



Graduate Student Handbook

2024/25 Academic Year

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Dear CWRU Music Students,

Welcome to the 2024/25 academic year! To our new students, welcome to the CWRU community. CWRU is a special place of traditions, diversity, academic excellence, and artistic exploration, located in the vibrant University Circle.

Please remember to regularly check the [student resources page](#) for updated operational plans and information. Our dedicated faculty and staff are here to assist you with your educational and career goals. You are always welcome to visit [our faculty](#) or reach out to the music office staff during office hours—we're here to support you.

Welcome + Key Dates

- **Graduate Studies Orientation:** [Modules + Event Details](#)
- **Department Orientation and Welcome Reception:** [Orientation Schedule](#)
- **Ensembles Overview:** Thu, Aug 22 at 3:00 p.m., Harkness Chapel
- **Ensemble Auditions:** Aug 26 – 30
- **Classes Begin:** Mon, Aug 26
- **Drop/Add Period Ends:** Fri, Sep 6

We are excited for your arrival and wish you a productive year ahead!

Sincerely,

Nathan B. Kruse
Professor and Department Chair

About

The Department of Music at CWRU, part of the College of Arts and Sciences, partners with the Cleveland Institute of Music through the Joint Music Program. The department offers a range of courses, ensembles, and degree programs focused on historical performance practice, music education, and musicology.

- **Degree Programs:** Flexible BA in Music (double major/dual degree options), professional BS in Music Education, Music Minor, and specialized graduate programs in Historical Performance, Music Education, and Musicology.
- **Ensembles and Lessons:** Students can join ensembles, take private lessons, attend group classes, and explore academic courses available for both majors and non-majors.
- **Student Engagement:** Participate in student-led clubs, professional development groups, and enjoy free Cleveland Orchestra tickets for music majors.
- **Performing Arts in University Circle:** Study music in a vibrant community recognized as one of the [best arts districts in America](#) (USA Today), with access to performances, arts and culture events, and research presentations from guest lecturers, faculty, and students.

Explore our [mission and programs](#).

Graduate Offices and Resources

Graduate students have access to shared offices located on the lower level of Haydn Hall. Desk assignments are primarily given to those with teaching responsibilities, with leadership from the Music Graduate Student Association (MGSA) assisting in the assignment process.

- **Mailboxes:** Each student has an assigned mailbox on the first floor of Haydn Hall.
- **Email:** CWRU Gmail accounts are assigned to each student. Regularly check your inbox and respond promptly to departmental communications.
- **Communications:** Google Groups are used as message boards to share announcements.
- **Resources and Forms:** The [Student Resources](#) section of the music website provides resources, tools, and FAQ for current students.
- **News + Events:** Enjoy events, explore topics of interest or connect with scholars, and discover the latest headlines on our [News + Events](#) page.

For building access, practice spaces, rooms and reservations, or reporting repairs, please refer to the [Facilities Information](#).

Graduate Student Organizations

The Department of Music encourages involvement in graduate student organizations to foster a sense of community, provide professional development, and support academic growth. These groups not only offer networking and collaborative opportunities but also help students stay connected with departmental activities and resources.

Music Graduate Student Association (MGSA)

The MGSA (<https://community.case.edu/musicgsa/home/>) represents the collective interests of graduate students in the Department of Music. This organization works to provide support in various aspects of graduate life, such as academic development, research opportunities, and social networking. MGSA plays a key role in:

- Organizing academic events, discussions, and professional development opportunities.
- Fostering a supportive environment through social events and peer connections.
- Coordinating with prospective students by arranging campus visits and sharing information about the graduate program.
- Enhancing communication between students, faculty, staff, and the wider campus community.

Graduate Student Council (GSC)

The GSC (<http://gsc.case.edu/>) serves as the voice of the broader graduate student community at CWRU. Representatives from various disciplines, including music, work to advocate for student interests within university affairs and policies. GSC provides avenues for:

- Representation on university committees and governance bodies.
- Resources and programming aimed at supporting graduate student needs.
- Cross-disciplinary networking and opportunities for collaboration with students in different fields.

By participating in MGSA and GSC, graduate students in music can expand their professional and academic networks, gain leadership experience, and contribute to shaping the department's graduate community.

Academic Procedures and Registration

Coordinators of Graduate Studies (CGS)

Graduate programs are overseen by Coordinators of Graduate Studies (CGS) in each area:

- **Musicology:** Dr. Francesca Brittan
- **Music Education:** Dr. Lisa Huisman Koops
- **Historical Performance Practice (HPP):** Dr. Peter Bennett

For department representatives and the calendar (academic schedule, music office hours, staff remote days, and important dates/deadlines), go to [Contact Us](#).

General Bulletin

The [General Bulletin](#) documents the administration, resources, and services of Case Western Reserve University. The School of Graduate Studies section contains the academic policies and requirements to which students, faculty, and staff must adhere.

For details on each policy category, visit [SGS Policies & Procedures](#):

- Academic Policies
- Academic Requirements
- Admissions Policies

Music Handbook

This music handbook serves as a summary and supplement to the General Bulletin, covering programs in Musicology (MUC), Historical Performance Practice (HPP), and Music Education (MuEd). For any conflicts or uncertainties between this handbook and the General Bulletin, students should consult their academic advisor and CGS for guidance.

Time Limitations for Degree Completion

The University enforces strict timelines for the completion of all graduate degrees:

- **Master's Degree:** All requirements must be completed within five consecutive calendar years after matriculation, including any leaves of absence.
- **Doctoral Degree:** Requirements must be completed within five consecutive years from the semester of the first credited MUHI 701 registration (for PhD students) or two years from MUHI 753 registration (for DMA students), including any leaves of absence.

Program Requirements Policy

Students are expected to adhere to the degree requirements from the year they matriculate. If a student chooses to adopt updated program requirements from a later year, this must be officially communicated to their advisor, who will work with the CGS to facilitate the transition. It is highly recommended to discuss any program requirement changes thoroughly to make an informed decision that aligns with the student's goals and circumstances.

Separation and Extension Process

If a student is unable to complete the degree within the designated time frame, they may be subject to separation from the program unless they apply for and receive an extension. Extensions require a detailed completion plan approved by both the advisor and department chair, and the student must adhere to the specified deadlines. During the extension period, the minimum enrollment is one credit of MUHI 651, 701, or 753 each semester until graduation. For more information, visit [SGS Policies & Procedures](#).

Course Registration

Refer to the [University Registrar](#) for general questions about registration and course information.

Applied Lessons

Graduate students must get faculty advisor approval to register for primary applied music lessons. Those with department funding through an assistantship can take zero-credit lessons at no cost, with approval from the department chair, if necessary or beneficial to their plan of study. For secondary lessons, students must complete the [Secondary Lessons Policies and Pre-Registration Form](#) and receive advisor approval. Non-majors interested in HPP lessons should consult with the Head of HPP. Any changes to lesson registration must be reported to the CWRU Manager of Operations before the drop/add period ends.

Cleveland Institute of Music (CIM) Courses

CWRU students may request enrollment permissions for CIM courses through SIS. The CIM Registrar will release these permits during the registration period. Any changes to CIM class registration must be reported to the CIM Registrar before the drop/add period ends.

Independent Study (IS) Courses

IS Courses require approval from the supervising faculty and research advisor. Students must complete an [Independent Study Agreement](#) and submit a course outline and objectives.

Fellowship Courses

Graduate students can take additional courses at no cost under the [Fellowship Tuition Policy](#), with advisor approval. Fellowship courses cannot be audited, and grades do not affect the program GPA.

Planned Program of Study (PPOS)

Students are encouraged to meet with their advisor during the first semester to outline their coursework. Submit the PPOS via SIS by the end of the second semester. A hold on registration may occur if not submitted on time.

Academic Progress Report (APR)

All graduate students must submit an APR summarizing their academic progress each year by December 1. Advisors will review the report and provide feedback during the spring semester.

For help with the PPOS, visit [Graduate Studies Resources](#). To download the printable APR form, visit [Current Graduate Students](#).

Performance and Lecture Opportunities

Ensembles

Graduate students may participate in various music ensembles. For more details on ensemble offerings and audition information, visit the [Ensembles Page](#).

Colloquium Series

The [Music Colloquium Series](#) is a weekly event (Friday at 4pm) featuring research presentations. All graduate students in residence are expected to attend. PhD students interested in presenting in the series should contact their advisor in the spring to plan in advance for the next academic year.

Performance, Scholarly Activity, and Outside Work

Graduate students are encouraged to pursue teaching, performing, and scholarly opportunities to enhance their academic and professional growth. However, it's important to balance these activities with program requirements, as outside commitments can impact coursework and campus responsibilities. Students are encouraged to seek guidance on managing external activities to balance academic and departmental responsibilities for successful program completion.

Balancing Commitments

Students should carefully consider how additional work, such as teaching lessons, performing, or presenting at conferences, affects their academic schedule and departmental duties. Outside work should not interfere with program success.

University Attendance Requirements

Students must follow [university attendance policies](#) and clear any major commitments with their advisor and faculty at the start of the semester. Course instructors should maintain regular attendance, communicate anticipated absences in advance, and provide a plan to ensure course continuity.

Course Instructors

Course instructors should maintain regular attendance, communicate anticipated absences in advance, and provide a plan to ensure course continuity. All instructors are expected to adhere to the [Undergraduate Academics](#), ensuring clarity and consistency in course conduct.

Leave of Absence (LOA) and Paid Leave

- **Leave of Absence (LOA):** If a student needs to pause their studies for reasons such as illness or employment, they must complete an LOA request with the School of Graduate Studies. LOAs do not suspend degree timelines or guarantee funding upon return, so careful planning is necessary.
- **Paid Leave:** Students with fellowships may be eligible for paid leave for specific situations like illness or new parenthood.

Discuss options with your advisor and consult the [Graduate Studies policies](#).

Petitions for Exceptional Treatment

In exceptional cases, students can submit a petition (sent via email to the CGS for their program) to the music faculty to waive policies or procedures. Petitions must include a justification and will be considered at the next faculty meeting and reviewed by the faculty in a timely manner.

Assistantships, Funding, and Awards

Graduate Assistants (GA)

Graduate Assistantships (GAs) are awarded to students receiving financial assistance, and assignments are determined based on departmental needs, previous student assignments, and faculty consultation. Recommendations are made by the Department Chair or the Coordinator of Graduate Studies (CGS) from each program. Students will be notified by email about their assignments for the upcoming semester.

The required number of hours for a GA varies depending on the degree program and funding level:

- **Musicology and Historical Performance Practice (HPP):** Average of 10 hours per week.
- **Music Education (MuEd):** Hours vary depending on the type of assistantship.

Students are expected to carefully track their hours and reach out to their supervisor, CGS, or department chair if their responsibilities appear to exceed the expected workload.

Assignments and Responsibilities

GA assignments are categorized based on departmental needs and entail various duties. Students should connect with their assigned supervisors at the end of the semester preceding their duties and are expected to be ready to start their responsibilities during the week before classes begin.

Feedback and Evaluation

At the conclusion of each GA assignment, supervisors will complete a GA Feedback document that reviews the student's activities, highlights areas of strength, and provides suggestions for improvement. This feedback serves as a tool for professional development and helps refine skills for future assignments.

Note: For details on specific GA categories, duties, and expectations, students should consult directly with their supervisors or CGS.

Teaching Assistants (TA)

All Teaching Assistants (TAs) are required by the Office of the Provost to complete a university compliance training before beginning their TA responsibilities. TA duties may include grading, leading a lab, teaching a recitation section, or some other combination of teaching responsibilities. The aim of TA training is to familiarize you with CWRU policies and procedures.

For more information, visit [TA Training](#).

UNIV 401: [Advanced Professional Development for University Teaching](#) is intended to provide participants with the chance to learn innovative, effective, and evidence-based teaching strategies that are useful in University classrooms.

Roles and Responsibilities

Teaching Assistants in the Department of Music may take on various roles, including:

- **Reader/Grader:** Collaborate closely with professors to evaluate quizzes, exams, final papers, and other assignments. While structured contact with students is minimal, graders are available to address questions on grading and ensure consistent grading procedures throughout the course.
- **Instructor TA:** An Instructor TA holds significant responsibility for a course section under the guidance of a supervising faculty member. Responsibilities may include setting the syllabus, selecting texts and determining final grades. Instructor TAs collaborate closely with the supervising faculty to outline course content, teach sessions, assess student progress, and encourage open communication through individual and group meetings with students.

If an Instructor TA is given primary responsibility for teaching a course, they must be formally appointed as an **Instructor of Record (IOR)**. The final steps of this appointment process typically occur within the 3–4 weeks leading up to the start of a new semester, following the fiscal year end (July), though timelines may vary. During this period, the IOR may contact the CGS to check the status of their appointment.

Course Observation: All Instructor TAs are required to be observed by a faculty member during each semester of teaching. Following the observation, feedback will be provided, and the TA is responsible for scheduling this course observation with their teaching mentor before the final week of classes. The mentor will then meet with the TA to provide detailed feedback and prepare a written evaluation memo for the TA's file.

Timeline as follows:

1. **Before the Semester:** A faculty mentor is assigned, either the student's advisor, another faculty member with relevant expertise, or both. The mentor(s) will meet with the TA to review the course syllabus, address questions, and provide teaching guidance.
2. **During the Semester:** The mentor observes a class taught by the TA. The mentor and the TA share the responsibility of scheduling this observation before the last week of the semester. After the observation, a meeting is held to debrief and provide feedback.
3. **Before the End of the Semester:** The mentor writes a brief evaluation of the course, which is shared with the student, their advisor (if different from the mentor), and the

CGS for Musicology. The CGS will then post this evaluation on Box so it can be accessed by other faculty for reference when writing recommendations for the TA's future opportunities (e.g., job applications, academic appointments).

- **Ensemble TA/Assistant Conductor:** Assists ensemble conductors with administrative tasks, programs, rehearsals or sectional leadership, score study, equipment setup/teardown, and other duties as assigned.
- **Section Leader:** Leads student-driven sessions to review lectures and prepare for exams addressing any course-related questions.
- **Tutor:** Offers one-on-one sessions (office hours or extra help sessions) guiding students in problem-solving and deeper understanding of the material.
- **Research Assistant:** Assist faculty with research projects, which may include working in departmental or external archives (e.g., Cleveland Orchestra, Rock and Roll Hall of Fame).
- **Colloquium and Marketing (HPP/Musicology):** Coordinates Colloquium Series activities and announcements for events and achievements via email and social media.
- **Editorial Assistant:** Assists with editing documents, such as CIM DMA documents and English as a Second Language (ESL) papers, to support students and faculty in various writing and editorial tasks.

Tuition Waiver and Stipend

The Department of Music communicates the academic year stipend amount and credit hours covered with tuition waiver in the [Memo of Assistance \(MOA\)](#). Students are responsible for knowing how many credit hours their tuition waiver covers. Registration for any different number of credit hours requires approval from the CGS, Department Chair, and Business Manager. Failure to register by the end of the drop/add period may result in late fees. Students who receive a stipend, must complete the [FAFSA online](#) at the time they are recommended for the award. This is a necessary, one-time final step before students receive the award.

Receiving financial assistance is contingent on performance in the following areas:

- **Academic Performance:** Maintain good academic standing as outlined in the [Academic Policies & Procedures](#) by the School of Graduate Studies.
- **Fulfillment of Duties:** Complete all assistantship responsibilities satisfactorily and punctually.
- **Professional Conduct:** Exhibit professionalism, self-motivation, and ethical behavior throughout all duties.
- **Degree Completion:** Accept primary responsibility for the timely and successful completion of your graduate degree.

Non-compliance can result in warnings, funding withdrawal, or academic probation. Students facing difficulties in fulfilling their duties should contact the Department Chair and their CGS promptly. Additionally, any changes to credit registration must be discussed with the CGS, as these adjustments may affect tuition and stipend support.

Department Awards

The Department of Music and Case Western Reserve University offer various awards, prizes, and funding opportunities to recognize academic excellence and support graduate scholarly and professional development.

Adel Heinrich Award

This annual award is given to a graduate student in Musicology who demonstrates exceptional academic accomplishments. It includes a stipend, the amount of which varies slightly each year. The Musicology faculty selects the recipient each spring semester.

Graduate Student Awards

Graduate Dean's Instructional Excellence Award

Graduate students who demonstrate outstanding teaching skills may be recognized through this award. Eligible students must have completed or be enrolled in the required course UNIV 400. Candidates for nomination include those who teach, assist with courses or labs, grade, or tutor.

Additional Awards

Faculty may nominate graduate students for other awards based on criteria such as academic excellence, creativity, service to the community, or outstanding research contributions. Students will be notified if they are nominated.

View recent award ceremonies and a list of winners, visit [Graduate Student Award Ceremony](#).

Musicology and Historical Performance Practice Programs Overview

Language Examinations

Purpose: Language proficiency is critical for Musicology and Historical Performance Practice (HPP) students to effectively engage with primary sources, scholarly literature, and performance practices in their respective fields. These exams are crucial as students must pass them to advance to

candidacy (ABD status) and register for doctoral dissertation credits (MUHI 701). Students should consult with their advisor regarding language requirements at the start of their first semester and establish a tentative schedule to meet their language requirements.

Exam Schedule: Language exams are administered three times during the academic year:

- Friday before the Fall term begins
- Friday before the Spring term begins
- Friday of the first week of exams in May (specific times will be announced in advance)

Retakes: If a student needs to retake an exam, they may only do so during these scheduled times.

Exam Format and Preparation:

- Each exam consists of translating two excerpts (up to 300 words each) — one academic prose and one poetry piece (e.g., a song text).
- Students may use print dictionaries for translation but no other resources (digital or print).
- Two hours are allotted to complete the exam.
- The recommended preparation level is approximately two years of college-level language study, supplemented by reading music-related texts in the language.
- For examples of past exams, visit [Current Graduate Students: Sample Documents](#).

Feedback: Students who do not pass a language exam will receive feedback from the examining committee.

Policy on Advancement to Candidacy and Dissertation Credits

According to university policy, students must pass all required exams—including language exams—before advancing to candidacy (also known as ABD status, "All But Dissertation"). This policy also impacts students' ability to register for dissertation research credits (MUHI 701).

Limitations on MUHI 701 Registration:

- Students are permitted to enroll in a maximum of two predoctoral semesters of MUHI 701 before advancing to candidacy.
- If a student has not passed their language exams within this period, they may face challenges registering for additional dissertation research credits.

Petition Process for Language Exam Postponement:

- The department provides an option to petition for postponement of language exams if necessary.
- However, students should note that even if the department grants this petition, the University maintains the authority to deny enrollment in further MUHI 701 credits if the student has not advanced to candidacy.

This means that it is crucial for students to plan carefully and complete all required exams, including language exams, within the allotted time to avoid delays in their progress toward candidacy and dissertation research.

Student Record-Keeping

Students are required to submit all official documents to the department for inclusion in their permanent file as soon as they are completed, and no later than the end of the semester in which they are finished. Below are the specific guidelines for submission:

- **Dissertation Prospecti and Completed Dissertations (Musicology):** Submit to the CGS in Musicology.
- **Course Syllabi (Instructors of Record):** Submit to the Manager of Department Operations.
- **Lecture-Recital Documents, Programs and Digital Recordings (HPP):** Submit to the CGS in Historical Performance Practice (HPP).

Ensuring that all official documents are properly submitted will maintain up-to-date academic records and ensure compliance with departmental policies.

Residency Requirements (Musicology and HPP)

Residency involves continuous registration for at least six consecutive academic terms (fall, spring, and/or summer). This period excludes any leave of absence. Residency is also a prerequisite for fellowship funding, and students must be in residence to remain eligible for financial support.

Musicology and Historical Performance Practice Degree-Specific Requirements

PhD in Musicology

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

1. Qualifying Examinations:

- In the beginning of the 3rd year of study, students are required to take qualifying examinations. These exams assess a student's knowledge and skills in their proposed area of dissertation work and in two secondary areas of interest. Passing these exams is essential for advancement to Candidacy in the PhD program.
- **Written and Oral Sections:** The qualifying exams include both written and oral components, focusing on the primary dissertation topic and two secondary areas.
- **Evaluation Process:** The Musicology faculty will conduct and evaluate the exams.

- **Advancement to Candidacy:** Successful completion of the exams is required for advancing in the PhD program.
 - **MA in Music History Option:** Students who do not advance to candidacy but have demonstrated satisfactory work will be eligible to receive a Master of Arts (MA) in Music History at this stage.
2. **Dissertation Prospectus and Development:**
- **Registration for Research Credits:** After passing the qualifying exams, students register for dissertation research credits (MUHI 701) and begin their dissertation research.
 - **Prospectus Preparation:** In consultation with their research advisor, students develop a **prospectus**, which is a detailed overview of the proposed dissertation.
 - **Length and Content:** The prospectus should be 10-12 pages plus a bibliography, formatted according to the Chicago Manual of Style. It should reflect substantial research and demonstrate preparedness for the dissertation project. A title page must include all relevant details, including the date. Past successful prospecti can be provided as models.
3. **Prospectus Defense:**
- **Deadline and Requirements:** The defense must take place before April 1 of the 3rd year. All other program requirements, including language exams, must be satisfied before scheduling the defense.
 - **Committee Composition:** The examining committee includes three members of the musicology faculty and may also include the outside faculty member required for the final dissertation defense. The committee is chosen by the candidate in consultation with their research advisor at least one month before the scheduled defense.
 - **Submission Process:** The prospectus and committee list are submitted to the Coordinator of Graduate Studies (CGS) and the committee only after advisor approval, at least two weeks before the defense. The dissertation advisor will schedule the defense, which will not exceed two hours.
4. **Defense Outcomes:**
- **Unsatisfactory Defense:** If unsuccessful, students may repeat the examination once. A revised prospectus must be resubmitted in a timely manner before the second defense.
 - **Satisfactory with Revisions:** If the defense passes with significant qualifications, a revised document (pre-approved by the advisor) must be submitted for committee approval, no later than May 15.
 - **Advancement to Candidacy:** Upon passing the defense and meeting all other requirements, students advance to candidacy and begin dissertation writing.
5. **Advancement to Candidacy and Course Registration:**
- **Advancement to Candidacy Form:** After passing all qualifying exams and resolving other program requirements, students submit the Advancement to Candidacy form to the School of Graduate Studies (SGS).

- **Pre-Doctoral Standing Form:** If all exams are not passed by the end of the 2nd year, students submit a Pre-Doctoral Standing form to register for MUHI 701 for two semesters, after which they proceed to candidacy.
- 6. Health insurance and Pre-Doctoral Standing:**
- To maintain health insurance over the summer, students must be registered for fall courses. Therefore, students should apply for pre-doctoral standing in spring of the 2nd year to register for MUHI 701, with approval and registration completed by May 15.
- 7. Dissertation Work and Seminar Enrollment:**
- **4th and 5th Year Focus:** The 4th and 5th years are expected to be devoted to dissertation work.
 - **MUHI 710 Registration:** Beginning in the 3rd year and continuing until completion, students should register for MUHI 710 for 3 credits per semester until 18 credits are reached; thereafter, if necessary, 1 credit per semester.
 - **Dissertation Seminar (MUHI 710):** Students must also register for 0-credit Dissertation Seminar, which provides a communal opportunity to share drafts and discuss writing. After Year 5, this requirement can be waived with advisor permission.
- 8. Dissertation Completion and Defense:**
- **Formal Defense:** Upon dissertation completion, students present a formal defense to their committee and the public. Students must adhere to the timeline and protocols outlined for scheduling and submission, as described in the SGS guidelines.
 - **Final Document Submission:** The dissertation must be submitted as a final electronic document per SGS guidelines.
- 9. Timeline for Dissertation Completion:**
- The dissertation must be completed within five years after registering for the first dissertation research (701) credits. If necessary, students may petition for an extension due to extenuating circumstances, though dissertation credits may not be covered by the College during the extension. If granted, students are required to register for 3 credit hours per semester during the extension period, with the option to request a waiver for 2 of these 3 hours.

PhD Qualifying Exams

The Qualifying Exams are taken at the beginning of the **third year** and are designed to test both broad and deep knowledge in preparation for dissertation work. They combine the goals of a General Comprehensive Exam (covering significant topics broadly) and a Field Exam (focusing deeply on a specific subject).

Topic Selection:

- Students choose three topics to research:
 - One broad subject area related to the dissertation topic.
 - Two additional topics covering significantly different material to ensure diversity (chronological, geographical, and methodological).
- Topics should open new areas of inquiry and should not replicate seminar material, though seminar material can be extended in substantially novel directions.

Planning & Approval:

- By Fall Semester of Year 2, students work with the Coordinator of Graduate Studies (CGS) and Research Advisor (if chosen) to select the examination committee (three musicology faculty members) and develop exam topics.
- Proposed topics and committee members are submitted to the CGS by Week 1 of the Spring Semester.
- Faculty review and respond to proposed topics within two weeks.

Bibliographies & Repertory Lists:

- For each topic, students create a bibliography and repertory list (including scores, sound recordings, and video recordings if applicable).
 - By April 1: Submit initial versions of bibliographies and repertory lists to the committee.
 - By April 15: Committee provides feedback and suggestions.
 - By May 1: Submit final, revised bibliographies and repertory lists.

Exam Preparation Course:

- A zero-credit Exam Preparation class (MUHI 699) is offered in the Spring Semester, where students can bring questions and concerns to the instructor and individual committee members.

Written Exam:

- Takes place over the weekend preceding Orientation.
- Consists of three essay questions crafted by the exam committee to address comprehensive and specific aspects of the chosen topics from various perspectives (cultural-historical, analytical, theoretical).
- Students receive questions by 5pm on Friday and must submit responses by 9am on Monday.
- Only use research resources listed in the bibliographies and repertory lists; no other materials (physical or digital) are permitted.
- Submit answers as three separate Word documents to the CGS.

- Scores and recordings related to the repertory list may be part of the exam questions.

Oral Defense:

- Following the written exam, a two-hour oral defense is required with the student's full committee.
- Takes place during the week before classes begin.
- Students may bring a copy of the exam, answers, and any additional notes to direct their comments during the defense.

Exam Outcomes:

- Pass with honors
- Pass
- Partial pass
- Fail
- **Retake Policy:** If a student fails or partially passes the exam, they may retake the relevant sections the following semester. Failure to pass all sections after the second attempt will result in dismissal from the program. Students who have completed satisfactory coursework may receive an MA in Music History at this stage.

Timeline:

- **By November 30 (2nd Year):** Discuss committee and topics with CGS and (if applicable) Research Advisor. Begin consultations with committee members.
- **Week 1 of Spring Semester:** Formally submit topics and committee for approval.
- **Week 3 of Spring Semester:** Faculty responds to proposed topics.
- **April 1:** Submit bibliographies and repertory lists.
- **April 15:** Faculty provides feedback on bibliographies and repertory lists.
- **May 1:** Submit final revised bibliographies and repertory lists.

Master of Arts in Historical Performance Practice (MA HPP)

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

Lecture-Recital and Accompanying Document

One juried lecture-recital is required and typically scheduled for the Spring semester of the 2nd year (Course: MUAP 651, 3 credit hours).

The lecture-recital involves:

- A 45-minute performance of selected repertoire.
- A research-based lecture (30-45 minutes) that explores the musical, historical, and performance practice issues related to the repertoire.
- The total length should not exceed 90 minutes.

Timeline and Preparation:

- Although the lecture-recital is performed in the Spring of the 2nd year, students may register for its preparation in either the Fall or Spring semester.
- **Spring of 1st year:** Select a faculty advisor and develop a recital proposal.
- Submit the proposal with the [Lecture-Recital Proposal Form](#) by:
 - April 1 for a Fall lecture-recital.
 - November 1 for a Spring lecture-recital.
- The HPP committee will review the proposal. Upon approval, the committee will designate the other jury members (at least two Musicology/HPP faculty members and, when possible, the appropriate applied faculty).
- **Jury Selection and Schedule:** Secure a date for the recital that works for both the jury and the Department calendar.
- **Preparation:** Work closely with the advisor to draft the lecture content.
 - Distribute a draft to the jury no less than one month before the performance.
 - Finalize the lecture with any required revisions as advised by the jury.
 - The advisor and applied teacher will oversee recital preparation.
- **Preview Performance:** A substantial portion of the recital is previewed for the jury about one month before the public presentation.
- **Consequences of Inadequate Preparation:** Insufficient preparation or failure to follow the schedule may lead to cancellation or postponement of the recital.

Completion and Documentation:

- The successful completion of the lecture-recital is certified by a majority vote of the jury.
- **Accompanying Document:** A written document (15-25 pages) is finalized post-performance, incorporating feedback and approved by the advisor.
- **Submission:** Submit the final document, recital program, and any recordings (audio/video) to the CGS of HPP by the end of the semester.

Publicizing the Lecture-Recital:

- Students are responsible for actively publicizing their lecture-recital through appropriate channels, in addition to its listing on the department's upcoming events calendar.

This structured approach ensures that students engage with both the performance and scholarly aspects of the repertoire, culminating in a well-rounded and thoroughly prepared lecture-recital.

Doctor of Musical Arts in Historical Performance Practice (DMA HPP)

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

Lecture-Recitals and Accompanying Documents

Two juried lecture-recitals are required as part of the DMA HPP program:

1. **MUHI 751:** No earlier than Spring of the 2nd year (3 credit hours).
2. **MUHI 753:** Taken in the Spring of the 4th year (6 credit hours, 3 each in Fall and Spring semesters).

Each lecture-recital consists of:

- A 45-minute performance of selected repertoire.
- A 30-45 minute research-based lecture discussing the musical, historical, and performance practice aspects relevant to the performance.
- The complete lecture-recital should not exceed 90 minutes.

Preparation Process:

1. **First Lecture-Recital (MUHI 751):**
 - In the semester before registering, select a faculty advisor for guidance.
 - Collaborate with the advisor to develop a proposal.
 - Submit the proposal to the HPP committee by November 1 (for a Spring recital) or April 1 (for a Fall recital).
2. **Second Lecture-Recital (MUHI 753):**
 - During the Spring of the 3rd year, choose a faculty advisor.
 - Work on the proposal during the Fall of the 4th year and submit it by November 1.

Proposal Submission and Approval:

- Submit the proposal using the [Lecture-Recital Proposal Form](#) (available on the department website).

- The HPP committee reviews the proposal and, in consultation with the student and advisor, selects additional jurors (at least two Musicology/HPP faculty and, when applicable, the appropriate applied faculty).
- Once the jury is formed, schedule the recital date on the Department calendar.

Lecture and Performance Preparation:

- **One Month Before Recital:** Distribute a draft of the lecture to the jury.
- Incorporate any required changes based on jury feedback into the final version.
- The advisor, alongside the applied teacher, oversees the preparation of the recital performance.
- A substantial portion of the recital should be previewed for the jury approximately one month before the public presentation.
- Inadequate preparation may lead to postponement of the recital.

Evaluation and Feedback:

- A majority of the jury must approve the recital for successful completion.
- The jury provides written feedback to the student on their performance and lecture.

Accompanying Documents:

1. First Lecture-Recital Document:

- A 15-25 page document, based on the lecture, will be finalized after the performance.
- Advisor guidance is crucial for the final document's approval.
- Submission deadline: End of the semester.

2. Second Lecture-Recital Document:

- A 50-100 page research document is required, offering a more in-depth analysis and research component.
- The document, revised post-presentation with input from the jury and advisor, will be evaluated by the full jury.
- Submission deadline: End of the semester.

Publicity:

- Students are responsible for promoting their lecture-recitals through appropriate channels, in addition to ensuring their listing on the Department's concert calendar.

Recital Requirement (MUAP 700)

By the end of the **3rd year**, students must complete a **juried recital** (MUAP 700, 0 credit hours).

- **Duration:** 50-60 minutes.
- **Content:** The recital should feature works representing various national schools and **historical periods**.
- **Objective:** To highlight the student's solo performance skills.

Recital Preparation and Approval

1. **Program Planning:** Work with the applied teacher and the CGS in HPP to develop the program. The recital program must be approved by the HPP committee to ensure diversity and skill representation.
2. **Program Notes:** Prepare detailed and relevant program notes with guidance from a designated faculty member (determined by the HPP committee).
3. **Proposal Submission:** Submit a recital proposal using the [Recital Proposal Form](#) by **November 1**.

Recital Performance and Evaluation

1. **Jury Evaluation:** The recital will be evaluated by the applied teacher and a committee comprising at least two other HPP faculty members.
2. **Criteria:** The performance will be assessed on musicality, technical skill, and the representation of diverse repertoire.
3. **Unsatisfactory Performance:** The performance does not meet the required standard.
 - The student has one opportunity to repeat the recital in the following semester.
 - If the second recital attempt is also unsatisfactory, the student will be discontinued from the DMA HPP program.

This recital is a key milestone in the DMA program, aimed at demonstrating a well-rounded and high-level performance capability.

Languages

See the **Language Examinations requirements** for Musicology and Historical Performance Practice section of this handbook.

Qualifying Examinations

The Qualifying Exams are a major milestone for DMA students, typically taken at the beginning of the 4th year. These exams are designed to assess a student's breadth and depth of knowledge in

Historical Performance Practice (HPP) across multiple perspectives. The process, timeline, and requirements are outlined below.

Topics Selection:

- **Timing:** Students select three historical (HPP) topics by the beginning of their 4th year.
- **Focus Areas:**
 - Chronological
 - Geographical
 - Methodological Diversity
- **Criteria:** Topics should not replicate seminar materials but must open up new areas of inquiry. Students can extend seminar topics if the approach is substantially novel.

Committee Formation:

- **Process:** Throughout the fall semester of the 3rd year, students will work with the CGS in HPP to develop a plan for selecting exam topics and forming the exam committee. The committee will include three faculty members from Musicology/HPP.
- **Approval:** The proposed topics and committee members must be submitted to the CGS in Musicology and the CGS in HPP for faculty approval by the 1st week of the spring semester. Faculty will respond within two weeks with either approval or a request for revision.

Preparation Materials:

- **Bibliography and Repertory List:** For each topic, students will prepare a bibliography and repertory list (scores, recordings, etc.), due by April 1st.
- **Feedback:** The committee will review the bibliographies and repertory lists by April 15th, providing feedback. Final versions are due by May 1st.

Exam Preparation:

- Students must enroll in the required zero-credit Exam Preparation course (MUHI 699) during the spring semester.
- Ongoing consultations with the instructor and individual committee members are encouraged over the course of the spring semester to address questions and concerns.

Written Exam:

- **Format:** The exam will consist of three essay questions, one for each topic.

Timing: The exam will be administered over the weekend **before** Orientation. The student will receive the questions via email by **5pm (Eastern)** on Friday and must submit their responses as three Word documents by **9am (Eastern)** on Monday.

- **Resources:** Only materials from the student's approved bibliographies and repertory lists may be used. All work must be original and created solely for the exam.
- **Content:** The questions are designed to test both comprehensive and specific knowledge, covering multiple perspectives within Historical Performance Practice. Some questions may include scores or recordings from the repertory list.

Oral Defense:

- **Timing:** The oral defense, held the week before classes begin, will last no longer than two hours.
- **Materials:** Students may bring a copy of the exam, their responses, and any notes to guide their oral defense.

Exam Outcomes:

- Pass with honors
- Pass
- Partial pass
- Fail
- **Retake Policy:** If a student fails or partially passes the exam, they may retake the relevant sections the following semester. Failure to pass all sections after the second attempt will result in dismissal from the program. Students who have completed satisfactory coursework may receive an MA in Music History at this stage.

Timeline:

- **By November 30 (3rd Year):** Discuss committee and topics with CGS and (if applicable) Research Advisor. Begin consultations with committee members.
- **Week 1 of Spring Semester:** Formally submit topics and committee for approval.
- **Week 3 of Spring Semester:** Faculty responds to proposed topics.
- **April 1:** Submit bibliographies and repertory lists.
- **April 15:** Faculty provides feedback on bibliographies and repertory lists.
- **May 1:** Submit final revised bibliographies and repertory lists.

Music Education Program Overview

General Expectations for Graduate Students in Music Education

- **Professional Organization Participation:** Graduate students are encouraged to join the National Association for Music Education (NAfME)/Ohio Music Education Association (OMEA)

either as an active member (full cost) or as a student member (reduced cost). For more information on joining, consult your advisor or contact the Ohio Collegiate Music Education Association (OCMEA) Advisor.

- **Professional Responsibility and Conduct:** All part-time and full-time students are expected to demonstrate professional behavior, which includes meeting all deadlines and completing required paperwork. Poor performance in these areas can lead to loss of funding or dismissal from the program.
- **Academic Writing:** Strong academic writing skills are emphasized throughout all music education graduate programs. Students are encouraged to utilize support from the CWRU Writing Resource Center and the Kelvin Smith Library Music Research librarian regularly, including during comprehensive exams, thesis, and dissertation processes.
- **Colloquium Attendance:**
 - Full-time music education graduate students are required to attend at least three Colloquia per semester.
 - Part-time students are expected to attend at least one Colloquium per semester.
 - The schedule will be provided by the beginning of each semester.
- **OMEA Professional Development Conference:** Full-time students are expected to attend the Ohio Music Education Association (OMEA) Professional Development Conference, including the Thursday morning Graduate Research Session. Part-time students are strongly encouraged to attend this session and the conference.
- **Assistantship Evaluations:** Full-time students with graduate assistantships will receive written feedback each semester from their assistantship supervisors, evaluating their performance in assigned duties. Negative evaluations can lead to reassignment of duties, reduction, or removal of funding.
- **GPA Requirements:** All music education students must maintain a cumulative GPA of 3.0. The University will not confer a degree without meeting this standard. Receiving a grade of C or below may result in the loss of funding.
- **Adherence to Policies and Deadlines:** Each student is responsible for adhering to all policies, procedures, and deadlines articulated by the School of Graduate Studies.

Teacher Education Program

To learn about **Teacher Education**, please consult the [General Bulletin](#).

For further inquiries, contact:

Dr. Elizabeth Ritz

Visiting Assistant Professor and Interim Director of Teacher Education

Email: elizabeth.ritz@case.edu

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Exam Preparation Guidelines (Music Education)

The **Master of Arts with Licensure (MAL)**, **Master of Arts (Comprehensive Exam Option - MA-B)**, and **PhD** programs in Music Education all require a written and oral exam to complete degree requirements. Preparation for these exams is an ongoing process, beginning with the first class and extending through the entire course sequence. These culminating exams are designed for students to demonstrate their level of professional preparation and scholarship, highlighting the mastery and competence gained throughout the program.

Exam Preparation Process:

- **Connection to Coursework:** Topics encountered in your music education courses might inspire research ideas for your exams. A topic covered early on could become the foundation for a paper, or you might identify a theme from one course that relates to another, which can serve as a potential research question.
- **Program-Specific Exam Requirements:** Each degree program—**MAL, MA, and PhD**—has specific exam requirements tied to the curriculum (refer to the program-specific guidelines and procedures). The exams at the end of coursework allow you to demonstrate mastery over the content by applying this cumulative knowledge to music education and research environments. The oral examination then assesses your ability to think critically and respond to questions on the spot, transferring knowledge to new scenarios. This typically marks the end of the degree for Master's students and the beginning of the dissertation process for Doctoral students.

Exam Expectations:

- **Cumulative Content:** The exam is cumulative and includes all content covered in coursework. You should continuously integrate and connect the different course materials to deepen your understanding of key concepts.
- **Cross-Topic Linkages:** Success requires the ability to synthesize information across courses, exploring how various topics and concepts are interconnected.
- **Oral Communication Skills:** Strong oral communication is crucial for both the exam and your future career. The exams will assess your ability to present ideas, discuss intersections between music, education, and other disciplines, and answer questions posed by the committee confidently and clearly.
- **Clarity in Thought and Expression:** Whether written or verbal, all content is subject to evaluation. Clear articulation of ideas and coherent thought processes are necessary to successfully defend your exam materials and answer committee inquiries.
- **Integrating Knowledge:** Courses contribute to a broader understanding of music education, and the goal is to collectively bring together this knowledge to form a

comprehensive picture. Your task is to critically examine these pieces for their connections and intersections.

Committee Structure: Each exam committee will be composed of the Coordinator of Graduate Studies (CGS) in Music Education and two additional faculty members from the music education faculty. Their role is to evaluate both the written and oral components of the exam and ensure that you meet the program's academic standards.

Schedule and Project Timeline: The completion of a Comprehensive Exam, Thesis, or Dissertation is a key component of your Music Education program, demonstrating your mastery of the program's content.

The following Assumed Practices help facilitate the entire process:

- **Consistent Meetings with Advisor:** Establish a regular communication structure with your document advisor to ensure consistent progress and feedback.
- **Engagement with the Writing Resource Center:** Develop a plan for engaging with writing support throughout the entire project.
- **Timeline Development:** Create a project timeline that includes:
 - University and Department deadlines
 - Internal target dates for completion of sections or portions of the project
 - Routine appointments with the Writing Center
 - Deadlines related to the Institutional Review Board (IRB), if applicable

MAL in Music Education

- **Semester 4:** Collaborate with the Coordinator of Graduate Studies (CGS) to develop comprehensive exam questions.
- **Week 8 of Semester 4:** Submit exam questions to the faculty for approval.
- **Week 12 of Semester 4:** Complete any required edits to the exam questions based on faculty feedback.
- **Summer between Semesters 4 and 5:** Write the exam papers.
- **Week 4 of Semester 5:** Submit completed exam papers.
- **Week 7 of Semester 5:** Defend your exam papers.

MA in Music Education – Thesis Option (MA-A)

- **No Later Than Week 8 of the Antepenultimate Semester:** Work with your advisor to develop a thesis application, which includes your thesis topic, research purpose and questions, a paragraph outlining your interest, and a working reference list.

- **Penultimate Semester:** Enroll in MUED 651 (1-3 credits as determined by your thesis advisor). Complete your thesis proposal, defend the proposal before your committee, and complete any necessary IRB processes.
- **Final Semester:** Enroll in MUED 651 (remaining credits to reach a total of 6). Complete data collection, write your thesis, and defend it.

MA in Music Education – Comprehensive Exam Option (MA-B)

- **Semester Before Completing Exams and Defense:** Consult with the CGS to discuss potential exam topics.
- **Week 8 of Penultimate Semester:** Submit exam questions for faculty approval.
- **Week 12 of Penultimate Semester:** Complete any edits to the exam questions based on faculty feedback.
- **Final Semester:** By Week 8, schedule your timed exam with the CGS. Complete both the timed and take-home exam portions, and work with your advisor to schedule the defense.
- **No Later Than Week 10:** Complete your comprehensive exam defense.

PhD in Music Education

- **Semester Before Exam and Defense Semester:** Work with your faculty advisor to identify potential exam topics.
- **Week 8 of the Pre-Exam Semester:** Submit your questions to the faculty for approval.
- **Week 12 of that Semester:** Complete any required edits to the exam questions based on faculty feedback.
- **Exam Semester:** Schedule your timed exam with the CGS by Week 8. At this time, complete the timed portion and submit your take-home portion. Schedule your defense with your advisor.
- **No Later Than Week 10:** Complete your qualifying exam defense.

Music Education Degree-Specific Requirements

Master of Arts with Licensure in MuEd (MAL)

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

MAL Comprehensive Oral Examination

Students enrolled in the MAL program must complete a comprehensive oral exam (Masters Plan B). This exam is to be completed no later than Week 7 of the final semester of coursework, which typically occurs the semester before the student teaching experience.

As part of the examination process, students are required to develop two key projects:

1. **Application Paper:** A research-based paper that addresses an issue or concept relevant to music education.
2. **Music Materials Project:** A practical project focused on selecting, analyzing, and applying teaching materials for music education.

Each project has a distinct proposal format, allowing students to engage in both scholarly research and practical application tailored to their teaching practice.

Application Paper

The application paper serves as a critical component of the MAL comprehensive oral exam. While it may build upon work from core music education classes or electives, it must present a unique perspective. Potential courses from which topics might be drawn include:

- Scholarship in Music Education
- Philosophy of Music Education
- Curriculum and Assessment
- Sociology of Music Education
- Music Cognition and Learning

Proposal Format for the Application Paper

Students are required to prepare a proposal containing the following components:

1. **Topic of Interest:** A clear and concise statement of the topic to be explored.
2. **Guiding Questions/Categories of Literature:** An outline of the key questions or themes that guide the literature review.
3. **Application Focus:** Identification of the intended population and setting for the practical application (e.g., university music educators, middle school band directors, classroom teachers).
4. **Representative Sources:** A list of sources organized by sub-topic.

A template for the proposal is available in the shared “CWRU Music Ed Google Docs” drive.

Approval Process for the Proposal

Students should develop their proposal in consultation with the Coordinator of Graduate Studies (CGS). Upon endorsement by the CGS, the proposal will be reviewed by a committee consisting of two additional music education faculty members, who will provide comments. Once the topic is approved, students will proceed to write an 8- to 12-page paper (not including the title page and

reference pages). The paper must be formatted according to APA style, with comprehensive citations and a reference list.

Purpose and Structure of the Application Paper

The application paper is expected to reflect students' abilities to critically review literature, write in a scholarly fashion, and propose practical implications for music education. The format of the application paper should follow this basic outline:

1. Introduce and situate the topic of interest.
2. Summarize and synthesize key investigations and articles in order to inform the reader of the current state of research (i.e., review the literature).
3. Identify relationships, contradictions, gaps, inconsistencies, and implications within the literature.
4. Provide concrete examples of how the research can be applied to specific teaching situations.

This structure ensures that the application paper not only contributes to scholarly discourse but also demonstrates practical application in music education settings.

Musical Materials Project

The musical materials project is designed for students to demonstrate their ability to apply music theory, music history, and curricular design to teaching practices. Students will select a piece of repertoire in consultation with a faculty member, aiming to develop and present teaching materials suitable for middle school or high school students.

Project Requirements

- **Choral/Instrumental Music Focus:** Students concentrating on choral or instrumental music education will choose an appropriate score and develop a flow chart or graphic analysis, along with supplementary materials. The selection should be realistic to the teaching scenario they plan to address (e.g., middle or high school band/choral ensemble). To aid in repertoire selection, students should reference the "Teaching Music Through Performance" series by GIA Publications. The music should have a performance time between 5-15 minutes.
- **General Music Focus:** Students with a focus on general music will work with faculty to develop a project that addresses music analysis, contextualization, and pedagogy skills within a general music framework. The project will emphasize similar competencies in theory, history, and curricular design.

Proposal Format for the Musical Materials Project

Students are required to develop a proposal that includes:

1. **Repertoire:** Identification of the piece to be studied and taught.
2. **Student Population:** Specification of the targeted student group (e.g., 7th grade band, upper high school string ensemble).
3. **References:** A list of sources related to the project to support the analysis and teaching approach.
4. **General Music Focus (if applicable):** A description of how the project will demonstrate application of music theory, music history, and curricular design skills.

A template for the proposal is available in the shared “CWRU Music Ed Google Docs” drive.

Approval Process for the Proposal

The proposal should be prepared in consultation with the CGS and/or a content specialist. After endorsement by the CGS, it will be reviewed by a committee of two additional music education faculty members, who will provide comments. Once the topic is approved, students will complete the project, ensuring that it aligns with their teaching goals and adheres to the outlined criteria for music theory, history, and curricular design application.

The musical materials project offers a practical and comprehensive opportunity for students to showcase their ability to create educational materials that connect music scholarship with pedagogy.

Choral/Instrumental Music Materials Project Outline

The format of the choral/instrumental music materials project will include the five components below. The format of the general music materials project varies.

1. **Instructional Learning Module**
 - a. Prepare using the GIA guide from the Teaching Music through Performance series
2. **Rehearsal and Performance Preparation**
 - a. Score overview chart (choral works with instrumental accompaniment only)
 - b. Detailed formal/graphic analysis (see models)
 - c. Marked conductor’s score that shows evidence of score study
 - d. Long-range rehearsal guide (see model)
 - e. Pronunciation guide, if applicable (IPA)
 - f. Word-for-word translation (choral)
 - g. Program notes
3. **Learning Outcome and Assessment Overview**
 - a. An essential question that frames rehearsal/performance goals
 - b. Learning outcomes aligned with the Ohio State Content Standards

- c. A chart that depicts the relationship between aligned outcomes, broad instructional strategies, and assessment tools. Specific assessment samples (e.g., informal, formative, summative) should be included as reference material.
- 4. Developed Classroom Materials**
 - a. Worksheets, Warm-Ups, etc .
 - b. Assessments
- 5. References**
 - a. References cited in the project using APA format

Exam Procedures for MAL

Upon faculty approval, students will complete their exam projects, typically during the summer between Semesters 4 and 5 of the program. These projects include the Application Paper and the Musical Materials Project.

Submission and Scheduling Process

- **Submission Deadline:** Students must submit copies of both completed projects, as well as the score utilized for the Musical Materials Project, to each member of their three-person committee by **Week 4 of Semester 5**.
- **Scheduling the Oral Exam:** The exam must be scheduled no later than **Week 7 of the final semester of coursework (Semester 5)**. Students should coordinate scheduling with their academic advisor.

Possible Outcomes of the Oral Exam

1. **Pass:** Successfully completes the exam process.
2. **Needs Revision:** The committee may request revisions to one or more exam topics. Students must revise and re-present materials as directed. The full faculty will review revised materials within a specified time frame.
3. **Fail:** Failing the oral exam ends the student's pursuit of the MAL degree at Case Western Reserve University.

Important Considerations for the Exam

- **Failure to Schedule:** If a student fails to schedule the exam by the Week 7 deadline, their pursuit of the MAL degree at CWRU will also end.
- **Petition for Extensions:** Students may file petitions for extensions by the same deadline (Week 7), but only in extreme circumstances will faculty consider granting an extension.
- **Successfully Passing the Exam:** A "Pass" outcome indicates that the student has successfully completed the comprehensive exam process for the MAL program and is on track to complete their degree requirements.

Master of Arts in MuEd (MA)

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

Master of Arts in Music Education (MA) Thesis Option (Masters Plan A)

Students choosing the Thesis Option for the MA in Music Education must apply for approval to enter the thesis track. The application must be submitted by no later than the **eighth week of the antepenultimate semester** (the third-to-last semester) of their program.

Process to Enter the Thesis Track

1. **Select an Advisor:** The student is responsible for identifying and soliciting a faculty advisor to guide the thesis process. This advisor could be the student's current academic advisor or another faculty member aligned with the student's research interests.
2. **Application for Thesis Track:** After securing an advisor's agreement to work together, the student will draft an application including:
 - A proposed thesis topic.
 - Initial research purpose and research questions.
 - A paragraph detailing the student's interest in the topic.
 - A working reference list of relevant sources.
3. This application will be reviewed and evaluated by the Music Education (MUED) faculty.

Thesis Proposal Process

- **Close Consultation with Advisor:** Once approved for the thesis track, the student should maintain close consultation with their advisor to:
 - Select thesis committee members.
 - Prepare the thesis proposal for the formal proposal meeting.
 - Receive guidance throughout the entire thesis process.
- **Register for MUED 651:** Once the committee is in place, the student can register for the thesis course (MUED 651) and begin developing a formal proposal, which includes:
 - **Chapter 1:** Introduction.
 - **Chapter 2:** Review of literature.
 - **Chapter 3:** Methodology.
 - A working reference list of accurate sources.

Thesis Proposal Defense

1. **Distribution to Committee:** When the advisor deems the proposal defensible, the student will distribute the proposal to the thesis committee (consisting of three MUED faculty members) at least **2 weeks before the proposal defense meeting**.
2. **Proposal Defense Meeting:** At the meeting, committee members will engage the student in discussions on the proposed topic and methodology. They may suggest or request revisions to the proposal before granting approval to proceed.

Approval and IRB Process

Once any required revisions are made and the committee approves the proposal, the student must seek approval from the CWRU Institutional Review Board (IRB) before beginning the research. The thesis proposal defense is a critical milestone in the MA program, marking the transition from proposal development to active research and thesis writing.

MA Comprehensive Written Examination and Oral Defense (Masters Plan B)

Students opting for the Comprehensive Exam Option for the MA in Music Education must complete both a written examination and an oral defense. The exam consists of two parts: a take-home portion and a timed portion. Both parts must be completed and defended together successfully by **Week 10 of the final semester of coursework** (typically mid-October for fall semester students and mid-March for spring semester students).

Overview of the Exam Process

1. **Take-Home Portion:** This part of the exam allows students to work on questions or prompts provided by the faculty over a set period. The take-home portion emphasizes critical thinking, literature review, and practical application of knowledge in music education.
2. **Timed Portion:** The timed portion consists of a proctored, in-person examination, testing students' ability to respond to questions under time constraints. This segment focuses on theoretical knowledge, synthesis of information, and the ability to articulate complex ideas clearly.

Application Paper for MA

The application paper serves as a critical component of the MAL comprehensive oral exam. While it may build upon work from core music education classes or electives, it must present a unique perspective. Potential courses from which topics might be drawn include:

- Scholarship in Music Education
- Philosophy of Music Education
- Curriculum and Assessment
- Sociology of Music Education
- Music Cognition and Learning

Proposal Format for the Application Paper

Students are required to prepare a proposal containing the following components:

1. **Topic of Interest:** A clear and concise statement of the topic to be explored.
2. **Guiding Questions/Categories of Literature:** An outline of the key questions or themes that guide the literature review.
3. **Application Focus:** Identification of the intended population and setting for the practical application (e.g., university music educators, middle school band directors, classroom teachers).

4. **Representative Sources:** A list of sources organized by sub-topic.

A template for the proposal is available in the shared “CWRU Music Ed Google Docs” drive.

Approval Process for the Proposal

Students should develop their proposal in consultation with the Coordinator of Graduate Studies (CGS). Upon endorsement by the CGS, the proposal will be reviewed by a committee consisting of two additional music education faculty members, who will provide comments. Once the topic is approved, students will proceed to write an 8- to 12-page paper (not including the title page and reference pages). The paper must be formatted according to APA style, with comprehensive citations and a reference list.

Purpose and Structure of the Application Paper

The application paper is expected to reflect students’ abilities to critically review literature, write in a scholarly fashion, and propose practical implications for music education. The format of the application paper should follow this basic outline:

1. Introduce and situate the topic of interest.
2. Summarize and synthesize key investigations and articles in order to inform the reader of the current state of research (i.e., review the literature).
3. Identify relationships, contradictions, gaps, inconsistencies, and implications within the literature.
4. Provide concrete examples of how the research can be applied to specific teaching situations.

This structure ensures that the application paper not only contributes to scholarly discourse but also demonstrates practical application in music education settings.

Musical Materials Project for MA

The musical materials project is designed for students to demonstrate their ability to apply music theory, music history, and curricular design to teaching practices. Students will select a piece of repertoire in consultation with a faculty member, aiming to develop and present teaching materials suitable for middle school or high school students.

Project Requirements

- **Choral/Instrumental Music Focus:** Students concentrating on choral or instrumental music education will choose an appropriate score and develop a flow chart or graphic analysis, along with supplementary materials. The selection should be realistic to the teaching scenario they plan to address (e.g., middle or high school band/choral ensemble). To aid in

repertoire selection, students should reference the "Teaching Music Through Performance" series by GIA Publications. The music should have a performance time between 5-15 minutes.

- **General Music Focus:** Students with a focus on general music will work with faculty to develop a project that addresses music analysis, contextualization, and pedagogy skills within a general music framework. The project will emphasize similar competencies in theory, history, and curricular design.

Proposal Format for the Musical Materials Project

Students are required to develop a proposal that includes:

1. **Repertoire:** Identification of the piece to be studied and taught.
2. **Student Population:** Specification of the targeted student group (e.g., 7th grade band, upper high school string ensemble).
3. **References:** A list of sources related to the project to support the analysis and teaching approach.
4. **General Music Focus (if applicable):** A description of how the project will demonstrate application of music theory, music history, and curricular design skills.

A template for the proposal is available in the shared "CWRU Music Ed Google Docs" drive.

Approval Process for the Proposal

The proposal should be prepared in consultation with the CGS and/or a content specialist. After endorsement by the CGS, it will be reviewed by a committee of two additional music education faculty members, who will provide comments. Once the topic is approved, students will complete the project, ensuring that it aligns with their teaching goals and adheres to the outlined criteria for music theory, history, and curricular design application.

The musical materials project offers a practical and comprehensive opportunity for students to showcase their ability to create educational materials that connect music scholarship with pedagogy.

Choral/Instrumental Music Materials Project Outline

The format of the choral/instrumental music materials project will include the five components below. The format of the general music materials project varies.

1. **Instructional Learning Module**
 - a. Prepare using the GIA guide from the Teaching Music through Performance series
2. **Rehearsal and Performance Preparation**
 - a. Score overview chart (choral works with instrumental accompaniment only)
 - b. Detailed formal/graphic analysis (see models)

- c. Marked conductor's score that shows evidence of score study
 - d. Long-range rehearsal guide (see model)
 - e. Pronunciation guide, if applicable (IPA)
 - f. Word-for-word translation (choral)
 - g. Program notes
- 3. Learning Outcome and Assessment Overview**
- a. An essential question that frames rehearsal/performance goals
 - b. Learning outcomes aligned with the Ohio State Content Standards
 - c. A chart that depicts the relationship between aligned outcomes, broad instructional strategies, and assessment tools. Specific assessment samples (e.g., informal, formative, summative) should be included as reference material.
- 4. Developed Classroom Materials**
- a. Worksheets, Warm-Ups, etc .
 - b. Assessments
- 5. References**
- a. References cited in the project using APA format

Timed Portion

The timed portion of the MA Comprehensive Written Examination in Music Education is a one-day, closed-book assessment focused on students' ability to critically analyze music education research. This segment of the exam allows students to demonstrate their understanding of research methodologies, findings, and practical applications in music education.

Scheduling the Timed Exam

- Students must contact the Coordinator of Graduate Studies (CGS) no later than the end of **Week 5** of the semester to schedule the timed examination.
- The exam duration is approximately 7-8 hours (typically from 8am to 4pm).
- During the exam, students are prohibited from using any outside resources, including internet searches, textbooks, or notes.

Exam Format and Expectations

Students will receive two research articles from music education journals and will be required to analyze and critique both articles within the exam period. Each critique should cover the following elements:

1. **Purpose/Research Questions:** Identify the study's primary aims and research questions.
2. **Review of Literature:** Summarize how the existing literature frames the study.
3. **Methodology:** Explain the research methods used by the authors.
4. **Data Analysis:** Describe how the data was analyzed.

5. **Results:** Highlight the key findings of the study.
6. **Discussion:** Interpret the implications of the results.

Students must critique the articles effectively and provide a discussion on the practical applications of each study's findings in the context of music education. Each article critique must be completed within the allotted time frame.

Upon completion of each critique, students should email their analysis to the CGS in Music Education.

Oral Defense

After finishing both the take-home and timed portions of the exam, students will defend their written work during an **oral defense**. The following steps are required:

1. **Submission Deadline:** Both portions of the exam must be submitted to the CGS and the music education faculty **1 week prior** to the scheduled exam defense date.
2. **Defense Outcomes:** The possible results of the oral defense are:
 - **Pass:** The student successfully meets the requirements of the exam.
 - **Needs Revision:** Revisions are requested on one or more topics before approval.
 - **Fail:** The student does not meet the requirements of the oral defense, resulting in the termination of their pursuit of the MA degree at CWRU.

Important Considerations for the Oral Defense

- **Fail Outcome:** A "Fail" result on the oral defense leads to the termination of the student's progress toward the MA degree at CWRU. Additionally, failure to schedule the exam within the required timeline will also result in the end of the student's degree pursuit unless an extension is granted.
- **Petitions for Extensions:** If a student needs additional time due to extenuating circumstances, they must file a petition for an extension by the **Week 5** scheduling deadline. Such petitions will only be considered under extreme circumstances.
- **Needs Revision Outcome:** If the oral defense outcome is "Needs Revision," the student is required to make the necessary changes as directed by the committee. The revised work will then be evaluated by the full faculty within a set timeframe to determine if the revisions meet the required standards.
- **Pass Outcome:** A "Pass" successfully concludes the comprehensive exam process, enabling the student to proceed toward the completion of their MA degree requirements.

Doctoral Degree in Music Education (PhD)

Degree requirements, course distributions, and sample study plans are in the [General Bulletin](#).

PhD students in the Music Education program must complete all required coursework within **4 years** from the start of their enrollment and have an additional **1 semester** to finish their qualifying exams and achieve candidacy. Candidacy is granted upon successful completion of the qualifying examinations, allowing students to enroll in **MUED 701** and start developing their dissertation proposal.

Timeline for Completing the PhD in 3 Years

For students aiming to complete the PhD program in 3 years, adherence to the following schedule is required:

- **Semester 1:** Complete 9 hours of coursework.
- **Semester 2:** Complete 12 hours of coursework.
- **Semester 3:** Complete 12 (or 9) hours of coursework; propose and gain approval for qualifying exam questions by the end of the semester.
- **Semester 4:** Complete 9 (or 12) hours of coursework; finish and defend the qualifying exam questions by mid-semester; defend and gain approval for the dissertation proposal by the end of the semester.
- **Semester 5:** Enroll in 9 hours of dissertation credit; conduct dissertation research and begin writing.
- **Semester 6:** Enroll in 9 hours of dissertation credit; defend the dissertation by **Week 10** of the intended graduation semester.

PhD Qualifying Exam Process and Advancement to Candidacy in Music Education

PhD students in Music Education at Case Western Reserve University must complete a qualifying exam process to advance to candidacy. This involves both a take-home portion and a timed portion, culminating in an oral defense. Both exam components must be completed and defended together successfully by **Week 10** of the final semester of coursework (mid-October or mid-March, respectively).

Two-Part Exam Process

I. Take-Home Portion

Students are required to develop two application papers, which build upon topics covered in core music education courses or electives. Potential subject areas include:

- Scholarship in Music Education
- Philosophy of Music Education
- Curriculum and Assessment
- Sociology of Music Education
- Music Cognition and Learning

Each paper should have a different focus and demonstrate the student's ability to engage critically with research and apply theoretical concepts to practical teaching scenarios.

Proposal Requirements

Students must prepare a proposal for each application paper, including:

1. **Topic of Interest:** Clearly defined topic for investigation.
2. **Guiding Questions/Categories of Literature:** Key questions or themes that will direct the literature review.
3. **Application Focus:** Targeted population and setting (e.g., university music educators, middle school band directors).
4. **Representative Sources:** A list of organized sources relevant to the sub-topics.

A template for the proposals is available in the "CWRU Music Ed Google Docs" drive.

Approval Process

Proposals should be developed with the exam advisor and then submitted for endorsement by the Coordinator of Graduate Studies (CGS). Following CGS approval, a committee of two additional music education faculty members will review the proposals. Once approved, students will write 8-12 page papers (excluding the title and reference pages) in APA style with complete citations. These papers should introduce the topic, review and synthesize relevant literature, identify key findings and gaps, and provide practical teaching applications.

II. Timed Portion

Students must schedule the timed exam by the **end of Week 5** of the semester. The exam is a single-day assessment lasting approximately **7-8 hours** (8 AM - 4 PM) and is divided into two parts. No outside resources may be used during this examination.

1. **Manuscript Review:** Students will critique a pre-published article from a music education research journal, offering constructive feedback to the author and completing a confidential evaluation form.
2. **Research Design Scenarios:** Students will outline two potential research studies, addressing:
 - **Purpose and Problems:** Defining the research questions.
 - **Design Choice:** Selecting a methodology (quantitative, qualitative, mixed methods, etc.).
 - **Participants/Subjects:** Specifying the target population.
 - **Procedures:** Outlining the research process.
 - **Data Analysis:** Planning how to analyze collected data.
 - **Title:** Proposing a fitting title for each study.

Students must email their completed documents to the CGS in Music Education by the end of the exam day.

Oral Defense

The final step in the qualifying exam process is an **oral defense** of both the take-home and timed portions, which must be submitted to the CGS and faculty at least **1 week before the defense date**. Outcomes of the defense can be:

- **Pass:** Advancement to candidacy.
- **Needs Revision:** Revisions are required for one or more sections.
- **Fail:** Ends the student's pursuit of the PhD degree.

Failure to adhere to deadlines or to **schedule the exam on time** may result in dismissal from the program. Extensions are granted only under extreme circumstances and must follow the guidelines of the **School of Graduate Studies**.

Advancement to Candidacy and Dissertation Process

After passing the qualifying exams and completing all coursework, students must submit an Advancement to Candidacy form. At this point, they will:

1. **Select a Dissertation Advisor:** This can be their current academic advisor or another faculty member suited to their research interests.
2. **Form a Dissertation Committee:** The committee will consist of three music education faculty members and one member outside the Department of Music.

Dissertation Proposal Process Students enroll in **MUED 701** to begin working on their formal dissertation proposal. Two formats are available:

- **Standard Proposal:** Comprises Chapters 1, 2, and 3 of the dissertation (introduction, literature review, and methodology) plus a working reference list.
- **Expedited Proposal:** Consists of a complete Chapter 1, a narrative outline for Chapter 2, a complete Chapter 3, and a working reference list. For well-prepared candidates, narrative outlines for Chapters 1 and 2 may be an option.

When the dissertation proposal is deemed ready by the advisor, a proposal defense meeting is scheduled, and the proposal is distributed to the committee 2 weeks prior. During the defense, committee members may ask questions or suggest revisions before the student seeks approval from the CWRU Institutional Review Board (IRB) to proceed with the research.

The completed dissertation must make a significant scholarly contribution to the field of music education. Further details on process and requirements can be found in the Graduate School guidelines for doctoral dissertations.

Summary of Dates and Deadlines for Graduate Students

Dates are subject to change. Always verify with the School of Graduate Studies [Dates & Deadlines](#) and for any clarifications, contact your CGS.

Dissertation Completion and Graduation Process

The dissertation completion process requires careful planning and adherence to deadlines. Students must complete all required forms and schedule their final defense well in advance. [Visit the SGS Graduation Page](#) for official guidelines, forms, and an overview of the process.

Planning Timeline

Meet with your advisor and Coordinator of Graduate Studies (CGS) at least a year before your intended graduation date to review requirements and establish a timeline for defense, document submission, and final approval.

Final Oral Defense Notification

At least 3 weeks before your defense:

- Submit the *Notification for Scheduling the Final Oral Exam* to the School of Graduate Studies, signed by your advisor and department chair.
- Secure a time and location for the defense.
- Publicly announce the defense through the music department calendar. Note that members of the campus community and invited guests may attend.
- Check the SGS website for the full set of required forms and documents to bring to your defense.

Graduation Timelines

Students should be aware of graduation requirements early in pursuit of master's and doctoral work. All students are required to apply in advance to graduate. Do this by completing the graduation application in the [Student Information System \(SIS\)](#). Students who fail to meet the established deadlines must reapply to graduate. Do this by submitting another application.

Select your degree program below for detailed steps to completion:

- [Master's \(thesis\)](#)
- [Master's \(non-thesis\)](#)
- [Doctoral](#)

Commencement

The university holds one commencement ceremony each year in the middle of May. All students who graduate in the preceding summer, fall, and spring semesters are invited to attend. For those attending commencement, we highly recommend that you become familiar with the information available via the [commencement](#) webpage.

Fall Graduation Candidates

- **September 6:**
 - Deadline for Fall graduation candidates to qualify for [Waiver of Registration](#).
 - *For Students Requesting the Waiver:* All required Final [Materials](#) (including Approved Thesis/Dissertation) are due by this early date.
- **October 4:**
 - Deadline to [Apply for Fall Graduation](#) in [SIS](#).
- **December 6:**
 - Deadline to submit all [Materials](#) for Fall Graduation.
 - All required Final Materials (including Approved Thesis/Dissertation) are due.
- **January 17:**
 - Awarding of Degrees (No Convocation or Diploma Ceremony).
 - All financial obligations to the university must be resolved.

Spring Graduation Candidates

- **January 24:**
 - Deadline for Fall graduation candidates to qualify for [Waiver of Registration](#).
 - *For Students Requesting the Waiver:* All required Final [Materials](#) (including Approved Thesis/Dissertation) are due by this early date.
- **February 7:**
 - Deadline to [Apply for Spring Graduation](#) in [SIS](#).
- **April 4:**
 - Deadline to submit all [Materials](#) for Spring Graduation.
 - All required Final Materials (including Approved Thesis/Dissertation) are due.
- **May 14:** University-wide Clap Out & Convocation Ceremony
- **May 16:**
 - Awarding of Degrees (all financial obligations to the university must be resolved).
 - School of Graduate Studies Diploma Ceremony.

Summer Graduation Candidates

The Department does not hold dissertation defenses over the summer. Students who **miss the Spring graduation deadline** but defend their dissertation before **April 30** may apply for Summer Graduation and participate in the May Commencement Ceremony.

- **June 7:**
 - Deadline for Summer graduation candidates to qualify for [Waiver of Registration](#).
 - *For Students Requesting the Waiver:* All required Final [Materials](#) (including Approved Thesis/Dissertation) are due by this early date.
- **June 7:**
 - Deadline to [Apply for Summer Graduation](#) in [SIS](#).
- **July 19:**
 - Deadline to submit all [Materials](#) for Summer Graduation.
 - All required Final Materials (including Approved Thesis/Dissertation) are due.
- **August 16:**
 - Awarding of Degrees (no Convocation or Diploma Ceremony).
 - All financial obligations to the university must be resolved.