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 is a sample of the title and signature pages for compositions and music education project reports. Appendix D is format guidelines for music education professional improvement project reports. Appendix E contains information about the Music 697A paper, which is required for those in the performance and conducting programs. Appendix F contains information about taking the oral final examination. Appendix G outlines the Graduate Student Academic Grievance Policy.

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 Graduate Secretary 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: Thomas L. Durham
E-553 HFAC, (801) 422-3226

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.

BEVAN, JULIE, Associate Professor. MM, University of Southern California, 1975. Cello Performance.

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

BOOTH, RANDALL W., Associate Professor. MM, Brigham Young University, 1979. Music Education.

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.

HICKLEY, 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.


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


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. Course work 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 scholarship 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.

Program Requirements: 32 hours of course work, thesis prospectus, comprehensive written examination, final oral examination and thesis defense, thesis.

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.
**Program Requirements:** 32 hours of course work, thesis prospectus, language examination, comprehensive written examination, final oral exam and thesis defense, thesis.

**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 teacher/scholars in composition and theory, providing 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 course work, final oral 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 course work, recital, final oral 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 for this degree is the completion of a professional improvement project. Course work 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 course work, project prospectus, professional improvement project, comprehensive written examination, final oral 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 course work, juries, recital jury, recital, repertoire examination, final oral 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 February 1; the deadline for international students is December 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 Graduate Secretary in the School of Music. (See below for a list of materials to be submitted.)

### Departmental Application Requirements

**Application**

A student interested in pursuing any of the graduate programs in the School of Music should apply online at [http://gradstudies.byu.edu](http://gradstudies.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)

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 Graduate Secretary (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 video/audio recording of a representative performance of a group trained and conducted by the applicant.
3. (a) Choral Emphasis
   A personal audition or recorded performance that demonstrates the applicant's ability to play four-part homophonic and polyphonic music at the keyboard.
   (b) Instrumental Emphasis
   A video/audio 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 video 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 Julie Bevan; 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. Lawrence Vincent.

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 asked to respond to the School of Music by May 1 as to their intent to accept or reject the admission offer.

Each student is assigned an advisor from the School of Music Graduate Studies Council to serve until a committee is chosen. If you have questions regarding scholarships or teaching assistantships, contact your 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 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 course work. 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 *Graduate Studies Catalog, “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 *Graduate Studies Catalog, “Credit Policies,”* for details.)

Exceptions other than those detailed above require the approval of the School of Music Graduate Studies 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 a Recommendation to Resume Graduate Study to the Graduate Committee Chair. If approval is given, the student takes the form to the Office of Graduate Studies and pays a $600 nonrefundable processing fee. (For other circumstances of termination and readmission, see *Graduate Studies Catalog, “Academic Standards” and “Readmission.”*)
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 final oral 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 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 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 Graduate Secretary. If the problem remains, contact the Office of Graduate Studies.

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 final oral 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 Graduate Secretary and on the Office of Graduate Studies website. Note that the deadlines for the MM degree are only available from the Graduate Secretary.

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 final oral 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 Graduate Secretary before graduation clearance will be given. Sample title and signature pages are found in Appendix C.

**Recital** (MM in Performance and Conducting)
See Appendix D, “Music 697A Paper,” for information about the Music 697A (Researching
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 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 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 Graduate Secretary in C-550 HFAC.

**Project Report.** A formal, written report of the professional improvement project is required as documentation of the project. A copy for the School of Music should be submitted to the HBLL for binding before graduation clearance will be given. Sample title and signature pages are found in Appendix C.

**Thesis (MA)**
A thesis is required for the MA degree (Musicology and Music Education).

*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*
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 Graduate Secretary 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 Studies 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
A professional improvement project report must focus on one of the following areas: improvement of personal musical skills, improvement of personal teaching skills or methods, or development of materials or procedures for use in public schools.
The written report of the project usually includes the following:

1. An introduction and rationale
   (a) need for the project
   (b) historic overview
   (c) specific philosophical and psychological orientation
2. Description and discussion of the project
3. Conclusions, where applicable, drawn only from the information included in the project
4. Appropriate documentation (bibliography, sources, and citations).

**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 Theses, Projects, or Dissertations* (available online as ADV Form 11 under Advisement Forms on the Office of 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 final oral 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 prepare 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 Graduate Secretary will process it and the candidate may then contact the Graduate Committee to schedule the final oral 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 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 final oral 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 course work. Candidates for the MA with a specialization in music education must pass a comprehensive written exam based on general material from their course work. This exam must be completed before taking the final oral examination.

Musicology. Before the final oral 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 course work. Information sheets providing greater detail about the scope and administration of the examination are available in the office of the division coordinator of musicology.

Final Oral Examination (all degree programs)
The final oral 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 Final Oral Examination form (MA has different form from MM) that all prerequisite steps have been completed.

The candidate works with the Graduate Committee to determine a mutually agreeable date, time, and location for the final oral examination. The exam may not be held during the interim period between semesters. The form is then submitted to the Graduate Secretary 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/final oral exam.)
Examination
In preparing for the final oral 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 E, “Taking Your Oral Final Exam in the BYU School of Music.”)

Final oral exams are divided into three parts: 1) general knowledge of music theory and history, 2) review of graduate course work, 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 E 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 course work 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 final oral 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 Final Oral 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.

After successfully completing the final oral 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 to the Electronic Thesis and Dissertation Web site (http://etd.byu.edu). Visit the website regularly to check the status of the submission.

Once the ETD status shows “Library Offices,” take the following documents to the Library Administration Office (2060 HBLL):

2) One copy of the title page.
3) Paper copy (or copies) of the thesis. (NOTE: One paper copy for the School of Music graduate archive is required. Committee members may also request a paper copy. Take those copies with the ADV Form 8d to the library. Each copy should
be in a separate manila envelope with the title page labeled in the upper right corner (in pencil) with “CC” for graduate committee chair copy, “DC” for department copy, or “P1” etc. for personal copies (secured in order by a large rubber band). You must take the documents listed above to the library to complete the process for graduation clearance.

Student then takes a copy of the title page and the original ADV Form 8d, validated by the library, to Graduate Studies (105 FPH).

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

**Composition and Music Education Project Report.** Because the music composition and the music education project report are not theses, the University does not archive them or require any bound copies. However, the School of Music does archive them and requires you to bind one copy for its 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). Student 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 Graduate Secretary, so be aware of deadlines.

**Music Education Project Report.** Complete the salmon-colored HBLL Binding Request for Project Reports form and submit it, along with the copies of your project, to 2060 HBLL (HBLL Administrative Offices). That office will validate the form and return it to you to submit to the Graduate Secretary. Students will not be cleared for graduation by the School of Music unless the validated form has been submitted.

**Recital Recording.** Students in the MM program specializing in performance must provide a recording (DVD preferred; CD acceptable as of 2008) and a printed program of the 697B recital to the Graduate Secretary before they can be cleared for graduation. (For recitals held in the Madsen Recital Hall, the Division of Design and Production generally prepares a recording and delivers it to the Graduate Secretary.) Students in the MM program specializing in conducting must provide a recording of the 697B recital that includes both audio and video (DVD). If the recital is a combined recital for more than one student, indication should be given as to which student conducted which pieces. Students will not graduate until the Graduate Secretary 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 transfer an abstract to the International Repertory of Music Literature (RILM) via a form received at the time of the final oral examination. After completing the RILM abstract, it should be returned to the Graduate Coordinator for mailing to the RILM Center.
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) this semester or next 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 course work.
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/final oral exam.
14. Complete language examination before comprehensive written examination.
15. Complete comprehensive written examination before final oral examination.
16. Schedule the final oral exam/thesis defense at least two weeks before it is to be held.
17. Defend thesis and pass the final oral 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.
19. Submit thesis electronically (ETD) to the university. See ETD on Graduate Studies website for details.
20. Complete the RILM Abstract form and submit to Graduate Coordinator.

MA (Music Education)
10. Complete course work.
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 final oral examination.
14. Schedule the final oral 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/final oral 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.
18. Submit thesis electronically (ETD) to the university. See ETD on Graduate Studies website for details.
19. Complete the RILM Abstract form and submit to Graduate Coordinator.

**MM (Composition)**
10. Complete course work.
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 final oral exam at least two weeks before it is to be held.
14. Provide copies of composition to Graduate Committee at least two weeks before final oral exam.
15. Pass the final oral 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 Graduate Secretary. (See composition faculty for binding details.)

**MM (Conducting)**
10. Complete course work, including graduate recital(s).
11. Submit DVD of graduate recital(s) and associated program(s) to the Graduate Secretary.
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. Schedule the final oral exam at least two weeks before it is to be held.
15. Pass the repertoire exam and the final oral examination.

**MM (Music Education)**
10. Complete course work.
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 final oral examination.
15. Schedule the final oral 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 final oral exam.
17. Pass the final oral examination.
18. Make any corrections or changes requested by the examining committee.
19. Bind one copy of report for the School of Music and submit to the Graduate Secretary. (See music education faculty for binding details.)
**MM (Performance)**

10. Complete course work
11. Pass pre-recital hearing and perform and pass graduate recital.
12. Submit recording of graduate recital and associated program to the Graduate Secretary.
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 final oral exams.
17. Pass the final oral examination.
## APPENDIX B

## MUSIC GRADUATE COURSES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Prerequisite</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td>Musical Research Techniques</td>
<td>Prerequisite: graduate standing</td>
<td>Required of all candidates for graduate music degrees except music education. Must be taken in first or second semester of graduate work.</td>
</tr>
<tr>
<td>501</td>
<td>Music Education Research Techniques</td>
<td>Prerequisite: graduate standing</td>
<td>Required of all candidates for graduate degrees in music education. Must be taken in first Summer Term of graduate work.</td>
</tr>
<tr>
<td>503</td>
<td>Aesthetics</td>
<td>Prerequisite: Music 304 or equivalent</td>
<td>Fundamental questions of aesthetic theory from classical antiquity to the present, emphasizing musical aesthetics.</td>
</tr>
<tr>
<td>505A</td>
<td>Applied Literature</td>
<td>Prerequisite: minimum of one enrollment in Music 402-407 or equivalent</td>
<td>Advanced survey and research of literature.</td>
</tr>
<tr>
<td>505B</td>
<td>Advanced Applied Literature</td>
<td>Prerequisite: Music 505A.</td>
<td>Intensification and deeper study of 505A materials.</td>
</tr>
<tr>
<td>506</td>
<td>Choral Literature 1</td>
<td>Prerequisite: instructor's consent</td>
<td>Concentrated analytical study and application of choral literature through Beethoven.</td>
</tr>
<tr>
<td>507</td>
<td>Choral Literature 2</td>
<td>Prerequisite: instructor's consent</td>
<td>Concentrated analytical study and application of choral literature from post-Beethoven to the present.</td>
</tr>
<tr>
<td>508</td>
<td>Orchestra Literature 1</td>
<td>Prerequisite: instructor's consent</td>
<td>Concentrated analytical study and application of orchestral literature of the baroque and classical eras.</td>
</tr>
<tr>
<td>509</td>
<td>Orchestra Literature 2</td>
<td>Prerequisite: instructor's consent</td>
<td>Concentrated analytical study and application of orchestral literature of the romantic era and the twentieth century.</td>
</tr>
<tr>
<td>510</td>
<td>Band Literature</td>
<td>Prerequisite: instructor's consent</td>
<td>Concentrated study of band literature through analysis and conducting.</td>
</tr>
<tr>
<td>511</td>
<td>Oratorio Literature for Solo Voice</td>
<td>Prerequisite: Music 402A or equivalent</td>
<td>History, repertoire, and performance practice of sacred works with a focus on works from the Baroque Era to Contemporary.</td>
</tr>
<tr>
<td>532R</td>
<td>Score Preparation and Conducting: Instrumental</td>
<td>Prerequisite: instructor's consent</td>
<td></td>
</tr>
<tr>
<td>533R</td>
<td>Choral Conducting and Development</td>
<td>Prerequisite: instructor's consent</td>
<td>Principles and practices of score preparation, conducting, and choral development as elements of choral artistry.</td>
</tr>
<tr>
<td>534R</td>
<td>Score Preparation and Direction: Jazz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>560R</td>
<td>Performance Instruction</td>
<td>Prerequisite: graduate music major status</td>
<td>Performance instruction for students not specializing in performance and for performance students wishing to study secondary instruments. Fee.</td>
</tr>
</tbody>
</table>
Music for Elementary School Teachers (2) Prerequisite: Music 371, 471, or elementary music teaching experience. Experience in teaching various music activities in the elementary school.

Elementary Education Music Pedagogy (2) Prerequisite: Music 371 and equivalent of elementary education teaching minor in music. Orff, Dalcroze, and Kodaly materials and techniques.

Summer Music Workshops and Clinics (4) On demand.

Fundamentals and Techniques of the Marching Band (2) Prerequisite: music education major status; Music 294, 296. Planning, charting, and scoring for marching bands.

Twentieth-Century Orchestration (3) Prerequisite: Music 481. New techniques for standard and new instruments; analysis and listening.

Sixteenth-Century Counterpoint (3) Prerequisite: Music 483. Strict modal counterpoint in sixteenth-century style (Palestrina); includes species, text setting, and motet.

Composition (3) Prerequisite: Graduate status.

Advanced Topics in Keyboard Harmony (2) Prerequisite: Music 407. Topics vary.

Score Analysis (2) Analysis of representative choral and instrumental works from the Renaissance through contemporary styles.

Schenker Analysis (3) Prerequisite: Music 308, 395; or equivalent. Schenker's system of tonal analysis.

Academic Internship (1-6) Prerequisite: instructor's consent. Internship in creative, performing, producing, or teaching application of major course work.

Topics in Music (1-3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music in the Middle Ages (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music in the Renaissance (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music in the Baroque Era (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music in the Classic Period (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music in the Romantic Period (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Music of the Contemporary Period (3) Prerequisite: Music 301, 302, 303, 304, or equivalent.

Concert Choir (1)

University Singers (1)

Opera Workshop (1) Prerequisite: audition; instructor's consent. Training and experience in operatic choral music and stage movement.

Opera Ensemble (1-3) Prerequisite: audition; instructor's consent. Training and experience in operatic excerpts, chamber opera, and full productions for operatic soloists.
619R  Music Theatre Performance (1-3)
626R  Wind Symphony (1)
634R  Synthesis (1)
638R  Philharmonic Orchestra (1)
639R  Chamber Orchestra (1)
641R  Brass Chamber Music (1)
642R  Early Music Ensemble (1)
643R  Guitar Ensemble (1)
644R  Keyboard Ensemble (1)
645R  Percussion Ensemble (1)
646R  String Chamber Music (1)
648R  Woodwind Chamber Music (1)
649  Solo Recital (2) Prerequisite: concurrent registration in Music 660R.
660R  Performance Instruction: Major (1-2) Prerequisite: completion of undergraduate performance proficiency requirements and audition; primary instrument only. For performance specialization. Fee.
665  Pedagogy (2) Prerequisite: completion of appropriate undergraduate pedagogy courses or equivalent. Advanced pedagogical studies.
670  Supervised Teaching (2) Prerequisite: graduate music major status. Supervised private and group instruction.
672  Psychology of Music (2) Psychoacoustical properties of musical phenomena and the neurological aspects of music perception and performance.
673  Historical and Social Foundations of Music Education (2) Leaders, events, and trends in history of music education, emphasizing sociological implications.
674  Philosophical and Aesthetic Foundations of Music Education (2) Questions related to teaching music in the public schools.
675  Theories of Music Learning and Motivation (2) Applications of psychology to the teaching and learning of music. Research paper required.
676  Teaching Secondary General Music (2) 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.
683  **Twentieth-Century Counterpoint** (3) Prerequisite: Music 583. Counterpoint from the works of Schoenberg, Stravinsky, Crumb, Lutoslawski, and others.

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

SAMPLE TITLE AND SIGNATURE PAGES FOR COMPOSITIONS AND MUSIC EDUCATION PROJECT REPORTS

(Comprising the next three pages)
A CHRISTMAS SUITE FOR ORCHESTRA

by

[your name]

A [project/composition] submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Music

School of Music

Brigham Young University

April 2005 [month / year]
GRADUATE COMMITTEE APPROVAL

of a [project, composition] submitted by

[your name]

This [project, composition] has been read by each member of the graduate committee and by majority vote has been found to be satisfactory.

_______________________  _________________________________________
Date        [faculty name], Chair

_______________________  _________________________________________
Date        [faculty name]

_______________________  _________________________________________
Date        [faculty name]
As chair of the candidate's graduate committee, I have read the [composition, project] of [your name] in its final form and have found that 1) it conforms in style and format to School of Music requirements, and 2) it is satisfactory to the graduate committee and is ready for submission to the School of Music Archive.

________________________________________  ______________________________________
Date        [faculty name]
Chair, Graduate Committee

Accepted for the
Graduate Studies Council  ______________________________
Thomas Durham
Graduate Coordinator

Accepted for the
School of Music  ______________________________
Kory L. Katseanes
Director
APPENDIX D

MINIMUM STANDARDS FOR SUBMITTING MUSIC EDUCATION PROFESSIONAL IMPROVEMENT PROJECT REPORTS

In order to graduate, MM Music Education students are required to submit a bound copy of the PIP to the School of Music. The Harold B. Lee Library (HBLL) will act as the bindery.

A. Style Requirements

1. The required preliminary pages are to be single-sided and in the standard university style as shown in the sample. The preliminary pages consist of a title page, a graduate committee approval page, a final reading approval and acceptance page, a Professional Improvement Project description page, and an acknowledgments page (optional).

2. The work's citations, references, and bibliographic style are to be consistent and follow the department's or the discipline's style guide.

3. Pages should be numbered according to the following sequence, with a page number included on the page as indicated:

   - Title page: no number; begin with Roman numeral I, number consecutively
   - Graduate Committee Approval: no number, but counted
   - Final Reading Approval and Acceptance: no number, but counted
   - Professional Improvement Project Description: no number, but counted
   - Acknowledgments (if included): no number, but counted
   - Table of Contents: number; continue with lowercase Roman numerals as appropriate
   - List of Tables (if included): number
   - List of Figures (if included): number
   - Body of work and appendices: number; begin with Arabic numeral 1, continue consecutively

B. Preparing and Submitting Copies and Fee to the Library

1. Obtain approval from your advisor and committee for the final version of your project report.

2. Prepare the document as a pdf file. (THE HBLL only accepts for binding documents in pdf form.) If there are any special pages (color, foldouts, etc.), inform the HBLL at the time you pay the binding fee.

3. Go personally to 2060 HBLL (2nd floor in the Atrium) with the completed binding form. The fee is $25 for a bound copy for the School of Music. Any additional copies you wish for personal use will cost an additional $25 each. (You may need to explain to the front desk secretary that you are from the School of Music and have a project to bind that is not an ETD.) The HBLL will sign and date the binding form and then give you a copy to return to the Graduate Secretary in the School of Music.
At the time of payment, the HBLL will provide submission instructions. Email the pdf document to the HBLL very soon after paying the fee and follow all submission instructions provided. In fact, it would be helpful for you to take your computer with you to the HBLL and do it then.

Submit the HBLL-signed binding form to the Graduate Secretary. This step must be completed in order to be cleared for graduation.

For questions of the library about binding, call 801-422-2905.
APPENDIX E

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 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 F

FINAL ORAL 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.1 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 (“doctor” from the Latin, literally meaning “teacher”). 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 course work;
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 course work 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 “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 Graduate Secretary 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 Graduate Secretary for details.) If possible, schedule your exam date with the Graduate Secretary 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're 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."²

Notes

1. This university calls it the "final oral" exam. Because that name implies that other oral exams have preceded this "final" one, I prefer to invert the first two words of the title.

2. Brigham Young to Don Carlos and Ferarorz 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

pitch
pitch class
interval class
interval class
tonality
atonality
tertian harmony
functional harmony
primary harmony
diatonic
chromatic
nonessential chromaticism
essential chromaticism
circle of fifths
sequence
 simultaneities
mirroring
imitation
simple intervals

compound intervals
interval complementation
figured bass
realization
augmentation
dimination
mode mixture
secondary harmony
secondary mode mixture
tonicization
modulation
quartal harmony
quintal harmony
secundal harmony
panchromaticism
pandiatonicism
dodecaphonicism
indeterminacy

SCALES

major
natural minor
harmonic minor
melodic minor
diatonic modes
dorian
phrygian
lydian
mixolydian
aeolian

locrian
ionian
pentatonic
artificial
synthetic
chromatic
whole-tone
octatonic
diminished
modes of limited transposition

PARTWRITING

voice leading
counterpoint
conjunct motion
disjunct motion
parallel motion
similar motion
oblique motion
contrary motion
tendency tones
cross relation

voicing
close position
open position
overlapping
unequal fifths
direct or hidden fifths
direct or hidden octaves
deceptive resolutions
fauxbourdon
planing
CHORD TYPES
- tonic
- supertonic
- mediant
- subdominant
- dominant
- submediant
- subtonic
- leading tone
- sixth chords
- six-four chords
- pedal
- embellishing
- neighbor
- arpeggiated
- cadential
- passing
- substitution chords
- passing chord
- appoggiatura chord
- neighbor chord
- secondary dominant
- secondary leading tone
- chromatic mediant
- double chromatic mediant
- borrowed chords
- picardy third
- neapolitan chord
- augmented sixth chords
- Italian
- French
- German
- common-tone diminished seventh
- dominant with substituted 6th
- dominant with raised fifth
- dominant with lowered fifth
- ninth chords
- eleventh chords
- thirteenth chords
- bichords/polychords
- added-note chords
- tone cluster

NON-CHORD TONES
- passing tone
- neighboring tone
- suspension (all types)
- retardation
- appoggiatura
- escape tone
- neighbor group
cambiata
- anticipation
- pedal point
- preparation
- resolution
- chain suspension
- inverted pedal point
- double pedal point

KEY RELATIONSHIPS
- relative keys
- parallel keys
- closely-related keys
- foreign keys
- phrase modulation
- direct modulation
- enharmonic modulation
- bitonality/polytonality

RHYTHM
- metrical
- submetrical
- supermetrical
- duple meters
- triple meters
- quadruple meters
- simple meters
- related meters
- irregular meter
- mixed meter
grouplet
- mixed meter
- additive rhythm
- polyrhythm
compound meter
compound single meter
equivalent meters

polymeter
metric modulation

FORM

perfect authentic cadence
imperf. authentic cadences
root position
inverted
leading-tone
deceptive cadence
half cadence
phrygian half cadence
plagal cadence
conclusive cadences
progressive cadences
phrase
sub-phrase
antecedent
consequent
period
three-phrase period
four-phrase period
repeated phrase
chain phrase
chain of phrases
parallel period
contrasting period
double period
repeated period
phrase group
elision
dissolution
sectional
continuous
two-reprise
binary
rounded binary
incipient ternary
ternary
bar form

strophic
da capo
sonata form
sonata-allegro form
exposition
double exposition
development
retransition
recapitulation
coda
concerto
minuet and trio
scherzo and trio
rondo
five-part rondo
seven-part rondo
sonata rondo
chaconne
passacaglia
chorale prelude
concerto grosso
ritornello
canon
cancrizans
double canon
augmentation canon
fugue
double fugue
exposition
double exposition
counterexposition
subject
answer
episode
stretto

SET THEORY AND SERIALISM

pitch class set
interval class vector
normal order
prime form

similarity relations
maximal similarity
minimal similarity
segmentation
principled position invariance

dyad matrix/Babbitt square

trichord prime

tetrachord inversion

pentachord retrograde

hexachord retrograde inversion

heptachord hexachord

octachord source set

nonachord combinatoriality

complementation parameter

inclusion relations multiparametric

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

THE BAROQUE PERIOD

Terms, Concepts, and Individuals

<table>
<thead>
<tr>
<th>Giovanni Gabrieli</th>
<th>Jean-Baptiste Lully</th>
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<tbody>
<tr>
<td>Coro spezzati</td>
<td>Tragédie lyrique</td>
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<tr>
<td>Baroque</td>
<td>Henry Purcell</td>
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<tr>
<td>Prima prattica, seconda prattica</td>
<td>Dido and Aeneas</td>
</tr>
<tr>
<td>Church, chamber, and theater styles</td>
<td>Singspiel</td>
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<tr>
<td>Doctrine of affections</td>
<td>François Couperin</td>
</tr>
<tr>
<td>Basso continuo (thoroughbass)</td>
<td>Dietrich Buxtehude</td>
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<tr>
<td>Intermezzo (intermedio)</td>
<td>Fugue</td>
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<tr>
<td>Monody</td>
<td>Suite</td>
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<tr>
<td>Florentine Camerata</td>
<td>Arcangelo Corelli</td>
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<tr>
<td>opera</td>
<td>Trio sonata, solo sonata</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>Solo concerto, concerto grosso</td>
</tr>
<tr>
<td>Orfeo</td>
<td>Giuseppe Torelli</td>
</tr>
<tr>
<td>L’incoronazione de Poppea</td>
<td>Antonio Vivaldi</td>
</tr>
<tr>
<td>Ostinato bass (chaccone, passacaglia)</td>
<td>Johann Sebastian Bach</td>
</tr>
<tr>
<td>oratorio</td>
<td>Well-Tempered Clavier</td>
</tr>
<tr>
<td>Heinrich Schütz</td>
<td>Brandenburg Concertos</td>
</tr>
<tr>
<td>Sonata da chiesa, sonata da camera</td>
<td>A Musical Offering</td>
</tr>
<tr>
<td>Cantata</td>
<td>The Art of Fugue</td>
</tr>
<tr>
<td>Toccata</td>
<td>B Minor Mass</td>
</tr>
<tr>
<td>Frescobaldi</td>
<td>George Frideric Handel</td>
</tr>
</tbody>
</table>
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  
Rococo  
Domenico Scarlatti  
Sonata form  
Sinfonia  
French overture  
Italian overture  
G. B. Sammartini  
Style gallant  
C. P. E. Bach  
Empfindsamer Stil  
Johann Stamitz  
Mannheim orchestra  
J. C. Bach  
Pietro Metastasio  
G. B. Pergolesi  
La serva padrona  

The Beggar’s Opera  
Franz Joseph Haydn  
Nicholas Esterhazy  
Symphonies  
Minuet and trio  
Sturm und Drang  
Sonata-rondo  
London symphonies  
String quartets  
Lord Nelson Mass  
The Creation  
The Seasons  
Wolfgang Amadeus Mozart  
Leopold Mozart  
Chamber music  
Symphonies  
Piano concertos
C. W. Gluck

Orfeo ed Euridice

Guerre des bouffons

Opera seria

Opera buffa

Opera comique

Ballad opera

Singspiel

Die Entführung aus dem Serail

Le nozze di Figaro

Don Giovanni

Così fan tutte

La clemenza di Tito

Die Zauberflöte

Requiem

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 piano 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

Romanticism

Cyclicism

Franz Schubert

Lieder

Strophic form, through-composed form

Symphonic poem

Giochino Rossini

Il barbiere di Siviglia

Giuseppe Verdi

Carl Maria von Weber

Der Freischütz

Richard Wagner

Music drama

Leitmotif

Gesamtkunstwerk

“endless melody”

Der Ring des Nibelungen

Tristan und Isolde

Johannes Brahms
Cecilian movement
Robert Schumann
   Dichterliebe
Claara Schumann
Hector Berlioz
   Idée fixe
   Symphonie fantastique
Mendelssohn
Character piece for piano
Frédéric Chopin
Franz Liszt

Program music, absolute music
Anton Bruckner
Nationalism
Modest Musorgsky
Pyotr Ilyich Tchaikovsky
Bedrich Smetana
Verismo
Giacomo Puccini
Hugo Wolf
Richard Strauss
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

Bela Bartok
Olivier Messiaen
Pierre Boulez
Le Marteau sans Maitre
Karlheinz Stockhausen
Gesang der Jünglinge
Total (or integral) serialism
Milton Babbitt
Indeterminacy, aleatory
John Cage
Atonality
12-tone method, serialism
*Sprechstimme
Klangfarbenmelodie
Pointillism
Arnold Schoenberg
  *Pierrot lunaire
  4th String Quartet, Op. 37
Alban Berg
  *Wozzeck
Anton Webern
Charles Ives
Henry Cowell
Aaron Copland
  *Appalachian Spring

“Prepared piano”
  *Sonatas and Interludes
  4’33”
Texture music
Graphic notation
Edgard Varèse
  *Poème électronique
Musique concrete
Luciano Berio
  *Sinfonia
Minimalism
Steve Reich
  *In C
Terry Riley
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
Despite the well-meaning efforts of students and faculty, there may be occasions when a graduate student feels her/his work has been unfairly or inadequately evaluated. Usually such differences can be amicably resolved on an informal basis between the student and faculty member involved. The following procedures will assist graduate students and faculty in the resolution of such grievances. They are designed to encourage satisfactory resolution of academic grievances with a minimum of formal procedure.

The grievance must be initiated by the graduate student no later than one year from the last day of the examination period of the semester in which the alleged unfair or inadequate evaluation occurred. The graduate student should initially address the grievance to the faculty member involved for review and resolution. If, for any reason, the faculty member is unavailable or the student believes the matter will not be fairly dealt with or will create the possibility of retribution, the student may direct the grievance to the department chair. If there is no department chair, the grievance shall be directed to the graduate coordinator or other person designated by the dean of the college to consider such matters (any such person is hereinafter referred to as the Department Chair). The faculty member or Department Chair shall have the right to consult others regarding the matter as reasonably necessary and with due regard for the graduate student's right to privacy under the Family Educational Rights and Privacy Act.

If the grievance is originated with the faculty member, and it is not resolved satisfactorily, the student may submit a written request for review to the Department Chair. Decisions of the Department Chair, including matters originated with the Department Chair, shall be given in writing to both the student and the faculty member within 30 days of the student's written request for review. If no further request for review is taken as described in the following paragraph, the decision of the Department Chair will be implemented.

If the matter is not resolved to the student's satisfaction by the Department Chair, the student may submit a written request for review to the Dean of the College or School. The written request for review should contain an outline of the grievance and its disposition and set forth facts supporting the student's request. The request for review must be made within 30 days of the date of the written disposition by the Department Chair. The College Dean will conduct a review and will communicate his/her decision in writing to the student and to the Department Chair within 30 days of the receipt of the graduate student's request for review.

If the matter is not resolved to the graduate student's satisfaction by the College Dean, and it involves terminating the graduate student from the graduate program, the student may submit a written request for review to the Dean of Graduate Studies. The written request for review should contain an outline of the grievance and its disposition and set forth facts supporting the student's
request for review. The request for review must be made within 30 days of the date of the written disposition by the College Dean.

The Dean of Graduate Studies will convene a formal administrative review of matters that have not been resolved at the department or college level and involve terminating a graduate student from his/her graduate program. Following the proceeding, which takes place under “FORMAT” below, the review panel will deliberate in a closed session and make a formal recommendation to the Dean of the Graduate Studies. The decision of the Dean of Graduate Studies is final and is not appealable. A member of the Graduate Council, who may ask questions, chairs the administrative review but is not a voting member of the three-person review panel. Review panel members will consist of two graduate faculty members and one graduate student from departments not that of the graduate student requesting the review. Review panel members will be appointed by the Dean of Graduate Studies.

I. FORMAT

A. Chair's introduction, summary of issues, and process overview
B. Graduate student's presentation of issues (15 minutes maximum)
C. Department representative's presentation of issues (15 minutes maximum)
D. Optional: Presentation by witnesses (limited to three per side and a maximum of 15 minutes per side)
E. Graduate student's (grievant's) rebuttal (limited to 10 minutes)
F. Questions by panel members
G. The department representative and grievant will be given an opportunity to make a final statement (limited to 5 minutes). The grievant will follow the department representative in making this statement.
H. All presenters and witnesses are excused
I. Deliberation by panel members
J. Written recommendations to the Dean of Graduate Studies (within 30 calendar days, unless extended by the panel by written notification to the Dean of Graduate Studies and to the parties (grievant and department)
K. Written decision by Dean of Graduate Studies (within 30 days of receipt of the written recommendation of the panel, unless extended by the Dean of Graduate Studies, with written notice of the extension given to all parties)

II. PREPARATION

All materials, a list of witnesses with a short summary of the content of their presentations, and a short statement not to exceed two pages of the issues and facts to be considered by the review panel must be submitted to the Office of Graduate Studies at least two weeks (14 days) in advance of the administrative review, at which time such materials will be distributed to the grievant(s), to the chair of the department against which the grievance has been filed, and to the members of the
review panel. Thereafter, if any of the parties wishes to have additional materials or witnesses considered by members of the review panel, such materials must be received by the Office of Graduate Studies no later than one week (7 days) in advance of the administrative review, at which time all materials will be distributed to the parties as well as to the members of the review panel.

The Office of Graduate Studies will pay for reasonable reproduction costs, but the cost of reproducing voluminous packets (in excess of 50 pages) will be charged to the submitted party (graduate student or department). No audio/visual equipment will be available at the administrative review unless a request for the same is received in writing by the Office of Graduate Studies at least one week (7 days) before the scheduled date of the administrative review. It is the responsibility of the requesting party to provide any requested audio/visual equipment.

The chair of the review panel may, at his or her discretion, convene a planning meeting with the department representative and the grievant to discuss the material and witnesses submitted for the purpose of expediting the review by eliminating redundant and irrelevant information and by defining the precise issues that will be considered by the panel.

Presentation of the issues should be concise and relevant. The chair of the review panel shall be responsible to conduct the administrative review and make decisions regarding applicable procedures. The points of dispute may be summarized or illustrated by anecdote. Experience suggests that the best approach is to carefully tailor the formal presentation to the pertinent issues and to allow the panel members time for questions.

III. ATTENDANCE AT THE REVIEW

Attorneys are not allowed to attend at any point in the review process. The grievant, however, may bring one or two additional persons to the administrative review for support and counsel. The grievant will be solely responsible to make his or her presentation. The review panel described in this document operates as part of an academic administrative review, not a judicial proceeding. The graduate student must notify the Office of Graduate Studies, in writing, at least two weeks (14 days) before the scheduled date of the administrative review if he/she wishes to have one or two persons present at the administrative review. The presence of additional person(s) invited by the grievant to the administrative review does not change the proceeding. These invited persons will not be able to examine witnesses, ask questions, advocate or otherwise take part in the proceedings.