



CASE WESTERN RESERVE
UNIVERSITY EST. 1826

Department of Music

Graduate Student Handbook
2015-16

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Department of Music

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

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

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

Sincerely,

David J. Rothenberg
Associate Professor and Chair

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MUSIC DEPARTMENT FACILITIES

Haydn Hall

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

Kulas Music Library

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

The Core

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

Denison/Wade Rehearsal Facility

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

Florence Harkness Memorial Chapel

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

Harkness Chapel Classroom

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

RESOURCES

Information and Assistance

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

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

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

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

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

Program Advisors

Information about academic matters is available through the Coordinator of Graduate Studies of your program and/or through your research advisor. You should meet regularly with the Coordinator of Graduate Studies or (when you have one) your research advisor for advisement regarding course work, thesis and/or dissertation topics, and all other matters touching on your program of study. During the formal advisement periods that take place in October and April you are responsible for scheduling an appointment with your advisor in order to receive clearance to register for the following semester. The Coordinator of Graduate Studies will also assist you with advising, scheduling exams, and planning your program of study.

The Coordinator of Graduate Studies for Music Education and the Head of the Historical Performance Program will advise all students in those respective programs. Musicology students may choose a research advisor as soon as they wish upon entering the program, and should have a research advisor at least by the end of the third semester. During the first year of study each student should acquaint themselves with the research interests of the full-time musicology faculty so that they can identify a faculty member to serve as their research advisor. The research advisor will be listed along with the CGS on SIS, and musicology students should work with both to ensure that all requirements are fulfilled.

Office Administration

Jennifer Wright, Coordinator of Department Operations & Undergraduate Enrollment

- Calendars and Scheduling
 - Haydn Classrooms, Harkness Chapel & Classroom, Denison/Wade Rehearsal Facility
 - Maintains event calendar and details: ensemble performances and student recitals
 - Coordinates any non-departmental events and Harkness weddings
- Facilities and Building Access
 - Report facility repairs for music buildings
 - After-hours requests
 - Key requests
 - Courtesy parking requests for faculty
 - Piano tuning/repair
- General Administrative
 - Maintains all student academic records
 - Updates faculty/staff and student directories
 - Web content updates
 - Office supplies and color printing orders
 - Controls use of DCard (for department supported lunches, etc.)
- Classes
 - Schedule of Classes and SIS data entry
 - Jury exams for undergraduate students
 - Retains Independent Study Agreement forms
 - Releases applied music lesson (MUAP) permission requests

Ken Wendt, IT Coordinator

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

Laura Stauffer, Department Administrator

- Graduate Student Payroll and MOA's
- Graduate application process
- Reimbursements
- Travel requests
- Purchase Orders
- Independent Contractors

Student Mailboxes

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

Email

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

Offices

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

Photocopies and Office Supplies

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

Keys

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

After-Hours Building Access

All music majors are given after-hours card access to Haydn Hall and Denison/Wade. If your Student ID does not work, please complete the After-Hours Access Request Form located in the General Information section of the music website.

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

Practice Rooms

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

Lockers

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

University-owned Instruments

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

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

PROCEDURES

Registration Procedures for CIM Lessons

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

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

Independent Study Courses

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

Theses, Dissertations, and Graduation

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

ACTIVITIES

Performance Opportunities

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

Lecture/Colloquium Opportunities

The Department's lecture series is the Colloquia Series, which takes place on Fridays at 4:00 p.m. in Harkness Chapel Classroom. All graduate students in residence are expected to attend. PhD students are given the opportunity to present during this series; students interested in presenting should contact the coordinators. An events list is available at <http://music.case.edu/>.

GRADUATE ASSISTANTSHIPS

If you are receiving financial assistance, assignments will be made upon recommendation of the Department Chair or faculty representative from each program. The Assignment categories are listed below, with a brief summary of duties. Except in exceptional circumstances, assignments will be made before the end of the semester preceding the assignment.

Teaching and Research Assistantships

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

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

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

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

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

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

Section Leader. Section TAs lead class sessions that provide opportunities for students to ask questions about lectures or homework or to review for tests. Section leaders may have prepared lesson plans for these sessions, but usually the

discussion centers on student-generated questions. As a result, TA's must be ready for any question; usually dealing with material the students have difficulty understanding.

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

Research Assistants

Research Assistantships in the Music Department take a variety of forms: RAs may assist faculty with specific research projects, or work in one of several archives or facilities outside the department, which in the past has included the Cleveland Orchestra Archives (in Severance Hall), the Rock and Roll Hall of Fame and Museum, and the Rock Hall Library & Archives (on the campus of Cuyahoga Community College). If you have questions about available assistantships you should consult the Coordinator of Graduate Studies in your area.

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

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

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

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

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

If you take a leave of absence for reasons of illness, special grants such as a Fulbright, etc., you should be aware that funding is not guaranteed upon your return. For this reason you should discuss the financial logistics with the CGS and your advisor before making the decision to go on leave.

PERFORMANCES, SCHOLARLY ACTIVITY, AND OUTSIDE WORK

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

beginning of the semester (for HPP, at the end of the previous semester) with your program advisor, prospective instructors, and the faculty member you are assisting.

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 your program advisor/sd at the time the class is assigned. It is vital that you are available to students if they need assistance. You are required to adhere to all of the articulated requirements of the Undergraduate Instructors Manual. During the course of the semester, if you must be absent for any reason, you must inform the department chair and the Coordinator of Graduate and Undergraduate Studies of your absences in advance, with an explanation of how the course will be conducted in your absence.

FELLOWSHIP COURSES

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

PRIZES AND AWARDS

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

Graduate Research Grants

Available through Graduate Studies and/or the Baker-Nord Center to help defray the expenses of dissertation-level research:

<http://gradstudies.case.edu/prospect/funding.html>

<http://humanities.case.edu/funding/graduate-research-grant/>

Graduate Dean's Awards for Instructional Excellence

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

Research and Travel Funding

A limited amount of funding is available through the Music Department. Students in the regular cycle of matriculation who are delivering papers at professional meetings and graduate student symposia will be given priority. Requests for travel during a given semester must be submitted by September 1 for Fall semester or January 1 for Spring semester. Requests should be submitted in writing via email to the Coordinator of Graduate Studies, copying Laura Stauffer (lls3@case.edu). Additional funding may be available through Graduate Studies: <http://gradstudies.case.edu/new/awards.html>.

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

PLANNED PROGRAM OF STUDY

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

DEGREE REQUIREMENTS IN MUSICOLOGY, HISTORICAL PERFORMANCE PRACTICE, AND MUSIC EDUCATION

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

MUSICOLOGY AND HPP- EXAMINATIONS

Diagnostic Examinations

In the week prior to the beginning of classes, students entering the degree programs in Music History, Musicology, and HPP take diagnostic Din Music History and Music Theory. The results of these exams will allow for assignment into courses best suited to the needs of each student. 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 present, while the Theory Exam tests analysis skills and covers material from the common-practice period. The Theory diagnostic does not include ear training, sight singing, figured bass, or other practical skills.

Language Examinations

1. Departmental language examinations are given two times during the academic year: the second week of October, and the first week of April; precise dates will be announced in advance. Students should sign up for an examination with the Coordinator of Graduate Studies by the end of the second week of classes in the fall or spring.
2. A graduate student may retake an examination but only during the scheduled exam times.
3. Examples of past exams may be found on the Department website.
4. Language examinations are taken prior to the comprehensive examination, unless a successful petition allows for extension of the deadline. Students should consult with the Coordinator of Graduate Studies regarding language requirements at the beginning of their first semester on campus. At that time, they should agree upon a tentative schedule by which they will satisfy the language requirement.
5. Candidates for the M.A. must demonstrate the ability to read German, French, or a language relevant to the student's research project.
6. Candidates for the Ph.D. must demonstrate the ability to read German or French plus one other language, usually drawn from German, French, Italian, Latin, and Spanish, with other languages possible by petition.
7. Candidates for the D.M.A. must demonstrate the ability to read two languages, usually drawn from German, French, Italian, and Latin, with other languages possible by petition.
8. Each examination consists of two excerpts (200-300 words in length); both may be translated with the aid of a dictionary. Two hours are permitted for the examination, with up to one hour allotted for each excerpt. The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language. See "Fellowship Courses" under Funding in regard to funding for optional language courses.
8. Students will be provided a computer for the examination.

Requirements for the M. A. in Music History

The M.A. in Music History requires a minimum of 30 credit hours of course work and seminars, 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.* A minimum of two years of full time study in Cleveland should be expected.

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

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

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

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

Requirements for the 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.

All programs are formulated to suit the individual needs of the student and require the consent of the research advisor and Coordinator of Graduate Studies. The Ph.D. in Historical Musicology requires 36 credit hours of coursework and an additional 18 hours of dissertation research (MUHI 701) credit. Required coursework includes three doctoral seminars, MUHI 610 (Bibliography), MUHI 612 (Analysis for Music Historians). Students must also complete three seminars at the MUHI 590 level. In the first two years students will be expected to take three seminars (or 9 credits) per semester, for a total of 36 hours. Students entering with a Master's degree from another institution may petition to have up to 12 credits from their previous study transferred to meet the Ph.D. requirements.

Diagnostic Examinations. 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.

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

Annual Review. Beginning in AY 2015 – 16, the Department of Music is mandated by the university to conduct formal annual reviews of all graduate students. Information on the nature of the review will be available as protocols are brought into compliance with this mandate.

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

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

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

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

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

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

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

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

Ph.D. Qualifying Exams

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

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

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

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

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

due by April 1. The student's examination committee will vet bibliographies and repertory lists by April 15 and the student will receive feedback and suggestions. Final revised bibliographies and repertory lists are due by May 1.

A required Exam Preparation class (MUHI 699) will be offered for zero credit in the spring semester. Students should bring any questions and concerns to the instructor and individual members of their committee over the course of the spring.

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

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

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

Schedule:

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

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1- submission of bibliographies/repertoire lists

April 15- faculty responds to bibliographies/repertoire lists

May 1- submission of final revised bibliographies/repertoire lists

Requirements for the MA in Historical Performance Practice

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

Admission Information

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

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

Audition Information

Along with their application, candidates should submit a recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the CWRU Music Department. It is also possible to use the recording in lieu of the live audition, although a campus visitation is strongly recommended as part of the audition process.

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry.

Degree Overview

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the HPP advisor. A minimum of 21 hours of course work is required, together with 12 hours of applied music and a lecture-recital (3 hours)

Coursework and Applied Music

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

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

A typical trajectory through the degree is shown below.

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

Ensemble Participation and Outside Engagements

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

Students are encouraged to take outside engagements that will contribute to their professional development, but any engagements that might have a significant impact on class attendance, TA/RA duties, or ensemble participation must be cleared by the HPP committee by the end of the previous semester. (See also Performances, Scholarly Activities, and Outside Work section above, p. XXX)

Jury

A jury is required in the Spring of the 1st year (MUAP 600, 0 credit hours). The program should be decided in consultation with the student's applied teacher and should consist of approximately 15 minutes of music. The jury will consist of the student's applied teacher together with at least two other HPP faculty. If the performance is unsatisfactory, the student

will have the opportunity to repeat the jury the following semester. If the second attempt is also unsatisfactory, the student will not be allowed to continue in the degree program.

Foreign Languages

Students must demonstrate ability to read one language approved by the HPP committee as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) The examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length). Both may be translated with the aid of a dictionary. Two hours are permitted for the examination—one hour for each excerpt.

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

Lecture-Recital and Document

One juried lecture-recital is required, taken in the Spring of the 2nd year (MUAP 651, 3 credit hours). The lecture-recital consists of a 45-minute performance generally preceded by a 30-45 minute research-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. (The entire lecture recital should not exceed 90 minutes).

In the semester before the lecture recital, the student should approach a member of the faculty to act as their advisor and should then work with that advisor on a proposal to be submitted to the HPP committee before November 1. (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied faculty if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will then work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation or failure to comply with the hearing schedule will result in cancellation or postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury.

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

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

Degree Overlap

Students in the CWRU MA in HPP program who wish to continue on to the DMA may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the DMA requirements.

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

Requirements for the DMA in Historical Performance Practice

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

Admission information

Admission to the program is granted to those who demonstrate the potential to be leaders in the field of early music: candidates are expected to show excellent scholarly potential in music history and performance practices, and to demonstrate a high level of performance skill. An audition is required.

Audition Information

Along with their application, candidates should submit a recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the CWRU Music Department.

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry.

Degree Overview

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the HPP Advisor. A minimum of 36 hours of coursework is required (which includes the first lecture-recital and the recital - see below), together with a minimum of 18 hours of applied music, and qualifying examinations (to be taken in Fall of the 4th year). After successful completion of comprehensive examinations, the student will advance to candidacy and undertake the second lecture-recital (6 hours)

Coursework and Applied Music

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

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

A typical trajectory through the degree is shown below.

(continue to next page)

Year	Fall	Spring
1	MUHI 610 Bibliography MUHI 441 HPP Intro Applied Lessons and Ensembles	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles Jury MUAP 600
2	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles	MUHI 443 or MUTH 416 Lecture-Recital 1 MUHI 751 Applied Lessons and Ensembles Lecture-Recital 1 Performance
3	MUHI 442 HPP Seminar MUHI 431-6/450/590 Applied Lessons and Ensembles	MUHI 442 HPP Seminar or 431-6/450/590 MUHI 443 or MUTH 416 Applied Lessons and Ensembles Recital MUAP 700
4	Lecture-Recital 2 MUHI 753 Applied Lessons and Ensembles [Possible MUHI 442 or MUHI 431-6/450/590] Qualifying Exams	Lecture-Recital 2 MUHI 753 Applied Lessons and Ensembles [Possible MUHI 442 or MUHI 431-6/450/590] Lecture-Recital 2 Performance

Ensemble Participation

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

Jury

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

Lecture-Recitals and Documents

Two juried lecture-recitals are required - MUHI 751, taken in the Spring of the 2nd year (3 credit hours), and MUHI 753, taken in the Spring of the 4th year (6 credit hours, 3 each in the Fall and Spring semesters). Each lecture-recital consists of a 45-minute performance generally preceded by a 30-45 minute research-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. (The entire lecture recital should not exceed 90 minutes.).

In the semester before registering for lecture-recital credit, the student should approach a member of the faculty to act as their advisor and should then work with that advisor on a proposal to be submitted to the HPP committee before November 1 (for the first lecture-recital) or April 1 (for the second lecture-recital). (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied faculty if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will then work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

For lecture-recital 1, an accompanying document (15-25 pages, based primarily on the lecture) will be finalized after the lecture-recital performance with the further advice and ultimate approval of the advisor, and submitted by the end of the semester. For lecture-recital 2, a substantial piece of research (50-100 pages) is expected (again to be submitted by the end of the semester). The whole jury will evaluate the final document.

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

Recital

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

Foreign Languages

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

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

Qualifying Examination

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

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

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

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

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

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

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

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

Schedule:

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

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1st - submission of bibliographies/rep. lists

April 15th - faculty responds to bibliographies/rep. lists

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

Degree overlap

Students in the CWRU MA in HPP program who wish to continue on to the DMA may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the DMA requirements.

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

Requirements for the PhD in Musicology with Emphasis on Historical Performance Practice

This is a specialized program within the PhD degree in Musicology offered by the CWRU Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of music history, historical performance practice (up to 1850), and performance of early music (also up to 1850). A minimum of three years of full-time study in

Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, complete the lecture recital and document, and complete the dissertation (see below).

Admission Information

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

Audition Information

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

Coursework and Applied Music

All programs are formulated to suit the needs of the individual student and require the consent of the HPP advisor and Coordinator of Graduate Studies. A minimum of 36 hours of course work, seminars and tutorials is required, together with an additional 18 hours of dissertation research (MUHI 701). Required coursework includes Bibliography and Research (MUHI 610), Analysis for Music Historians (MUHI 612), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), two Seminars in Historical Performance Practice (MUHI 442), two Doctoral Seminars in Musicology (MUHI 590), and the PhD Lecture-Recital & Document (MUAP 751; see below). In addition, a minimum of three semesters of applied music lessons (MUAP 501, 502, etc.) is required for zero credit hours.

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

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

Dissertation Prospectus and Defense

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

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

The prospectus defense is the final stage a doctoral student must complete before being formally admitted to candidacy. All other requirements must be satisfied before this defense can be scheduled. The examining committee must include three members of the musicology faculty and may include the outside faculty member that is required by the Graduate School for the Dissertation Defense. This committee must be constituted by the candidate and the faculty advisor at least a month before the scheduled defense. Students are encouraged to consult with the members of their committee before the defense, which concentrates on the feasibility and significance of the project and the student's preparation for it. The prospectus is distributed to the entire faculty only after the student's dissertation advisor has determined it is ready and no later than two weeks before the scheduled defense. The dissertation advisor schedules the time and place for the

defense, which will not exceed two hours in duration.

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

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

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

Ensemble Participation

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

Foreign Languages

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

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

Qualifying Examination

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

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

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

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

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

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

perspectives, including historical, analytical, methodological, etc., and to demonstrate their command of the relevant performance practice issues. Effective and persuasive responses will demonstrate numerous points of view and approaches to the given subject. Scores and/or recordings may be provided as part of the question, usually drawn from the repertoire list. The examinee will be provided solely with a laptop; no additional materials or Internet access will be allowed.

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

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

Schedule:

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

First week of spring semester- topics proposed to committee

Second week of spring semester– faculty responds to topics

April 1st - submission of bibliographies/rep. lists

April 15th - faculty responds to bibliographies/rep. lists

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

Lecture-Recital and Document

One juried lecture-recital, generally relating to the topic of the student's dissertation, is required, accompanied by a written document. The 3 credit hours of registration for this (MUAP 751) are included in the required 36 hours of coursework. In the semester before the lecture recital, the student should work with their advisor on a proposal to be submitted to the HPP committee before November 1 (for Spring recitals) or April 1 (for Fall recitals). (The proposal should be accompanied by the LR Proposal form, available on the department website.) If the proposal is approved, the HPP committee will decide (in consultation with both student and the advisor) which other faculty members are to act as jurors (at least two Musicology/HPP faculty, together with the appropriate applied faculty if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation or failure to comply with the hearing schedule will result in cancellation or postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

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

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

MUSIC EDUCATION DEGREES

General expectations for all Music Education Graduate Students:

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

Graduate Music Education Exam Preparation Guidelines

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

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

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

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

The semester before the exam is when a student should begin working with her/his academic advisor to craft the topics for investigation, begin the preliminary resource investigation, and establish a timeline for the following term. Once the topics are chosen and some resources have been consulted, the student will work with her/his advisor to craft the research questions/topics and choose the Music Materials content. Students should submit a "preliminary" draft to their academic advisor by Week 1 of the semester in which they intend to complete their exam. Students must have their exam topics and questions approved no later than Week 5 of the semester that they intend to defend. The deadline for the defense is set for no later than Week 10 of the semester, but often it is much easier to set defense dates earlier in the semester, so that if revisions are necessary, it is possible to still make the Week 10 deadline.

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

Master of Arts with Licensure

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

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

The following courses are required for the MAL degree.

Case Western Reserve University ~ Music Education Program MA for Licensure (MAL – Masters Plan B)		
Music Education Licensure Core (36 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 200 ___ - 1	Skills & Pedagogy Class	1
MUED 200 ___ - 2	Skills & Pedagogy Class	1
MUED 200 ___ - 3	Skills & Pedagogy Class	1
MUED 200 ___ - 4	Skills & Pedagogy Class	1
MUED 200 ___ - 5	Skills & Pedagogy Class	1
MUED 200 ___ - 6	Skills & Pedagogy Class	1
MUED 275	Conducting	2
MUED 305	World Music in Education	3
MUED 350	General Music Methods	3
MUED 352 or MUED 353	Instrumental/Choral Music Methods	3
MUED 355	Vernacular Music in Education	3
MUED 400	Clinical/Field Experience	0
MUED 410	Professional Music Education: A Career Introduction	1
MUED 420	Technology Assisted Music Teaching & Learning	3
MUED 496A	Student Teaching	9
MUED 496B	Student Teaching Seminar	3
Teacher Licensure Professional Education Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
EDUC 255	Literacy Across the Content Areas	3
EDUC 401	Introduction to Education	3
EDUC 404	Educational Psychology	3
Graduate Music Education Core (12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophy in Music Education	3
MUED 442	Curriculum and Assessment in Music Education	3
MUED 443	Music Cognition and Learning	3
MUED 444	Research in Music Education	3
Graduate Music Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
MU_____	Music Electives (Theory, History, and/or Performance)	3
Oral Comprehensive Exam		
<i>Successful Completion of the Comprehensive Oral Exam (Masters Plan B)</i>		
TOTAL		66

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

Master of Arts for Teacher Licensure (MAL) Course Sequence

Students Entering in 2015				
	Fall	credits	Spring	credits
Year 1	MUED 200X-1	1	MUED 200X-2 & 3	2
	MUED 275	2	MUED 305	3
	MUED 410	1	MUED 420	3
	MUED 444	3	MUTH 422	3
	EDUC 401	3	Electives	1
	Electives	2		
	TOTAL	12*	TOTAL	12
Year 2	MUED 200X-4	1	MUED 200X-5	1
	MUED 350	3	MUED 355	3
	MUED 441	3	MUED 400	0
	MUED 443	3	MUED 442	3
	Electives	2	MUHI 430	3
			Electives	2
	TOTAL	12	TOTAL	12
Year 3	MUED 200X-6	1	MUED 496A	9
	MUED 352 or 353	3	MUED 496B	3
	MUED 400	0		
	EDUC 255	3		
	EDUC 404	3		
	Electives	2		
	TOTAL	12	TOTAL	12

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

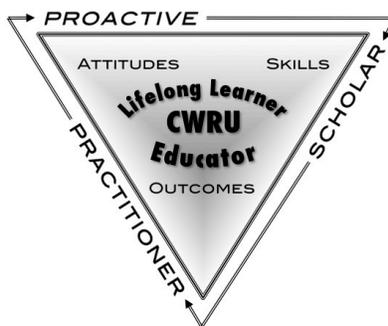
* If you are not receiving financial assistance in the form of a graduate teaching assistant stipend, contact your academic advisor to complete a recommended course sequence.

TEACHER EDUCATION STAFF AND FACULTY

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TEACHER EDUCATION MISSION:



The mission of the Case Western Reserve University educator preparation unit is to prepare *Proactive Scholar Practitioners* who demonstrate skill in instructional planning, delivery, and assessment, and who demonstrate dispositions consistent with the principles of commitment, collaboration, and creativity. We define Proactive Scholar Practitioners as educators who, upon entering the teaching profession, demonstrate through their performance in instructional contexts:

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

The philosophical orientation unifying our efforts in preparing educators to be *Proactive Scholar Practitioners* is based on our PSP Model, which consists of a shared set of beliefs about teachers, learners, and the learning process.

TEACHER EDUCATION PROGRAM OUTCOMES

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

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

TEACHER EDUCATION DISPOSITIONS

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

- The belief that all children can learn
- A value of diversity
- A caring, respectful demeanor
- Fairness and personal ethics
- Reflection and efficacy
- Professional commitment

Please see the Teacher Education Handbook for more detailed information.

TEACHER EDUCATION DECISION POINTS AND RETENTION POLICY

ADMISSION

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

RETENTION

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

To remain in the licensure program, students must:

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

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

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

Decision Point 1: Entry to a the Program

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

Decision Point 2: Admission to Advanced Standing

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

Decision Point 3: Admission to Student Teaching

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

Decision Point 4: Retention During the Student Teaching Semester

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

Decision Point 5: Recommendation for Initial Licensure

<i>What?</i>	<i>Program Outcomes Assessed</i>	<i>When?</i>	<i>Result</i>
<ul style="list-style-type: none"> • Cumulative GPA of 3.0 or better • Discipline GPA of 3.0 or better • Education GPA of 3.0 or better • Minimum grade of "B" in MUED 496 A & B • Completion of degree requirements • Minimum average score of 3.0 on the ePortfolio • Minimum average score of 3.0 on Candidate <i>Disposition Assessment Inventory</i> • Completion of <i>CWRU Student Teaching Assessment</i> by Cooperating Teacher and University Supervisor scoring an average of 3.0 or better on each • Achieve passing scores on State licensure exams • Completion of <i>CWRU Teacher Licensure Exit Interview and Survey</i> 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10	<p>At the completion of all degree and program requirements including achievement of passing scores on State licensure exams</p>	<ul style="list-style-type: none"> • Recommendation for Ohio teaching license, <i>or</i> • Remedial plan which when successfully completed will result in recommendation for Ohio teaching license, <i>or</i> • Non-recommendation for Ohio teaching license.

Decision Point Timeline

Please consult the Teacher Licensure Handbook for more detailed information related to the Timeline below.

Yearly Renewal of ePortfolio account: Each Fall semester, contact Ms. Shafer in the Teacher Licensure office to renew your ePortfolio account in Taskstream. This must be completed by September 1st.

Decision Point 2: Advanced Standing: Materials for Advanced Standing must be submitted by the end of week 10 of the second semester after admission to the Music Education program. Usually that is the 4th semester of a typical undergraduate student. Information will be distributed to you at the beginning of the semester that your Advanced Standing Decision point is to be completed detailing the process, the deadlines, and the possible outcomes of the review.

Decision Point 3: Admission to Student Teaching: The student must notify by email the Coordinator of Undergraduate Studies in Music Education of her/his intent to student teach one year prior to the semester of intended student teaching. An electronic copy of the transcript and notification via email that the ePortfolio is ready for assessment must be submitted to the Coordinator of Undergraduate Studies in Music Education by week 4 of the semester prior to student teaching. Successful evaluation of the ePortfolio with the score of 3 is required. Documentation of a successful TB test, hepatitis vaccination, and criminal background check must be on file with the Coordinator of Undergraduate Studies in Music Education and Director of Teacher Education by the first day of finals week of the semester prior to student teaching.

Student Teaching is a full time endeavor requiring the student to be available both during the school day and in the evening for related activities. In the semester prior to student teaching each graduate student who has an assistantship will work with his/her TA supervisor to modify work requirements so that student teaching is the priority. Each student is given access to a quality school program and the responsibility to shadow a practicing professional for all school related responsibilities. These kinds of things could include, but are not limited to, evening school assemblies/performances, solo and ensemble festivals, parent teacher meetings, after school rehearsals, and school trips. Students are required to attend everything. Therefore, students will NOT be permitted to participate in ANY other CWRU activities such as service organizations, clubs, classes, and ensembles. If, however, a student has a compelling reason to want embark on such experiences (classes, ensembles, clubs, or service organizations) during 57th the student teaching semester, that student must submit a **Petition** to get permission from the faculty. This Petition shall take the form of a letter that is addressed to his/her advisor and the Coordinator of Undergraduate Studies in Music Education that details the reason(s) why additional responsibilities are being requested along with a written statement from the cooperating teacher that he/she is aware of the situation and understands how these extra responsibilities will impact the student teacher's schedule. This paperwork must be submitted not later than the 8th week of the semester prior to student teaching. The entire Music Education Faculty will vote on the Petition and disposition of that vote will be communicated to the student in writing by the Coordinator of Undergraduate Studies directly following the faculty meeting where the petition was considered.

Decision Point 4: Retention During the Student Teaching Semester: Approximately half way into the Student Teaching experience students will be evaluated on their performance in the areas of professional conduct, communication, planning, instruction, assessing, and reflecting on their work with students in the P-12 setting as well as their progress with the TWS project.

Decision Point 5: Recommendation for Initial Licensure takes place after successful completion of Student Teaching, successful presentation of the Teacher Work Sample and completion of all degree requirements.

Upon successful completion of the five decision points, the University Director of Teacher Education recommends the student for the Ohio Provisional Music License.

MAL COMPREHENSIVE ORAL EXAMINATION

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

The exam process is as follows:

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

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

Topic 2: Music Content Application

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

2. After the topics are approved, review the relevant research and best practice literature, taking notes. Next, organize your notes and develop a detailed outline for a presentation on each topic that will last approximately 15 minutes per topic. Create the presentations using visual/aural aids (Powerpoint, Keynote, etc.). Presentations should be professional, refer to the following source as a guide:

Doll, W. (2014). *SPEAK: How to talk to classmates and others: A primer to oral presentations*. New York: Oxford University Press.

A handout for faculty and colleagues should be created for each topic. Handouts should include citations and a reference list, using APA style. The presentation should be a reflection of your ability to review, synthesize and apply research literature and present your findings in a scholarly manner.

Topic 1 Outline:

- a. Define and clarify the problem or question
- b. Summarize and synthesize research literature in order to inform your audience of the current state of your topic
- c. Identify relations, contradictions, gaps, inconsistencies and implications found in the literature
- d. Suggest next steps in solving the problem and provide an example of an application to a school learning environment

For the Musical Content Application topic, students will submit teacher resource guides for repertoire that would be appropriate for a secondary school ensemble. These guides will be modeled after those found in the *Teaching Music Through Performance* texts, published by GIA.

Teacher resource guides should include:

- a. Difficulty classification, using the scale provided in the sample text
- b. Background/historical information of composer
- c. Composition, genre and historical perspective
- d. Musical elements and technical considerations, including instrument or vocal ranges and tessituras
- e. Appropriate period practice/stylistic considerations
- f. One completed lesson plan appropriate for the piece, using the CWRU Music Education lesson plan template and incorporating at least one formal performance assessment tool.

- g. Narrative or graphic score analysis
- h. Text and any translation
- i. Bibliography and suggested resources
- j. Copy of student's marked score

Students should work closely with their academic advisor in the preparation of the teacher resource guides so that they are realistic to the desired teaching scenario.

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

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

The outcome of "Needs revision" allows the student to make requested alterations to the exam materials, as directed. The full faculty will evaluate revised materials within a specified time frame.

The outcome of "Pass" successfully concludes the MAL Comprehensive Exam process!

Master of Arts in Music Education

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

(continue to next page)

Case Western Reserve University ~ Music Education Program Master of Arts (Thesis Option – Masters Plan A)		
Graduate Music Education Core (15 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophy in 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 544	Advanced Research in Music Education	3
Graduate Music Core (9 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
<i>Music Electives – Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3 hours).</i>		
MU _____		
Thesis (6 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 651	Thesis	6
<i>Successful oral defense of the thesis (Masters Plan A)</i>		
TOTAL		30

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

(continue to next page)

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

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

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

Students electing the Comprehensive Exam Option for the MA in Music Education must participate in a written exam and oral defense. The exam process includes two portions: a take-home portion and an in-house portion, both of which are described below. *Both portions must be defended together and successfully no later than Week 10 of the final semester of coursework (mid-October or mid-March, respectively).*

The two-part exam process is as follows:

I. Take-home Portion

Students will develop (a) an application paper and (b) a music materials project and will submit proposals (2-3 pages) for each project to their advisor in the form of a research “statement of the problem,” with accompanying questions to be investigated. This is generally done the semester BEFORE the official exam, but no later than Week 5 of the semester the exam is taken so that students have time to receive feedback from the faculty and then write the full papers. A brief, representative list of references must be included for each topic. Once the academic advisor endorses the topics, they will be forwarded to the entire music education faculty for their approval. Once the faculty determines that both paper proposals are “defensible,” an oral defense will be scheduled before the end of the semester. Students should complete the take-home portion of the exam following faculty approval only.

(a) Application papers may be related to, but not exactly the same as, any paper written for a core music education class or elective, and should be selected from the following: (a) Philosophy of Music Education, Curriculum and Assessment, Sociology of Music Education, or Music Cognition and Learning. As stated above, students should work with their academic advisor in preparing the application paper topic and questions. Once the application paper topic is approved, students will write an 8- to 12-page paper (excluding the title page and reference pages). APA style, with complete citations and a complete reference list, must be utilized. This paper is to be representative of students' ability to review literature, write in a scholarly manner, and create practical implications for the music classroom. The format of the application paper should follow this basic outline:

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

(b) For the musical materials project, students will submit an analysis (including a diagram or flowchart) of an instrumental or choral score that would be used with middle school or high school students. Teacher and Student Guides that are designed for a comprehensive unit on the piece should be included, as well as applicable assessment tools (e.g., rubrics, rating scales). For flowchart ideas, instrumental students should consult Battisti and Garofalo's (1990) *Guide to Score Study for the Wind Band* as a model for analysis and diagramming a piece. Choral students should consult Jones, A.H. (2009) *Analyzing the Choral-Orchestral Score* published as a section in J.C. Conlon (Ed.), *Wisdom, Wit, and Will: Women Choral Conductors on Their Art* (pp. 13-39). Chicago, IL: GIA Publications, Inc. Additionally, the series of texts published by GIA entitled "*Teaching Music Through Performance in Band, Orchestra or Choir*" can also be helpful as models in consultation with your academic advisor. Students should work closely with their academic advisor in the preparation of the Student and Teacher Guides so that they are realistic to the desired teaching scenario.

Teacher resource guides should include:

- Background/historical information of composer
- Composition, genre, and historical perspective
- Musical elements and technical considerations, including instrument or vocal ranges and tessituras
- Appropriate period practice/stylistic considerations
- A detailed diagram or flowchart analysis
- Alignment with the National Standards for Music Education
- Applicable and appropriate assessment tools as they relate to student learning
- Text and any translation
- Bibliography and suggested resources
- Copy of student's marked score

Students should submit copies of both completed papers, as well as the score that was utilized for the musical materials project, to each member of the music education faculty *no later than Week 10 of the semester.*

II. In-house Portion

Students will contact their academic advisor *no later than the end of Week 5 of the semester* to schedule the in-house examination, which will cover their understanding of research in music education. Each student should plan on approximately 6-7 hours (9AM-4PM) to take this portion of the MA exam. During this examination, students will be provided with two articles from music education 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 practical applications to music education. Both article critiques must be completed during the allotted exam time. Following the completion of each article analysis, students will e-mail their critique to the Coordinator of Graduate Studies in Music Education.

The final part of the MA comprehensive exam involves an oral defense of students' written work. Both the take-home and in-house portions of the exam must be completed and submitted to the Coordinator of Graduate Studies in Music Education and/or the music education faculty 2 weeks prior to the scheduled exam defense date. Possible outcomes of the oral defense are:

- a. Pass
- b. Needs revision (e.g., rewrite one or more of the portions)
- c. Fail

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

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 school settings. A core of studies centered on philosophy and research is supplemented by coursework in music and related fields. The focus of the program is on encouraging each doctoral student to develop to his or her fullest capacity through individual research projects and independent studies with music education faculty. Every effort is made to plan a program based on individual students' needs and interests while maintaining standards of musical and scholarly excellence. Students are required to spend at least one year in full-time residency at CWRU, maintaining 9 credits of enrollment for two consecutive semesters.

Case Western Reserve University ~ Music Education Program		
Ph.D. in Music Education		
Graduate Music Education Core (15 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUED 441	Philosophy in 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 544	Advanced Research in Music Education	3
Graduate Music Core (9-12 hours)		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>
MUTH 422	Music Theory for Educators	3
MUHI 430	Music History for Educators	3
Music Electives – <i>Courses in music theory, music history and/or applied music suited to the student's interests and needs and approved by the music education faculty (3 hours).</i>		
MU _____	_____	
MU _____	_____	
Outside Cognate (6 hours) – Study in a related field outside of music education suited to the student's interests and needs and approved by the music education faculty.		
<i>Course Number</i>	<i>Course Name</i>	<i>Credit Hours</i>

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

Ph.D. Qualifying Examinations and Advancement to Candidacy

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. If students intend to complete the degree in 3 years, they must adhere to the following timeline:

Semester 1: 9 hours of coursework

Semester 2: 12 hours of coursework

Semester 3: 12 (or 9) hours of coursework; propose and receive approval for qualifying exam questions by the end of the semester

Semester 4: 9 (or 12) hours of coursework; complete and defend qualifying exam questions by mid-semester; defend and receive approval on dissertation proposal by the end of the semester

Semester 5: 9 hours of dissertation credit; conduct dissertation research and write-up

Semester 6: 9 hours of dissertation credit; defend dissertation by Week 10 in the semester of intended graduation

The qualifying exam process includes two portions: a take-home portion and an in-house portion, both of which are described below. *Both portions must be defended together and successfully no later than Week 10 of the final semester of coursework (mid-October or mid-March, respectively).*

The two-part exam process is as follows:

I. Take-home Portion

Students will develop (a) two application papers and (b) a music materials project and will submit proposals (2-3 pages) for each project to their advisor in the form of a research “statement of the problem,” with accompanying questions to be investigated. This is generally done the semester BEFORE the official exam, but no later than Week 5 of the semester the exam is taken so that students have time to receive feedback from the faculty and then write the full papers. A brief, representative list of references must be included for each topic. Once the academic advisor endorses the topics, they will be forwarded to the entire music education faculty for their approval. Once the faculty determines that both paper proposals are “defensible,” an oral defense will be scheduled before the end of the semester. Students should complete the take-home portion of the exam following faculty approval only.

- (a) Application papers may be related to, but not exactly the same as, any paper written for a core music education class or elective, and should be selected from the following: (a) Philosophy of Music Education, Curriculum and Assessment, Sociology of Music Education, or Music Cognition and Learning. As stated above, students should work with their academic advisor in preparing the application paper topics and questions. Once the application paper topics are approved, students will write an 8- to 12-page paper (excluding the title page and reference pages) on each. APA style, with complete citations and a complete reference list, must be utilized. These papers are to be representative of students’ ability to review literature, write in a scholarly manner, and create practical implications to the music classroom. The format of the application paper should follow this basic outline:

- Define and clarify the research problem/question.
 - Summarize and synthesize previous investigations/articles in order to inform the reader of the current state of research (i.e., review the literature).
 - Identify relations, contradictions, gaps, inconsistencies, and/or implications found in

- the literature.
- Suggest the next step or steps in solving the problem, *and* provide specific application examples to specific teaching situations.

(b) For the musical materials project, students will submit an analysis of an instrumental or choral score that would be used with middle school or high school students, or they may choose another focus. Other music material projects might include an educational resource kit for a regional orchestra, pedagogical materials associated with university methods course development, or other practical applications that are logical and suit students' interests; students should consult their academic advisor for details. Considerations for this project should include:

- Background/historical information of composer
- Composition, genre, and historical perspective
- Musical elements and technical considerations, including instrument or vocal ranges and tessituras
- Appropriate period practice/stylistic considerations
- A detailed diagram or flowchart analysis
- Alignment with the National Standards for Music Education
- Applicable and appropriate assessment tools as they relate to student learning
- Text and any translation
- Syllabus and/or proposed course materials
- Bibliography and suggested resources
- Copy of student's marked score

Students should submit copies of both completed papers, as well as scores that were utilized for the musical materials project, to each member of the music education faculty *no later than Week 10 of the semester*.

II. In-house Portion

Students will contact their academic advisor *no later than the end of Week 5 of the semester* to schedule the in-house examination, which will cover their understanding of research in music education. Each student should plan on approximately 6-7 hours (9AM-4PM) to take this portion of the qualifying exam, which involves two parts. During this examination, students will (a) write a review of a manuscript (a pre-published article), and will be expected to provide helpful feedback and constructive criticism for the author, and will complete a confidential evaluation form on the manuscript, and (b) create two design scenarios of possible research studies that someone has asked you to conduct. Considerations include: the purpose and problems (research questions), an appropriate design choice (quantitative, qualitative, mixed method, or something else), the participants/subjects, the procedures, a detailed analysis (how you plan to analyze the data), and a title for each study. Both portions must be completed during the allotted exam time. Following the completion of each portion, students will e-mail their documents to the Coordinator of Graduate Studies in Music Education.

The final part of the qualifying exam involves an oral defense of students' written work. Both the take-home and in-house portions of the exam must be completed and submitted to the Coordinator of Graduate Studies in Music Education and/or the music education faculty 2 weeks prior to the scheduled exam defense date. Possible outcomes of the oral defense are:

- a. Pass
- b. Needs revision (e.g., rewrite one or more of the portions)
- c. 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 can jeopardize 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 consisting of Chapters 1, 2, and 3 of the dissertation (introduction, review of literature, and methodology). The student will solicit an advisor for the dissertation process. The advisor may be the faculty member the student has previously had for an academic advisor, or it may be another faculty member with whom the student would like to work. Once the student chooses an advisor and the advisor agrees to work with the student, the student should remain in close consultation with the advisor in selecting committee members, preparing the proposal for the proposal meeting, and remaining with the student throughout the dissertation process.

When the student and advisor deem the dissertation proposal defensible, a dissertation proposal defense meeting is set and the proposal is distributed to the dissertation committee, composed of three music education faculty members and one faculty member outside the Department of Music. The proposal must be submitted to the committee at least 2 weeks prior to the proposal defense meeting. At the defense meeting, committee members will question the student regarding the proposed topic and methodology and may request revisions to the proposal before the student seeks approval from the CWRU Institutional Review Board (IRB) and proceeds with the research. The dissertation itself must be a considerable scholarly contribution in the field of music education. See the CWRU guidelines for doctoral dissertations for more information on process and requirements.