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Department of Music

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Graduate Student Handbook
2014-15

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Department of Music

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August 2014

To our new students and to those of you who are continuing your studies at Case Western Reserve University: welcome! I hope you enjoyed a wonderful summer and have arrived to campus ready for an exciting and challenging year of study.

This Handbook provides detailed information about the Department of Music's policies, procedures, and requirements for our undergraduate degrees and concentrations. Do look it over before the semester starts (and keep it handy!). Additional departmental information, including the calendars of events, faculty profiles, and performance opportunities, may be found on the Department of Music website (<http://music.case.edu>). The CWRU General Bulletin (<http://www.case.edu/bulletin/>) contains overall University policies and requirements. And of course, you should always feel free to contact the Department Office with questions or concerns. We're here to help.

I look forward to seeing you around campus. And on behalf of the Case Music faculty and staff I wish you a productive and enjoyable year!

Sincerely,

A handwritten signature in black ink, appearing to read "David Ake".

David Ake
Professor and Chair

DEPARTMENT OF MUSIC FACULTY AND STAFF

<u>Name</u>	<u>Office</u>	<u>Email</u>	<u>Phone</u>
FULL-TIME FACULTY			
Department Chair			
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Coordinator of Graduate Studies in Musicology and Historical Performance Practice			
Daniel Goldmark (Musicology)	Haydn 210	dig5@case.edu	(216) 368-2526
Coordinator of Graduate Studies in Music Education			
Nathan Kruse (Music Education)	Haydn 306	nathan.kruse@case.edu	(216) 368-0675
Advisor, Historical Performance Practice			
Peter Bennett (Musicology, Historical Performance Practice)	Haydn 301	lpb4@case.edu	(216) 368-0156
Julie Andrijeski (Historical Performance Practice)	Haydn 204	jxa4@case.edu	(216) 368-2360
Francesca Brittan (Musicology, Historical Performance Practice)	Haydn 215	fmb22@case.edu	(216) 368-2052
Eric Charnofsky (Musicology, Piano)	Denison	exc15@case.edu	(216) 368-0624
Gary Ciepluch (Music Education, Bands)	Haydn 302	gxc6@case.edu	(216) 368-2361
Georgia Cowart (Musicology)	Haydn 314	georgia.cowart@case.edu	(216) 368-2410
Ross W. Duffin (Musicology, Historical Performance Practice)	Haydn 201A	rwd@case.edu	(216) 368-2400
Paul Ferguson (Musicology, Jazz Studies)	Denison	pxf2@case.edu	(216) 368-2989
Matthew Garrett (Music Education, Choirs)	Haydn 304	chorus@case.edu	(216) 368-2496
Daniel Goldmark (Musicology)	Haydn 213	dig5@case.edu	(216) 368-2526
Stephen Hefling (Musicology)	Haydn 312	seh7@case.edu	(216) 368-2411
Kathleen Horvath (Music Education, Orchestras)	Haydn 305	kathleen.horvath@case.edu	(216) 368-1613
Lisa Koops (Music Education)	Haydn 303	llk12@case.edu	(216) 368-2430
Susan McClary (Musicology)	Haydn 307	skm72@case.edu	(216) 368-1126
David Rothenberg (Musicology)	Haydn 315	djr30@case.edu	(216) 368-6046

Ryan Scherber (Music Education, Marching Band)	Haydn 208	rvs23@case.edu	(216) 368-0624
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Robert Walser (Musicology, Popular Music)	Haydn 308	raw125@case.edu	(216) 368-4410
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PART-TIME FACULTY

Bruce Egre (Audio Recording)	CIM	egre@azica.com	n/a
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Joanne Erwin (Orchestra)	n/a	TBA	n/a
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Lisa Hanson (Music Education, University Singers)	n/a	lbh37@case.edu	n/a
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Debra Nagy (Historical Performance Practice)	Haydn 204	debra.nagy@case.edu	368-2360
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Mary Kay Robinson (Chamber Music)	n/a	mkf34@case.edu	(216) 798-5153
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Kelly St. Pierre (Musicology)	n/a	kmb70@case.edu	n/a
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STAFF

Jennifer Wright (Department Assistant, Coordinator of Department Operations)	Haydn 201	jmh207@case.edu	368-2400
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Laura Stauffer (Department Administrator)	Haydn 214	laura.stauffer@case.edu	368-0117
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Keli Schimelpfenig (Performing Arts Marketing and Events Manager)	n/a	keli@case.edu	368-1160
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THE MUSIC DEPARTMENT FACILITIES

Haydn Hall

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

Kulas Music Library

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

The Core

The Core is a Macintosh computer classroom and lab which provides computers and software, as well as video and digital cameras and microphones for checkout, one-on-one tutorial time, classes, and a meeting space. For more information and scheduling visit: <http://music.case.edu/core/>

Denison/Wade Rehearsal Facility

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

Florence Harkness Memorial Chapel

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

Harkness Chapel Classroom

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

RESOURCES

Information and Assistance

The School of Graduate Studies (SGS) oversees programs in the humanities and social sciences, biological and physical sciences, engineering, and selected professional fields. The SGS office is located in the 2nd floor of Tomlinson Hall, and office hours are 8:30 a.m. to 5 p.m., Monday through Friday. The SGS maintains a career center and is a good source of information regarding fellowships, grants, and other funding opportunities.

Additionally, the School of Graduate Studies publishes a handbook annually that contains important information for all graduate students, including academic policies, specific University deadlines, graduation requirements, and many other topics. It is advisable that you download the handbook and be familiar with the information contained therein as you will be held responsible for the contents. The handbook as well as other information can be obtained on the SGS website at:

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

The Office of International Student Services, located in 143 Tomlinson, provides special assistance and services for international students. The office provides advice regarding academic concerns as well as immigration issues and other practical matters, and sponsors a range of special events.

University Counseling Services, a division of Student Affairs, is located in Sears 220, and is open from 8:30 a.m. through 4:30 p.m. Monday through Friday. All enrolled graduate students are eligible to receive services. Walk-in hours are Monday-Friday, 3:00-4:30 at the Sears location. Emergency assistance is available 24/7 at 844-8892.

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

Program Advisors

Information about academic matters is available through the Coordinator of Graduate Studies of your program and/or through your advisor. You should meet regularly with either the CGS or your advisor for advisement regarding course work and thesis, and/or dissertation topics. During the formal advisement periods that take place in October and April you are responsible for scheduling an appointment with the CGS and your advisor in order to receive clearance to register for the following semester. The CGS will also assist you in scheduling exams and, together with your advisor, plan your program of study.

Office Administration

Jennifer Harmon, Department Assistant

- Scheduling
 - Maintains Dept. Chair Calendar
 - HPP Auditions and Graduate Orientation
- Maintains Events Calendar & Details
 - Scheduling Recitals/Concerts, Lectures, Off-site Events
- Facilities
 - Classrooms (both in-house & off-site)
 - Harkness Chapel
 - Haydn Hall
 - Denison Wade Rehearsal Facility
 - After Hours Requests
 - Piano Tuning/Repair
- Office Supplies & Equipment
 - Ordering
 - Service for Copiers
 - Key Requests
 - Haydn Hall Lockers
- General Administrative
 - Maintains all Student File Records
 - Maintains UG/Grad Students & Faculty/Lecturer/Staff Rosters (Filemaker)
 - Controls Performance Program Archives
 - Sells Cleveland Orchestra Tickets
 - Assists with Mailings & Performance Programs (unless arranged with Grad TA)
 - Use of DCard (for Department supported lunches, etc.)
- Classes

- SIS Data Entry
- Coordinates Student Advising
- Independent Study Agreement
- Releases MUAP Permits (as of Fall 2010)

[TBD] IT Coordinator, Music Department

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

Laura Stauffer, Department Administrator

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

Student Mailboxes

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

Email

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

Offices

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

Photocopies and Office Supplies

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

Keys

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

After-Hours Building Access

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

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

Practice Rooms

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

Lockers

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

University-owned Instruments

Any CWRU student enrolled in a class or ensemble that requires the use of a secondary instrument, or is assigned to a specialized instrument, is eligible to loan a school instrument. Dr. Ciepluch (gxc6@case.edu) issues wind instruments, Dr. Horvath (kah24@case.edu), string instruments, and Julie Andrijeski (jxa4@case.edu) Baroque or period instruments.

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

POLICIES

Registration Procedures for CIM lessons.

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

Note: Students must notify the CIM Registrar if they drop/withdraw from a CIM class, and/or the CWRU

music office if they drop an applied lesson.

Independent Study Courses

Students who wish to take an Independent Study Course should first consult and receive approval from the supervising faculty member. The completed *Independent Study Agreement*, which is available on the Music Department website, should then be signed by your advisor or Coordinator of Graduate Studies and turned into the Music Office.

Theses, Dissertations, and Graduation

Students are responsible for completing all required forms and meeting deadlines. Please visit the CWRU Graduate Division at <http://www.case.edu/gradstudies> for a graduation overview packet.

ACTIVITIES

Performance Opportunities

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

Lecture/Colloquium Opportunities

The Department's lecture series is the Colloquia Series which takes place on Fridays at 4:00 p.m. in Harkness Chapel Classroom. All graduate students in residence are expected to attend. PhD students are given the opportunity to present during this series; students interested in presenting should contact the coordinators. An events list is available at the [Department website](#).

GRADUATE ASSISTANTSHIPS

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

Teaching and Research Assistantships

All new graduate students who have or will have instructional responsibilities must enroll in the non-credit course UNIV 400 (Professional Development for Graduate Teaching Assistants), or, if applicable, UNIV 400 (B), which is designed for international graduate students. This required course consists of seminars, led primarily by faculty, that focus on effective professional communication skills and that provide teaching assistants with opportunities to discuss and reflect upon their instructional roles. New graduate students with TA responsibilities are also expected to attend the campus-wide TA orientation in August, and to be aware of the policies and guidelines presented in the University's TA Manual, which is available on line at <http://studentaffairs.case.edu/education/tatraining/documents.html>.

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

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

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

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

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

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

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

Research Assistants

Research Assistantships in the Music Department take a variety of forms: RAs may assist faculty with specific research projects; they can provide administrative support and/or assistance with department ensembles such as Collegium, Baroque Orchestra, and Early Music Singers; RAs might work in one of several archives or facilities outside the department, which in the past has included the Cleveland Orchestra Archives (in Severance Hall), the Rock and Roll Hall of Fame and Museum, and the Rock Hall Library & Archives (on the campus of Cuyahoga Community College). If you have questions about available assistantships you should consult the Coordinator of Graduate Studies.

Department Regulations Regarding Graduate Assistantships

Your appointment as a Graduate Assistant is based on our review of your qualifications and on the needs of the Department. The amount of your award, the duties of your Assistantship, and the number of hours required (which is directly related to the amount of your financial aid) will be conveyed to you by the Department. Financial aid is divided into two categories: 1) tuition waiver and 2) monetary stipend (usually in addition to tuition waiver). Both are considered Assistantships and require varying levels of service to the Department. If you are granted a tuition waiver, it is your responsibility to know how many tuition hours are granted. It is imperative that you register for the hours that are awarded. You must obtain permission from your advisor, the Department Chair, and Laura Stauffer if you wish to register for a different number of credit hours. If you receive a stipend, YOU MUST complete the FAFSA on-line at the time you are recommended for the award. This is a necessary final step before you receive the award.

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

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

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

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

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

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

PRIZES AND AWARDS

The Department of Music awards the annual **Heinrich Award for Outstanding Academic Achievement** by a Graduate Student in musicology. The prize includes a small stipend, which varies slightly from year to year. The faculty in musicology chooses the awardee in the spring semester of each academic year.

Graduate Research Grants

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

Pancoast Fellowships

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

Graduate Dean's Awards for Instructional Excellence

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

Research and travel money

A limited amount of funding is available through the Music Department. Students who are delivering papers at professional meetings and graduate student symposia are given priority. Requests for travel during a given semester must be submitted in advance of the travel, either by September 1 for Fall semester or January 1 for Spring semester. Requests should be submitted in writing via email to the Music Department Chair, copying Laura Stauffer (l1s3@case.edu). Additional funding may be available through Graduate Studies: <http://gradstudies.case.edu/new/awards.html>.

Note: Information on **student loans and work study programs** is available from the Office of University Financial Aid, Yost Hall, Room 435, CWRU Western Reserve University, Cleveland, Ohio 44106-7049, phone: 216-368-5054.

PLANNED PROGRAM OF STUDY

All students enrolled in the School of Graduate Studies must have a Planned Program of Study on file. This document, planned together with the research advisor and certified by the Coordinator of Graduate Studies, should list all coursework required for the student's degree program. At the latest, this form must be completed and submitted to Graduate Studies **by the end of the second semester of study**. This form should only include coursework hours, not research courses (level 651, 701). Only include courses that are required for graduation. It will be assumed that the courses listed on the form will have a passing grade. Information may be found at: <http://www.case.edu/gradstudies>.

FELLOWSHIP COURSES

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

DEGREE REQUIREMENTS

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

MUSICOLOGY AND HPP- EXAMINATIONS

Diagnostic Examinations

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

Language Examinations

1. Departmental language examinations are given two times during the academic year: the second week of October, and the first week of April; precise dates are determined in the week prior to the exams. Students should sign up for an examination with the Coordinator of Graduate Studies by the end of the second week of classes.
2. A graduate student may retake an examination but only during the scheduled exam times.
3. Examples of past exams may be found on the Department website.
4. Language examinations are taken prior to the comprehensive examination. Students should consult with the Coordinator of Graduate Studies regarding language requirements at the beginning of their first semester on campus. At that time, they should agree upon a tentative schedule by which they will satisfy the language requirement.
5. Candidates for the M.A. must demonstrate the ability to read German, French, or a language relevant to the student's research project.
6. Candidates for the Ph.D. must demonstrate the ability to read German or French plus one other language, usually drawn from German, French, Italian, Latin, and Spanish, with other languages possible by petition.
7. Candidates for the D.M.A. must demonstrate the ability to read two languages, usually drawn from German, French, Italian, and Latin, with other languages possible by petition.
8. Each examination consists of two excerpts (200-300 words in length), one a sample of academic prose, the other a poem; both may be translated with the aid of a dictionary. Two hours are permitted for the examination, with up to one hour allotted for each excerpt. The minimum

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

9. Students will be provided a computer for the examination.

SPECIFIC DEGREE REQUIREMENTS

M. A. in Music History

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

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

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

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

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

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

Research	6-9 hours	- MUHI 610 and a seminar or thesis
Theory/Analysis	6 hours	- MUTH 602 and an elective
History/Literature	9 hours	- Selected with approval of CGS and/or advisor, based in part on results of diagnostic tests
Electives	6-9 hours	- Selected with approval of the CGS and/or advisor, selection based in part on results of diagnostic tests.
30 hours minimum		

M.A. students in both Plans must also pass one foreign language examination (see section on language examinations for details).

Ph.D. in Musicology

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

All programs are formulated to suit the individual needs of the student and require the consent of the research advisor and Coordinator of Graduate Studies. The Ph.D. in Historical Musicology requires 36

credit hours of coursework and an additional 18 hours of dissertation research (MUHI 701) credit. Required coursework includes three doctoral seminars, MUHI 610 (Bibliography), MUHI 612 (Analysis for Music Historians). Students must also complete three seminars at the MUHI 590 level. In the first two years students will be expected to take three seminars (or 9 credits) per semester, for a total of 36 hours. Students entering with an approved Masters degree are eligible to have up to 12 credits from their previous study transferred to meet the Ph.D. requirements.

Students admitted to the program will take diagnostic examinations prior to the start of classes in the first year of the program. Based on these examinations, students may be required to enroll in specific courses to address deficiencies; these course credits may be applied toward the requirement.

During the first year of study each student should acquaint themselves with the research interests of the full-time musicology faculty so that they can identify a faculty member to serve as their research advisor.

At the beginning of the third year of study, students will take comprehensive examinations, which will also function as qualifying exams for advancement to the Ph.D. program. These examinations will consist of written and oral sections, and will be conducted and evaluated by the musicology faculty. Students who do not advance but who have done satisfactory work will be eligible to receive the M.A. in Music History at this juncture. **(See description of Qualifying Exams, page 19.)**

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

The prospectus must be a substantially researched overview of the proposed dissertation that demonstrates that the student is prepared to undertake the dissertation project. The prospectus should be 10 to 12 pages, plus a bibliography. Attached to it should be a separate one-paragraph abstract of the dissertation project.

The prospectus defense is the final stage a doctoral student must complete before being formally admitted to candidacy. All other requirements must be satisfied before this defense can be scheduled. The examining committee must include three members of the musicology faculty and may include the outside faculty member that is required by the Graduate School for the Dissertation Defense. This committee must be constituted by the candidate, at least a month before the scheduled defense, in consultation with the research advisor who, as described by the Graduate Studies Handbook, “assists with the selection of at least two other faculty to serve as members of the dissertation advisory committee.” Students are strongly encouraged to consult with the members of their committee before the defense, which concentrates on the feasibility and significance of the project and the student's preparation for it. The prospectus is distributed to the entire faculty only after the student's dissertation advisor has determined it is ready and no later than two weeks before the scheduled defense. The dissertation advisor schedules the time and place for the defense, which will not exceed two hours in duration.

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

It is expected that the fourth and fifth years of study will be devoted to work on the dissertation. Upon

completion of the thesis, each student will present a formal defense to the dissertation committee.

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

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

Students in the M.A. in Music History program are eligible for a fast track option to the Ph.D. To qualify for this option, students must complete 36 hours in the M.A. program and are advised to pursue the thesis track. The student must inform the Coordinator of Graduate Studies of his/her intention to move into the Ph.D. program by the end of the third semester of study and in consultation with the CGS, must present a petition for entry to the Ph.D. by the end of the third semester. Once faculty consent is secured, all remaining requirements of the degree program, as detailed above, remain the same. Students that follow this path do NOT receive the M.A.; the hours taken are applied to those required for a Ph.D.

Ph.D. Qualifying Exams

Qualifying exams are taken at the beginning of the third year and involve four sections based on chronological periods:

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

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

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

Students will work with the research advisor and the Coordinator for Graduate Studies in the fall semester of the second year of the Ph.D. program to discuss the constitution of their examination committee and to develop a plan for devising topics of appropriate breadth and focus in consultation with the appropriate committee members (five members of the Musicology faculty). The proposed topics and committee members will be submitted to the Coordinator of Graduate Study, who will then present them to the entire faculty for approval. The topics chosen will be formally proposed to the Faculty by the first week of the spring semester; approval and/or requests for revision will be provided by the faculty within one week. The topics are meant both to coordinate with and complement material students have covered in seminars. For each of the topics the student will produce a bibliography and repertory list (scores and/or recordings, as applicable), due by April 1. Bibliographies and repertory lists will be vetted by the student's examination committee by April 15 and the student will receive feedback and suggestions. Final revised bibliographies and repertory lists are due by May 1.

The examination, consisting of four essay questions (one for each topic), will take place over the course of two days in the week preceding the first week of classes. The student will answer two questions each day, with three hours provided for each question. The questions, made up by the exam committee, are meant to give students the opportunity to indicate both comprehensive and specific knowledge of the topics chosen from a number of different perspectives, including historical, analytical, methodological, etc. Effective and persuasive responses will demonstrate numerous points of view and

approaches to the given subject. Scores and/or recordings may be provided as part of the question, usually drawn from the repertory list. The examinee will be provided solely with a laptop; no additional materials or Internet access are allowed.

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

Exam results can be: pass with honors; pass; partial pass; or fail. If the student fails the exam or only passes some sections, she or he may retake the pertinent sections of the exam the following semester. If all sections of the exam are not passed after the second attempt, the student will be released from the program. Students who have done satisfactory coursework will be eligible to receive the M.A. in Music History at this juncture.

Schedule:

End of fall – discuss committee and topics with research advisor and CGS; submit proposed topics and committee to CGS; consult with committee members to develop topics

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1- submission of bibliographies/rep. lists

April 15- faculty responds to bibliographies/rep. lists

May 1- submission of final revised bibliographies/rep. lists

MA in Historical Performance Practice

This program in early music (up to 1850) combines advanced study in performance, music history, and performance practices. Students should expect to spend two years in full-time study in Cleveland.

Admission Information

Admission to the program is granted to those who demonstrate a high level of early music performance skill and good scholarly potential. An audition is required.

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

Audition Information

Along with their application, candidates should submit a 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 CWRU Music Department. It is also possible to use the recording in lieu of the live audition, although a campus visitation is strongly recommended as part of the audition process.

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.

Degree Overview

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 HPP advisor. A minimum of 21 hours of course work is required, together with 12 hours of applied music and a lecture-recital (3 hours)

Coursework and Applied Music

Coursework must include Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443) or Pre-Tonal Theory and Analysis (MUTH 416), and at least two Seminars in Historical Performance Practice (MUHI 442).

Applied music (including individual lessons (2 credit hours), ensembles (0 credit hours) and MUAP 500 (1 credit hour to reflect participation in multiple ensembles) will generally be taken every semester that the student is on campus. Applied faculty will be chosen in consultation with the student.

A typical trajectory through the degree is shown below.

Year	Fall	Spring
1	MUHI 610 Bibliography MUHI 441 HPP Intro Applied Lessons and Ensembles	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles Jury MUAP 600
2	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles	MUHI 443 or MUTH 416 Lecture Recital MUAP 651 Applied Lessons and Ensembles Lecture Recital Performance

Ensemble Participation

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

Jury

A jury is required in the Spring of the 1st year (MUAP 600, 0 credit hours). The program should be decided in consultation with the student's applied teacher and should consist of approximately 15 minutes of music. The jury will consist of the student's applied teacher together with at least two other HPP faculty. If the performance is unsatisfactory, the student will have the opportunity to repeat the jury the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Foreign Languages

Students must demonstrate ability to read one language approved by the HPP committee 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). Both may be translated with the aid of a 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, taken in the Spring of the 2nd year (MUAP 651, 3 credit hours). The lecture-recital consists 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).

In the semester before the lecture recital, the student should approach a member of the faculty to act as their advisor and should then work with that advisor on a proposal to be submitted to the HPP committee before November 1. (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied faculty if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will then 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 or failure to comply with the hearing schedule will result in cancellation or postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury.

An accompanying document (15-25 pages) will be finalized after the lecture-recital performance with the further advice and ultimate approval of the advisor, and submitted by the end of the semester. 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.

Degree Overlap

Students in the CWRU MA in HPP 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.

A student who graduates with an MA in HPP, but who subsequently wishes to return to the program, may, if readmitted, continue on to the DMA by completing the remaining DMA requirements (typically the final two years of the degree).

Requirement for the DMA in Historical Performance Practice

This program in early music (up to 1850) combines advanced study in performance, music history, and performance practices. Students should expect to spend four 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: candidates are expected to show excellent scholarly potential in music history and performance practices, and to demonstrate a high level of performance skill. An audition is required.

Audition Information

Along with their application, candidates should submit a 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 CWRU Music Department.

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.

Degree Overview

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 HPP Advisor. A minimum of 36 hours of coursework is required (which includes the first lecture-recital and the recital - see below), together with a minimum of 18 hours of applied music, and qualifying examinations (to be taken in Fall of the 4th year). After successful completion of comprehensive examinations, the student will advance to candidacy and undertake the second lecture-recital (6 hours)

Applied music (including individual lessons (2 credit hours), ensembles (0 credit hours) and MUAP 500 (1 credit hour to reflect participation in multiple ensembles)) will generally be taken every semester that the student is on campus. Applied faculty will be chosen in consultation with the student.

A typical trajectory through the degree is shown below.

Year	Fall	Spring
1	MUHI 610 Bibliography MUHI 441 HPP Intro Applied Lessons and Ensembles	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles Jury MUAP 600
2	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles	MUHI 443 or MUTH 416 Lecture-Recital 1 MUHI 751 Applied Lessons and Ensembles Lecture-Recital 1 Performance
3	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles	MUHI 442 HPP Seminar or 431-6/450/590 MUHI 443 or MUTH 416 Applied Lessons and Ensembles

		Recital MUAP 700
4	Lecture-Recital 2 MUHI 753 Applied Lessons and Ensembles [Possible MUHI 442 or MUHI 431-6/450/590]	Lecture-Recital 2 MUHI 753 Applied Lessons and Ensembles [Possible MUHI 442 or MUHI 431- 6/450/590]
	Qualifying Exams	Lecture-Recital 2 Performance

Ensemble Participation

All students in this program will participate in two or more of the CWRU early music ensembles during each semester in which they are on campus

Jury

A jury is required in the Spring of the 1st year (MUAP 600, 0 credit hours). The program should be decided in consultation with the student's applied teacher and should consist of approximately 15 minutes of music. The jury will consist of the student's applied teacher together with at least two other HPP faculty. If the performance is unsatisfactory, the student will have the opportunity to repeat the jury the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Lecture-Recitals and Documents

Two juried lecture-recitals are required - MUHI 751, taken in the Spring of the 2nd year (3 credit hours), and MUHI 753, taken in the Spring of the 4th year (6 credit hours, 3 each in the Fall and Spring semesters). Each lecture-recital consists 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.).

In the semester before registering for lecture-recital credit, the student should approach a member of the faculty to act as their advisor and should then work with that advisor on a proposal to be submitted to the HPP committee before November 1 (for the first lecture-recital) or April 1 (for the second lecture-recital). (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied faculty if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will then 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.

For lecture-recital 1, an accompanying document (15-25 pages, based primarily on the lecture) will be finalized after the lecture-recital performance with the further advice and ultimate approval of the advisor, and submitted by the end of the semester. For lecture-recital 2, a substantial piece of research

(50-100 pages) is expected, again to be submitted by the end of the semester. The final document will be evaluated by the whole jury.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar.

Recital

A juried recital is required in the Spring of the 3rd year (MUAP 700, 0 credit hours). The recital (50-60 minutes) should feature works from variety of national schools and periods, and should showcase the student's solo performing abilities: the program will be decided in consultation with the student's applied teacher and the HPP advisor, and must be approved by the HPP committee. (The student should submit a proposal to the committee by November 1 using the Recital Proposal Form, available on the department website.) The performance will be evaluated by the applied teacher and a committee consisting of at least two other HPP faculty. If the performance is unsatisfactory, the student will have the opportunity to repeat the recital the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Foreign Languages

Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the HPP committee as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made by petition.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length). Both may be translated with the aid of a 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.

Qualifying Examination

Qualifying examinations are taken at the beginning of the 4th year and involve four sections based on chronological periods:

- 1) Up to 1450
- 2) 1450 – 1650
- 3) 1650 – 1800
- 4) 1800 – onward

For each period, the student must a) develop a topic that falls into one of the following categories (each category may only be used once) and b) make themselves familiar with the historical performance practice issues pertaining to that period, as well as those that relate specifically to their chosen topic.

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

Students will meet with the Coordinator of Graduate Studies and the HPP advisor by the end of the fall semester of their third year in the DMA program to discuss the constitution of their examination committee, as well as to devise topics of appropriate breadth and focus. The committee of five members will consist of faculty members from the Musicology faculty. The topics chosen will be formally proposed to the Faculty by the first week of the spring semester; approval and/or requests for revision will be provided by the faculty within one week. The topics are meant both to coordinate with and complement material students have covered in seminars. For each of the topics the student will produce a bibliography (of both historical and performance-practice related literature) and a repertory list (scores and/or recordings, as applicable), due by April 1. Bibliographies and repertory lists will be vetted by the student's examination committee by April 15 and the student will receive feedback and suggestions. Final revised bibliographies and repertory lists are due by May 1.

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

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

Exam results can be: pass with honors; pass; partial pass; or fail. If the student fails the exam or only passes some sections, they may retake the pertinent sections of the exam the following semester. If all sections of the exam are not passed after the second attempt, the student will be released from the program. Students who have done satisfactory coursework will be eligible to receive the M.A. in Music History at this juncture.

Schedule:

End of fall – meet with CGS to discuss committee and topics; consult with committee members to develop topics

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1- submission of bibliographies/rep. lists

April 15- faculty responds to bibliographies/rep. lists

May 1- submission of final revised bibliographies/rep. lists

Degree overlap

Students in the CWRU MA in HPP 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.

A student who graduates with an MA in HPP, but who subsequently wishes to return to the program, may, if readmitted, continue on to the DMA by completing the remaining DMA requirements (typically the final two years of the degree).

PhD in Musicology with emphasis in Historical Performance Practice

This is a specialized program within the PhD degree in Musicology offered by the CWRU Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of music history, historical performance practice (up to 1850), and performance of early music (also up to 1850). A minimum of three years of full-time study in Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, complete the lecture recital and document, and complete the dissertation (see below).

Admission Information

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

Audition Information

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

Coursework and Applied Music

All programs are formulated to suit the needs of the individual student and require the consent of the HPP advisor and Coordinator of Graduate Studies. A minimum of 36 hours of course work, seminars and tutorials is required, together with an additional 18 hours of dissertation research (MUHI 701). Required coursework includes Bibliography and Research (MUHI 610), Analysis for Music Historians (MUHI 612), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), 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.

Students admitted to the program will take diagnostic examinations prior to the start of classes in the first year of the program. Based on these examinations, students may be required to enroll in specific courses to address deficiencies; these course credits may be applied toward the requirement. At the end of each academic year, a committee of the musicology faculty will conduct a formal review with each student. This process will include an evaluation of progress to date and advisement regarding the remainder of the program. A written summary of this review, along with coursework grades and materials, will constitute the beginnings of the portfolio maintained by the Coordinator of Graduate Studies that will be the basis for consideration of a student's advancement into the Ph.D. program.

At the beginning of the fall in the third year of study, students will take comprehensive examinations,

which will also function as qualifying exams for advancement to the Ph.D. program. These examinations will consist of written and oral sections, and will be conducted and evaluated by the musicology faculty. Students who do not advance but who have done satisfactory work will be eligible to receive the M.A. in Music History at this juncture. **(See description of Qualifying Exams.)**

Dissertation Prospectus and Defense

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

The prospectus must be a substantially researched overview of the proposed dissertation that demonstrates that the student is prepared to undertake the dissertation project. The prospectus should be 10-12 pages in length, plus a bibliography. Attached to it should be a separate one-paragraph abstract of the dissertation project.

The prospectus defense is the final stage a doctoral student must complete before being formally admitted to candidacy. All other requirements must be satisfied before this defense can be scheduled. The examining committee must include three members of the musicology faculty and may include the outside faculty member that is required by the Graduate School for the Dissertation Defense. This committee must be constituted by the candidate and the faculty advisor at least a month before the scheduled defense. Students are encouraged to consult with the members of their committee before the defense, which concentrates on the feasibility and significance of the project and the student's preparation for it. The prospectus is distributed to the entire faculty only after the student's dissertation advisor has determined it is ready and no later than two weeks before the scheduled defense. The dissertation advisor schedules the time and place for the defense, which will not exceed two hours in duration.

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

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

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

Ensemble Participation

All students in this program will participate in one or more of the CWRU early music ensembles during each semester in which they are on campus. 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 their advisor (in consultation with the HPP committee) as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made by petition.) Each examination consists of two excerpts on subjects related to the student's area of

specialty (each excerpt ca. 200-300 words in length). Both may be translated with the aid of a 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.

Qualifying Examination

Qualifying exams are taken at the beginning of the third year and involve four sections based on chronological periods:

- 1) Up to 1450
- 2) 1450 – 1650
- 3) 1650 – 1800
- 4) 1800 – onward

For each period, the student must a) develop a topic that falls into one of the following categories (each category may only be used once) and b) make themselves familiar with the historical performance practice issues pertaining to that period, as well as those that relate specifically to their chosen topic.

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

Students will meet with the Coordinator of Graduate Studies by the end of the fall semester of their second year in the PhD program to discuss the constitution of their examination committee, as well as to devise topics of appropriate breadth and focus. The committee of five members will consist of faculty members from the Musicology faculty. The topics chosen will be formally proposed to the Faculty by the first week of the spring semester; approval and/or requests for revision will be provided by the faculty within one week. The topics are meant both to coordinate with and complement material students have covered in seminars. For each of the topics the student will produce a bibliography (of both historical and performance-practice related literature) and a repertory list (scores and/or recordings, as applicable), due by April 1. Bibliographies and repertory lists will be vetted by the student's examination committee by April 15 and the student will receive feedback and suggestions. Final revised bibliographies and repertory lists are due by May 1.

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

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

Exam results can be: pass with honors; pass; partial pass; or fail. If the student fails the exam or only passes some sections, she or he may retake the pertinent sections of the exam the following semester. If all sections of the exam are not passed after the second attempt, the student will be released from the program. Students who have done satisfactory coursework will be eligible to receive the M.A. in Music History at this juncture.

Schedule:

End of fall – meet with CGS to discuss committee and topics; consult with committee members to develop topics

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1- submission of bibliographies/rep. lists

April 15- faculty responds to bibliographies/rep. lists

May 1- submission of final revised bibliographies/rep. lists

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. In the semester before the lecture recital, the student should work with their advisor on a proposal to be submitted to the HPP committee before November 1 (for Spring recitals) or April 1 (for Fall recitals). (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied 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 or failure to comply with the hearing schedule will result in cancellation or 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.

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.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar.

Music Education Degrees

General expectations for all Music Education Graduate Students:

1. Graduate Students are strongly encouraged to participate in Music Education professional organizations. Students may join the National Association for Music Education (NAfME)/Ohio Music Education Association (OMEA) as an active member (full cost of membership) or a student member (reduced cost of membership). For information about becoming a member, speak to your advisor or Dr. Garrett, OCMEA Advisor.
2. All part-time and full-time students are expected to exhibit professional behaviors including being responsible for meeting all deadlines and completing required paperwork. Poor performance in this area could result in loss of funding or dismissal from the program.
3. All music education teaching associates are responsible for reporting their work hours at established deadlines. This is required for continuation of funding.
4. All full-time music education graduate students are expected to participate in the Graduate Research Seminars that are held during school hours and all part-time students will be required to join in for the evening seminars. The schedule of seminars will be distributed no later than the beginning of each semester. Students may count the time spent in the seminar toward their required assistantship hours.
5. Each semester, all part-time and full-time students who have a graduate assistantship will receive written feedback from their assistantship supervisor(s) evaluating the performance of assistantship duties. Poor evaluations will result a reduction in funding or removal of all funding.
6. All Music Education students will be required to have a cumulative GPA of 3.0. The University will not confer a degree without this. A grade of C or below could result in the loss of funding.
7. Each Music Education student will be held accountable for all of School of Graduate Studies articulated policies, procedures, and deadlines.

Graduate Music Education Exam Preparation Guidelines

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

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

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

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

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

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

Master of Arts with Licensure

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

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

The following courses are required for the MAL degree.

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

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

Master of Arts for Teacher Licensure (MAL) Course Sequence

Students Entering in 2014				
	Fall	credits	Spring	credits
Year 1	MUED 200X-1	1	MUED 200X-2	1
	MUED 350	3	MUED 420	3
	MUED 410	1	MUED 442	3
	MUED 441	3	MUHI 430	2
	EDUC 401	1	Electives	
	Electives			
	TOTAL	12	TOTAL	12
Year 2	MUED 200X-3&4	2	MUED 200X-5	1
	MUED 275	2	MUED 305	3
	MUED 440	3	MUED 355	3
	EDUC 255	3	MUTH 422	3
	Electives	2	Electives	2
	TOTAL	12	TOTAL	12
Year 3	MUED 200X-6	1	MUED 496A	9
	MUED 352 or 353	3	MUED 496B	3
	MUED 443	3		
	EDUC 404	3		
	Electives	2		
	TOTAL	12	TOTAL	12

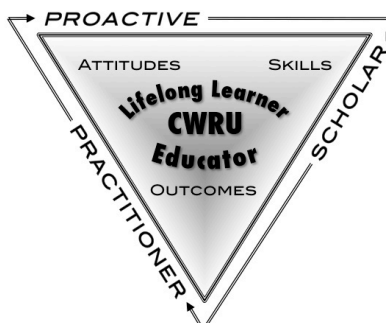
In addition to the requirements specified in this document, Graduate Music Education students enrolled in the Licensure Program are responsible for all Teacher Licensure requirements as articulated in the *Educational Licensure Handbook*, available from the Office of Teacher Education located at 11635 Euclid Avenue, Cleveland Ohio, 44106, or their website: <http://www.case.edu/artsci/teachlic>

TEACHER EDUCATION STAFF AND FACULTY

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TEACHER EDUCATION MISSION:



The mission of the Case Western Reserve University educator preparation unit is to prepare *Proactive Scholar Practitioners* who demonstrate skill in instructional planning, delivery, and assessment, and who demonstrate

dispositions consistent with the principles of commitment, collaboration, and creativity. We define Proactive Scholar Practitioners as educators who, upon entering the teaching profession, demonstrate through their performance in instructional contexts:

- The values, commitments, and personal ethics necessary to be an effective educator in twenty-first century schools (*Proactive*);
- Thorough understanding of content in their field, of child and adolescent development and diversity, of principles of learning and teaching, and of evidence-based teaching practices specific to their field (*Scholar*);
- Superior skill in creating optimal learning environments, in assessing and monitoring individual student performance and instructional effectiveness, in adapting instruction to accommodate changing student performance including effective application of technology, and in communicating effectively and working collaboratively with students, families, and co-workers (*Practitioner*).

The philosophical orientation unifying our efforts in preparing educators to be *Proactive Scholar Practitioners* is based on our PSP Model, which consists of a shared set of beliefs about teachers, learners, and the learning process. The core beliefs unifying our educator preparation programs are aligned with the goals of the Teacher Education Accreditation Council (TEAC), which is to prepare competent, caring and qualified educators. These TEAC goals are integrated into the core beliefs that unify our educator preparation programs at CWRU and can be summarized as follows:

Effective teaching is evidenced by the ability to:

- Create engaging, responsive, and collaborative learning environments
- Appropriately and creatively use technology in identifying and responding to individual and collective learning needs of students, and in communicating effectively with students
- Elicit the intrinsic motivation and ability to understand and to create in every child and adolescent learner
- Communicate, along with knowledge and skill, a sense of wonder and excitement in discovery and creativity

Effective learning is:

- Characterized by understanding and is evidenced by the learner's ability to apply knowledge and skills in novel situations
- Not merely adding to previous knowledge, but is transformative to the learner

Effective educators:

- Manifest care and respect for students, families, and co-workers
- Demonstrate fairness and personal ethics
- Are reflective in monitoring their own teaching
- Are lifetime learners who are actively engaged with their discipline, their students, and thus continuously developing as professionals
- Value and respond positively to diversity among students
- Believe that all students can learn and realize their creative potential
- Are positive professional models for their students

Please see the Teacher Education Handbook for more detailed information

TEACHER EDUCATION PROGRAM OUTCOMES

The purposes and goals of educator preparation at Case Western Reserve University are summarized in the statement of our mission to prepare educators as Proactive Scholar-Practitioners and are expressed as 10 Program Outcomes that reflect Ohio's Standards for the Teaching Profession and the national teaching standards of the Interstate Teacher Assessment and Support Consortium (InTASC). These program outcomes are also aimed at meeting the Teacher Education Accreditation Council's (TEAC) goal of preparing competent, caring and qualified educators:

1. Learner Development
2. Learning Differences
3. Learning Environments
4. Content Knowledge
5. Application of Content
6. Assessment
7. Planning for Instruction
8. Instructional Strategies
9. Professional Learning and Ethical Practice
10. Leadership and Collaboration

TEACHER EDUCATION DISPOSITIONS

Dispositions are the "values, commitments, and professional ethics that influence behaviors toward students, families, colleagues, and communities and affect student learning, motivation, and development as well as the educator's own professional growth. Dispositions are guided by beliefs and attitudes related to values such as caring, fairness, honesty, responsibility, and social justice" (National Council for Accreditation of Teacher Education, 2002, p. 53). The dispositions of CWRU Educators include:

- The belief that all children can learn
 - Accepts responsibility for student learning
 - Speaks positively about students
 - Gives students responsibilities
 - Sets and maintains appropriately high standards of student performance
 - Creates situations for all students to succeed
 - Acknowledges students' successes
- A value of diversity
 - Demonstrates awareness of and respect for students' cultures, backgrounds, and attributes
 - Demonstrates respect for diversity in presenting content
 - Demonstrates respect for diversity in interactions with co-workers
- A caring, respectful demeanor
 - Exhibits active listening in interacting with others
 - Shows respect for all students, their families, professors, and co-workers
 - Shows sensitivity to feelings of students, families, and co-workers
 - Values what students say
 - Demonstrates interest in students' lives outside school
 - Treats all students with respect

- Fairness and personal ethics
 - Is truthful in all professional interactions
 - Endeavors to present facts without distortion or personal prejudice
 - Demonstrates respect for the work of others
 - Demonstrates respect for the privacy of students and families
 - Does not reveal confidential information unless required by law
 - Responds to student misbehavior on an individual level
 - Does not intentionally expose students, families, or other professionals to disparagement
 - Treats students equally while recognizing individual needs
 - Creates situations for all students to succeed
- Reflection and efficacy
 - Is able to assess areas of personal strengths and weaknesses
 - Uses reflection to improve teaching
 - Sets high standards for personal performance
- Professional commitment
 - Demonstrates a positive attitude about teaching
 - Participates in collegial activities
 - Spends time outside school preparing and seeking to enhance learning opportunities for students
 - Finds, implements and shares instructional ideas and strategies
 - Maintains professional involvement through reading, conferences, or organization membership

TEACHER EDUCATION DECISION POINTS AND RETENTION POLICY

ADMISSION

Admission to a teacher licensure program at Case Western Reserve University requires admission to the University and admission to the specific licensure program. In general, admission criteria include previous accomplishment in the content area, successful overall academic performance and evidence of one's potential ability to master the complex intellectual, interpersonal and performance requirements of teaching.

RETENTION

Once admitted to a licensure program, students move through a series of Decision Points as they progress to each level of their program. At each of these decision points, students may be (a) granted unconditional admission to the next level, (b) granted conditional admission to the next level with a prescribed remedial plan, which when successfully completed will result in unconditional admission, or (c) denied admission to the next level and removed from the program. The decision points and score criteria for each licensure program are outlined in the tables on pages 18-22 of the Teacher Education Handbook and additional information has been provided in a Handout about the Decision Point System that is distributed each fall as part of the yearly orientation schedule.

To remain in the licensure program, students must:

- Meet the requirements for each decision point
- Maintain the required GPA in each area
- Maintain the required average score on the ePortfolio where specified, the DAI, and the Student Teaching Assessment Forms at points in the program where specified

To be recommended for licensure, the student must pass all of the established Decision Point criteria, meet health and background check criteria, complete degree requirements, and pass Ohio's designated tests for teacher licensure.

Admission and Retention in MUSIC EDUCATION- Master of Arts with Licensure Degree

Decision Point 1: Entry to a the Program

<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Successful interview and satisfactory score on the <i>Teacher Licensure Admission Assessment</i> • Admission to the University for graduate applicants • Demonstration of entry-level competency in the discipline through successful presentation of a music performance audition • Signed statement of <i>Good Moral Character</i> 	4, 9	Upon admission to the University and the Master of	<ul style="list-style-type: none"> • Unconditional admission to the program, <i>or</i> • Conditional admission to the program with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to the program.

Decision Point 2: Admission to Advanced Standing

<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline GPA of 3.0 or better • Education GPA of 3.0 or better • Minimum average score of 2.0 on Candidate <i>Disposition Assessment Inventory</i> • Minimum average score of 2.0 on the ePortfolio 	1, 2, 3, 4, 5, 6, 7, 8, 9	End of the 3rd semester after admission as a music education major.	<ul style="list-style-type: none"> • Unconditional admission to Advanced Standing, <i>or</i> • Conditional admission to Advanced Standing with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to Advanced Standing.

Decision Point 3: Admission to Student Teaching

<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline GPA of 3.0 or better • Education GPA of 3.0 or better • Minimum average score of 3.0 on the ePortfolio • Pass TB test; present documentation of hepatitis B vaccination • Pass criminal background checks (BCI & FBI) • Minimum average score of 2.5 on Candidate <i>Disposition Assessment Inventory</i> • Successful completion: <i>Student Teaching Interview</i> 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	One semester prior to student teaching.	<ul style="list-style-type: none"> • Unconditional admission to Student Teaching, <i>or</i> • Conditional admission to Student Teaching with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i> • Denial of admission to Student Teaching.

Decision Point 4: Retention During the Student Teaching Semester

<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Minimum average score of 2.75 on each mid-semester <i>CWRU Student Teaching Assessment</i> by Cooperating Teacher and University Supervisor • Minimum average mid-semester score of 2.75 on <i>DAI</i> • Self-reflection Essay 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	Mid-term student teaching semester	<ul style="list-style-type: none"> • Continued unconditional admission in the program, <i>or</i> • Conditional continuation with intervention steps and a prescribed remedial plan which, when successfully completed, will result in successful completion of the student teaching, <i>or</i> • Dismissal from the licensure program

Decision Point 5: Recommendation for Initial Licensure

<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline GPA of 3.0 or better • Education GPA of 3.0 or better • Completion of degree requirements • Minimum average score of 3.0 on the ePortfolio • Minimum average score of 3.0 on Candidate <i>Disposition Assessment Inventory</i> • Completion of <i>CWRU Student Teaching Assessment</i> by Cooperating Teacher and University Supervisor scoring an average of 3.0 or better on each • Achieve passing scores on State licensure exams • Completion of <i>CWRU Teacher Licensure Exit</i> 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	At the completion of all degree and program requirements including achievement of passing scores on State licensure exams	<ul style="list-style-type: none"> • Recommendation for Ohio teaching license, <i>or</i> • Remedial plan which when successfully completed will result in recommendation for Ohio teaching license, <i>or</i> • Non-recommendation for Ohio teaching license.

Decision Point Timeline

Please consult the Teacher Licensure Handbook for more detailed information related to the Timeline below. It is incumbent on you to be aware of the information contained therein. Failure to comply with those guidelines in addition to those below could result in difficulty completing your degree, extra fees, or dismissal from the program.

- **Yearly Renewal of ePortfolio account:** Each Fall semester every student who has passed Decision point 1 must see Ms. Shafer in the Teacher Licensure office to renew your ePortfolio account in Taskstream. This must be completed by **September 1st** or the Teacher Licensure office will not authorize payment of your account. Failure to renew this account by the established deadline will result in the student being billed to renew the account.
- **Decision Point 2: Advanced Standing:** Materials for Advanced Standing must be submitted by the end of week 10 of the second semester after admission to the Music Education program. Usually that is the 4th semester of a typical undergraduate student. Information will be distributed to you at the beginning of the semester that your Advanced Standing Decision point is to be completed detailing the process, the deadlines, and the possible outcomes of the review.

Decision Point 3: Admission to Student Teaching: The student must notify by email the Coordinator of Undergraduate Studies in Music Education of her/his intent to student teach no later than the end of the second week of the semester prior to student teaching. An electronic copy of the transcript and notification via email that the ePortfolio is ready for assessment must be submitted to the Coordinator of Undergraduate Studies in Music Education by week 4 of that same semester. Successful evaluation of the ePortfolio with the score of 3 must be acquired to student teach. Documentation of a successful TB test, hepatitis vaccination, and criminal background check must be on file with the Coordinator of Undergraduate Studies in Music Education and Director of Teacher Education by the first day of finals week of the semester prior to student teaching. Student Teaching is a full time endeavor requiring the student to be available both during the school day and in the evening for related activities. Each student is given access to a quality school program and the responsibility to shadow a practicing professional for all school related responsibilities. These kinds of things could include, but are not limited to, evening school assemblies/performances, solo and ensemble festivals, parent teacher meetings, after school rehearsals, and school trips. Students are required to attend everything. Therefore, students will NOT be permitted to participate in ANY other CWRU activities such as service organizations, clubs, classes, and ensembles since they conflict with student teaching obligations. In the semester prior to student teaching each graduate student who has an assistantship will work with his/her TA supervisor to modify work requirements so that student teaching is the priority. If, however, a student has a compelling reason to want embark on such experiences (classes, ensembles, clubs, or service organizations) during the student teaching semester, that student must submit a **Petition** to get permission from the faculty. This Petition shall take the form of a letter that is addressed to his/her advisor and the Coordinator of Undergraduate Studies in Music Education that details the reason(s) why additional responsibilities are being requested along with a written statement from the cooperating teacher that he/she is aware of the situation and understands how these extra responsibilities will impact the student teacher's schedule.

This paperwork must be submitted not later than the 8th week of the semester prior to student teaching. The entire Music Education Faculty will vote on the Petition and disposition of that vote will be communicated to the student in writing by the Coordinator of Undergraduate Studies directly following the faculty meeting where the petition was considered.

- **Decision Point 4: Retention During the Student Teaching Semester:** Approximately half way into the Student Teaching experience students will be evaluated on their performance in the areas of professional conduct, communication, planning, instruction, assessing, and reflecting on their work with students in the P-12 setting as well as their progress with the TWS/edTPA project.
- **Decision Point 5: Recommendation for Initial Licensure** takes place after successful completion of Student Teaching, successful presentation of the Teacher Work Sample and submission of the TPAC, and the completion of all degree requirements.

Upon successful completion of the five decision points, the student is recommended by the University Director of Teacher Education for the Ohio Provisional Music License. Completion of the BS degree in music education requirements does not guarantee teacher licensure by the state of Ohio. Additional requirements, such as passing a criminal background check, passing the edTPA etc., are required for licensure.

MAL Comprehensive Oral Examination

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

The exam process is as follows:

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

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

2. After the topics are approved, review the relevant research and best practice literature, taking notes. Next, organize your notes and developed a detailed outline for a presentation on each topic that will last approximately 15 minutes per topic. Create the presentations using visual/aural aids (e.g., PowerPoint, Keynote, recordings, etc.). The presentations should be examples of your best teaching ability and take the form of an engaging professional conference style of presentation.

A handout for faculty should be created for each topic. APA style, with complete citations and a reference list, should be utilized and included in the handout. The presentation should be a reflection of your ability to review literature and present it in a scholarly manner. The format of the presentation on Topic 1 should follow this basic outline:

- a. Define and clarify the problem/question.
- b. Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
- c. Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
- d. Suggest the next step or steps in solving the problem, *and* provide an example of an application to a specific teaching situation.

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Instrumental students should consult Battisti and Garofalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece. Choral students should consult Jones, A.H. (2009) *Analyzing the choral-orchestral score* published as a section in J.C. Conlon (Ed.), *Wisdom, wit, and will: Women choral conductors on their art* (pp. 13-39). Chicago, IL: GIA Publications, Inc. Students should work closely with their advisor in the preparation of the Student and Teacher Guides so that they are realistic to the desired teaching scenario. Additionally, the series of texts published by GIA entitled "*Teaching Music Through Performance in Band, Orchestra or Choir*" can also be helpful as models.

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

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

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

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

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

Master of Arts in Music Education

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

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

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

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

Comprehensive Exams		
<i>Successful completion of the comprehensive written and oral exams (Masters Plan B).</i>		
TOTAL		30

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

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

The exam process is as follows:

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

Students will develop two topics for investigation and submit them to their advisor in the form of a research “statement of the problem” with accompanying questions to be investigated. (This is generally done the semester BEFORE the exam but no later than week 5 of the semester the exam is taken so the student has time for feedback from the faculty and then to prepare/write.)

A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class. Topics should be selected from the following:

- Topic 1: Philosophy, Curriculum, Sociology, and/or Music Cognition and Learning
- Topic 2: Music Materials

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

2. Once the topics are approved, write an 8-12-page paper (excluding the title page and reference pages) on each topic. APA style, with complete citations and a reference list, must be utilized. These papers are to be representative of a student's ability to review literature and write in a scholarly manner. The format of the paper on Topic 1 should follow this basic outline:

- Define and clarify the problem/question.
- Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
- Identify relations, contradictions, gaps, inconsistencies and/or implications found in the literature.
- Suggest the next step or steps in solving the problem, *and* provide an example of an application to a specific teaching situation.

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Instrumental students should consult Battisti and Garofalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece. Choral students should consult Jones, A.H. (2009) *Analyzing the choral-orchestral score* published as a section in J.C. Conlon (Ed.), *Wisdom, wit, and will: Women choral conductors on their art* (pp. 13-39). Chicago, IL: GIA Publications, Inc. Students should work closely with their advisor in the preparation of the Student and Teacher Guides so that they are realistic to the desired teaching scenario. Additionally, the series of texts published by GIA entitled "*Teaching Music Through Performance in Band, Orchestra or Choir*" can also be helpful as models.

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

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

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

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

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

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

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

PhD in Music Education

The doctoral program in music education is for those persons who wish to teach at the college level or obtain positions of leadership in the schools. Students admitted to this program will have a previous degree in music education, hold a valid teaching license/certificate, and have at least three years of teaching experience in school settings. A core of studies centered on philosophy and research is supplemented by coursework in music and related fields. The focus of the program is on encouraging each doctoral student to develop to his or her fullest capacity through individual research projects and independent studies with music education faculty. Every effort is made to plan a program based on individual students’ needs and interests while maintaining standards of musical and scholarly excellence. Students are required to spend at least one year in residency at CWRU, maintaining 9 credits of enrollment for two consecutive semesters.

Case Western Reserve University ~ Music Education Program PhD Curriculum		
Graduate Music Education Core (15 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
MUED 445	Advanced Research in Music Education	3
Graduate Music Core (9-12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
Music Electives – <i>Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3 hours).</i>		
MU _____	_____	
MU _____	_____	
Outside Cognate (6 hours) – Study in a related field outside of music education suited to the student's interests and needs and approved by the music education faculty.		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>

Music Education Electives (9-12 hours) – Music education courses, seminars, and independent studies suited to the student's interests and needs and approved by the music education faculty.		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
Qualifying Exams		
Successful completion of the written and oral qualifying exams. This must be completed before work on the dissertation can commence.		
Dissertation (18 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 701	Dissertation	18
<i>Successful oral defense of the dissertation</i>		
TOTAL		60

Ph.D Qualifying Examinations and Advancement to Candidacy

PhD students in the Music Education Program have up to 4 years from their first semester of enrollment to finish their required coursework, and one additional semester to complete their qualifying exams and achieve candidacy. Candidacy is granted when students pass their qualifying examinations. Once candidacy is granted, students may enroll in MUED 701 and begin

work on a dissertation proposal. The qualifying exam will consist of five parts: (a) an examination of understanding of two research studies in music education, (b) two written papers on two distinct topics related to music education philosophy, curriculum, sociology, and/or music cognition and learning, (c) a musical materials project, and (d) and an oral defense of a, b, and c. All parts of the exam need to be completed within a single semester.

1. Students will contact their advisor *no later than the end of the fifth week of the semester* to schedule an in house examination time that will cover their understanding of research in music education. Each student should plan on 6 to 8 hours to complete this portion of the exam. During this examination, students will be provided with articles from research journals and asked to identify, interpret, and clearly communicate each study's (a) purpose/research questions, (b) review of literature, (c) methodology, (d) data analysis, (e) results, and (f) discussion. Students will critique each study and discuss possible applications to music education. In addition, students will be given one or more research "problems" and asked to design a study that would be a logical way to investigate the problem.
2. Students will develop three topics for investigation and submit them to their advisor in the form of a research "statement of the problem" with accompanying questions to be investigated. A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class. Topics should be selected from the following:
 - Topics 1 & 2: Philosophy, Curriculum, Sociology, and/or Music Cognition and Learning
 - Topic 3: Music Materials

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

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

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Instrumental students should consult Battisti and Garafalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece. Choral students should consult Jones, A.H. (2009) *Analyzing the choral-orchestral score* published as a section in J.C. Conlon (Ed.), *Wisdom, wit, and will: Women choral conductors on their art* (pp. 13-39). Chicago, IL: GIA Publications, Inc. Students should work closely with their advisor in the preparation of the Student and Teacher Guides so that they are realistic to the desired teaching scenario. Additionally, the series of texts published by GIA entitled "*Teaching Music Through Performance in Band, Orchestra or Choir* can also be helpful as models.

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

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

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

4. Submit copies of the completed papers and the score you utilized for your musical materials question to each member of the music education faculty *no later than week 10 of the semester*.
5. Once the faculty determines that the research exam and papers are "defensible," an oral defense will be scheduled. Possible outcomes of the oral defense are:
 - Pass
 - Needs revision (e.g., rewrite one or more of the answers)
 - Fail

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

Once the qualifying exam has been passed, the student may register for MUED 701 and begin work on a formal dissertation proposal consisting of chapters 1 through 3 of the dissertation (introduction, review of literature, and methodology). The student will solicit an advisor for the dissertation process. The advisor may be the faculty member the student has previously had for an academic advisor, or it may be another faculty member with whom the student would like to work. Once the student chooses an advisor and the advisor agrees to work with the student, the student should remain in close consultation with the advisor in the preparing the proposal and throughout the dissertation process.

When the dissertation proposal is deemed defensible by the student and advisor, a dissertation proposal defense meeting is set and the proposal is distributed to the dissertation committee, composed of three music education faculty members and one faculty member outside the Department of Music. The proposal must be submitted to the committee at least two weeks prior to the proposal defense meeting. At the defense meeting, committee members will question the student regarding the proposed topic and methodology and may request revisions to the proposal before the student proceeds with the research. The dissertation itself must be a considerable scholarly contribution in the field of music education. See the CWRU guidelines for doctoral dissertations for more information on process and requirements.)

PERFORMANCES, SCHOLARLY ACTIVITIES, AND OUTSIDE WORK

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

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