

To: Faculty Senate Executive Committee
From: Faculty Senate Graduate Studies Committee
Re: Proposals from the Music Department
November 1, 2012

At the October 2012 meeting, the Graduate Studies Committee approved proposals from the Music Department by unanimous votes. These three proposals will rename degrees in Early Music. The goal is to rename three existing programs to make the names consistent and clearer.

Proposal to Rename Music Degrees

Three degrees in the Music Department, the MA in Early Music Performance Practices, the DMA in Early Music, and the PhD in Musicology with an emphasis in Early Music Performance Practices, were created at different times and given slightly different names, although they all have the same focus. The proposals will rename these programs to give them consistent names.

In addition, several years ago, the department hired a specialist in a fortepiano – an instrument from a later period than the department had previously included in the Early Music Performance curriculum. The use of the term "Historical Performance Practice" will include this later period.

The resulting proposals seek to rename the three degrees: MA in Historical Performance Practice, DMA in Historical Performance Practice, and PhD in Musicology with an emphasis in Historical Performance Practice, in accord with these considerations.

CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees
(instructions on back)

Docket # _____

College/School: College of Arts & Sciences
Department: Music

PROPOSED: major
 minor
 program
 sequence
 degree

APPROVED
A&S C&P 12-16-11
A&S XCom 1-13-12
A&S Faculty 3-30-1

TITLE: _____

EFFECTIVE: Fall (semester) 2011 (year)

DESCRIPTION:

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:
DMA in Early Music

Degree offered with title modification:
DMA in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

Is this major/minor/program/sequence/degree: new
 modification
 replacement

If modification or replacement please elaborate: both the old and new program descriptions are attached . there are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments? Yes No

If yes, which departments? _____

Contact person/committee: Ross Duffin

DMA 1

SIGNATURES:

DATE

Department Curriculum Chair(s)/Program Directors: MSD 11/1/11
Department Chair: MSD 11/1/11
College/School Curriculum Committee Chair: K. Hornath/cas 12-16-11
College/School Dean(s): G. Rabin/cas C. Rozek/cas 12-16-11
UUF Curriculum Committee Chair: _____

File copy sent to: _____ Registrar Office of Undergraduate Studies/Graduate Studies
Other: Senate Grad Studies Comm. & C. Rozek
sent 4-12-12

Case Western Reserve University
Department of Music

New

*Requirements for the
DMA in Historical Performance Practice*

This program in historical performance practice (up to 1850) 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 performance and who show excellent scholarly potential in music history and performance practice. An audition is required.

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.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the 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 4 semesters of applied music (for zero credit) and comprehensive examinations (usually taken in early 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.

Ensemble Participation

All students in this program will participate in one or more of the Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.

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.

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 whom 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. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

A research document pertaining to each completed lecture-recital must 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.

Comprehensive Examination

The Comprehensive Examination is to be taken at the beginning of the third year of study, in late August or September. (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 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 HPP sections consists 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.

Students will be given copies of their written exams shortly after their completion, and will be responsible for preparing for the oral follow-up exam, which will be scheduled about two weeks following the written exams. This **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 Case HPP MA program who wish to continue on to the DMA may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the DMA requirements, and students will be exempt from the first DMA lecture-recital (MUAP 751 for 3 hours), completing instead the MA lecture-recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in early Fall of the fourth year at Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case HPP MA program, then later apply 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 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).

Current

**Case Western Reserve University
Department of Music**

***Requirements for the
DMA in Early Music***

This program in early music (up to 1750) combines advanced study in performance, music history, and performance practices. 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 early music and who show excellent scholarly potential in music history and performance practices. 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 Case 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 Early Music Performance Practices (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 Early Music 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 whom 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 Case 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. (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 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 early music performance practices and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
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 consists 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 Case 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 Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case 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.

CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees
(instructions on back)

Docket # _____

College/School: College of Arts & Sciences
Department: Music

PROPOSED: major
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APPROVED
A&SCEP 12-16-11
A&S X Com 1-13-12
A&S Faculty 3-30-12

TITLE: _____

EFFECTIVE: Fall (semester) 2012 (year)

DESCRIPTION:

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:
MA in Early Music Performance

Degree offered with title modification:
MA in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

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 modification
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If modification or replacement please elaborate: both the old and new program descriptions are attached . there are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments? Yes No

If yes, which departments? _____

Contact person/committee: Ross Duffin

MA 1

SIGNATURES:

DATE

Department Curriculum Chair(s)/Program Directors: _____ *WED* *11/1/11*

Department Chair: _____ *WED* *11/1/11*

College/School Curriculum Committee Chair: *R. Harvath/cad* *12-16-11*

College/School Dean(s): *G. Robin/cad* *Chazak/cad* *12-16-11*

UUF Curriculum Committee Chair: _____

File copy sent to:

Registrar _____ Office of Undergraduate Studies/Graduate Studies

Other: *Senate Grad Studies Comm - Chazak*

/sent 4/12/12

**Case Western Reserve University
Department of Music**

New

***Requirements for the
MA in Historical Performance Practice***

This is a specialized program within the MA degree in musicology offered by the Case Music Department. It deals with repertoires and performance practice from the earliest notated music up to 1850. Students should expect to spend a minimum of two years in full-time study in Cleveland.

Admission Information

Admission to the program is granted to those who demonstrate a high level of historical 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 or the PhD in Historical Performance Practice degree program before the completion of the MA degree. On this possibility, see the Degree Overlap section below.

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.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the 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 and require the consent of the graduate advisor. A minimum of 21 hours of coursework, 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 Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.

Foreign Languages

Students must demonstrate ability to read one language 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.) The 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. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

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 Case HPP MA program who wish to continue on to the DMA or the PhD may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the doctoral requirements, and DMA students will be exempt from the first lecture-recital (MUAP 751 for 3 hours), completing instead the MA lecture-recital (MUAP 651 for 6 hours). The doctoral comprehensive examinations will then be taken in early Fall of the fourth year at Case, rather than the third year as is normally required for doctoral students.

Students who graduate from the Case HPP MA program, then later apply to enter the DMA or PhD program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the doctoral degree. For DMA students, the 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).

**Case Western Reserve University
Department of Music**

Current

*Requirements for the
MA in Early Music Performance Practices*

This is a specialized program within the MA degree in musicology offered by the Case 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 Early Music or the PhD in Early Music Performance Practices degree program before the completion of the MA degree. On this possibility, see the Degree Overlap section below.

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 Case 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 Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), and a minimum of one Seminar in Early Music 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 Case 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.

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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 Case 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 Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case 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.

CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees
(instructions on back)

Docket # _____

College/School: College of Arts & Sciences
Department: Music

PROPOSED: major
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 program
 sequence
 degree

APPROVED
A&S COP 12-16-11
A&S X Com 1-13-12
A&S Faculty 3-30-12

TITLE: _____
EFFECTIVE: Fall (semester) 2011 (year)

DESCRIPTION:

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:
PhD in Musicology
Early Music Performance Practices Concentration

Degree offered with title modification:
PhD in Musicology with an emphasis in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

Is this major/minor/program/sequence/degree: new
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If modification or replacement please elaborate: Both the old and new program descriptions are attached. There are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments? Yes No

If yes, which departments? _____

Contact person/committee: Ross Duffin

PhD 1

SIGNATURES:

Department Curriculum Chair(s)/Program Directors: _____

Department Chair: _____

College/School Curriculum Committee Chair: R. Herrick/cao

College/School Dean(s): A. Kamin/cao

UUF Curriculum Committee Chair: _____

DATE

11/1/11

11/2/11

12-16-11

File copy sent to:

Registrar

Office of Undergraduate Studies/Graduate Studies

Other:

Send to Grad Studies Comm & C. Lopez

sent 4-12-12

Case Western Reserve University
Department of Music

New

*Requirements for the PhD in Musicology with emphasis in
Historical Performance Practice*

This is a specialized program within the PhD degree in Musicology offered by the Case Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of historical performance practice (up to 1850) and music history. 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, present the lecture-recital, and complete the dissertation (see below).

Admission Information

Admission to the program is granted to those who demonstrate a high degree of skill in historical performance and excellent scholarly potential in music history and performance practice. 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.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the 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 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 Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.

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: 9 am - 12 pm	Historical Performance Practice (HPP)
Day 1: 2 pm - 4 pm	Medieval and Renaissance
Day 2: 9 am - 11 am	17th and 18th Centuries
Day 2: 11 am - 1 pm	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 HPP 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 9 am - 5 pm.

Students will be given copies of their written exams shortly after their completion, and will be responsible for preparing for the oral follow-up exam, which will be scheduled about two weeks following the written exams. This **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

One juried lecture-recital, relating to the topic of the student's dissertation, is required (MUAP 751 for zero credit hours). It is generally presented as the dissertation nears completion. The jury will consist of three full-time faculty members, including the dissertation 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. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. 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 student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

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 PhD 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 Case Western Reserve University [guidelines for doctoral dissertations](#).)

**Case Western Reserve University
Department of Music**

Current

*Requirements for the PhD in Musicology with emphasis in
Early Music Performance Practices*

This is a specialized program within the PhD degree in Musicology offered by the Case Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of music history, early music performance practices (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 Case 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 Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), two Seminars in Early Music 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 Case 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 early music performance practices and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
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 PhD 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 early music performance practices. (See the Case Western Reserve University guidelines for doctoral dissertations.)