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UNIVERSITY EST. 1826

## Department of Music

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Graduate Student Handbook  
2009-2010

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**CWRU Department of Music  
2009-2010 Directory**

<b>Last Name</b>	<b>First Name</b>	<b>Email</b>	<b>Phone</b>	<b>Room</b>	<b>Classes/Duties</b>
<b>Faculty</b>					
Bauer	William	<a href="mailto:wib2@case.edu">wib2@case.edu</a>	368-2431	306	Director of Music Education
Bennett	Peter	<a href="mailto:lpb4@case.edu">lpb4@case.edu</a>	368-0156	301	
Brittan	Francesca	<a href="mailto:francesca.brittan@case.edu">francesca.brittan@case.edu</a>	368-2032	215	
Ciepluch	Gary	<a href="mailto:gxc6@case.edu">gxc6@case.edu</a>	368-2361	302	
Cowart	Georgia	<a href="mailto:gjc4@case.edu">gjc4@case.edu</a>	368-2410	314	
Davis	Mary	<a href="mailto:med7@case.edu">med7@case.edu</a>	368-2297	201A	Department Chair
Duffin	Ross	<a href="mailto:rwd@case.edu">rwd@case.edu</a>	368-2412	205	
Garrett	Matthew	<a href="mailto:matthew.j.garrett@case.edu">matthew.j.garrett@case.edu</a>	368-2496	304	Choral - New Faculty Fall 09
Goldmark	Daniel	<a href="mailto:dig5@case.edu">dig5@case.edu</a>	368-2526	213	
Hefling	Stephen	<a href="mailto:seh7@case.edu">seh7@case.edu</a>	368-2411	312	
Horvath	Kathleen	<a href="mailto:kah24@case.edu">kah24@case.edu</a>	368-1613	305	Undergrad Coordinator
Koops	Lisa	<a href="mailto:llk12@case.edu">llk12@case.edu</a>	368-2430	303	
Rothenberg	David	<a href="mailto:djr30@case.edu">djr30@case.edu</a>	368-6046	315	
<b>Full-Time Lecturers</b>					
Andrijeski	Julie	<a href="mailto:julie.andrijeski@case.edu">julie.andrijeski@case.edu</a>	368-2360	204	Baroque Orchestra/Dance
Ferguson	Paul	<a href="mailto:pxf2@case.edu">pxf2@case.edu</a>	368-2989	Denison	Jazz
Karpf	Nita	<a href="mailto:nita.karpf@case.edu">nita.karpf@case.edu</a>	368-1602	309	Admissions Coordinator
<b>Staff</b>					
Bailey	Sarah	<a href="mailto:musictech@case.edu">musictech@case.edu</a>	368-5456	11	CMT Director/Lecturer
Harmon	Jennifer	<a href="mailto:jennifer.harmon@case.edu">jennifer.harmon@case.edu</a>	368-2400	201	Administrative Staff
Heemstra	Jennifer	<a href="mailto:jxh111@case.edu">jxh111@case.edu</a>	368-0624	12	Accompanist
Musca	Lisa	<a href="mailto:lxm47@case.edu">lxm47@case.edu</a>	368-0624	12	Accompanist
Simmons	Beverly	<a href="mailto:bx56@case.edu">bx56@case.edu</a>	283-4649	216*	Chapel, Court and Countryside
Stauffer	Laura	<a href="mailto:lls3@case.edu">lls3@case.edu</a>	368-0117	214	Administrative Staff
<b>Case Lecturers</b>					
Bassett	Matthew	<a href="mailto:matthew.bassett@case.edu">matthew.bassett@case.edu</a>	Denison	216*	Percussion
Better	Don	<a href="mailto:donald.better@case.edu">donald.better@case.edu</a>	368-0624	12	Guitar Ped
Border	Randy	<a href="mailto:rb9553@sbcglobal.net">rb9553@sbcglobal.net</a>	Denison	216*	MUEN 384
Charnofsky	Eric	<a href="mailto:exc15@case.edu">exc15@case.edu</a>	368-0624	12	MUHI 303
Egre	Bruce	<a href="mailto:egre@azica.com">egre@azica.com</a>	681-0778	216*	Audio Recording
Fullard	Annie	<a href="mailto:anniecavani@aol.com">anniecavani@aol.com</a>	721-6861	CIM	Chamber Music
Heath	Nathan	<a href="mailto:nathan_heath@hotmail.com">nathan_heath@hotmail.com</a>	Denison	216*	MUED 200
Kolthammer	Stacy	<a href="mailto:scs11@case.edu">scs11@case.edu</a>	368-0624	12	MUED 320/420
Nagy	Debra	<a href="mailto:debra.nagy@case.edu">debra.nagy@case.edu</a>	368-2360	204	Collegium
Neiman	Marcus	<a href="mailto:mxn49@case.edu">mxn49@case.edu</a>	368-0624	12	MUED 496
Peters	Michael		368-0624	216*	MUED 200
<b>Musiology Graduate Assistants</b>					
Bland	Justin	<a href="mailto:justin.l.bland@case.edu">justin.l.bland@case.edu</a>		216*	EMPP, MA
Bonus	Alex	<a href="mailto:aeb31@case.edu">aeb31@case.edu</a>		216*	MUC, PhD
Boomhower	Daniel	<a href="mailto:daniel.boomhower@case.edu">daniel.boomhower@case.edu</a>		216*	MUC, PhD
Branstetter	Leah	<a href="mailto:leah.branstetter@case.edu">leah.branstetter@case.edu</a>		216*	MUC, PhD
Burke	Devin	<a href="mailto:devin.burke@case.edu">devin.burke@case.edu</a>		216*	MUC, Ma
Cama-Lexx	Rachel	<a href="mailto:rachel.cama-lexx@case.edu">rachel.cama-lexx@case.edu</a>		216*	EMPP, DMA
Cowart	Tracy	<a href="mailto:tracy.cowart@case.edu">tracy.cowart@case.edu</a>		216*	EMPP, DMA
Cox	Paul	<a href="mailto:pgc2@case.edu">pgc2@case.edu</a>		216*	MUC, PhD
Davenport	Jeremiah	<a href="mailto:jeremiah.davenport@case.edu">jeremiah.davenport@case.edu</a>		216*	MUC, PhD
Doan	Joy	<a href="mailto:joy.doan@case.edu">joy.doan@case.edu</a>		216*	MUC, PhD
Drake	Megan	<a href="mailto:megan.drake@case.edu">megan.drake@case.edu</a>		216*	EMPP DMA
Karim	Armin	<a href="mailto:armin.karim@case.edu">armin.karim@case.edu</a>		216*	MUC, PhD
Kolb	Richard	<a href="mailto:rek9@case.edu">rek9@case.edu</a>		216*	MUC, PhD
McCormick	David	<a href="mailto:david.mccormick@case.edu">david.mccormick@case.edu</a>		216*	EMPP, MA
Mitchell	Elizabeth	<a href="mailto:elizabeth.a.mitchell@case.edu">elizabeth.a.mitchell@case.edu</a>		216*	EMPP, MA
Moore	Cheryl	<a href="mailto:cam78@case.edu">cam78@case.edu</a>		216*	EMPP, DMA
Ropchock	Alanna	<a href="mailto:alanna.ropchock@case.edu">alanna.ropchock@case.edu</a>		216*	MUC, PhD
St. Pierre (Brinker)	Kelly	<a href="mailto:kelly.brinker@case.edu">kelly.brinker@case.edu</a>		216*	MUC, PhD
Swanson	Barbara	<a href="mailto:bds31@case.edu">bds31@case.edu</a>		216*	MUC, PhD
Tomasewski	Sarah	<a href="mailto:sct9@case.edu">sct9@case.edu</a>		216*	MUC, PhD

**CWRU Department of Music  
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<b>Music Ed. Graduate Assistants</b>					<b>Degree</b>
Allen	Darren	<a href="mailto:dla12@case.edu">dla12@case.edu</a>		216*	MUED, MA
Awad	Mark	<a href="mailto:mark.awad@case.edu">mark.awad@case.edu</a>		216*	MUED, MA
Bond	Vanessa	<a href="mailto:vanessa.bond@case.edu">vanessa.bond@case.edu</a>		216*	MUED, PhD
Clay-Constantine	Megan	<a href="mailto:mec57@case.edu">mec57@case.edu</a>		216*	MUED, PhD
Couch	Gordon	<a href="mailto:gordon.couch@case.edu">gordon.couch@case.edu</a>		216*	MUED, MA
Cutting	Joshua	<a href="mailto:joshua.cutting@case.edu">joshua.cutting@case.edu</a>		216*	MUED, MA
Dahlen	Amber	<a href="mailto:amber.dahlen@case.edu">amber.dahlen@case.edu</a>		216*	MUED, PhD
Harvey	Damon	<a href="mailto:dmh53@case.edu">dmh53@case.edu</a>		216*	MUED, MAL
Huch	Ryan	<a href="mailto:ryan.huch@case.edu">ryan.huch@case.edu</a>		216*	MUED, MAL
Kuntz	Tammy	<a href="mailto:tammy.kuntz@case.edu">tammy.kuntz@case.edu</a>		216*	MUED, PhD
McGown	Rebecca	<a href="mailto:rebecca.miller@case.edu">rebecca.miller@case.edu</a>		216*	MUED, MAL
Nobbe	Richard	<a href="mailto:richard.nobbe@case.edu">richard.nobbe@case.edu</a>		216*	MUED, MAL
Schatt	Matthew	<a href="mailto:mds59@case.edu">mds59@case.edu</a>		216*	MUED, PhD
Tang	Zheng	<a href="mailto:zheng.tang@case.edu">zheng.tang@case.edu</a>		216*	MUED, MAL
Vazquez	Elijah	<a href="mailto:elijah.vazquez@case.edu">elijah.vazquez@case.edu</a>		216*	MUED, MA
Venesile	Christopher	<a href="mailto:cjv8@case.edu">cjv8@case.edu</a>		216*	MUED, PhD
Wascher	Matthew	<a href="mailto:matthew.wascher@case.edu">matthew.wascher@case.edu</a>		216*	MUED, MAL
<b>Kulas Music Library</b>					
Toombs	Stephen	<a href="mailto:sht@case.edu">sht@case.edu</a>	368-6676	Hadyn	Music Librarian
Quick	Jeffrey	<a href="mailto:jaq@case.edu">jaq@case.edu</a>	368-6677	Hadyn	Assistant Music Librarian
<b>Student Assistants</b>					
<b>TBD</b>					Student Coordinator
<b>Freq. Requested Numbers</b>					
CIM Main Operator			791-5000		
CIM Registrar			795-3203		
Case Registrar			368-4310		
Case Registrar Fax			368-8711		
Arts & Sciences Dean's Office			368-4413		
Graduate Studies			368-4390		
Computer Help Desk			368-4357		
Music Dept. Fax			368-6557		
Case Main Operator			368-2000		
Severance Hall Box Office			231-1111		
Undergraduate Studies			368-2928		
	8/11/09				* = mailbox only

## **THE MUSIC DEPARTMENT**

Haydn Hall, which houses the Music Department and the Kulas Music Library, is located in the heart of the Mather Quad on the CWRU campus. Originally a combination of dormitory and classroom building, the building was given to the college by Flora Stone Mather. It was 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. The building was designed by 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, the Union Club, and four bridges in Rockefeller Park. Haydn Hall served for many years as the only student center on the campus and was a center for commuters' activities.

Department Assistant Jennifer Harmon, who is located in the Department Office, Room 201, staffs the Music Department, including scheduling of Harkness Chapel and events. Information about academic matters is available through the Director of Graduate Studies (Musicology/EMPP) or through your advisor (Music Education). You should meet regularly with either the DGS or your advisor for advisement regarding course work and thesis and/or dissertation topics. This faculty member will also assist you in scheduling exams, and will oversee your planned program of study. While you are welcome to schedule meetings with the DGS or your advisor as necessary, formal advisement periods take place in October and April. You are responsible for scheduling an appointment with the appropriate faculty contact during these advisement periods, and can only receive registration materials, including your PIN, through the advisement process. Please note that advisors are generally not available to advise you after the advisement period ends.

The Department website (<http://music.case.edu>) includes information regarding programs of study, courses and ensembles, faculty and staff, facilities and events. The website also includes links to the Department calendar and to most required forms, including lecture-recital proposals.

## **RESOURCES**

### **Center for Music and Technology**

Located in Haydn Hall, Room 11, The Center for Music and Technology is equipped with nine music workstations and one specialized digital media workstation. Each music workstation includes an Apple Intel iMac, an M-Audio Axiom keyboard, with Professional music creation and sound synthesis capabilities. Software highlighted in the CMT is Finale 2007, Sibelius 5, Digital Performer 5, Reason 3, Final Cut Express and Adobe Creative Suite 3 (Including Photoshop CS3, Dreamweaver, Flash, and Illustrator). The lab is open for student use every weekday and evening, and weekend afternoons. The Center's Director is [Sarah Bailey](#).

### **Denison Rehearsal Hall**

Denison Hall is located at 11416 Juniper Drive and is used primarily for ensemble rehearsals. This facility, which is currently being expanded and improved, has Wenger practice rooms, one of which is a "virtual reality" acoustic room. Denison also has storage lockers available on a first come-first served basis. You may sign up for a locker during any of the ensemble rehearsals scheduled there, or by contacting Dr. Ciepluch ([gxc6@case.edu](mailto:gxc6@case.edu)). University-owned instruments and equipment stored in Denison may not be used without written permission from the Department.

### **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 neo-Gothic architecture, antique oak and Georgia pine woodwork, and Tiffany windows, serves as the main performance space for the Department, and is the home of the "Chapel, Court, and Countryside" early music concert series. Graduate students may arrange to use the Chapel for rehearsals or performances; this can be coordinated through the Department Office.

### **Kulas Music Library**

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

### **Mailboxes, E-Mail and Announcements**

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.

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* (typically `firstname.lastname@case.edu`). 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.

Should your contact information change, please notify the Department Office as soon as possible by using the "Please let us know" link at <http://music.case.edu/current/>.

### **Offices, Practice Rooms, and Keys**

Graduate student offices are assigned on an as-needed basis. Doctoral students with teaching assignments have first consideration. In order to obtain an office key, new students will need to first register for classes and obtain an ID card from CWRU Access Services, which is in the basement of Crawford Hall. Once you have your ID, you can arrange delivery of your key through the Music Department Assistant (Room 201) by filling out a key(s) request form and providing a key deposit of \$50. This deposit will be refunded by mail when you return the key(s).

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 reasonable condition. Twice during the academic year you will be asked to clear your surfaces so 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.

Practice rooms are located on the second floor of Haydn Hall. Effective Fall 2007, the Practice rooms are open 24 hours a day. Your CWRU ID must be shown in the window at all times. Priority to these rooms will go to undergraduate music majors and CWRU students involved in applied music performance courses. Practice room policies prohibit food and beverages in the rooms; please make sure that all windows are closed, lights are off, and the door is locked when you leave these rooms and please do not remove music stands. Service request slips for the pianos in the practice rooms are kept in the Department Office. If you discover a problem with one of the pianos, please fill out a service request and place it in the piano technician's mailbox outside the Department Office.

There are also 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.

According to the Department key policy: **you may not lend your key or ID to another student for any reason or borrow another student's key/ID for any reason.** The key/access privilege may be revoked at any time and final transcripts may be withheld if keys are not returned before you graduate. Lost keys must be reported to Access Services immediately.

Please note that students' personal belongings, including instruments and laptops, are not covered by CWRU insurance in case of loss or damage.

### **Registration Procedures/CIM**

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

All CWRU students are to obtain all 3 permit releases in three separate stages: first meeting with your CWRU Academic Advisor; second, meeting with the Department Assistant in 201; and finally with the Registrar at CIM. This includes Principal Performance, Secondary Performance, Permit Only Ensembles, Vocal Repertory Class, and all CIM classes (including Music Theory, Eurhythmics Classes, Audio Recording classes taught at CIM).

All returning students should have obtained permits and register for applied lessons and theory courses last spring. If you have not done so, you must see the Department Assistant in Haydn 201 before going to CIM. After all steps have been completed in order, the registrar will then release the permits so that students may then register for the lesson and/or class through SIS.

CWRU students are responsible for notifying the Office of the Registrar at CIM if they drop or withdraw from a class and/or lesson. Notifying your teacher does not drop or withdraw you from the CIM registration system.

Towards the end of each semester, the Office of the Registrar at CIM will post, through the CWRU Department of Music, open hours for students to re-register their permits. If a student is unable to come at any of the open times, they may email the Registrar at [Hallie.moore@case.edu](mailto:Hallie.moore@case.edu) to set up an outside appointment.

**At the time you meet with the Registrar to obtain your permit release, you will be given all contact information for your Applied Lesson instructor. It is your responsibility to make contact with the instructor to set up your lesson time. You should hear back by the instructor before the end of the first week of class. If you have tried to contact the instructor, but have not heard from the instructor, you are to contact the CIM Registrar [Hallie.moore@case.edu](mailto:Hallie.moore@case.edu) so she can facilitate contact.**

### **Photocopies and Office Supplies**

Photocopiers are available for your use on the 2<sup>nd</sup> and 3<sup>rd</sup> floors of Haydn Hall. Cost of copies is \$.10/page for 8 ½ x 11 copies; \$.15/page for legal and ledger-sized copies; and \$.15 for two-sided 8 ½ x 11 or \$.20 for two-sided legal and ledger copies. You may purchase a copier account through the Department Assistant, or you may pay for individual copy jobs as necessary. TAs and RAs will be supplied an individual copier code to facilitate official work. If you require office supplies to fulfill your TA or RA responsibilities, please make the proper arrangements with the faculty member supervising your work.

### **Instruments Owned by CWRU**

Any CWRU student enrolled in a class or ensemble that requires the use of a secondary instrument (i.e., methods class), has no personal instrument, or is assigned to a specialized instrument (contra bassoon, double bass, English horn, bass clarinet, etc.) is eligible to loan a school instrument. Students receiving a school-owned instrument will be issued a CWRU Department of Music Bond for Musical Instrument form by the person dispensing the instrument. (Dr. Ciepluch will issue wind instruments, Dr. Horvath, string instruments, and Dr. Duffin, Baroque or period instruments.) This contract will detail the value of the instrument and the student's responsibilities and return procedures. The student will sign the contract, which will be kept on file with the faculty member who signed out the instrument.

It is expected that the student who signed the Bond for Musical Instrument form 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 in the contract. 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 your (or your guardian's) 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.

## **ACTIVITIES**

### **Performance Opportunities**

The Department of Music and the Cleveland Institute of Music maintain a number of orchestras, choirs, and performing groups. Among these are the Baroque Orchestra, the CWRU Concert Choir, The CWRU Percussion Ensemble, the CWRU/University Circle Symphony Orchestra, The Collegium Musicum, the Early Music Singers, Jazz Ensembles, the Marching Spartans Band, The

New Music Ensemble, Symphonic Winds, The University Circle Wind Ensemble, and the University Singers. Graduate students are welcome to participate in most of these groups. Information about many of these ensembles may be found on the Department website; additional information is available through the Department Office.

### **Lecture/Colloquium Opportunities**

There are many lectures and colloquia on campus each week, some of which are highlighted on the University's homepage. Within the Department, the main lecture series is the Music and Culture series, which is co-sponsored by the Baker-Nord Center for the Humanities. More information is available at the [Department website](#).

### **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 6<sup>th</sup> floor of Nord Hall, and office hours are 8:30 a.m. to 5 p.m. Monday through Friday. The SGS maintains a career center and is a good source of information regarding fellowships, grants, and other funding opportunities.

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

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

University Health Services provides healthcare for students. The main contact address is 2145 Adelbert Road.

### **GRADUATE ASSISTANTSHIPS**

If you are receiving financial assistance, either the Director of Graduate Studies (Musicology/EMPP students) or the Director of Music Education will assign you to a Teaching, Research, or Graduate Assistantship during the advising period each semester.

#### **Teaching Assistantships**

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

If at any time you have difficulty fulfilling your responsibilities as a TA you must contact either the Director of Graduate Studies (Musicology/EMPP students) or your faculty supervisor (Music Education Students). Also, you must consult with this faculty member 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.

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

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

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

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

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

### **Research Assistantships**

Research Assistants in the Music Department assist faculty as assigned, and typically provide research and administrative support.

### **Music Education Graduate Assistantships**

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

### **Department Regulations Regarding Graduate Assistantships**

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

and require varying levels of service to the Department. If you are granted a tuition waiver, it is your responsibility to know how many tuition hours are granted. You must obtain permission from your advisor 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 forfeit this award. 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 each month, 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.
3. Meeting a high level of professionalism with faculty, staff, and students, in and out of coursework.

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

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

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

#### **PRIZES AND AWARDS**

The Department of Music awards the annual **Heinrich Prize** for the best graduate student paper in musicology. The prize includes a small stipend, which varies slightly from year to year. Deadlines for submission of work to be considered for the prize will be announced in September 2009. To be considered for the award, you must submit a clean version of the paper to the Department Office by electronic copy, and include a cover page detailing the date, course, and instructor of the class for which you wrote the paper. D.M.A. documents, Master's theses, and Ph.D. dissertations are all eligible for consideration.

**Graduate Research Grants** are available through the Baker-Nord Center for the Humanities to help defray the expenses of dissertation-level research. See [http://artsci.case.edu/bakernord/doku.php?id=graduate\\_research\\_grants](http://artsci.case.edu/bakernord/doku.php?id=graduate_research_grants).

**Pancoast Fellowships** are available through the office of the Dean of Undergraduate Studies for women graduate students to fund travel and study abroad.

The **Graduate Dean's Awards for Instructional Excellence** are 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** is available to enrolled graduate students through the Music Department on a competitive basis. Requests should be submitted in writing to the Chair. Students who are delivering papers at professional meetings and graduate student symposia are normally given priority.

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

#### **PLANNED PROGRAM OF STUDY**

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

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

This form should only include coursework hours, not research courses (MUHI 651, 701, 702, 650, 750). Only include courses that are required for graduation. It will be assumed that the courses listed on the form will have a passing grade. Further information may be found at <http://www.case.edu/provost/gradstudies/forms.html>

Important deadline dates for graduate students are listed on the School of Graduate Studies website. You are responsible for checking and meeting all deadlines.

#### **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. For information see <http://www.case.edu/provost/gradstudies/docs/Fellowship.pdf>.

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, Early Music Performance Practices, and Music Education.

## **MUSICOLOGY EXAMINATIONS**

### **DIAGNOSTIC EXAMINATIONS**

2009 Diagnostic Exams:

Wednesday, August 20, 1:30-3:30 p.m.

Thursday, August 21, 9 a.m.-12:00 noon

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

### **LANGUAGE EXAMINATIONS IN MUSICOLOGY**

2009-2010 language exams will be scheduled during the following weeks:

October 12-16 (M-F) 2009

February 8-12 (M-F) 2010

April 5-9 (M-F) 2010

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

### **Guidelines for Language Examinations**

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

## **COMPREHENSIVE EXAMINATIONS FOR THE PH.D. IN MUSICOLOGY**

The Comprehensive Examination consists of two parts: written and oral. The orals are taken within two weeks of passing the written examinations. In accordance with the regulations of the School of Graduate Studies, both the written and the oral segments of the examination can be repeated, but no more than once. Students will be provided with laptop computers for use in all sections of the written exam. The exam will be given twice in the 08/09 academic year; you may take it during the week of August 18 or during the week of January 5. You must inform the Director of Graduate Studies that you intend to take the exam at least three weeks in advance of the test date.

The written examination is in two parts. The first part is a general test on the history of music from the Middle Ages to the present, given in three sections as follows:

**Day 1: 9 a.m. – 12 Noon      Medieval and Renaissance**  
**Day 1: 2 p.m. – 5 p.m.      17th and 18th centuries**  
**Day 2: 9 a.m. – 12 Noon      19th and 20th centuries**

Questions are drawn from the entire field of Western music and not necessarily related to topics covered in seminars. Each part consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six).

The second part of the exam is an analysis test that requires a detailed critical commentary on compositional and contextual aspects on two works representative of different style periods. The analysis test is an open book examination, administered in Haydn Hall.

### **Day 3: 9am-5pm                      Theory**

Students must pass the written examination, with approval from a majority of the examining committee, in order to be admitted to the oral exam. The oral examination is separated from the written exam by two weeks and extends over one and a half hours. The examination focuses on questions posed in the written examination and on issues related to these questions. Students pass the oral examination if approved by a majority vote of the examining committee.

## **DEGREE PROGRAMS**

### **MUSICOLOGY DEGREES**

#### **M. A. in Music History**

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

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

*begin registration of 651 Thesis hours, you must register for at least one credit hour of 651 every semester until graduation.*

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

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

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

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

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

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

### **PH.D. IN MUSICOLOGY**

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

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

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

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

Students who advance to candidacy will register for dissertation research credits and begin research work for the dissertation. Working with a faculty advisor, the student will develop a proposal for the dissertation, which will be presented in writing to the faculty no later than the end of the third year of study. It is expected that the fourth and possibly fifth years of study will be devoted to work on the dissertation. Upon completion of the thesis, each student will present a formal defense to the musicology faculty.

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

### **FAST TRACK M.A./ PH.D. PROGRAM**

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

## **EARLY MUSIC DEGREES**

### **M.A. IN EARLY MUSIC PERFORMANCE PRACTICES**

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

### **Admission Information**

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

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

### **Audition Information**

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

### **Course Work and Applied Music**

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

### **Ensemble Participation**

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

### **Foreign Languages**

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

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

### Lecture-Recital and Document

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

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

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

### Degree Overlap

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

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

### D.M.A. IN EARLY MUSIC

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

### Admission information

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

### Audition Information

Three pieces of differing style and character are required with a total length of approximately 20 minutes. The candidate will be considered on the basis of their command of various national idioms,

ornamentation styles, and other aspects of historical performance as well as their overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the CWRU Music Department. It is also possible to submit a recording in lieu of a live audition, although a campus visit is strongly recommended as part of the audition process.

### **Coursework and Applied Music**

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

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

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

### **Lecture-Recitals and Documents**

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

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

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

### Ensemble Participation

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

### Foreign Languages

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

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

### Comprehensive Examination

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

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

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

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

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

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

### **Degree Overlap**

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

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

### **PH.D. IN MUSICOLOGY WITH EMPHASIS ON EARLY MUSIC PERFORMANCE PRACTICES**

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, early music performance practices (up to 1750), and performance of early music (also up to 1750). A minimum of three years of full-time study in Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, complete the lecture recital and document, and complete the dissertation (see below).

### **Admission Information**

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

### **Audition Information**

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

### **Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of course work, seminars and tutorials is required, which must include Bibliography and Research (MUHI 610), Introduction to Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), two Seminars in Early Music Performance Practice (MUHI 442), two Doctoral Seminars in Musicology (MUHI 590), and the

PhD Lecture-Recital & Document (MUAP 751; see below). In addition, a minimum of three semesters of applied music lessons (MUAP 501, 502, etc.) is required for zero credit hours.

### **Ensemble Participation**

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

### **Foreign Languages**

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

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

### **Comprehensive Examination**

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

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

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

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

The second part of the written exam is an analysis test that requires a detailed critical commentary on compositional and contextual aspects of two works representative of different style periods. The analysis test is an open book examination, administered in Haydn Hall, which takes place on Day 3 from 9am-5pm.

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

### **Lecture-Recital and Document**

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

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

### **Dissertation**

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

### **M.A./Ph.D. Fast Track**

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

## **MUSIC EDUCATION DEGREES**

Graduate music education students are reminded that they are responsible for adhering to all University policies regarding graduate degrees. This information can be found on the School of Graduate Studies web site:

<http://blog.case.edu/orgs/SGS/>

Specific details regarding deadlines, policies, procedures, graduation protocols, and many other items can be found by clicking the links in the *Current Students* section of the site.

### **MASTER OF ARTS – TEACHER LICENSURE OPTION**

The M.A. for Licensure (M.A.L.) option is for persons with an undergraduate degree in music that wish to obtain a license to teach music in the public schools while simultaneously pursuing the study of music and education at the graduate level. Course requirements combine music education licensure courses and student teaching with graduate music and music education

courses. Graduates of the program are eligible to apply for an Ohio teacher license for Music P-12. Licensure may be transferred to other states. Students will also need to pass the Praxis II exams and meet other state requirements for teacher licensure, such as passing a criminal background check.

The following courses are required for the M.A.L. degree. Students who already hold an M.A. in music may be eligible for an exemption of up to 9 hours of requirements. Contact the Director of Music Education for more information.

<b>Case Western Reserve University ~ Music Education Program M.A. for Licensure (M.A.L. – Masters Plan B)</b>		
<b>Music Education Licensure Core (35 hours)</b>		
<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
<b>Teacher Licensure Professional Education Core (9 hours)</b>		
<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
<b>Graduate Music Education Core (12 hours)</b>		
<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
<b>Graduate Music Core (9 hours)</b>		
<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
<b>Oral Comprehensive Exam</b>		
<i>Successful Completion of the Comprehensive Oral Exam (Masters Plan B)</i>		
<b>TOTAL</b>		<b>65</b>

MAL students should adhere to the following course sequence in completing their degree requirements.

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

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

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

## Admission and Retention in MUSIC EDUCATION – Master of Arts for Teacher Licensure

<b>Entry to a the Program</b>			
<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> <li>• Successful interview and satisfactory score on the <i>Teacher Licensure Admission Assessment</i></li> <li>• Admission to the University as a graduate student.</li> <li>• Demonstration of entry-level competency in the discipline through successful presentation of a music performance audition</li> <li>• Signed statement of <i>Good Moral Character</i></li> </ul>	1, 2	Upon admission to the University and MA for licensure program.	<ul style="list-style-type: none"> <li>• Unconditional admission to the program, <i>or</i></li> <li>• Conditional admission to the program with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i></li> <li>• Denial of admission to the program.</li> </ul>
<b>Admission to Advanced Standing</b>			
<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> <li>• Cumulative GPA of 2.5 or better</li> <li>• Discipline GPA of 2.5 or better</li> <li>• Education GPA of 3.0 or better</li> <li>• Candidate <i>Disposition Assessment Inventory</i></li> <li>• Successful review of the working teaching ePortfolio that includes documentation of clinical/field experiences</li> </ul>	1, 2, 3, 4, 5, 6, 7, 8, 9, 11	End of the 2nd semester after admission as a music education major.	<ul style="list-style-type: none"> <li>• Unconditional admission to Advanced Standing, <i>or</i></li> <li>• Conditional admission to Advanced Standing with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i></li> <li>• Denial of admission to Advanced Standing.</li> </ul>
<b>Admission to Student Teaching</b>			
<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> <li>• Cumulative GPA of 2.5 or better</li> <li>• Discipline GPA of 2.5 or better</li> <li>• Education GPA of 3.0 or better</li> <li>• Successful review of the working teaching ePortfolio that includes documentation of clinical/field experiences</li> <li>• Pass TB test; present documentation of hepatitis B vaccination</li> <li>• Pass criminal background checks (BCI &amp; FBI)</li> <li>• Candidate <i>Disposition Assessment Inventory</i></li> <li>• Successful completion of the <i>Student Teaching Interview</i></li> </ul>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11	One semester prior to student teaching.	<ul style="list-style-type: none"> <li>• Unconditional admission to Student Teaching, <i>or</i></li> <li>• Conditional admission to Student Teaching with a prescribed remedial plan which when successfully completed will result in unconditional admission, <i>or</i></li> <li>• Denial of admission to Student Teaching.</li> </ul>
<b>Recommendation for Initial Licensure</b>			
<i>What?</i>	<i>Program Outcome Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> <li>• Cumulative GPA of 2.5 or better</li> <li>• Discipline GPA of 2.5 or better</li> <li>• Education GPA of 3.0 or better</li> <li>• Completion of degree requirements</li> <li>• Successful review of the working teaching ePortfolio that includes documentation of student teaching experiences</li> <li>• Candidate <i>Disposition Assessment Inventory</i></li> <li>• Achievement of state mandated scores on Praxis II exams</li> <li>• Completion of student teaching with a grade of <i>B</i> or better</li> <li>• Completion of <i>Case Teacher Licensure Exit Interview and Survey</i></li> </ul>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12	At the completion of all degree and program requirements including achievement of passing Praxis II scores	<ul style="list-style-type: none"> <li>• Recommendation for Ohio teaching license, <i>or</i></li> <li>• Remedial plan which when successfully completed will result in recommendation for Ohio teaching license, <i>or</i></li> <li>• Non-recommendation for Ohio teaching license.</li> </ul>

## **M.A.L. Comprehensive Oral Examination**

Students enrolled in the M.A. in Music Education for Teacher Licensure program must complete a comprehensive oral exam. *The exam is to be finished no later than week 10 of the final semester of coursework* and can be completed as early as 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. A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class.

Topics should be selected from the following:

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

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

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

For the Musical Materials topic, students will submit a brief analysis (including a diagram or flowchart of the piece), along with Teacher and Student Guides designed for a comprehensive unit on the piece. Students should consult Battisti and Garafalo’s (1990)

*Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece, and for an example of the Teacher and Student Guides. Bring at least one copy of the score to your musical materials composition to your exam.

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

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

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

3. Schedule an exam time through your advisor for *no later than week 10 of the final semester of coursework*. Possible outcomes of the oral exam are:

- Pass
- Needs revision (e.g., revise and re-present one or more of your topics)
- Fail

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

## MASTER OF ARTS IN MUSIC EDUCATION

This program is for those people with an undergraduate degree in Music Education, teaching certificate/license, and at least one-year of teaching experience that 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. The M.A. in music education has two options for a final project: (a) thesis, and (b) comprehensive written examination and oral defense.

<b>Case Western Reserve University ~ Music Education Program Master of Arts (Thesis Option – Masters Plan A)</b>		
<b>Graduate Music Education Core (15 hours)</b>		
<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
<b>Graduate Music Core (9 hours)</b>		
<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 _____	_____	_____
<b>Thesis (6 hours)</b>		
<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>		
<b>TOTAL</b>		<b>30</b>

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

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

**M.A. Comprehensive Written Examination and Oral Defense**

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

The exam process is as follows:

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

2. Students will develop two topics for investigation and submit them to their advisor in the form of a research “statement of the problem” with accompanying questions to be investigated. A brief, representative list of references must be included for each topic. The topics may be related to, but not exactly the same as, any paper written for a class.

Topics should be selected from the following:

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

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

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

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

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

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

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

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

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

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

#### PH.D. IN MUSIC EDUCATION

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

Case Western Reserve University ~ Music Education Program  
PhD Curriculum

**Graduate Music Education Core (15 hours)**

<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophical Foundations of Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
MUED 445	Advanced Research in Music Education	3

**Graduate Music Core (9-12 hours)**

<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3

Music Electives – *Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3 hours).*

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

*Successful oral defense of the dissertation*

<b>TOTAL</b>	<b>60</b>
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## Ph.D. Qualifying Examinations and Advancement to Candidacy

Ph.D. students in the Music Education Program have up to 4 years from their first semester of enrollment to finish their required coursework, and one additional semester to complete their qualifying exams and achieve candidacy. Candidacy is granted when students pass their qualifying examinations. Once candidacy is granted, students may enroll in MUED 701 and begin work on a dissertation proposal. The qualifying exam will consist of five parts: (a) examination of understanding of research in music education, (b) a written paper on a topic related to music education philosophy, curriculum, and/or music cognition and learning, (c) a musical materials project, (d) a dissertation prospectus, and (e) and an oral defense of a-d. All five parts of the exam need to be completed within a single semester.

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

Topics should be selected from the following:

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

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

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

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

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

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

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

4. Submit copies of the completed papers and the score you utilized for your musical materials question to each member of the music education faculty *no later than week 10 of the semester*. At this time you will have two weeks to complete a dissertation prospectus. See your advisor for further details regarding the format and expectations for the prospectus. The prospectus must be submitted *no later than week 12 of the semester*.
5. Once the faculty has determined that the research exam, papers and prospectus are "defensible," an oral defense will be scheduled. Possible outcomes of the oral defense are:
  - Pass
  - Needs revision (e.g., rewrite one or more of the answers)
  - Fail

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

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

**PERFORMANCES, SCHOLARLY ACTIVITIES, AND OUTSIDE WORK**

Students are encouraged to cultivate opportunities for performing and scholarship, and we wish to work with you to find a balance between these commitments and the requirements of your class schedule. 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. During the course of the semester, if you must be absent for any reason, you must inform the department chair of your absences in advance.