdev.html>. Matching funds are available through the Music Department. Requests should be submitted in writing via email to the Chair, Mary Davis (med7@case.edu), copying Laura Stauffer (l1s3@case.edu). Students who are delivering papers at professional meetings and graduate student symposia are normally given priority.

Note: Information on **student loans and work study programs** is available from the Financial Aid Office, Yost Hall, Room 417A, CWRU Western Reserve University, Cleveland, Ohio 44106-7049, phone: 216-368-4530.

PLANNED PROGRAM OF STUDY

All students enrolled in the School of Graduate Studies must have on file a Planned Program of Study on file. This document, which must be certified by the Advisor, should list all coursework required for the student's degree program. At the latest, this form must be completed and submitted to Graduate Studies by the following deadlines:

- For Doctoral students – upon advancement to candidacy
- For Master's students – upon application for graduation

This form should only include coursework hours, not research courses (level 651, 701). Only include courses that are required for graduation. It will be assumed that the courses listed on the form will have a passing grade. Information may be found at: <http://www.case.edu/gradstudies>.

FELLOWSHIP COURSES

Through the School of Graduate Studies Fellowship Tuition program, graduate students are eligible to take courses beyond their degree requirements with no tuition cost. Students may take up to (8) courses, including language courses. Visit: <http://www.case.edu/gradstudies>.

DEGREE REQUIREMENTS

Complete information regarding degree requirements and curriculum may be found in the General Bulletin of the University, which is available on-line at the Department website. The following is intended as a summary of the graduate degrees offered by the Department of Music, including degrees in Musicology, Historical Performance Practice, and Music Education.

MUSICOLOGY EXAMINATIONS

Diagnostic Examinations

Schedule: August 25, 9 a.m. – 12:00 noon; 2:00 – 5:00 p.m.

In the week prior to the beginning of classes, students entering the degree programs in Music History, Musicology, and EMPP take diagnostic examinations in Music History and Music Theory. Three hours are allotted for the Theory exam, and three hours are allotted for the History exam; the Music History exam covers material from the Middle Ages to through the 20th century, while the Theory Exam tests analysis skills and covers material from the common-practice period. The Theory diagnostic does not include ear training, sight singing, figured bass, or other practical skills.

Language Examinations in Musicology

Schedule: October 10-14 (M-F) 2011
February 13-17 (M-F) 2012
April 2-6 (M-F) 2012

Language exam guidelines are detailed below. No exceptions will be made regarding the schedule or requirements for notification. You may request one practice exam when you are notifying the Director of Graduate Studies of your intent to take the language exam.

Guidelines for Language Examinations

1. Departmental language examinations are given three times during the academic year, in October, February, and April; students will be notified at the beginning of each academic year as to the precise dates. Students should sign up for an examination with the Director of Graduate Studies at least three weeks before the desired examination date. If requested, one sample of each language exam will be provided to the student when they sign up for an examination.
2. A graduate student may retake an examination but only during the scheduled exam times.
3. Music Department Faculty members administer Language examinations.
4. Language examinations are taken prior to the comprehensive examination. Students should consult with the Director of Graduate Studies regarding language requirements at the beginning of their first semester on campus. At that time, they should agree upon a tentative schedule by which they will satisfy the language requirement.
5. Candidates for the M.A. must demonstrate the ability to read German or French. Candidates for the Ph.D. must demonstrate the ability to read German and one other language, usually French, unless the student's specific research demands extensive use of another language. Each examination consists of two excerpts (200-300 words in length), one to be translated with the aid of a dictionary and one to be translated without a dictionary. Two hours are permitted for the examination, with up to one hour allotted for each excerpt. The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.
6. The faculty member who administers it will notify the student and the Director of Graduate Studies in writing of the outcome of an examination.
7. Students will be provided laptop computers for the examination. Two dictionaries are permitted; for example, an abridged volume for fast access and a comprehensive dictionary for more complete information.

Qualifying Exams

Qualifying exams involve four sections based on chronological periods:

- 1) Up to 1600
- 2) 1600-1750
- 3) 1750-1900
- 4) 1900-onward.

For each period, the student must develop a topic that falls into one of the following categories (each category may only be used once):

- 1) a work, broadly conceived
- 2) a person (composer, performer, writer)
- 3) a genre
- 4) an original topic (examples might include a methodology, an instrument, a place, a technology)

Students will meet with the Director of Graduate Studies by the end of the fall semester of their second year in the Ph.D program to discuss the constitution of their examination committee, as well as to devise topics of appropriate breadth and focus. The committee of five members will consist of faculty members from the Musicology faculty. The topics chosen will be formally proposed to the Faculty by the first week of the spring semester; approval and/or requests for revision will be provided by the faculty within one week. The topics are meant both to coordinate with and complement material students have covered in seminars. For each of the topics the student will produce a bibliography and repertory list (scores and/or recordings, as applicable), due by April 1. The student will also enroll for that semester in MUHI 699: Exam Practicum, to guide the creation of the bibliographies and repertory lists, which will be vetted and approved by the student's examination committee by April 15.

The examination, consisting of four essay questions (one for each topic), will take place over the course of two days in the week preceding the first week of fall classes. The student will answer two questions each day, with three hours provided for each question. The questions, made up by the exam committee, are meant to give students the opportunity to indicate both comprehensive and specific knowledge of the topics chosen from a number of different perspectives, including historical, analytical, methodological, etc. Effective and persuasive responses will demonstrate numerous points of view and approaches to the given subject. Scores and/or recordings may be provided as part of the question, usually drawn from the repertory list. The examinee will be provided solely with a laptop; no additional materials or Internet access will be allowed.

After distribution of the exam and answers to the examinee and the members of the committee, the Director of Graduate Studies will schedule a time for the oral examination, which will last no more than two hours. The examinee may bring only a copy of the exam, their answers, and any notes meant to direct their comments in the orals.

Schedule:

End of fall – meet with DGS to discuss committee and topics
First week of spring semester- topics proposed to committee
Second week of spring semester– faculty responds to topics
April 1- submission of bibliographies/rep. lists
April 15- faculty responds to bibliographies/rep. lists

DEGREE PROGRAMS

M. A. in Music History

The M.A. in Music History requires a minimum of 30 credit hours of course work and seminars. A minimum of two years of full time study in Cleveland should be expected. Depending on the Master's track you select, the M.A. degree can culminate in a thesis project or in a series of comprehensive examinations. The Tracks are as follows:

Master's Thesis (Plan A) - Requires 30 credit hours, of which at least 18 hours must be coursework and at least 6 hours must be Course 651 Thesis. At least 18 semester hours of coursework, including the thesis, must be at the 400-level or higher. *Please note: Once you begin registration of 651 Thesis hours, you must register for at least one credit hour of 651 every semester until graduation.*

An oral defense of the thesis is required. A committee of three university faculty members, appointed by the Department Chair and typically chaired by the candidate's advisor conducts the examination. The examining committee must agree unanimously that the candidate has passed the thesis examination.

Master's Comprehensive (Plan B) - Requires 30 credit hours of coursework, a comprehensive examination, and in some fields, an approved project. At least 18 semester hours of coursework must be at the 400-level or higher.

The comprehensive examination is administered by the Department and includes written and oral segments. A student must be registered at the University during the semester in which any part of the comprehensive examination is taken.

Course requirements for the M.A. in Music History are as follows:

Research	6-9 hours	- MUHI 610 and a seminar or thesis
Theory/Analysis	6 hours	- MUTH 400A and MUTH 424
History/Literature	9 hours	- Selected with approval of DGS, based in part on results of diagnostic tests
Electives	6-9 hours	- Selected with approval of the DGS, selection based in part on results of diagnostic tests. A minimum of 3 hours of electives must be in theory/analysis, applied music, or courses outside the department)
	30 hours minimum	

M.A. students must also pass one foreign language examination, in either German or French.

Ph.D. in Musicology

The Ph.D. in Historical Musicology is granted in recognition of superior scholarly ability and attainment. Award of the degree is based not only on computation of time or enumeration of courses, but also upon distinguished work. Highly qualified applicants may enter this program directly upon completion of a bachelor's degree.

All programs are formulated to suit the individual needs of the student and require the consent of the advisor. The Ph.D. in Historical Musicology requires 36 credit hours of coursework and an additional 18 hours of dissertation research (MUHI 701) credit. Required coursework includes three doctoral seminars, MUHI 610 (Bibliography), MUTH 400A (Theory), and MUTH 424 (Schenkerian Analysis). Students must also complete three seminars at the MUHI 590 level. In the first two years students will be expected to take three seminars (or 9 credits) per semester, for a total of 36 hours. Students entering with an approved Masters degree are eligible to have up to 12 credits from their previous study transferred to meet the Ph.D. requirements.

Students admitted to the program will take diagnostic examinations prior to the start of classes in the first year of the program. Based on these examinations, students may be required to enroll in specific courses to address deficiencies; these course credits may be applied toward the requirement. At the end of the first year of study, the musicology faculty will conduct a formal review with each student. This process will include an evaluation of progress to date and advisement regarding the remainder of the program.

A written summary of this review, along with coursework grades and materials, will constitute the beginnings of the portfolio maintained by the Director of Graduate Studies that will be the basis for consideration of a student's advancement into the Ph.D. program. At the end of the second year of coursework, students will be asked to submit a qualifying paper, which will be added to the portfolio. At the beginning of the fall in the third year of study, students will take comprehensive examinations, which will also function as qualifying exams for advancement to the Ph.D. program. These examinations will consist of written and oral sections, and will be conducted and evaluated by the musicology faculty. Following the examinations, the faculty will review each student's portfolio and based on work contained therein will make a decision regarding advancement to candidacy in the Ph.D. program. Students who do not advance but who have done satisfactory work will be eligible to receive the M.A. in Music History at this juncture. **(See description of Qualifying Exams, page 12.)**

Dissertation prospectus and defense: Students who advance to candidacy will register for dissertation research credits and begin research work for the dissertation. Working with a faculty advisor, the student will develop a prospectus for the dissertation, which will be presented in writing to the faculty no later than the end of the third year of study.

The prospectus must be a substantially researched overview of the proposed dissertation that demonstrates that the student is prepared to undertake the dissertation project. The prospectus should be no longer than twenty pages, plus a bibliography. Attached to it should be a separate one-paragraph abstract of the dissertation project.

The prospectus defense is the final stage a doctoral student must complete before being formally admitted to candidacy. All other requirements, including language proficiencies, must be satisfied before this defense can be scheduled. The examining committee must include three members of the musicology faculty and may include the outside faculty member that is required by the Graduate School for the Dissertation Defense.¹ This committee must be officially

¹At a minimum, the dissertation defense committee must consist of a minimum of four members of the university faculty, including at least one whose primary appointment is

constituted by the candidate and the graduate advisor at least a month before the scheduled defense. Students are encouraged to consult with the members of their committee before the defense, which concentrates on the feasibility and significance of the project and the student's preparation for it.

The prospectus is distributed to the examining committee only after it has been discussed at a faculty meeting and the student's dissertation advisor has determined it is ready. A draft must be made available to the faculty at least a week before the faculty meeting when it is to be discussed. (Note that faculty meetings are held irregularly; please consult the department assistant to schedule the discussion of your prospectus). The student must submit the prospectus to the members of the examination committee at least two weeks before the scheduled defense.

If the defense is unsatisfactory, the candidate may repeat the examination once, at the discretion of the faculty. After passing this examination, the student is advanced to candidacy and begins to write the dissertation.

It is expected that the fourth and possibly fifth years of study will be devoted to work on the dissertation. Upon completion of the thesis, each student will present a formal defense to the musicology faculty.

Under the rules of the School of Graduate Studies, a student must complete the thesis no later than five years after registering for the first dissertation research (701) credits.

Fast Track M.A./ Ph.D. Program

Students in the M.A. in Music History program are eligible for a fast track option to the Ph.D. To qualify for this option, students must complete 36 hours in the M.A. program and are advised to pursue the thesis track. The student must inform the Director of Graduate Studies of his/her intention to move into the Ph.D. program by the end of the third semester of study and in consultation with the DGS, must present a petition for entry to the Ph.D. by the end of the third semester. Once faculty consent is secured, all remaining requirements of the degree program, as detailed above, remain the same.

M.A. in Historical Performance Practice

This is a specialized program within the MA degree in musicology offered by the CWRU Music Department. It focuses on the performance practice of music before 1750.

Admission Information – Admission to the program is granted to those who demonstrate a high level of early music performance skill and good scholarly potential. A diagnostic examination in Music History and Music Theory will be administered to entering students to determine if there are deficiencies in any of these areas. If deficiencies are found, remedial courses will be required with the consequent extension of the hours required beyond the minimum.

Students in this program who demonstrate exceptional accomplishment may petition to enter either the DMA in HPP or the PhD in HPP degree program before the completion of the MA degree. On this possibility, see the Degree Overlap section below.

outside the student's program, department or school." From the CWRU *Graduate Student Handbook 2008-2009*, page 12.

Audition Information – Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the CWRU Music Department. It is also possible to submit a tape in lieu of a live audition, although a campus visitation is strongly recommended as part of the audition process.

Course Work and Applied Music – All programs are formulated to suit the needs of the individual student and require the consent of the graduate advisor. A minimum of 21 hours of course work, seminars and tutorials is required, including Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), and a minimum of one Seminar in Historical Performance Practice (MUHI 442). Students intending to proceed to doctoral work are strongly advised to take Schenkerian Analysis (MUTH 424). In addition, a minimum of two semesters of applied music (MUAP) is required for zero credit, along with 6 credit hours of registration for the lecture-recital and document (MUAP 651). On this, see below.

Ensemble Participation – All students in this program will participate in one or more of the CWRU early music ensembles during each semester in which they are on campus.

Foreign Languages – Students must demonstrate ability to read two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

Lecture-Recital and Document – One juried lecture-recital is required, accompanied by a written document (MUAP 651). The 6 credit hours of registration for this are in addition to the required 21 hours of coursework. The jury will consist of three full-time faculty members who have agreed to act in that capacity, one of whom will serve as the advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed, to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The successful completion of the lecture-recital will be certified by a majority of the jury. The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

Degree Overlap – Students in the CWRU EMPP MA program who wish to continue on to the DMA may formally petition to do so in their second year of study. Any coursework already taken will count towards the DMA requirements, and students should register for the first DMA lecture recital (MUAP 751 for 3 hours) rather than the MA lecture recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in the Fall of the fourth year at CWRU, rather than the third year as is normally required for DMA students.

Students who graduate from the CWRU EMPP MA program, then later petition to enter the DMA program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the DMA degree. **For these students, the MA lecture-recital (MUAP 651) will count in place of the first required DMA lecture-recital (MUAP 751), and the 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).**

D.M.A. in Historical Performance Practice

This program in historical music (up to 1750) combines advanced study in performance, music history, and performance practice. Students should expect to spend a minimum of three years in full-time study in Cleveland.

Admission information – Admission to the program is granted to those who demonstrate the potential to be leaders in the field of historical music and who show excellent scholarly potential in music history and performance practice. An audition is required.

Audition Information – Three pieces of differing style and character are required with a total length of approximately 20 minutes. The candidate will be considered on the basis of their command of various national idioms, ornamentation styles, and other aspects of historical performance as well as their overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the CWRU Music Department. It is also possible to submit a recording in lieu of a live audition, although a campus visit is strongly recommended as part of the audition process.

Coursework and Applied Music – All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of coursework is required (which includes the first two lecture recitals - see below), together with at 4 semesters of applied music (for zero credit) and comprehensive examinations (usually taken in the fall of the 3rd year). After successful completion of comprehensive examinations, the student will advance to candidacy and undertake the ‘final’ lecture recital (6 hours)

Coursework must include Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), and a total of at least three seminars (1-2 in Historical Performance Practice (MUHI 442) and 1-2 Doctoral Seminars in Musicology (MUHI 590)).

Applied music (MUAP) will generally be taken every semester that the student is on campus. Applied faculty will be chosen in consultation with the student.

Lecture-Recitals and Documents – Three juried lecture-recitals are required (MUAP 751, 752 and 753, 12 hours total), each consisting of a 45 minute performance generally preceded by a 30-45 minute research-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. (The entire lecture recital should not exceed 90 minutes). The jury will consist of three full-time music history/performance practice faculty members, one of who will serve as an advisor, together with the appropriate applied music faculty (if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion, whilst the successful completion of the lecture-recital will be certified by a majority of the jury.

A research document pertaining to each lecture recital must then be submitted. A single advisor will evaluate each of the first two documents (3 hours each): the third or 'final' document must be more substantial than the others (6 hours, undertaken once the student has advanced to candidacy) and will be evaluated by a committee consisting of no fewer than three of the music history/performance practice faculty.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

Ensemble Participation – All students in this program will participate in one or more of the CWRU early music ensembles during each semester in which they are on campus.

Foreign Languages – Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

Comprehensive Examination – The Comprehensive Examination is to be taken at the beginning of the third year of study, in August. (DMA candidates should be aware that the examination will cover the entire range of music history, not just pre-1750.) It consists of two parts: written and oral. The orals are taken within two weeks of passing the written examinations. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a **computer** for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on historical performance practice and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Historical Performance Practice (HPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The EMPP sections consist of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other three sections each consist of two one-hour essays (chosen from four given topics).

The second part of the exam (taken on Day 3 from 9am-12pm) is an analysis test that requires a detailed critical commentary on compositional and contextual aspects on two works representative of different style periods.

The **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

Degree Overlap – Students in the CWRU EMPP MA program who wish to continue on to the DMA may formally petition to do so in their second year of study. Any coursework already taken will count towards the DMA requirements, and students should register for the first DMA lecture recital (MUAP 751 for 3 hours) rather than the MA lecture recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in the Fall of the fourth year at CWRU, rather than the third year as is normally required for DMA students.

Students who graduate from the CWRU EMPP MA program, then later petition to enter the DMA program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the DMA degree. **For these students, the MA lecture-recital (MUAP 651) will count in place of the first required DMA lecture-recital (MUAP 751), and the 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).**

Ph.D. in Musicology with Emphasis on Historical Performance Practice

This is a specialized program within the PhD degree in Musicology offered by the CWRU Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of music history, historical performance practice (up to 1750), and performance of early music (also up to 1750). A minimum of three years of full-time study in Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, complete the lecture recital and document, and complete the dissertation (see below).

Admission Information – Admission to the program is granted to those who demonstrate a high degree of skill in early music performance and excellent scholarly potential in music history. Admission requirements include those for the PhD in Musicology plus an audition.

Audition Information – Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through

the CWRU Music Department. It is also possible to submit a recording in lieu of a live audition, although a campus visitation is strongly recommended as part of the audition process.

Coursework and Applied Music – All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of course work, seminars and tutorials is required, which must include Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), two Seminars in Historical Performance Practice (MUHI 442), two Doctoral Seminars in Musicology (MUHI 590), and the PhD Lecture-Recital & Document (MUAP 751; see below). In addition, a minimum of three semesters of applied music lessons (MUAP 501, 502, etc.) is required for zero credit hours.

Ensemble Participation – All students in this program will participate in one or more of the CWRU early music ensembles during each semester in which they are on campus.

Foreign Languages – Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

Comprehensive Examination – The Comprehensive Examination is to be taken at the beginning of the third year of study, in September. It consists of two parts: written and oral. The orals are taken within two weeks of the written exam. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a laptop for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on historical performance practice and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Historical Performance Practice (HPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The EMPP section consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other sections each consist of two one-hour essays (chosen from four given topics).

The second part of the written exam is an analysis test that requires a detailed critical commentary on compositional and contextual aspects of two works representative of different

style periods. The analysis test is an open book examination, administered in Haydn Hall, which takes place on Day 3 from 9am-5pm.

The **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

Lecture-Recital and Document – One juried lecture-recital, generally relating to the topic of the student’s dissertation, is required, accompanied by a written document. The 3 credit hours of registration for this (MUAP 751) are included in the required 36 hours of coursework. The jury will consist of three full-time faculty members who have agreed to act in that capacity, one of whom will serve as the advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The successful completion of the lecture-recital will be certified by a majority of the jury. The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor. Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

Dissertation – A minimum of 18 credit hours of registration is required for the dissertation. (See requirements for Ph.D. in musicology.) These 18 credit hours are in addition to the required 36 credit hours of coursework. The dissertation itself must be a significant scholarly contribution in the fields of musicology and historical performance practice. (See the CWRU Western Reserve University guidelines for doctoral dissertations.)

M.A./Ph.D. Fast Track

Students enrolled in the M.A./EMPP program are eligible for fast track treatment as in the Ph.D. in Historical Musicology, detailed above. The M.A. lecture-recital may not substitute for the Ph.D. lecture-recital.

Music Education Degrees

General expectations for all Music Education Graduate Students:

1. It is *strongly recommended* that all graduate students be either a full member of MENC: The National Association for Music Education/Ohio Music Education Association (OMEA) or a student member of the CWRU Collegiate Music Educators National Conference (CMENC)/OMEA chapter. For information about becoming a member, speak to your advisor or Dr. Garret, OCMEA Advisor.
2. All part- and full-time students are expected to exhibit professional behaviors; including being responsible for meeting all deadlines and completing required paperwork. Poor performance in this area could result in loss of funding or dismissal from the program.
3. All music education teaching associates are responsible for reporting their work hours at established deadlines. This is required for continuation of funding.

4. All full-time music education graduate students are expected to participate in the Graduate Research Seminars that are held during school hours and all part-time students will be required to join in for the evening seminars. The schedule of seminars will be distributed no later than the beginning of each semester. Students may count the time spent in the seminar toward their required assistantship hours.
5. Each semester, all part- and full-time students who have a graduate assistantship will receive written feedback from their assistantship supervisor(s) evaluating the performance of assistantship duties. Poor evaluations will result a reduction in funding or removal of all funding.
6. All Music Education students will be required to have a cumulative GPA of 3.0. The University will not confer a degree without this. A grade of C or below could result in the loss of funding.
7. Each Music Education student will be held accountable for all of School of Graduate Studies articulated policies, procedures, and deadlines.

Graduate Music Education Exam Preparation Guidelines

Each of the graduate programs in Music Education requires some form of a written and oral exam to complete degree requirements. Preparation for this exam begins with the first class and extends through the entire course sequence. A topic that you first encountered in the Philosophy course may provide the impetus for more research and become one of your paper topics. A topic covered in one class you may think applicable to the content of another class and you decide to explore this relationship so you propose that as a research question. Classes offer you background in many topics as they relate to Music, Education, and other disciplines, but, the exam is designed to give you the opportunity to explore a topic more fully and connect and transfer it to other areas.

Each of the programs (Master of Arts with Licensure, Master of arts, and Ph. D.) have slightly different exam requirements and procedures that are tied to the content of their curriculum. (See specific exam guidelines and procedures for your program) The design of any exam at the end of coursework allows each student to show mastery of the degree content by applying this cumulative knowledge to various music education and/or research environments. Then, the accompanying presentation and oral examination allows the student the opportunity to think on the spot and transfer that information to other areas by responding to questions and new scenarios proposed by the committee. This usually serves as the end of the degree for the Masters level and the beginning of the Dissertation process for Doctoral students.

The exam process is rigorous and requires much advance preparation. The first aspect of the exam is that is it cumulative and includes all of the material covered in each class. In effect, this means that you are never done with the content of any single course. Like many topics in music topics, concepts, and the information is additive. Second, it presumes that you have taken time to link together the different course content areas and explored how these topics, concepts, and other information are connected. Third, it requires clear and concise oral communication skills that you work on in a number of classes. Oral presentations are a critical skill that educators need in today's workplace. Your job here is to bring these ideas forward, and discuss intersections with music, education, and other disciplines as well as answer questions posed by the committee. You should be prepared to dialogue, defend your thought process, and substantiate your conclusions. Anything that is written down or expressed verbally can be questioned. Therefore, careful attention to the clarity of your expression, both written and oral, is necessary when preparing for your exam. This is also true of the thought process behind the questions you pose. The clearer the questions, the easier the paper or presentation is to write.

While courses are unique and separate in their content, they are related in an overarching way. As with all curricula, each separate course brings a piece of larger picture to light, and once completed the full picture is realized. It is your job to examine these pieces collectively and look for that connectivity and intersection that brings these separate strands together.

The semester before the exam is when a student should begin working with her/his advisor to craft the topics for investigation, begin the preliminary resource investigation, and establish a timeline for the following term. Then, once the topics are chosen and some resources have been consulted the student will work with her/his advisor to craft the research questions/topics and choose the Music Materials content. Students must have their exam topics and questions approved no later than the 5th week of the semester they intend to defend. The deadline for the defense is set for no later than the 10th week of the semester, but often it is much easier to set things earlier in the semester so that if revisions are necessary it is possible to still make the week 10 deadline.

Lastly, the exam is designed for each student to show their level of professional preparation and scholarship. It is meant to be the culmination of the degree that shows mastery and competence.

Master of Arts with Licensure

The M.A. for Licensure (M.A.L.) option is for persons with an undergraduate degree in music who wish to obtain a license to teach music in the public schools while simultaneously pursuing the study of music education at the graduate level. Course requirements span 6 semesters and combine music education licensure courses (approximately 23 hours), student teaching (12 hours), with graduate music and music education courses (30 hours). Graduates of the program are eligible to apply for an Ohio teacher license for Music P-12. Licensure may be transferred to other states. Students will also need to pass the Praxis II exams and meet other state requirements for teacher licensure, such as passing a criminal background check.

Classes at the 200-level, while required for teacher licensure, do not count toward the graduate degree (i.e., no graduate credit is received) and are not included in GPA calculations. However, they do appear on the transcript with a grade and serve to satisfy the academic requirements for Licensure. M.A.L. students may take additional 300-level classes, if approved by the music education faculty, provided that they have *at least* 18 credits of 400-level courses. In addition, students who already hold an M.A. in music may be eligible for an exemption of up to 9 hours of requirements. Students should contact their advisor or the Director of Graduate and Undergraduate Studies in Music Education for more information.

The following courses are required for the M.A.L. degree.

Case Western Reserve University ~ Music Education Program M.A. for Licensure (M.A.L. – Masters Plan B)		
Music Education Licensure Core (35 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 200__ - 1	Skills & Pedagogy Class	1
MUED 200__ - 2	Skills & Pedagogy Class	1
MUED 200__ - 3	Skills & Pedagogy Class	1
MUED 200__ - 4	Skills & Pedagogy Class	1
MUED 200__ - 5	Skills & Pedagogy Class	1
MUED 200__ - 6	Skills & Pedagogy Class	1
MUED 275	Conducting	2
MUED 305	World Music in Education	3
MUED 350	General Music Methods	3
MUED 352 or MUED 353	Instrumental/Choral Music Methods	3
MUED 355	Instructional Design in Music Education	3
MUED 420	Technology Assisted Music Teaching & Learning	3
MUED 496A	Student Teaching	9
MUED 496B	Student Teaching Seminar	3
Teacher Licensure Professional Education Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
EDUC 255	Literacy Across the Content Areas	3
EDUC 401	Introduction to Education	3
EDUC 404	Educational Psychology	3
Graduate Music Education Core (12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
Graduate Music Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
MU_____	Music Electives (Theory, History, and/or Performance)	3
Oral Comprehensive Exam		
<i>Successful Completion of the Comprehensive Oral Exam (Masters Plan B)</i>		
TOTAL		65

Because many courses are not offered every year, MAL students should adhere to the following course sequence in completing their degree requirements.

Master of Arts for Teacher Licensure (M.A.L.) Course Sequence

	<i>Students Entering in Even Years</i>		<i>Students Entering in Odd Years</i>	
	Fall	Spring	Fall	Spring
<i>Year 1</i>	MUED 200X-1 MUED 420 MUED 443 EDUC 401	MUED 200X-2&3 MUED 305 MUED 442 MUHI 430	MUED 200X-1 MUED 275 MUED 420 EDUC 401 Music Elective	MUED 200X-2 MUED 305 MUTH 422 EDUC 404
<i>Year 2</i>	MUED 200X-4 MUED 275 MUED 350 MUED 444 Music Elective	MUED 200X-5 MUED 352/353 MUTH 422 EDUC 404	MUED 200X-3&4 MUED 350 MUED 441 MUED 443	MUED 200X-5 MUED 352/353 MUED 442 MUHI 430
<i>Year 3</i>	MUED 200X-6 MUED 355 MUED 441 EDUC 255	MUED 496A MUED 496B	MUED 200X-6 MUED 355 MUED 444 EDUC 255	MUED 496A MUED 496B

The purposes and goals of educator preparation at Case Western Reserve, summarized in the statement of our mission to prepare educators as Proactive Scholar-Practitioners, are expressed as 12 Program Outcomes which are aimed at meeting the TEAC goal of preparing competent, caring and qualified educators:

1. Proactive Scholar-Practitioner Philosophy
2. Subject Matter Knowledge
3. Child Development
4. Diversity of Learners
5. Instructional Strategies
6. Learning Environment
7. Communication
8. Planning Instruction
9. Assessment
10. Technology
11. Self-Reflection/Professional Development
12. Community Involvement

CWRU's Program Outcomes were developed through a lengthy process that involved CWRU professors, in-service teachers, current CWRU students, school administrators, representatives from professional education organizations, and others. They are designed to meet the requirements mandated by the Ohio Department of Education (ODE), the Teacher Education Accreditation Council (TEAC), the Interstate New Teacher Assessment and Support Consortium (INTASC), and the professional organizations that specify content and pedagogy for beginning teachers and teacher preparation programs. The INTASC standards form the core of the Program Outcomes (Outcomes 2-9 & 11-12). The INTASC standards have been adopted by Ohio as one of the primary requirements for beginning teachers. In addition, the Case Western Reserve teacher education program believes that all teachers need to be comfortable with and competent in utilizing technology in ways that are appropriate to facilitate student learning (Outcome 10). Finally, a well-developed philosophy that embodies the ideals of a

Proactive Scholar-Practitioner is essential (Outcome 1).

For the Master of Arts in Music Education with Teacher Licensure, there are four decision points that must be successfully passed. In addition, the office of educational licensure will follow up with students during their entry year of teaching.

M.A.L. students must pass all Decision Points outlined by the CWRU Teacher Licensure Handbook (see Admission and Retention in Music Education, below). Failure to pass any Decision Point will result in separation from the Music Education Graduate Program.

Admission and Retention in MUSIC EDUCATION – Master of Arts for Teacher Licensure			
Entry to a the Program (Decision Point 1)			
<p><i>What?</i></p> <ul style="list-style-type: none"> • Successful interview and satisfactory score on the <i>Teacher Licensure Admission Assessment</i> • Admission to the University as a graduate student. • Demonstration of entry-level competency in the discipline through successful presentation of a music performance audition • Signed statement of <i>Good Moral Character</i> 	<p><i>Program Outcomes Assessed</i></p> <p>1, 2</p>	<p><i>When?</i></p> <p>Upon admission to the University and MA for licensure program.</p>	<p><i>Result</i></p> <ul style="list-style-type: none"> • Unconditional admission to the program, <i>or</i> • Conditional admission to the program with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to the program.
Admission to Advanced Standing (Decision Point 2)			
<p><i>What?</i></p> <ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline and Education GPA of 3.0 or better • Candidate <i>Disposition Assessment Inventory</i> • Successful review of the working teaching ePortfolio that includes documentation of clinical/field experiences 	<p><i>Program Outcomes Assessed</i></p> <p>1, 2, 3, 4, 5, 6, 7, 8, 9, 11</p>	<p><i>When?</i></p> <p>End of the 2nd semester after admission as a music education major, usually in the 3rd semester</p>	<p><i>Result</i></p> <ul style="list-style-type: none"> • Unconditional admission to Advanced Standing, <i>or</i> • Conditional admission to Advanced Standing with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to Advanced Standing.
Admission to Student Teaching (Decision Point 3)			
<p><i>What?</i></p> <ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline and Education GPA of 3.0 or better • Successful review of the working teaching ePortfolio that includes documentation of clinical/field experiences • Pass TB test; present documentation of hepatitis B vaccination • Pass criminal background checks (BCI & FBI) • Candidate <i>Disposition Assessment Inventory</i> • Successful completion of 	<p><i>Program Outcomes Assessed</i></p> <p>1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11</p>	<p><i>When?</i></p> <p>One semester prior to student teaching, usually semester 5</p>	<p><i>Result</i></p> <ul style="list-style-type: none"> • Unconditional admission to Student Teaching, <i>or</i> • Conditional admission to Student Teaching with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to Student Teaching.

the <i>Student Teaching Interview</i>			
Recommendation for Initial Licensure (Decision Point 4)			
<i>What?</i> <ul style="list-style-type: none"> Cumulative GPA of 2.5 or better Discipline and Education GPA of 3.0 or better Completion of degree requirements Successful review of the working teaching ePortfolio that includes documentation of student teaching experiences Candidate <i>Disposition Assessment Inventory</i> Achievement of state mandated scores on Praxis II exams Completion of student teaching with a grade of <i>B</i> or better Completion of <i>Case Teacher Licensure Exit Interview and Survey</i> 	<i>Program Outcomes Assessed</i> 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12	<i>When?</i> At the completion of all degree and program requirements including achievement of passing Praxis II scores	<i>Result</i> <ul style="list-style-type: none"> Recommendation for Ohio teaching license, <i>or</i> Remedial plan which when successfully completed will result in recommendation for Ohio teaching license, <i>or</i> Non-recommendation for Ohio teaching license.

M.A.L. Comprehensive Oral Examination

Students enrolled in the M.A. in Music Education for Teacher Licensure program must complete a comprehensive oral exam (Masters Plan B). *The exam is to be finished no later than week 10 of the final semester of coursework* and is usually the semester before student teaching.

The exam process is as follows:

- Students will develop two topics for investigation and submit them to their advisor in the form of a research “statement of the problem” with accompanying questions to be investigated. (This is generally done the semester BEFORE the exam but no later than week 5 of the semester the exam is taken so that the student has sufficient time for feedback from the faculty and then to prepare/write.) A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class. Topics should be selected from the following:
 - Topic 1: Philosophy, Curriculum, and/or Music Cognition and Learning
 - Topic 2: Music Materials

Students should work with their advisor in preparing the topic papers/questions. Once the advisor endorses the topics, they will be forwarded to the entire music education faculty for approval:

2. After the topics are approved, review the relevant research and best practice literature, taking notes. Next, organize your notes and developed a detailed outline for a presentation on each topic that will last approximately 15 minutes per topic. Create the presentations using visual/aural aids (e.g., PowerPoint, Keynote, recordings, etc.). The presentations should be examples of your best teaching ability and take the form of an engaging professional conference style of presentation. A handout for faculty should be created for each topic. APA style, with complete citations and a reference list, should be utilized and included in the handout. The presentation should be a reflection of your ability to review literature and present it in a scholarly manner. The format of the presentation on Topic 1 should follow this basic outline:
 - a. Define and clarify the problem/question.
 - b. Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
 - c. Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
 - d. Suggest the next step or steps in solving the problem, *and* provide an example of an application to a specific teaching situation.

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with **Teacher** and **Student Guides** designed for a comprehensive unit on the piece. Students should consult Battisti and Garafalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece, and for an example of the Teacher and Student Guides. Bring at least one copy of the score to your musical materials composition to your exam.

Here is an example of a musical materials topic/question:

Prepare a detailed, flow chart analysis of "An American Elegy" by Frank Ticheli. Provide biographical information for Ticheli, a list of his major works, and any other pertinent cultural and/or historical background related to the piece. Discuss how one would prepare a high school band for a performance of this composition. Which of the national standards might be addressed through this repertoire, and how could a conductor go about addressing them?

Adapt this to your specific piece and performance group application, putting the information and materials in the form of Teacher and Student Guides for teaching the composition.

3. Schedule an exam time through your advisor for *no later than week 10 of the final semester of coursework*. Possible outcomes of the oral exam are:
 - Pass
 - Needs revision (e.g., revise and re-present one or more of your topics)
 - Fail

The outcome of "Fail" ends the student's pursuit of the M.A.L. degree at Case Western Reserve University. Failure to schedule the exam by the due date delineated above also ends the student's pursuit of the M.A.L. degree at CWRU. Petitions for extensions must be filed by that same due date, but only extreme circumstances would influence the faculty to grant such an extension.

Master of Arts in Music Education

This program is for those people with an undergraduate degree in Music Education, teaching certificate/license, and at least one-year of teaching experience, who wish to pursue further academic study as a means to develop professionally. Coursework combines the study of philosophical, research-based, and theoretical positions of teaching and learning music with pragmatic approaches to improving music learning. Every effort is made to plan a program based on individual students' needs and interests while maintaining standards of musical and scholarly excellence. M.A. students may take 300-level classes, if approved by the music education faculty, provided that they have *at least* 18 credits of 400-level courses. The M.A. in music education has two options for a final project: (a) thesis, and (b) comprehensive written examination and oral defense.

Case Western Reserve University ~ Music Education Program		
Master of Arts (Thesis Option – Masters Plan A)		
Graduate Music Education Core (15 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
MUED 445	Advanced Research in Music Education	3
Graduate Music Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
<i>Music Electives – Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3 hours).</i>		
MU _____	_____	_____
Thesis (6 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 651	Thesis	6
<i>Successful oral defense of the thesis (Masters Plan A)</i>		
TOTAL		30

In the M.A. thesis option, students conduct research, writing a thesis, and then orally defend the thesis document to the music education faculty. Students should contact their advisor for further details of the thesis process.

Case Western Reserve University ~ Music Education Program Master of Arts (Comprehensive Exam Option – Plan B)		
Graduate Music Education Core (12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
Graduate Music Core (9-12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
Music Electives – <i>Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3-6 hours).</i>		
MU _____	_____	_____
MU _____	_____	_____
Electives (6-9 hours): <i>Music education courses, seminars, and independent studies, and/or studies in a related field outside of music education (up to 6 credit hours), suited to the student's interests and needs and approved by the music education faculty.</i>		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
Comprehensive Exams		
<i>Successful completion of the comprehensive written and oral exams (Masters Plan B).</i>		
TOTAL		30

M.A. Comprehensive Written Examination and Oral Defense (Masters Plan B)

Students electing the Comprehensive Exam Option for the M.A. in Music Education must participate in a written exam and oral defense. *This process is to be completed no later than week 10 of the final semester of coursework.*

The exam process is as follows:

1. Students will contact their advisor *no later than the end of the fifth week of the semester* to schedule an in house written examination time that will cover their understanding of research in music education. Each Student should plan on 5 to 6 hours to take this portion of the exam. During this examination, students will be provided with articles from research journals and asked to identify, interpret, and clearly communicate each study's (a) purpose/research questions, (b) review of literature, (c) methodology, (d) data analysis, (e) results, and (f) discussion. Students will critique each study and discuss possible applications to music education.

2. Students will develop two topics for investigation and submit them to their advisor in the form of a research “statement of the problem” with accompanying questions to be investigated. (This is generally done the semester BEFORE the exam but no later than week 5 of the semester the exam is taken so that the student has sufficient time for feedback from the faculty and then to prepare/write.) A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class. Topics should be selected from the following:
 - Topic 1: Philosophy, Curriculum, and/or Music Cognition and Learning
 - Topic 2: Music Materials

Students should work with their advisor in preparing the topic papers/questions. Once the advisor endorses the topics, they will be forwarded to the entire music education faculty for their approval.

3. Once the topics are approved, write an eight to twelve page paper (excluding the title page and reference pages) on each. APA style, with complete citations and a reference list, must be utilized. These papers are to be representative of a student’s ability to review literature and write in a scholarly manner. The format of the paper on Topic 1 should follow this basic outline:
 - Define and clarify the problem/question.
 - Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
 - Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
 - Suggest the next step or steps in solving the problem, *and* provide an example of an application to a specific teaching situation.

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Students should consult Battisti and Garafalo’s (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece, and for an example of the Teacher and Student Guides.

Here is an example of a musical materials topic/question:

Prepare a detailed, flow chart analysis of "An American Elegy" by Frank Ticheli. Provide biographical information for Ticheli, a list of his major works, and any other pertinent cultural and/or historical background related to the piece. Discuss how one would prepare a high school band for a performance of this composition. Which of the national standards might be addressed through this repertoire, and how could a conductor go about addressing them?

Adapt this to your specific piece and performance group application, putting the information and materials in the form of Teacher and Student Guides for teaching the composition.

4. Submit copies of the completed papers and the score you utilized for your musical materials question to each member of the music education faculty *no later than week 10 of the*

semester. Once the faculty determines the papers are “defensible,” an oral defense will be scheduled before the end of the semester. Possible outcomes of the oral defense are:

- Pass
- Needs revision (e.g., rewrite one or more of the answers)
- Fail

The outcome of “Fail” ends the student’s pursuit of the M.A. degree at Case Western Reserve University. Failure to submit written questions by the date delineated above also ends the student’s pursuit of the M.A. degree at CWRU. Petitions for extensions must be filed by that same due date, but only extreme circumstances would influence the faculty to grant such an extension.

PhD in Music Education

The doctoral program in music education is for those persons who wish to teach at the college level or obtain positions of leadership in the schools. Students admitted to this program will have a previous degree in music education, hold a valid teaching license/certificate, and have at least three years of teaching experience in schools. A core of studies centered on philosophy and research is supplemented by coursework in music and related fields. The focus of the program is on encouraging each doctoral student to develop to his or her fullest capacity through individual research projects and independent studies with music education faculty. Every effort is made to plan a program based on individual students’ needs and interests while maintaining standards of musical and scholarly excellence.

Case Western Reserve University ~ Music Education Program PhD Curriculum		
Graduate Music Education Core (15 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
MUED 445	Advanced Research in Music Education	3
Graduate Music Core (9-12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
<i>Music Electives – Courses in music theory, music history and/or applied music suited to the student’s interests and needs and approved by the music education faculty (3 hours).</i>		
MU _____	_____	_____
MU _____	_____	_____
Outside Cognate (6 hours) – Study in a related field outside of music education suited to the student’s interests and needs and approved by the music education faculty.		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
_____	_____	_____
_____	_____	_____
Music Education Electives (9-12 hours) – Music education courses, seminars, and independent studies suited to the student’s interests and needs and approved by the music education faculty.		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
Qualifying Exams		
Successful completion of the written and oral qualifying exams. This must be completed before work on the dissertation can commence.		
Dissertation (18 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 701	Dissertation	18
<i>Successful oral defense of the dissertation</i>		
TOTAL		60

Ph.D. Qualifying Examinations and Advancement to Candidacy

Ph.D. students in the Music Education Program have up to 4 years from their first semester of enrollment to finish their required coursework, and one additional semester to complete their qualifying exams and achieve candidacy. Candidacy is granted when students pass their qualifying examinations. Once candidacy is granted, students may enroll in MUED 701 and begin work on a dissertation proposal. The qualifying exam will consist of five parts: (a) examination of

understanding of research in music education, (b) a written paper on a topic related to music education philosophy, curriculum, and/or music cognition and learning, (c) a musical materials project, (d) a dissertation prospectus, and (e) and an oral defense of a-d. All five parts of the exam need to be completed within a single semester.

1. Students will contact their advisor *no later than the end of the fifth week of the semester* to schedule an in house examination time that will cover their understanding of research in music education. Each student should plan on 6 to 8 hours to complete this portion of the exam. During this examination, students will be provided with articles from research journals and asked to identify, interpret, and clearly communicate each study's (a) purpose/research questions, (b) review of literature, (c) methodology, (d) data analysis, (e) results, and (f) discussion. Students will critique each study and discuss possible applications to music education. In addition, students will be given one or more research "problems" and asked to design a study that would be a logical way to investigate the problem.
2. Students will develop two topics for investigation and submit them to their advisor in the form of a research "statement of the problem" with accompanying questions to be investigated. A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class. Topics should be selected from the following:
 - Topic 1: Philosophy, Curriculum, and/or Music Cognition and Learning
 - Topic 2: Music Materials

Students should work with their advisor in preparing the topic papers/questions. Once the advisor endorses the topics, they will be forwarded to the entire music education faculty for their approval.

3. Once the topics are approved, write an eight to twelve page paper (excluding the title page and reference pages) on each. APA style, with complete citations and a reference list, must be utilized. These papers are to be representative of a student's ability to review literature and write in a scholarly manner. The format of the paper on Topic 1 should follow this basic outline:
 - Define and clarify the problem/question.
 - Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
 - Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
 - Suggest the next step or steps in solving the problem, *and* provide an example of an application to a specific teaching situation.

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Students should consult Battisti and Garafalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece, and for an example of the Teacher and Student Guides.

Here is an example of a musical materials topic/question:

Prepare a detailed, flow chart analysis of "An American Elegy" by Frank Ticheli. Provide biographical information for Ticheli, a list of his major works, and any other pertinent cultural and/or historical background related to the piece. Discuss how one would prepare a high school band for a performance of this composition. Which of the national standards might

be addressed through this repertoire, and how could a conductor go about addressing them?

Adapt this to your specific piece and performance group application, putting the information and materials in the form of Teacher and Student Guides for teaching the composition.

4. Submit copies of the completed papers and the score you utilized for your musical materials question to each member of the music education faculty *no later than week 10 of the semester*. **At this time you will have two weeks to complete a dissertation prospectus.** The dissertation prospectus is a paper of about 15-20 pages that provides (a) an introduction to the topic you anticipate studying, (b) rationale/need for the study, (c) purpose and research questions or hypotheses, (d) an abbreviated review of literature, (e) the methodology – sample, variables, design, procedures, instruments, data analysis procedures, etc., (f) initial list of references, and (g) an appendix of additional resources that might be utilized for the actual dissertation study (if applicable). See your advisor for further details regarding the format and expectations for the prospectus. It is strongly suggested that you use the University Formatting Guidelines for this document. (See SGS website under graduation requirements for these guidelines) The prospectus must be submitted *no later than week 12 of the semester*.
5. Once the faculty determines that the research exam, papers and prospectus are “defensible,” an oral defense will be scheduled. Possible outcomes of the oral defense are:
 - Pass
 - Needs revision (e.g., rewrite one or more of the answers)
 - Fail

The outcome of “Fail” ends the student’s pursuit of the Ph.D. degree at Case Western Reserve University. Failure to adhere to the timeline outlined above also ends the student’s pursuit of the Ph.D. degree at CWRU. Petitions for extensions must be filed according to guidelines of the School of Graduate Studies. Only extreme circumstances would influence the faculty to grant such an extension.

Once the qualifying exam has been passed, the student may register for MUED 701 and begin work on a formal dissertation proposal. The student will solicit an advisor for the dissertation process. The advisor may be the faculty member the student has previously had for an academic advisor, or it may be another faculty member with whom the student would like to work. Once the student chooses an advisor and the advisor agrees to work with the student, the student should remain in close consultation with the advisor in the preparing the proposal, and throughout the dissertation process.

PERFORMANCES, SCHOLARLY ACTIVITIES, AND OUTSIDE WORK

Students are encouraged to cultivate opportunities for teaching, performing and scholarship. We wish to work with you to find a balance between these commitments and the requirements of your class schedule. Please consider thoughtfully any additional commitments (teaching private lessons, professional playing, substitute teaching, conference presentations, excessive elective courses etc . . .) that you engage in as they may interfere with your work on campus and in some cases can elongate your degree program. Choose these outside commitments very carefully and weigh their impact on your program. These outside commitments are important but not if they interfere with your success in the program. In general and above all, you must abide by the University attendance requirements, as stipulated in the CWRU Graduate Handbook and according to the attendance policies of individual instructors. If you have out of town

engagements, you must clear these at the beginning of the semester with your prospective instructors.

If you are the instructor of a course, you must take responsibility for regular attendance. If you expect to have out of town engagements, you must make these known to the department chair at the time the class is assigned. And, it is vital that you are available to students if they need assistance. You are required to adhere to all of the articulated requirements of the Undergraduate Instructors Manual. During the course of the semester, if you must be absent for any reason, you must inform the department chair and the Director of Graduate and Undergraduate Studies in Music Education of your absences in advance.