School of Music

Graduate Handbook

2012–2013

College of Fine Arts and Communications
Brigham Young University
Preface
This handbook has been prepared by the School of Music graduate faculty for the use of both students and faculty. It brings together school and university policies, practices, regulations, and procedures organized in a sequence of probable use that is comprehensive yet concise.

The appendices provide additional information. Appendix A summarizes the steps that lead to the completion of a graduate degree in music. Appendix B is a list of graduate courses offered in the School of Music. Appendix C contains information about the Music 697A paper, which is required for those in the performance and conducting programs. Appendix D contains information about taking the oral final examination.

The official and legal documents for all Brigham Young University students are the BYU Undergraduate Catalog and the BYU Graduate Catalog, including official supplements. Guidelines provided by the School of Music Graduate Handbook supplement these documents.

This handbook is not a legal document; programs, policies, and procedures are always in flux. Contact the Graduate Coordinator for the most recent information.

To the Graduate Student
As you begin graduate study in the School of Music at Brigham Young University, we urge you to become familiar with the documents listed above and to take full advantage of faculty expertise, the library, our programs, and facilities. We trust that you will work toward high standards of achievement in your chosen field of study, exercising both diligence and patience in meeting the requirements of your degree and in developing a lifelong relationship with faculty and fellow students. We hope and trust that your association with us in your intellectual and artistic pursuit will be rewarding.

Questions?
For specific questions, please contact the Administrative Assistant online at musicgraduate@byu.edu or call 801-422-6304.
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BYU SCHOOL OF MUSIC

GRADUATE FACULTY

Director: Kory Katseanes
C-550 HFAC, 801-422-6304

Graduate Coordinator: Claudine Bieglow
E-545 HFAC, 801-422-1315

ANDERSON, RICHARD P., Associate Professor. DMA, University of Colorado, 1986. Piano Pedagogy.


BELKnap, MONTE, Associate Professor. MM, University of Cincinnati, College Conservatory of Music, 1994. Violin Performance.

BIEGLOW, A. CLAUDINE, Associate Professor. DMA, University of Maryland, 2002. Viola Performance and Pedagogy.

BROOMHEAD, PAUL, Associate Professor. PhD, University of Washington, 1999. Music Education.


BROWN, DAVID C., Associate Professor. MM, University of Toledo, 1997. Trumpet Performance and Pedagogy.

BUSH, DOUGLAS E., Professor. PhD, University of Texas, 1982. Organ Performance: Musicology.


COOK, R. DONALD, Associate Professor. DMA, University of Kansas, 1987. Organ Performance and Pedagogy.


DUNN, ROBERT E., Professor. PhD, Northwestern University, 1994. Music Education.


GRIMSHAW, JEREMY, Assistant Professor. Ph.D., Eastman School of Music, University of Rochester, 2005. Ethnomusicology.

HALL, ROSALIND, Associate Professor. MM, Brigham Young University, 1993. Choral Conducting.


HICKS, MICHAEL D., Professor. DMA, University of Illinois, 1984. Theory and Composition.

HINCKLEY, JAREN S., Associate Professor. DM, Florida State University, 2002. Clarinet Performance.

HOLDEN, SCOTT L., Associate Professor. DMA, Manhattan School of Music, 2002. Piano Performance and Pedagogy.


HOWARD, LUIk B, Associate Professor. PhD, University of Michigan, 1997. Musicology.

JACCARD, JERRY L., Associate Professor. EdD, University of Massachusetts, 1995. Music Education.

JOHNSOn, STEVEN P., Professor. PhD, University of California, Los Angeles, 1989. Musicology.


KATSEANES, KORY, Professor. MM, University of Utah, 1979. Orchestral Conducting.

KENNEY, SUSAN HOBSON, Professor. MA, Brigham Young University, 1978. Elementary Music Education.


PETERSON, DONALD L., Associate Professor. DMA, Arizona State University, 1986. Music Education.


RICKS, STEVEN L., Associate Professor. PhD, University of Utah, 2001. Music Composition.


SMITH, CHRISTIAN B., Associate Professor. DMA, University of Michigan, 2006. Bassoon Performance and Pedagogy.


STAHEL, RONALD J., Professor. DMA, University of Southern California, 1977. Choral Conducting.

THORNock, NEIL S., Assistant Professor. DM, Indiana University, 2006. Theory and Composition.

VINCENT, LAWRENCE P., Professor. DMA, University of Michigan, 1981. Vocal Performance and Pedagogy.
SCHOOL OF MUSIC
GRADUATE PROGRAM

DEGREES OFFERED
MASTER OF ARTS AND MASTER OF MUSIC

Master of Arts
The Master of Arts degree (MA) is offered with music education and musicology specializations. The prerequisite for a specialization in music education is a bachelor’s degree in music education with competency equivalent to requirements of that degree at Brigham Young University. The prerequisite for a specialization in musicology is either a BM or BA in music. A student who has academic deficiencies may be required to complete additional prerequisite courses during work for the MA.

MA with specialization in Music Education. The program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a thesis. Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction. Efforts are made to plan a program of study based on individual students’ needs and interests while maintaining standards of musical and scholarly excellence. Available for full-time or summers-only study.

Students receiving their MA in Music Education will be able to:
- Prepare a final thesis in article form for subsequent submission to a scholarly journal or presentation at a professional conference.
- Defend their point of view as articulated in their thesis.
- Understand and evaluate research in music education.
- Demonstrate how they have broadened what they know about music beyond the field of music education.
- Enter a doctoral program if so desired.


MA with specialization in Musicology. This program prepares students to be scholars who will promote musical understanding and appreciation for the arts. Students are expected to add to the body of historical and analytical publication that has increased understanding of the history, practice, sociology, and aesthetics of the cultural heritage of Western, and to a lesser degree, non-Western music. This effort should also increase general awareness of the cultural and historical diversity represented in concert programs and recordings.

The goal of the M.A. degree program in musicology is to produce a graduate who:
- Is conversant with the entire history of Western music, with an in-depth understanding of most of the period styles and traits of that tradition.
- Has mastered the research and study techniques that will produce original research suitable for publication in scholarly media. This is evidenced by the production of a thesis on a topic in historical musicology.
- Is equipped for success in a doctoral program.

Master of Music
The Master of Music degree (MM) is offered with composition, conducting, music education, and performance specializations. A performance specialization is available in voice, piano, organ, or an orchestral instrument. The basic prerequisite for a specialization in composition, music education, conducting, or performance is a bachelor's degree with an emphasis in the respective specialization equivalent to the same degree at Brigham Young University. A student who has academic deficiencies may be required to complete additional prerequisite courses during work for the MM.

MM with specialization in Composition. The purpose of this specialization is to produce graduates who are prepared to make a significant contribution to the art form, both as composers and as teachers/scholars in composition and theory, and to provide aesthetic enrichment to those they will serve.

Students who receive an MM in Composition should be able to:
- Demonstrate a basic knowledge of music library resource materials.
- Understand how aesthetics applies to their discipline.
- Articulate the historical aspects of music, particularly that of the modern era.
- Compose with advanced skill and techniques.
- Create a large-scale composition for their final project.
- Prepare a recital of their original works.

Program Requirements: 32 hours of coursework, oral final examination, composition.

MM with specialization in Conducting. Students in this program develop advanced, personal conducting skills and techniques that are precise and suited to a variety of musical needs; attain confidence, poise and clarity with the baton; learn effective rehearsal techniques; and become familiar with a variety of instrumental and choral scores representing the repertoire of various stylistic periods, including sacred and secular genres. Students learn to convey through gesture music's power, gentleness, directness, and subtlety to both the performer and audience. Students also select for and bring to the community the great masterpieces of the instrumental and choral literature.

Students who complete the MM in Conducting will be able to:
- Analyze a score in terms of phrasing structure, key centers, dynamics, articulation, and text.
- Demonstrate the techniques required to lead an effective, efficient rehearsal.
- Demonstrate the conducting techniques required for precision in rehearsal and performance of a score.
- Conduct with convincing sense of dynamic, expressive line.
- Explain the various genres of choral music and trace developments as genres pass through various stylistic periods in music history.
Give a substantial list of choral pieces or works by the major composers from each stylistic period.
Demonstrate skills for imaginative, convincing programming.

Program Requirements: 32 hours of coursework, recital, oral final examination.

MM with specialization in Music Education. This program is for those with an undergraduate degree in Music Education who wish to pursue further academic study as a means to develop professionally. The culminating project is the completion of a professional improvement project. Coursework combines the study of philosophical, research-based, and theoretical views of teaching and learning music with pragmatic approaches to improving music instruction, as well as instruction on a primary/secondary instrument, conducting and/or teaching methodologies. Efforts are made to plan a program of study based on individual students’ needs and interests while maintaining standards of musical and scholarly excellence. Available for full-time or summers-only study.

Students receiving the MM in Music Education will be able to:
- Demonstrate competence as music practitioners, leaders, instructors, and creators in a manner grounded in gospel principles.
- Demonstrate mastery of a core of advanced level music literacy learning by way of authentic music performance applications.
- Continue their graduate education (if desired) at the doctoral level.
- Articulate their own education philosophy, and the historical, aesthetic, and spiritual foundations of music education.
- Apply music education research theories to their teaching.
- Show development in an area of personal professional improvement.

Program Requirements: 32 hours of coursework, project prospectus, professional improvement project, comprehensive written examination, oral final examination, project report.

MM with specialization in Performance. The intent of this specialization is to prepare students with outstanding performance potential to be competitive in performance and teaching careers and advocates for the arts in their communities. They will help meet the need for skilled performers of solo and small and large ensemble music and the demand for excellent studio teachers in schools and communities.

Students who receive an MM in Performance will be able to:
- Increase their skill level on their instrument as a soloist.
- Grow as a musician in chamber groups and large ensembles.
- Extend depth of teaching skills from further exposure to pedagogical study.
- Connect their performance experience to academic research that is directly related to their recital and other performance literature.
- Demonstrate knowledge of music history, performance practice, literature and theory from the academic component required for the degree.

Program Requirements: 32 hours of coursework, juries, recital jury, recital, repertoire examination, oral final examination.
Graduate Minor in Music
See Graduate Studies Catalog for general university requirements.

APPLICATION INFORMATION

Entry Dates and Application Deadlines
Students may enter the music graduate programs only during fall semester. An exception is made for those in the MM and MA programs with a specialization in music education, who enter only during the summer term but who specify fall entry on the application. The deadline for submission of U.S. applications and supplemental application material is January 15. An application is not considered complete and ready for consideration until all required materials are received. Students are urged to apply for admission as early as possible. All applicants are automatically considered for financial awards and assistantships without any additional application requirements.

The application process consists of two parts: 1) the online application and associated ecclesiastical clearance, honor code commitment, letters of recommendation, and official transcripts; and 2) supplemental application materials submitted directly to the Administrative Assistant in the School of Music. (See below for a list of materials to be submitted.)

Department Application Requirements

Application
A student interested in pursuing any of the graduate programs in the School of Music should apply online at http://graduates.byu.edu. This process serves as both the University and School of Music application, including applicable fees and letter of recommendation requests.

International Students
In addition to the Application for Admission, international students must also submit:
- Contract of Support,
- Official English translation of a degree certificate equivalent to a Bachelor=s degree along with a Credential Evaluation,
- Proof of English Proficiency (when English is not the native language).
These items provide the university with certification that the applicant has adequate financial support to complete a graduate program, if accepted, and information about the student=s English language ability.

English Proficiency (complete one of the listed exams). Scores must be reported by the application deadline.
TOEFL (computer-based): A minimum score of 237 is required.
TOEFL iBT: A minimum score of 85 is required (with at least 22 in Speaking and at least 21 in Listening, Reading, and Writing).
IELTS: The School of Music=s requirements for the IELTS test exceed those of the university. The School of Music requires a composite band score of at least 7.0 and subscores of at least 6.5 in all four areas of writing, speaking, listening, and reading.
**Supplemental Application Materials**

Each applicant must send or deliver to the attention of the School of Music Administrative Assistant (BYU School of Music, C550 HFAC, Provo UT 84602) specific materials relating to the applicant’s intended specialization. (Where a recording is required, a hard copy recording using a current, standard format suitable for archiving should be used. Contact the Graduate Coordinator if you have questions.) These materials should arrive by the application deadline. Do not submit these materials to the Office of Graduate Studies.

**Composition (MM)**
1. A portfolio of four compositions in various media.
2. A recording of two or more of these compositions.

**Conducting (MM)**
1. Programs of concerts presented and lists of pieces rehearsed as a conductor.
2. A DVD recording of a representative performance of a group trained and conducted by the applicant.
3. (a) Choral Emphasis
   (i) A DVD recording that demonstrates the applicant’s ability to play a four-part Bach Chorale at the keyboard.
   (ii) A DVD recording of the applicant singing a song or hymn, showing the quality of the voice.
   (b) Instrumental Emphasis
      A DVD recording showing proficiency on the applicant’s major instrument.

**Music Education (MA and MM)**
1. A current resume.
2. Verification by a school administrator of successful public school teaching experience as a certified teacher (1 year minimum or equivalent required before beginning the program).
3. A DVD recording of:
   (a) A representative rehearsal or music class taught by the applicant;
   (b) A representative performance of a group trained and conducted by the applicant;
   (c) A representative solo performance of the applicant on his/her major instrument (2 pieces in contrasting style).
4. Two 800- to 1200-word essays on the following topics:
   (a) Discuss what you perceive to be one of the most important problems in public school music education today and propose a possible solution(s).
   (b) Reflect on an area of personal interest in music teaching/learning—one that has direct connection with your own teaching—and propose how you might explore it further given the time and opportunity to do so.

**Musicology (MA)**
1. A sample scholarly research paper.
2. A list of publications, if any.

**Performance (MM)**
1. Recital programs and repertoire lists from undergraduate study and professional work.
2. A personal performance audition at Brigham Young University (preferred) or a recording of the senior recital or equivalent performance.
To schedule an audition, contact the studio’s representative: **Bassoon**: Dr. Christian Smith; **Cello**: Professor Michelle Kesler; **Clarinet**: Dr. Jaren Hinckley; **Flute**: Dr. April Clayton; **Horn**: Professor Larry Lowe; **Oboe**: Dr. Geralyn Giovannetti; **Organ**: Dr. Doug Bush; **Percussion**: Dr. Ron Brough; **Piano**: Dr. Irene Peery-Fox; **Saxophone**: Dr. Ray Smith; **String Bass**: Professor Eric Hansen; **Trombone**: Dr. Will Kimball; **Trumpet**: Professor David Brown; **Tuba/Euphonium**: Dr. Steve Call; **Violin**: Professor Monte Belknap; **Viola**: Dr. Claudine Bigelow; **Voice**: Dr. Arden Hopkin.

**Tuition and Fees**
Consult the current *Graduate Studies Catalog* for information regarding graduate tuition. For private lesson fees, contact the School of Music.

**Financial Assistance and Awards**
The School of Music offers four types of graduate awards to both new and continuing students: assistantships, internships, performance awards, and scholarships. Please see your advisor for details. Generally, students are eligible for scholarship funding during the first two years of enrollment only. Students who receive financial assistance must be enrolled for at least two credit hours during each semester of assistance.

A student receiving a graduate assistantship may be expected to attend orientation meetings held during the latter part of the week preceding the start of fall semester.

**Evaluation of Applicants**
Customarily, applicants will be notified by March 15 of admission status after a review of their application files. The student’s application and supporting material are reviewed by the faculty of the student’s area of specialization and the Graduate Coordinator. The applicant is either then recommended to the Office of Graduate Studies as acceptable for admission to regular or provisional degree-seeking status or as unacceptable for admission. If the applicant is approved for admission, official notification is sent from the Office of Graduate Studies.

Applicants who are offered admission are required to respond to the School of Music by April 15 as to their intent to accept or reject the admission offer. If they fail to meet this deadline, they will not be considered for a scholarship or teaching assistantship.

Students are assigned an advisor from the School of Music Graduate Council to serve until a committee is chosen. If the student has questions regarding scholarships or teaching assistantships, contact the advisor following admission.

**Provisional Status.** All provisions placed on a student’s admission to the program must be fulfilled and removed by the end of the second semester of enrollment or continuance in the graduate program will be terminated.

**POLICIES AND PROCEDURES FOR ADMITTED STUDENTS**

**Graduate Placement Examination**
All new graduate students in the School of Music are required to take the Graduate Placement Examination before beginning their program. This exam is designed to measure undergraduate
competency in music theory and music history and is usually given on the Friday immediately preceding the start of fall semester classes. (For Music Education summers-only students, the exam is given on the Friday immediately preceding the start of summer term.) Although the results of the exam do not affect admission status, any student who has deficiencies in music theory or music history is responsible for a plan of action that remedies deficiencies by the end of the second semester of enrollment.

New Student Orientation
All new graduate students in the School of Music should plan to attend the New Student Orientation, which is held immediately after the Graduate Placement Examination usually on the Friday immediately preceding the start of fall semester classes. The Graduate Coordinator discusses policies and procedures related to the graduate programs and answers any questions. (Students who entered the preceding summer term generally have an orientation meeting during the summer term.)

Graduate Committee
The letter of acceptance into a graduate music program includes the name of the student’s faculty advisor, who in most cases will become the chair of the student’s Graduate Committee.

Each student in a master’s degree program selects a graduate committee consisting of a committee chair and at least two additional committee members from among the graduate faculty. One of the committee members must be from outside the student’s area of specialization. The student should consult with the advisor and Graduate Coordinator for advice on appropriate committee members. Certain designated faculty members may serve as chairs of Graduate Committees; all members of a Graduate Committee must hold professorial rank. If a student has a declared minor, one of the committee members must represent the minor area.

The student has the responsibility of contacting the prospective committee members to confirm their willingness to serve. The Graduate Committee’s membership is affirmed when each member signs the student’s Program of Study form. Any change in members of the committee must be made through the Graduate Committee Chair and the Graduate Coordinator using the Request for Change of Graduate Committee form.

The student and the Graduate Committee share responsibility for the organization and mechanics of the finished project, thesis, composition, or recital.

Student Course Load
Early in the first semester of study, each student should confer with the faculty advisor or Graduate Committee Chair to plan the student’s course load. Although twelve hours per semester or six hours per term are considered maximum for a graduate student who is not working, certain combinations of classes may make this load too heavy. Graduate assistants and interns must register for a minimum of two hours per semester or one hour per term. Conditions placed on the acceptance of other forms of financial aid may also impact course load requirements.

Program of Study
Early in the first semester of study after the approval and appointment of the Graduate Committee members, the student meets with them and designs a Program of Study. A minimum of thirty-two hours is required for the MA and the MM degrees. (See the University’s Graduate
Studies Catalog and the appropriate School of Music Sample Program of Study for specific courses and requirements.)

Each student should submit an official, fully completed Program of Study during the first semester of registration. Failure to submit a Program of Study form by October 1 (August 15 for music education students) of the student’s first year of study will place a hold on the student’s records and deny the privilege of further registration.

The Program of Study should show all prerequisites, regular courses, and project, recital, thesis, and composition credit required for the degree by course title, number, and credit hours. After the form is signed by the Graduate Committee and the Graduate Coordinator, it becomes the official document for all required coursework. If changes in the Program of Study are required, they are submitted on a Request for Program of Study Change form, and approval by the Graduate Committee and Graduate Coordinator, in that order, is required.

Required Courses and Credit
In order to acquire needed research skills, each student must take a research techniques class during the first or second semester of enrollment (fall and winter semesters). Music education students must enroll in Music 501 and 698A during summer term. Musicology students are encouraged to enroll in Music 500 in the first semester; all other students must enroll in Music 500 during fall or winter semester.

All required courses must be completed satisfactorily on campus, with the following exceptions:

1. Up to ten credit hours of non-degree or senior credit or up to eight credit hours of transfer credit may be substituted, provided the credit will not be outdated within the time limits of the degree program, and the substitution is approved by the Graduate Committee Chair. (See http://graduatestudies.byu.edu/policies/credit-policies for details.)
2. Courses may be taken through Evening Classes only with special permission. This procedure is allowed only when scheduling problems occur. The student must confer first with his or her Graduate Committee, the Graduate Coordinator, and the Director of the School of Music.
3. Courses may be challenged as provided by university policy. (See http://graduatestudies.byu.edu/policies/credit-policies for details.)

Exceptions other than those detailed above require the approval of the School of Music Graduate Council.

Time Limits
A student pursuing a master’s degree has a maximum of five years counting forward from the semester of admission to complete the degree.

Minimum Registration Requirement
All degree-seeking graduate students are required to meet the University’s minimum registration requirement which stipulates that, once admitted, a student must register for at least six semester hours during each academic year (September to August) or be terminated from graduate study.

Termination. A student is terminated for failure to meet the minimum registration requirement. In order to be reinstated, the student must submit an Application to Resume Graduate, pay a
$600 nonrefundable processing fee, and submit the Reapplication Honor Code Commitment and Confidential Report. International students will also need to submit a new Financial Certification Form. (For other circumstances of termination, see http://graduatestudies.byu.edu/policies/academic-standards.

**Final Semester Registration Requirement**
Each student must be registered for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term (when the oral final exam is taken). A student may register for one hour during spring term and one hour during summer term if he or she expects to graduate in summer term.

**Grade Point Average (GPA) Requirement**
A cumulative grade point average of at least 3.0 is required for all credit applying toward a graduate degree. If the student=s cumulative GPA falls below 3.0 (prerequisite and skill courses exempted), a student will not be allowed to graduate and may be dismissed from the graduate program. No D credit will apply toward a graduate degree.

**Progress Report**
The online Progress Report (found on the AIM screen “PROGRPT”) compares the Program of Study with courses taken and summarizes the student=s progress in the program. The Progress Report also alerts a student to possible problems with academic status, GPA, current registration, prerequisite degrees, courses, minimum registration requirements, and time limitation. Students may view Progress Reports online on the AIM screen “PROGRPT” or print them at any time for their own records or for distribution. If there is a problem with your progress report, first consult the Graduate Committee Chair and then the Graduate Coordinator or Administrative Assistant.

**Twice-Yearly Student Evaluation**
Each degree-seeking graduate student is evaluated twice yearly (or more often, as needed) by the School of Music graduate faculty to determine whether satisfactory progress toward graduation is being made. The Scholarships Office uses the evaluations to determine eligibility for financial aid. Particular attention is given to:(a) total academic performance, (b) fulfillment of program requirements (Program of Study submitted, courses completed on schedule, prospectus approved by the School of Music), (c) and professional performance including quality of teaching and research.

Upon completion of each evaluation, students are classified as making satisfactory, marginal, or unsatisfactory progress. Students in the marginal or unsatisfactory categories are so notified by the Graduate Coordinator. A marginal evaluation must be followed by a satisfactory evaluation or the student may be terminated from the program. An unsatisfactory evaluation is also a recommendation for termination.

**Jury Examination (MM in Performance)**
Students specializing in performance are required to pass a jury examination near the end of each semester of performance study. The jury consists of faculty members from the area of specialization. Students should register for 660R (lessons) concurrently with 697B (graduate recital) during the semester of the graduate recital. Students are exempt from the jury examination the semester they present the required graduate recital. If additional graduate recitals are presented, the jury examination for the semesters during which they are presented may be waived, subject to approval of the student=s Graduate Committee and performance
instructor.

**Language Requirements** (MA in Musicology, MM in Vocal Performance)
Students in the MA program in musicology must pass one of the area’s language examinations, usually in German or French, as part of the requirements for the degree. The language examination should be passed before taking the comprehensive examination. Information sheets providing greater detail about the scope and administration of the language examination are available in the office of the Division Coordinator of musicology.

Students in the MM program in vocal performance must demonstrate pronunciation skills in Italian, French, and German during the juries.

**PREPARING FOR AND COMPLETING GRADUATION REQUIREMENTS**

When students are within two semesters of graduation, they should be alert to the following policies and procedures.

**Deadlines and Fees**
The university annually sets firm deadlines for several steps to completion of the graduate program during the final semester, and exceptions are not usually permitted. Procedures include: meeting deadlines to apply for graduation, scheduling and administering the oral final examination, changing T grades, submitting copies of the culminating project, and payment of related fees. A list of these dates for each semester of the current academic year are available from the Administrative Assistant and on the Office of Graduate Studies website. Note that the deadlines for the MM degree are only available from the Administrative Assistant.

The candidate must be registered for a minimum of two hours of credit or pay an equivalent fee during the final semester or term (when the oral final examination is taken).

**Culminating Projects (aka Graduate Products)**
Culminating projects for the various specializations are as follows:

- **Composition (MM):** Composition (Music 687R).
- **Performance and Conducting (MM):** Recital (Music 697A/697B).
- **Music Education (MM):** Formal written report of a Professional Improvement Project (Music 698A/698B).
- **Musicology and Music Education (MA):** Thesis (Music 699R).

**Composition (MM in Composition)**
A composition for the master’s degree is a creative work of substantial proportions at least fifteen minutes in duration (e.g., a work for an orchestra, large wind ensemble, chorus and orchestra, or opera). The composition must be generated on a computer and printed using laser quality. The student must present a bound copy (with appropriate information on the spine) to the Administrative Assistant before graduation clearance will be given. For sample preliminary pages and binding requirements, see Dr. Ricks.
**Recital** (MM in Performance and Conducting)
See Appendix D, Music 697A Paper, for information about the Music 697A (Researching the Recital) paper requirement.

Enrollment in 697B (Graduate Recital) requires concurrent registration in 660R. Students specializing in performance must perform the required recital at least thirty days before graduation. The student, with approval of the faculty performance instructor, should schedule a date and time for the recital well in advance of its performance. A master recording of the recital must be submitted to the School of Music before graduation clearance will be given. While a DVD recording is preferred for all recitals, it is required for students in the conducting program.

**Pre-recital Hearing.** Students in keyboard, instrumental, and vocal performance must schedule a pre-recital hearing before the Graduate Committee and other appropriate graduate faculty as assigned at the discretion of the division coordinator and/or Graduate Committee Chair at least three weeks prior to the scheduled date of the recital to determine if the recital is ready for performance. The performance instructor and the student’s Graduate Committee Chair must approve the date, time, and place of this hearing. If necessary, the recital may be rescheduled and another pre-recital hearing held at least three weeks prior to a new recital date.

**Recital Jury.** Once the pre-recital hearing is passed, the student’s committee, in cooperation with the appropriate division coordinator, coordinates the appointment of a jury of at least three members of the School of Music faculty who attend the recital and decide on its acceptability. One of the jury members will be designated as the chair. Substituting another faculty member for a member of the jury/committee, or using a recording of the recital in the case of an absence of one of those members, is a rare exception.

**Professional Improvement Project** (MM in Music Education)
A professional improvement project is required for the MM degree in Music Education.

**Prospectus.** Prior to beginning work on the project and no later than the end of the second year in the program, the student, in consultation with the Graduate Committee, should prepare a prospectus of the work on the Professional Improvement Project Prospectus form. The prospectus requires the proposed title of the project, the purpose and description of the project, the procedure(s) to be followed and materials and/or resources needed, and the significance of the project to the student’s professional development. The prospectus form must be signed by the Graduate Committee Chair and the Graduate Coordinator and submitted to the Administrative Assistant in C-550 HFAC.

**Project Report.** A formal, written report of the professional improvement project is required as documentation of the project. A bound copy for the School of Music must be submitted before graduation clearance will be given. Minimum standards, samples of formatting of preliminary pages, and binding requirements may be obtained from Dr. Dunn.
**Thesis (MA)**
A thesis is required for the MA degree (Musicology and Music Education). A bound copy for the School of Music must be submitted before graduation clearance will be given.

*In all stages of writing the thesis, a student should maintain regular contact with the Graduate Committee, particularly the chair, for needed guidance in such matters as organization, direction, coherence, content, and style.*

**Prospectus.** Prior to work on the thesis and usually during the second semester in the program, the student, in consultation with the Graduate Committee, should prepare a prospectus of the work on the Thesis Prospectus form. The prospectus for a thesis succinctly states the proposed problem, the method to be followed, and the justification of the problem. A bibliography must accompany the prospectus.

A prospectus must be approved by all three committee members and the Graduate Coordinator and submitted to the Administrative Assistant in C-550 HFAC. If the prospectus is not approved, the student may revise it and bring it again before their committee or request permission of the Graduate Coordinator and Director of the School of Music to present it before the Graduate Council for approval.

Students in the MA program in music education whose experimental or descriptive research study involves human subjects may also need to obtain approval from the University Internal Review Board (IRB). Contact your Graduate Committee Chair for further information.

**Quality of Academic Work (project report, thesis, composition)**
A completed project report or thesis must represent the original research and writing of each student. It is expected to be a document of high quality, demonstrating critical thinking, logical organization, and mature writing skills. A completed composition must demonstrate a high degree of artistry, skill, and creativity.

**Standards and Criteria**
A professional improvement project report, thesis, or master's composition must meet the following standards and criteria:

**Composition**
The composition demonstrates the candidate's mastery of form, instrumentation, counterpoint, and similar foundational aspects of serious composition. Although the candidate may choose from a wide variety of formats, styles, and forces, the composition must show not only craftsmanship but creativity and artistic expression that suggest acquaintance with sophisticated modern or postmodern musical vocabulary as well as the broader artistic context in which the work has taken shape.

**Recital** (Conducting and Performance)  
Contact your Graduate Committee Chair for standards and criteria of the recital specific to your area.

**Professional Improvement Project Report**
The culminating project for the MM degree in Music Education at Brigham Young University is the Professional Improvement Project (PIP). A PIP is a large-scale project
based around an area of personal interest for students as educators where they will wish to invest time, research and energy in improving their educational practice and scholarship. The PIP is developed in consultation with the primary advisor. It is the student’s responsibility to establish and maintain ongoing contact with the advisor throughout the process of completing the PIP.

All projects should:
1. Have direct relevance to the student’s current teaching situation;
2. Be of a large enough depth and scope to merit approval;
3. Have a related body of literature or other sources for related research and review;
4. When appropriate, be implemented (in whole or in part) in a trial run with actual students so the graduate student can reflect on it as part of the project.

**Thesis**
A thesis is the formal written report from an exhaustive investigation of a problem or of materials not previously assembled. This investigation must produce new knowledge and/or substantiate, revise, synthesize, or refute accepted conclusions in the area of study. The thesis includes a critical interpretation and evaluation of the information presented and should make a valuable contribution to musical knowledge.

**Style Manuals**
*Minimum Standards for Submitting Dissertations, Theses, or Selected Projects* (available online as ADV Form 11 under Advisement Forms on the Graduate Studies website) is designed to help the student achieve technical acceptability in the thesis. The current edition of *A Manual for Writers* by Kate L. Turabian is the School’s official style manual for theses and projects.

Students conducting an experimental or descriptive research study in the MA program with a specialization in music education may follow the guidelines in the current edition of *Publication Manual of the American Psychological Association* (APA).

The student and the Graduate Committee share responsibility for the organization and mechanics of the finished thesis or composition. The oral final examination committee is also responsible for checking the accuracy and quality of the final work.

**Application for Graduation**
A student may officially graduate in December, April, June, or August, but graduation ceremonies are held only in April and August. A candidate must submit an online Application for Graduation near the end of the first month of the semester or term in which the student intends to graduate. *August graduation requires completion of the application process in the spring term.* After the student submits the application on the AIM screen “GRADAPP,” the Administrative Assistant will process it and the candidate may then contact the Graduate Committee to schedule the oral final examination(s). There is no graduation application fee.

**Repertoire Examination** (MM in Performance and Conducting)
An applicant for the MM degree with a specialization in performance or conducting must pass a repertoire examination that requires demonstration of knowledge of music literature in the student’s area(s) of emphasis. The Graduate Committee Chair can provide guidelines for the student to use in preparing for this examination. The examination is scheduled and administered
by the student=s Graduate Committee or other appropriate graduate faculty prior to the oral final examination.

**Language Examination (MA in Musicology)**

Students in the MA program in musicology must pass one of the area=s language examinations, usually in German or French. The language examination should be passed before taking the comprehensive examination. Information sheets providing greater detail about the scope and administration of the language examination are available in the office of the division coordinator of musicology.

**Comprehensive Written Examination (MM and MA in Music Education; MA in Musicology)**

*Music Education (MM, MA).* Candidates for the MM with a specialization in music education must pass a comprehensive written examination based on general material drawn from various periods of music history and detailed material from their coursework. Candidates for the MA with a specialization in music education must pass a comprehensive written exam based on general material from their coursework. This exam must be completed before taking the oral final examination.

*Musicology.* Before the oral final exam, candidates for the MA with a specialization in musicology must pass a comprehensive four-hour written examination based on general material from periods of music history and detailed material from their coursework. Information sheets providing greater detail about the scope and administration of the examination are available in the office of the division coordinator of musicology.

**Oral Final Examination (all degree programs)**
The oral final examination—also referred to as the thesis defense for those in the MA programs—is the final examination to be administered for the master=s degree. All members of the Graduate Committee must attend. The Graduate Committee Chair serves as the chair of the examination.

*Scheduling (MA and MM).* Upon successful completion of the repertoire, language, and comprehensive written examinations, as required, and completion of the culminating project, the student obtains certification from the Graduate Committee on the Department Scheduling of Oral Final Examination form (MA has a different form from MM) that all prerequisite steps have been completed. The student should be aware of the deadlines for scheduling the Oral Final Exam.

The candidate works with the Graduate Committee to determine a mutually agreeable date, time, and location for the oral final examination. The exam may not be held during the interim period between semesters. The form is then submitted to the Administrative Assistant who will confirm the location and prepare the paperwork necessary (MM) for the committee to administer the examination or for the Office of Graduate Studies to prepare the paperwork (MA). For those in the MA program, the date, time, and location appears in the University bulletin of thesis and dissertation examinations and is publicized to the university community, since the actual thesis defense portion of the examination is open to the public.

**Distribution of Culminating Project to Committee Members**
The student submits three copies of the thesis, project report, or composition (in final form)
to the Graduate Committee Chair at least two weeks prior to the examination. (Musicology students must submit copies of the thesis at least eight weeks prior to the thesis defense/oral final exam.)

**Examination**

In preparing for the oral final examination, a candidate for the master’s degree should consult with the members of the Graduate Committee for review and study suggestions. All classes taken on the graduate level should be thoroughly reviewed. The candidate must also be prepared to answer questions or discuss problems, in detail and in depth, related to the composition, thesis, recital, or final project and any areas related to them. (See Appendix D, *Taking Your Oral Final Exam in the BYU School of Music.*)

Oral final exams are divided into three parts: 1) general knowledge of music theory and history, 2) review of graduate coursework, and 3) culminating project, recital, composition, or thesis. To help you prepare for the first part, the School of Music has prepared a sample list of theory and history terms that constitutes Appendix D of this handbook. You might also consult any standard theory or history text. Members of your Graduate Committee will be supplied with a list of the coursework you completed for your degree. Typically, members of your committee have had you in a particular class and may examine with some depth your knowledge of the course you took under their tutelage. Finally, your Graduate Committee will question you regarding your culminating project, recital, composition, or thesis. The oral final exam typically takes about two hours including 30 minutes each for the first two parts, and an hour for the third. The time limit for each portion of the exam is at the discretion of the examining committee.

If the oral examination is recessed, a reexamination may not be scheduled earlier than one month after the first examination. A reexamination by the Graduate Committee must be officially scheduled using another Department Scheduling of Oral Final Exam form. A student who fails the reexamination is terminated from the graduate program.

**Disposition of Thesis, Composition, Recital Recording, or Music Education Project Report**

**Thesis.** Students are required to submit an electronic version of the thesis (ETD).

After successfully completing the oral final examination, the student completes any required corrections to the thesis and prepares the Approval for Final Dissertation, Thesis, or Selected Project (ADV Form 8d).

Student then uploads a PDF version of the thesis with appropriate bookmarks to the Electronic Thesis and Dissertation website ([http://etd.byu.edu](http://etd.byu.edu)). Visit the website regularly to check the status of the submission.

Once the ETD status shows Grad Office Review, take ADV Form 8d and a copy of the title page to 105 FPH.

One bound paper copy for the School of Music graduate archive is required and should be submitted to the Administrative Assistant. Committee members may also request a
paper copy. All bound copies need to be ordered and paid for on the Print Services website.

(NOTE: All of this information is listed on the Graduate Studies website on forms ADV11, ADV11a, ADV11b, and ADV12a.)

**Composition and Music Education Project Report.** Because the music composition and the music education Professional Improvement Project report are not theses, the University does not archive them. However, the School of Music requires you to bind one copy for its graduate archive. Members of your committee or individual instructors may require a copy as well.

**Composition.** The composition should be bound to size (not a reduced version). Students should discuss with the Composition faculty the process for having a copy of the composition bound for the School of Music. Students will not be cleared for graduation by the School of Music unless the bound copy has been submitted to the Administrative Assistant, so be aware of deadlines.

**Music Education Project Report.** Students will not be cleared for graduation by the School of Music unless the bound copy has been submitted to the Administrative Assistant, so be aware of deadlines.

**Recital Recording.** Students in the MM program specializing in performance must provide a recording (DVD preferred; CD acceptable) and a printed program of the 697B recital to the Administrative Assistant before they can be cleared for graduation. (For recitals held in the Madsen Recital Hall, BYU Arts Production generally prepares a recording and delivers it to the Administrative Assistant.)

Students in the MM program specializing in conducting must provide a DVD recording of the 697B recital. If the recital is a combined recital for more than one student, indication should be given on the program as to which student conducted which pieces. If the recital is a performance for another institution, the student must submit a printed program that matches the template of graduate recitals. Students will not graduate until the Administrative Assistant receives a copy of the recording and the program.

**RILM Abstract (Thesis only)**
In order to make the thesis known to the scholarly world, the student is requested to submit online an abstract to the International Repertory of Music Literature (RILM) after passing the oral final examination. The student should visit the website RILM.org and follow the instructions under "individual submissions." After having submitted the abstract online, the student should report to the committee chair.

**Student Academic Grievances**

The university has an established procedure for handling graduate student academic grievances. If consulting with the faculty member or the graduate committee chair does not resolve a grievance, a graduate student should describe the problem to the School of Music graduate coordinator and/or the School of Music director. If difficulties persist, the student may ask the
college dean and finally the graduate dean for review. All grievances must be presented within a year of the semester in question.

The Graduate Student Academic Grievance Policy can be found under the resource section of the Graduate Studies website (http://www.byu.edu/gradstudies).
APPENDIX A

SUMMARY OF STEPS TO COMPLETE
A MUSIC GRADUATE DEGREE

Preliminary Steps (all degree programs)
1. Apply for and be granted admission to the School of Music.
2. Confer with the graduate advisor over your specialization and plan your first semester courses.
3. Take the Graduate Placement Examination.

First Semester or Term (all degree programs)
4. Enroll in Music 500 (Music 501 for music education students) in the first or second semester.
5. If admitted provisionally, begin working to remove deficiencies.
6. Select your Graduate Committee.
7. Complete the Program of Study by October 1 (August 15 for music education students).

Second Semester or Term (all degree programs)
8. If you failed to enroll in Music 500 in your first semester, you must enroll in it your second semester.
9. By the end of the semester, meet all provisions so that provisional status is removed.

Other Steps Specific to Each Degree

MA (Musicology)
10. Complete coursework.
11. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
12. Apply for graduation by the deadline.
13. Provide copies of thesis to Graduate Committee at least eight weeks before thesis defense/oral final exam.
14. Complete language examination before comprehensive written examination.
15. Complete comprehensive written examination before oral final examination.
16. Schedule the oral final exam/thesis defense at least two weeks before it is to be held.
17. Defend thesis and pass the oral final examination.
18. Make corrections or changes to thesis as requested by the examining committee and submit thesis to graduate coordinator and CFAC associate dean for review and signature on form ADV 8d.
19. Submit thesis electronically (ETD) to the university. See etd.byu.edu for details.
20. Report to Graduate Committee Chair that the RILM abstract has been submitted.

MA (Music Education)
10. Complete coursework.
11. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
12. Apply for graduation by the deadline.
13. Complete comprehensive written examination before oral final examination.
14. Schedule the oral final exam/thesis defense at least two weeks before it is to be held.
15. Provide copies of thesis to Graduate Committee at least two weeks before thesis defense/oral final exam.
17. Make corrections or changes to thesis as requested by the examining committee and submit thesis to graduate coordinator and CFAC associate dean for review and signature on form ADV 8d.
18. Submit thesis electronically (ETD) to the university. See etd.byu.edu for details.
19. Report to Graduate Committee Chair that the RILM abstract has been submitted.

**MM (Composition)**
10. Complete coursework.
11. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
12. Apply for graduation by the deadline.
13. Schedule the oral final exam at least two weeks before it is to be held.
14. Provide copies of composition to Graduate Committee at least two weeks before oral final exam.
15. Pass the oral final examination.
16. Make any corrections or changes requested by the examining committee; get department signatures on all signature pages.
17. Bind one copy of composition for the School of Music and submit to the Administrative Assistant. (See composition faculty for binding details.)

**MM (Conducting)**
10. Complete coursework, including graduate recital(s).
11. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
12. Apply for graduation by the deadline.
13. Schedule the oral final exam at least two weeks before it is to be held.
14. Pass the repertoire exam and the oral final examination.
15. Submit DVD of graduate recital(s) and associated program(s) to the Administrative Assistant.

**MM (Music Education)**
10. Complete coursework.
11. Complete professional improvement project.
12. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
13. Apply for graduation by the deadline.
14. Complete comprehensive written examination before oral final examination.
15. Schedule the oral final exam at least two weeks before it is to be held.
16. Provide copies of project report to Graduate Committee at least two weeks before oral final exam.
17. Pass the oral final examination.
18. Make any corrections or changes requested by the examining committee.
19. Submit one bound copy of project report to the Administrative Assistant. (See music education faculty for binding details.)
MM (Performance)
10. Complete coursework
11. Pass pre-recital hearing and perform and pass graduate recital.
12. Submit recording of graduate recital and associated program to the Administrative Assistant.
13. Register for at least two hours of credit or pay an equivalent minimum registration fee during the final semester or term.
14. Apply for graduation by the deadline.
15. Schedule repertoire and oral final exams.
17. Pass the oral final examination.
APPENDIX B

MUSIC GRADUATE COURSES

500 Musical Research Techniques (2) Prerequisite: graduate standing. Required of all candidates for graduate music degrees except music education. Must be taken in first or second semester of graduate work.

501 Music Education Research Techniques (2) Prerequisite: graduate standing. Required of all candidates for graduate degrees in music education. Must be taken in first Summer Term of graduate work.

503 Aesthetics (3) Prerequisite: Music 304 or equivalent. Fundamental questions of aesthetic theory from classical antiquity to the present, emphasizing musical aesthetics.

505A Applied Literature (2) Prerequisite: minimum of one enrollment in Music 402-407 or equivalent. Advanced survey and research of literature.

505B Advanced Applied Literature (2) Prerequisite: Music 505A. Intensification and deeper study of 505A materials.

506 Choral Literature 1 (2) Prerequisite: instructor=s consent. Concentrated analytical study and application of choral literature through Beethoven.

507 Choral Literature 2 (2) Prerequisite: instructor=s consent. Concentrated analytical study and application of choral literature from post-Beethoven to the present.

508 Orchestra Literature 1 (2) Prerequisite: instructor=s consent. Concentrated analytical study and application of orchestral literature of the baroque and classical eras.

509 Orchestra Literature 2 (2) Prerequisite: instructor=s consent. Concentrated analytical study and application of orchestral literature of the romantic era and the twentieth century.

510 Band Literature (2) Prerequisite: instructor=s consent. Concentrated study of band literature through analysis and conducting.

511 Oratorio Literature for Solo Voice (2) Prerequisite: Music 402A or equivalent. History, repertoire, and performance practice of sacred works with a focus on works from the Baroque Era to Contemporary.

532R Score Preparation and Conducting: Instrumental (2) Prerequisite: instructor=s consent.

533R Choral Conducting and Development (2) Principles and practices of score preparation, conducting, and choral development as elements of choral artistry.

534R Score Preparation and Direction: Jazz (2)

560R Performance Instruction (1-2) Prerequisite: graduate music major status. Performance instruction for students not specializing in performance and for performance students wishing to study secondary instruments. Fee.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Description</th>
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<tbody>
<tr>
<td>570</td>
<td>Music for Elementary School Teachers</td>
<td>2</td>
<td>Prerequisite: Music 371, 471, or elementary music teaching experience. Experience in teaching various music activities in the elementary school.</td>
</tr>
<tr>
<td>571</td>
<td>Elementary Education Music Pedagogy</td>
<td>2</td>
<td>Prerequisite: Music 371 and equivalent of elementary education teaching minor in music. Orff, Dalcroze, and Kodaly materials and techniques.</td>
</tr>
<tr>
<td>575R</td>
<td>Summer Music Workshops and Clinics</td>
<td>0.5-4</td>
<td>On demand.</td>
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<tr>
<td>576</td>
<td>Fundamentals and Techniques of the Marching Band</td>
<td>2</td>
<td>Prerequisite: music education major status; Music 294, 296. Planning, charting, and scoring for marching bands.</td>
</tr>
<tr>
<td>581</td>
<td>Twentieth-Century Orchestration</td>
<td>3</td>
<td>Prerequisite: Music 481. New techniques for standard and new instruments; analysis and listening.</td>
</tr>
<tr>
<td>583</td>
<td>Sixteenth-Century Counterpoint</td>
<td>3</td>
<td>Prerequisite: Music 483. Strict modal counterpoint in sixteenth-century style (Palestrina); includes species, text setting, and motet.</td>
</tr>
<tr>
<td>587R</td>
<td>Composition</td>
<td>3</td>
<td>Prerequisite: Graduate status.</td>
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<tr>
<td>591</td>
<td>Advanced Topics in Keyboard Harmony</td>
<td>2</td>
<td>Prerequisite: Music 407. Topics vary.</td>
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<tr>
<td>595</td>
<td>Score Analysis</td>
<td>2</td>
<td>Analysis of representative choral and instrumental works from the Renaissance through contemporary styles.</td>
</tr>
<tr>
<td>596</td>
<td>Schenker Analysis</td>
<td>3</td>
<td>Prerequisite: Music 308, 395; or equivalent. Schenker's system of tonal analysis.</td>
</tr>
<tr>
<td>599R</td>
<td>Academic Internship</td>
<td>1-6</td>
<td>Prerequisite: instructor=s consent. Internship in creative, performing, producing, or teaching application of major coursework.</td>
</tr>
<tr>
<td>600R</td>
<td>Topics in Music</td>
<td>1-3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
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<tr>
<td>601</td>
<td>Music in the Middle Ages</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
</tr>
<tr>
<td>602</td>
<td>Music in the Renaissance</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
</tr>
<tr>
<td>603</td>
<td>Music in the Baroque Era</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
</tr>
<tr>
<td>604</td>
<td>Music in the Classic Period</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
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<tr>
<td>605</td>
<td>Music in the Romantic Period</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
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<tr>
<td>606</td>
<td>Music of the Contemporary Period</td>
<td>3</td>
<td>Prerequisite: Music 301, 302, 303, 304, or equivalent.</td>
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<tr>
<td>614R</td>
<td>Concert Choir</td>
<td>1</td>
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<tr>
<td>615R</td>
<td>University Singers</td>
<td>1</td>
<td></td>
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<tr>
<td>616R</td>
<td>Opera Workshop</td>
<td>1</td>
<td>Prerequisite: audition; instructor=s consent. Training and experience in operatic choral music and stage movement.</td>
</tr>
<tr>
<td>617R</td>
<td>Opera Ensemble</td>
<td>1-3</td>
<td>Prerequisite: audition; instructor=s consent. Training and experience in operatic excerpts, chamber opera, and full productions for operatic soloists.</td>
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<td>Course Code</td>
<td>Course Title</td>
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<tr>
<td>626R</td>
<td>Wind Symphony</td>
<td>(1)</td>
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<tr>
<td>634R</td>
<td>Synthesis</td>
<td>(1)</td>
<td></td>
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<tr>
<td>638R</td>
<td>Philharmonic Orchestra</td>
<td>(1)</td>
<td></td>
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<tr>
<td>639R</td>
<td>Chamber Orchestra</td>
<td>(1)</td>
<td></td>
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<tr>
<td>641R</td>
<td>Brass Chamber Music</td>
<td>(1)</td>
<td></td>
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<tr>
<td>642R</td>
<td>Early Music Ensemble</td>
<td>(1)</td>
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<tr>
<td>643R</td>
<td>Guitar Ensemble</td>
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<td>644R</td>
<td>Keyboard Ensemble</td>
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<td>645R</td>
<td>Percussion Ensemble</td>
<td>(1)</td>
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<tr>
<td>646R</td>
<td>String Chamber Music</td>
<td>(1)</td>
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<tr>
<td>648R</td>
<td>Woodwind Chamber Music</td>
<td>(1)</td>
<td></td>
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<tr>
<td>649</td>
<td>Solo Recital</td>
<td>(2)</td>
<td></td>
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<tr>
<td>Prerequisite: concurrent registration in Music 660R.</td>
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<tr>
<td>660R</td>
<td>Performance Instruction: Major</td>
<td>(1-2)</td>
<td></td>
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<tr>
<td>Prerequisite: completion of undergraduate performance proficiency requirements and audition; primary instrument only. For performance specialization. Fee.</td>
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<tr>
<td>665</td>
<td>Pedagogy</td>
<td>(2)</td>
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<tr>
<td>Prerequisite: completion of appropriate undergraduate pedagogy courses or equivalent. Advanced pedagogical studies.</td>
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<tr>
<td>670</td>
<td>Supervised Teaching</td>
<td>(2)</td>
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<tr>
<td>Prerequisite: graduate music major status. Supervised private and group instruction.</td>
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<tr>
<td>672</td>
<td>Psychology of Music</td>
<td>(2)</td>
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<tr>
<td>Psychoacoustical properties of musical phenomena and the neurological aspects of music perception and performance.</td>
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<tr>
<td>673</td>
<td>Historical and Social Foundations of Music Education</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Leaders, events, and trends in history of music education, emphasizing sociological implications.</td>
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<tr>
<td>674</td>
<td>Philosophical and Aesthetic Foundations of Music Education</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Questions related to teaching music in the public schools.</td>
<td></td>
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<tr>
<td>675</td>
<td>Theories of Music Learning and Motivation</td>
<td>(2)</td>
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</tr>
<tr>
<td>Applications of psychology to the teaching and learning of music. Research paper required.</td>
<td></td>
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<tr>
<td>676</td>
<td>Teaching Secondary General Music</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>Theories, methods, and practical applications for providing rich musical experiences for secondary students in non-performance music courses, including musical mapping and effective teaching techniques.</td>
<td></td>
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<tr>
<td>683</td>
<td>Twentieth-Century Counterpoint</td>
<td>(3)</td>
<td></td>
</tr>
<tr>
<td>Prerequisite: Music 583. Counterpoint from the works of Schoenberg, Stravinsky, Crumb, Lutoslawski, and others.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
687R  **Composition for Masters Degree** (1-6) Prerequisite: graduate music faculty's consent, based on evidence of ability in composition manifested in preliminary work.

694R  **Independent Readings** (1-3) Prerequisite: graduate coordinator's consent.

697A  **Researching the Recital** (2) Preparation of a paper related to music of graduate recital. Alternate topic possible with graduate committee's consent. Supervised by the student's committee chair or other appropriate faculty member.

697B  **Recital** (2) Students normally enroll in 697B after completing 697A unless directed otherwise by their advisor. Requires concurrent enrollment in 660R.

698A  **Introduction to Professional Improvement Project** (2) Identifying and delineating a project. Program of Study constructed and Graduate Committee is nominated.

698B  **Master's Project: Professional Improvement Project** (2) Presentation of project and written report.

699R  **Master's Thesis** (1-9) Prerequisite: department graduate faculty's consent.
APPENDIX C

MUSIC 697A
Researching the Recital

All MM students in performance and conducting must complete Music 697A (Researching the Recital) and 697B (Recital). Usually, students complete 697A before enrolling in 697B. Some degree programs may wish to reverse that order. Ask your advisor about the best order for you.

The graduate faculty in the School of Music recognize that researching a recital in conjunction with performing the recital provides valuable preparation at the graduate level for the broader world of performance. Increasingly, today’s performing musicians are called upon to function outside the performing component of their career with research, writing, lecturing, and interviewing. These activities demand the kind of critical, organized thinking that research and writing provides.

Your Graduate Committee Chair or his/her designate supervises your research and paper. As you consult with your supervisor, you should discuss and agree on the details (format, content, length, etc.) of your paper. General guidelines for Music 697A include:

- Meet with your supervisor at the first of the semester/term to set up a schedule for consultation, monitoring your progress, and reviewing drafts.
- The final paper is not a thesis and does not need to be bound. The class carries two hours of graduate credit, and the paper should be of corresponding quality and length.
- Length: at least twenty pages of prose text, not including charts, graphs, etc.
- Write your paper in conjunction with your 697B recital. With the approval of your committee chair, you may write about an alternate topic.
- Include the following topics, among others you negotiate with your supervisor:
  - The selection of repertoire
  - Historical aspects of repertoire
  - Theoretical analysis of repertoire
  - Performance practice problems
- Consult the Chicago Manual of Style for questions about style.
- Music 697A is a pass-fail course. You will receive a P grade once your supervisor has reported to the Graduate Coordinator that you have satisfactorily completed the paper.
APPENDIX D

ORAL FINAL EXAM INFORMATION

1. TAKING YOUR ORAL FINAL EXAM
   IN THE BYU SCHOOL OF MUSIC

by Dr. Michael Hicks
(updated 2006)

A critical but misunderstood part of every graduate student’s training is the oral final exam that immediately precedes receiving a master’s degree. This exam enables a committee of professors to determine if a student has truly mastered his or her subject. Undergraduate degrees in music require no such exam, in part because those degrees are now considered only prerequisites to beginning training to be a master or doctor of music (A doctor@ from the Latin, literally meaning Ateacher@). But when that kind of training is complete, an oral exam enables professors to see if the title the student hopes to receive truly fits his or her abilities. The exam is a kind of initiation, in which the candidate for the degree must engage in scholarly discourse no longer only as a learner but as one who is learned.

In my experience, no matter how hard some students think they have prepared for the oral exam, many of them are taken aback by its format and substance. In the interest of making the experience more rewarding for everyone concerned, then, permit me to offer some information and advice.

The Structure of the Exam

A committee of professors will interrogate you on three areas of your work:

1. Your written final project (thesis, composition, etc.), if your major requires one;
2. The content of your coursework;
3. General musical knowledge.

The rule is that, in an exam lasting 1½ to 2 hours, half of the time is spent on the first area and the other half divided equally between the second and third. If your major requires no written project, then the whole time will be divided equally between the latter two areas.

The examining committee will be your Graduate Committee. Your Graduate Committee Chair will (a) ask someone to offer an opening prayer, (b) determine the order of questioners, and (c) distribute and collect the appropriate forms after the exam. There are usually two or three rounds of questioning. In each round, each member of the committee takes fifteen to twenty minutes interrogating you.

Anticipating Each Area of the Exam
The first area of the exam comprises what is sometimes called the defense of your project. The term defense is an intimidating but meaningful one, since one or more members of your examining committee may indeed challenge what you have done, questioning anything in the project from the fine points of its diction to the heart of its topic. Because the nature of written projects varies so widely, you must rely on your committee chair for strategies on handling the sorts of challenges that may come. If your chair is unresponsive or vague, persist until you feel confident or find someone more willing to help.

Although you receive a grade for each class you take, the oral exam probes into your coursework as a whole. The exam assesses whether you have retained the substance of each course’s content and, more important, whether you have integrated the content of all your courses, found the continuity that makes them all part of one intellectual domain. Your ability to do these things depends largely on how well you take notes in your courses. Now note-taking is a rather personal art. And different classes, even from the same teacher, may require different kinds of note-taking; some classes consist of formal lectures, others of highly variable discussions, and so on. These facts suggest that you must learn many techniques for taking notes and use the ones that best suit both you and the course. Many books treat this subject; ask your teachers for recommendations and advice. But remember one general principle. Your class notes should not just transcribe or paraphrase class lectures or discussions (although that in itself would be an achievement). They must also record your questions, deductions, and musings about the subject you are studying. Notes that merely list facts rather than digest their subject usually duplicate what can be retrieved from books. The sort of note-taking I am talking about gives you constant training in the process of intellectual synthesis that is the heart of the oral exam and, beyond that, the core of an educated life.

Acquiring a general musical knowledge is not as simple as it may sound. The general knowledge that professors look for is a large accumulation of specific knowledge. To collect this kind of knowledge, you must use the library. I offer here a checklist for using the library as a graduate student should:

1. Go through the music section of the Current Periodicals area of the library at least once a month. Pick about eight journals from which you will read regularly. Browse through others as often as you can.
2. Read (at least monthly) the reviews of performances and recordings in popular but culturally oriented periodicals (e.g., Musical America, New Yorker, etc.)
3. Examine new books in the Humanities Reference area. Check out any that pertain to your specialty or otherwise interest you, even if you aren’t sure you’ll be able to read them completely through.
4. Set aside at least an hour a week to browse through the scores in the stacks, not limiting yourself to those for your own instrument or preferred ensemble. Regularly check out scores to study, especially scores for composers whose work you don’t know.
5. Check out and read at least two books on music theory and two on music history, other than the ones you used as an undergraduate.
6. Check out and play through musical anthologies of various historical periods.
7. Get to know the names and ideas of prominent authors in various specialties; get to know the look and sound of various living composers’ work.

As a general rule, check out more books and scores than you absolutely have to.
Although you will naturally concentrate on your specialty, try to work against your own stylistic biases and tastes. Know what kinds of things are being written and said in the whole world of music.

On the other hand, local knowledge is important. Find out the special scholarly or creative interests of professors in the department, especially those on the graduate faculty. You can learn of such things casually, through the student grapevine, or more formally, by asking professors directly.

**Getting Help**

Early in each semester and term you are at BYU, find out from the Administrative Assistant the names of everyone taking their oral exams in the coming weeks. After each person takes the exam, talk with him or her about the experience. Get as many perspectives and tips from as many sources as you can. There is nothing illegitimate or fraudulent in finding out the questions asked on as many oral exams as you can. Indeed, the faculty expects you to do so.

From time to time, make appointments with your teachers and other faculty members in order to get their advice on various matters mentioned above (e.g., note-taking) and even to solicit sample oral exam questions. Some faculty members are more forthcoming than others about the latter. This is because there are different traditions behind the oral exam. Some professors come from a tradition in which the exam provides an occasion for the student to show what he or she can accomplish with little or no help from them. Other professors come from a tradition in which the exam is an event by which the student and professors become colleagues through collaboration. Still others come from somewhere between these two traditions. Don’t be discouraged, then, if some professors with whom you speak don’t want to say much about what they might ask you on an exam.

Of course, you also have to turn to your peers for help and support. A good means for doing so is to form or join one or more study groups with colleagues in your degree program. A study group enables students to divide labor and share knowledge via outlines (of topics, books, articles, etc.) made by one member of the group and distributed to all. A study group also provides a forum where students can question and debate one another in a way analogous to what happens in the oral exam.

**Scheduling the Exam**

Throughout your training, you undoubtedly will be forecasting the date of your graduation. But there is no point in creating for yourself an arbitrary, let alone implausible, deadline for getting your degree. It is well to remember that graduate degrees typically take longer to get than students think they will. Hence, you should be careful not to plan a date for taking your oral exam that is too early. Your Graduate Committee Chair can help you with this. Speak frankly and often with him or her about when you will likely be ready to take the exam.
By the same token, you must know the University’s (generally immovable) deadlines. Deadlines for all April and August graduation requirements appear on the carousel in the Music Office (C-550 HFAC) and on the website of the Office of Graduate Studies. A rule of thumb is that the oral exam must be passed roughly one month before the end of the semester in which you plan to graduate. (There are exceptions to this for certain specialties [e.g., composition]; see the Administrative Assistant for details.) If possible, schedule your exam date with the Administrative Assistant at least four weeks before you want to take the exam.

**Taking the Exam**

Let me dispense with two small practical matters that sometimes worry students. First, what to wear to the exam: it is best to dress up enough to lend a certain formality to the situation but not so much that you will feel uncomfortable and stilted. Second, arrive punctually at the appointed place for the exam (usually the department conference room, E-536), but expect that someone on the committee might be a few minutes late; oral exams usually are sandwiched untidily between classes, lessons, or other appointments in professors’ schedules.

After a few words of greeting and an opening prayer, the interrogation begins. You will be asked many different sorts of questions and may be shown some excerpts of scores to identify or analyze. Some of these should be completely unambiguous, and, if you feel confident about your answer, identification, or analysis, speak up. If you don’t know what is meant by a particular question, feel free to ask for a clarification. If the question (or score excerpt) is clear but you are sure you don’t know the answer (identification, analysis, etc.), then say so.

There are two situations that are somewhat treacherous. The first is when you think you know how to answer but aren’t sure you’re correct. In this case, be candid and give your best answer. If you are deducing an answer (the definition of a term, for example), be sure to say that you are. Then, if you are wrong, at least the examiner will be able to understand and evaluate the process by which you arrived at your answer. (Wrong deductions can be nearly as good as right ones, if your method of arriving at an answer is plausible.) The second treacherous situation is when you are asked a question for which there is no specific right answer, but rather a series of connections to be drawn, speculations to be entertained, examples to be cited, and so on. These kinds of questions weigh heavily in exams, because they show how well you are able to synthesize the facts you have accumulated. In such situations, the more specific sources (scores, secondary literature, etc.) you can cite, the better. Do not be afraid to shift focus slightly, if you must, in order to be able to expound on a piece about which you have a great deal of knowledge. On the other hand, be careful not to abuse this privilege: if you are asked to compare the development of a certain genre in, say, the Renaissance and the twentieth century, you shouldn’t shift from the twentieth century to the nineteenth. But if the genre were, say, the mass, you could legitimately dwell on a particular requiem mass that you knew. Remember that the examiners genuinely want to find out what you know, not what you don’t know.
The examiners seldom will correct you when you make an error. Their reticence arises from a feeling that to correct every wrong statement and every student will make some might demoralize the student, breaking his or her mental stride and thus jeopardizing subsequent answers. To most of your answers, an examiner probably will nod, say all right or something similar, and move to another question or score excerpt. You may well be able to infer from the tone of follow-up questions whether you are on the right track. But you will have to wait until your exam ends for an assessment of the strength of your answers.

Afterwards

When the exam is over, you will be asked to step out of the room for a few (5-15) minutes while the examiners deliberate. Weighing your whole performance as carefully as they can, they decide whether you should pass, pass with qualifications, or fail. They may also choose a fourth alternative, to recess the exam. Let me explain these.

If you pass, you are done, except for correcting any minor problems in your thesis, composition, or project (which virtually every student must do). If you pass with qualifications, you must (a) find out which examiners placed the qualifications, (b) meet with those examiners soon within a few days to find out what they think you still need to do, and (c) remove the qualifications. Removing qualifications may consist of anything from brushing up on a particular bit of theory and reporting your findings (orally or in writing) to virtually retaking a portion of your oral exam one-on-one with the professor who requires it. All qualifications must be removed with each professor individually. When you have met a certain professor’s requirements, he or she will report that to the chair of the examining committee. If you fail the exam, your graduate program is over and you will receive no degree. This outcome is so severe that it is nearly always preceded by a recess of the exam. A recess means that you are close to not passing and need to do much more preparation. You must reschedule the oral exam for not sooner than thirty days from the date the exam was recessed. During the thirty days or more it might need to be much longer you will need to meet often with members of the examining committee for tips on preparing. They will then guide you to what they consider the best sources to study.

If you doubt the success of your performance on the exam, the minutes after it might seem very long. They need not, if you meticulously follow the suggestions made in this paper. The spirit behind all of these suggestions may be found in some advice written by the University’s namesake, Brigham Young, to two of his sons, who were then studying music in New York: Your studies in engineering have no doubt demonstrated to you the value of being thorough in all things. So with your music lessons, lay a good foundation. It has been wisely said that he is the best builder who builds well from the foundation up. This is especially applicable to those who are striving to master any of the arts and sciences. The thorough man is almost always the successful man.

Notes

1. Brigham Young to Don Carlos and Feramorz L. Young, 28 June 1877, in Dean C. Jessee, ed., Letters of Brigham Young to His Sons (Salt Lake City: Deseret Book, 1974), 276-77.
## 2. GENERAL KNOWLEDGE: LIST OF MUSIC THEORY TERMS

### GENERAL

<table>
<thead>
<tr>
<th>Term</th>
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<tr>
<td>pitch</td>
<td>compound intervals</td>
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<td>pitch class</td>
<td>interval complementation</td>
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<td>interval class</td>
<td>figured bass</td>
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<td>interval class</td>
<td>realization</td>
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<td>augmentation</td>
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<td>diminution</td>
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<tr>
<td>tertian harmony</td>
<td>mode mixture</td>
</tr>
<tr>
<td>functional harmony</td>
<td>secondary harmony</td>
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<tr>
<td>primary harmony</td>
<td>secondary mode mixture</td>
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<td>tonicization</td>
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<td>nonessential chromaticism</td>
<td>quartal harmony</td>
</tr>
<tr>
<td>essential chromaticism</td>
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<td>indeterminacy</td>
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### SCALES

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<td>major</td>
<td>locrian</td>
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<tr>
<td>natural minor</td>
<td>ionian</td>
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<td>harmonic minor</td>
<td>pentatonic</td>
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<td>melodic minor</td>
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<td>chromatic</td>
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<td>phrygian</td>
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<td>lydian</td>
<td>octatonic</td>
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<tr>
<td>mixolydian</td>
<td>diminished</td>
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<td>aeolian</td>
<td>modes of limited transposition</td>
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### PARTWRITING

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<td>open position</td>
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<td>similar motion</td>
<td>direct or hidden fifths</td>
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<td>oblique motion</td>
<td>direct or hidden octaves</td>
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<td>deceptive resolutions</td>
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<td>tendency tones</td>
<td>fauxbourdon</td>
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<td>cross relation</td>
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### CHORD TYPES

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<th>Secondary leading tone</th>
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<td>Supertonic</td>
<td>Chromatic mediant</td>
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<td>Mediant</td>
<td>Double chromatic mediant</td>
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<td>Subdominant</td>
<td>Borrowed chords</td>
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<td>Dominant</td>
<td>Picardy third</td>
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<td>Submediant</td>
<td>Neapolitan chord</td>
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<td>Subtonic</td>
<td>Augmented sixth chords</td>
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<td>Leading tone</td>
<td>Italian</td>
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<td>Sixth chords</td>
<td>French</td>
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<td>Six-four chords</td>
<td>German</td>
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<td>Pedal</td>
<td>Common-tone diminished seventh</td>
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<td>Embellishing</td>
<td>Dominant with substituted 6th</td>
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<tr>
<td>Neighbor</td>
<td>Dominant with raised fifth</td>
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<tr>
<td>Arpeggiated</td>
<td>Dominant with lowered fifth</td>
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<tr>
<td>Cadential</td>
<td>Ninth chords</td>
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<tr>
<td>Passing</td>
<td>Eleventh chords</td>
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<tr>
<td>Substitution chords</td>
<td>Thirteenth chords</td>
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<tr>
<td>Passing chord</td>
<td>Bichords/polychords</td>
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<td>Appoggiatura chord</td>
<td>Added-note chords</td>
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<td>Tone cluster</td>
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### NON-CHORD TONES

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<td>Pedal point</td>
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<td>Preparation</td>
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<td>(all types)</td>
<td>Resolution</td>
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<td>Chain suspension</td>
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<td>Appoggiatura</td>
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<td>Escape tone</td>
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<td>Neighbor group</td>
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<td>Cambiata</td>
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### KEY RELATIONSHIPS

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<th>Phrase modulation</th>
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<td>Direct modulation</td>
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<td>Closely-related keys</td>
<td>Enharmonic modulation</td>
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<td>Foreign keys</td>
<td>Bitonality/polytonality</td>
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### RHYTHM

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<td>Grouplet</td>
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<td>Mixed meter</td>
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<td>Metric modulation</td>
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<td>Equivalent meters</td>
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**FORM**

<table>
<thead>
<tr>
<th>Musical Terms</th>
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<tr>
<td>perfect authentic cadence</td>
<td>strophic</td>
</tr>
<tr>
<td>imperf. authentic cadences</td>
<td>da capo</td>
</tr>
<tr>
<td>root position</td>
<td>sonata form</td>
</tr>
<tr>
<td>inverted</td>
<td>sonata-allegro form</td>
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<td>exposition</td>
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<td>double exposition</td>
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<tr>
<td>half cadence</td>
<td>development</td>
</tr>
<tr>
<td>phrygian half cadence</td>
<td>retransition</td>
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<td>recapitulation</td>
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<td>conclusive cadences</td>
<td>coda</td>
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<td>progressive cadences</td>
<td>concerto</td>
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<tr>
<td>phrase</td>
<td>minuet and trio</td>
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<tr>
<td>sub-phrase</td>
<td>scherzo and trio</td>
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<td>rondo</td>
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<td>five-part rondo</td>
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<td>period</td>
<td>seven-part rondo</td>
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<td>three-phrase period</td>
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**SET THEORY AND SERIALISM**

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3. GENERAL KNOWLEDGE: LIST OF MUSIC HISTORY
TERMS, CONCEPTS, INDIVIDUALS, TOPICS FOR
DISCUSSION, REPERTORY

THE MIDDLE AGES
Terms, Concepts, and Individuals

Greek doctrine of Ethos  
Mass  
Office  
Boethius  
Pope Gregory  
Plainchant  
Antiphonal singing  
Responsorial singing  
Melisma  
Psalm tones  
Sequence  
Trope  
Liber usualis  
Guido d=Arezzo  
Hexachord system  
Liturgical drama  
Hildegard of Bingen  
Jongleurs  
Troubadours  
Trouvères  
Bernart de Ventadorn  
Minnesingers  
Meistersingers  
Estampie  
Organum  
Musica enchiriadis  
St. Martial organum  
Notre Dame organum  
Leonin  
Perotin  
Magnus liber organi  
Clausula (substitute clausula)  
Discant  
Cantus firmus  
Conductus  
Motet  
Franco of Cologne  
Petrus de Cruce  
Ars Nova  
Phillipe de Vitry  
Guillaume de Machaut  
Roman de Fauvel  
Isorhythmic motet  
Formes fixes  
Trecento  
Madrigal  
Ballata  
Caccia  
Francesco Landini  
Musica ficta

Topics for Discussion

1. Discuss the types and styles of Gregorian chant in the medieval Mass.
2. Discuss the main genres, forms, styles, and composers associated with medieval secular monophony.
3. Discuss the development of the medieval motet from the Notre Dame school through Machaut.
4. Discuss the main composers, genres, and styles associated with the Italian Trecento, and show how this music differs from French music of the same period.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

a) chant examples including an Introit, Gradual, and Alleluia
b) an excerpt of Notre Dame organum
c) a motet from the late 12th century
d) an isorhythmic motet by Machaut or De Vitry
e) a ballata of Landini
THE RENAISSANCE
Terms, Concepts, and Individuals

Fauxbourdon  Clément Janequin
John Dunstable  Lied
Cantus firmus  Quodlibet
Burgundian School  John Taverner
Guillaume Dufay  Thomas Tallis
Chanson  Michael Praetorius
Motet  Chest or consort
Motto mass  madrigal
Cantus firmus mass  Jacob Arcadelt
L’homme armé  Cipriano de Rore
Renaissance  Carlo Gesualdo
Tinctoris  Claudio Monteverdi
Johannes Ockeghem  Musique mesurée
Canon  Musica transalpina
Prolation canon  Thomas Morley
Josquin des Prez  Lute songs
Parody mass  John Dowland
Paraphrase mass  Martin Luther
Contrafactum  Chorale
Musica reservata  Jean Calvin
Adrian Willaert  Council of Trent
Zarlino  Palestrina
Frottola  Pope Marcellus Mass
Parisian chanson  Orlando di Lasso
Claudin de Sermisy  William Byrd

Topics for Discussion

1. Compare and contrast the English and Burgundian musical styles in the 15th century, citing the main composers and genres associated with each.
2. Discuss some of the chief features of Josquin’s masses and chansons.
3. Discuss the main styles and composers associated with the 16th-century madrigal.
4. Discuss how the Counter-Reformation affected music of the late 16th century.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

a) a motet by Dunstable
b) a mass movement by Dufay
c) a chanson (ballade or rondeaux) by Dufay
d) a mass movement by Josquin
e) a mass movement by Palestrina
f) a madrigal by Rore or Marenzio
# THE BAROQUE PERIOD

## Terms, Concepts, and Individuals

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<th>Giovanni Gabrieli</th>
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<td>Claudio Monteverdi</td>
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<td><em>The Art of Fuge</em></td>
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<td>Frescobaldi</td>
<td>George Frideric Handel</td>
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<td>Sweelinck</td>
<td><em>Giulio Cesare</em></td>
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<td>Alessandro Scarlatti</td>
<td>Messiah</td>
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<td>Recitativo secco, recitativo</td>
<td><em>Water Music</em></td>
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<tr>
<td>accompagnato</td>
<td>Ballad opera</td>
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<td>Da capo aria</td>
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## Topics for Discussion

1. Discuss the development of opera from Monteverdi to Handel.
2. Discuss the chief baroque instrumental genres, styles, and composers from 1650-1750.
3. Discuss the major achievements, genres, and style associated with J. S. Bach.
4. Discuss the major achievements, genres, and style associated with Handel.

## Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

- a) an excerpt (several consecutive numbers) of a Monteverdi opera
- b) a Corelli trio sonata
- c) a Bach fugue
- d) a Bach cantata
- e) a Bach or Vivaldi concerto
- f) an excerpt (several consecutive numbers) of an Italian opera by Handel
- g) an excerpt (several consecutive numbers) of a Handel oratorio
THE CLASSICAL PERIOD
Terms, Concepts, and Individuals

The Enlightenment  
The Beggar's Opera  
Franz Joseph Haydn
Rococo  
Nicholas Esterhazy
Domenico Scarlatti  
Symphonies
Sonata form  
Minuet and trio
Sinfonia  
Sturm und Drang
French overture  
Sonata-rondo
Italian overture  
London symphonies
G. B. Sammartini  
String quartets
Style gallant  
Lord Nelson Mass
C. P. E. Bach  
The Creation
Empfindsamer Stil  
The Seasons
Johann Stamitz  
Mannheim orchestra
J. C. Bach  
Wolfgang Amadeus Mozart
Pietro Metastasio  
Chamber music
G. B. Pergolesi  
Symphonies
La serva padrona  
Piano concertos
C. W. Gluck  
Die Entführung aus dem Serail
Orfeo ed Euridice  
Le nozze di Figaro
Guerre des bouffons  
Don Giovanni
Opera seria  
Così fan tutte
Opera buffa  
La clemenza di Tito
Opera comique  
Die Zauberflöte
Ballad opera  
Requiem
Singspiel  
Lorenzo da Ponte

Topics for Discussion

1. Discuss the social, political, intellectual, and other cultural factors that led to the emergence of the late 18th-century classical style.
2. Trace the development of opera in the second half of the 18th century, from Pergolesi to Mozart. Be sure to include Gluck's involvement in opera reform during mid century.
3. Discuss Mozart=s pianó concertos, focusing especially on the structural details of first-movement concerto form.
4. Discuss the evolution of Haydn=s style in his string quartets, focusing on Op. 20, 33, and 76.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

a) a complete Haydn string quartet (we suggest one of Op. 33)
b) a complete Haydn symphony, preferably one of the London symphonies
c) one act from a Mozart opera buffa (Marriage of Figaro or Don Giovanni)
d) the first movement of a Mozart piano concerto
THE ROMANTIC PERIOD
Terms, Concepts, and Individuals

Ludwig van Beethoven
  Three style periods
  Sonatas
  Concertos
  Quartets
  Symphonies (Nos. 3, 5, 6, & 9)
  Fidelio
  Missa solemnis
  Diabelli Variations

Symphonic poem
Giochino Rossini
  Il barbiere di Siviglia
Giuseppe Verdi
  Carl Maria von Weber
  Der Freischütz
Richard Wagner
  Music drama
  Leitmotif
  Gesamtkunstwerk
  Tristan und Isolde

Romanticism
Cyclicism
Franz Schubert
  Lieder
  Strophic form, through-composed form
  Cecilian movement
  Through-composed form
  Nationalism
  Strophic form
  Modest Musorgsky
  Verismo
  Giacomo Puccini

Robert Schumann
  Dichterliebe
  Program music, absolute music
  Anton Bruckner
  Nationalism

Clara Schumann
  Modest Musorgsky
  Pyotr Ilyich Tchaikovsky

Hector Berlioz
  Pyotr Ilyich Tchaikovsky
  Verismo

Idée fixe
  Johannes Brahms
  Verismo

Symphonie fantastique
Mendelssohn
  Giacomo Puccini

Character piece for piano
  Hugo Wolf

Frédéric Chopin
  Richard Strauss

Franz Liszt
  Gustav Mahler

Topics for Discussion

1. Compare and contrast the stylistic features from the classic period with those of romanticism.
2. Discuss the musical styles, types, techniques, and main composers associated with lieder and the character piece for piano.
3. Compare and contrast Italian opera (as exhibited by Verdi) with German opera (as exhibited by Wagner).
4. Discuss the principal orchestral genres of program music.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

a) a symphony by Beethoven (we suggest No. 3, 5, 6, or 9)
b) at least one song by Schubert
c) at least one character piece by Chopin
d) a program symphony (we suggest Berlioz’s Symphonie fantastique) or a symphonic poem (we suggest one by Liszt or Richard Strauss)
e) an opera act each by Verdi and Wagner
THE TWENTIETH CENTURY
Terms, Concepts, and Individuals

Impressionism
Claude Debussy
  *Prelude to the Afternoon of a Faun*
Stratified textures
Block construction
Igor Stravinsky
  *The Rite of Spring*
  *Octet*
Neoclassicism
Expressionism
Atonality
12-tone method, serialism
*Sprechstimme*
*Klangfarbenmelodie*
Arnold Schoenberg
  *Pierrot lunaire*
  *4th String Quartet, Op. 37*
Alban Berg
  *Wozzeck*
Anton Webern
Charles Ives
Henry Cowell
Aaron Copland
  *Appalachian Spring*

Bela Bartok
Olivier Messiaen
Pierre Boulez
  *Le Marteau sans Maitre*
Karlheinz Stockhausen
  *Gesang der Jünglinge*
Total (or integral) serialism
Milton Babbitt
  *Sonatas and Interludes*
Prepared piano
  *4=33@
Texture music
Graphic notation
Edgard Varèse
  *Poème électronique*
  *Musique concrete*

John Cage
  *Prepared piano*
  *Sonatas and Interludes*
Indeterminacy, aleatory
Minimalism
Steve Reich
  *In C*
Postmodernism

Topics for Discussion

1. Discuss the musical styles of Debussy, Ravel, and Satie.
2. Discuss the music of Schoenberg, Berg, and Webern.
3. Discuss the music of Stravinsky, covering all three periods of his career.
4. Compare and contrast the two American compositional traditions as represented by Ives and Copland.
5. Discuss the main compositional trends in music after 1945.

Repertory

You should know well and be able to recognize visually (i.e., in score) and aurally:

a) a piece by Debussy
b) an atonal of 12-tone piece by Schoenberg
c) an extended excerpt from an early Stravinsky ballet (we suggest *Petrushka* or *The Rite of Spring*)
d) a piece by Bartok
e) a piece by Ives