

DEPARTMENT OF MUSIC

HANDBOOK

FOR

STUDENTS AND FACULTY



2014-2015

CONTENTS

CONTENTS	1	Minor in Jazz Studies: Degree Worksheet ...	43
GENERAL INFORMATION	3	GRADUATE PROGRAMS: GENERAL	
2014-2015 Calendar.....	3	INFORMATION	44
Administration and Staff.....	4	Information Relevant to All Graduate	
Faculty	4	Programs.....	44
UNIVERSITY POLICIES.....	6	Satisfactory Progress and Regular	
MUSIC COURSES, LESSONS AND		Evaluation.....	44
ENSEMBLES	9	Foreign Language Exams and Courses ...	46
APPLIED MUSIC: INFORMATION		Teaching Requirement for Doctoral	
AND POLICIES	11	Students (all programs).....	47
Applied Music Fees, Rebates, and		Registration Information	48
Scholarships	11	PIANO AND FORTEPIANO	
Applied Music Scholarships and Rebates....	12	PERFORMANCE PROGRAM.....	51
Refund Policies	12	Requirements for the Master of Music	
Applied Music Courses.....	12	Degree	51
Registration Procedures	13	Policies Regarding Fulfillment of	
Attendance and Grading Policies.....	14	Requirements.....	52
Jury Policy	14	Piano Proficiency Requirements.....	52
Practice Rooms	15	MUSICOLOGY PROGRAMS	54
Recital Policies	15	Requirements for the Master of Arts	
UNDERGRADUATE PROGRAMS	17	Degree	54
Merit Awards.....	17	Requirements for the Doctor of Philosophy	
Minor in Music	17	Degree	54
Minor in Jazz Studies.....	17	Qualifying Examinations	55
Bachelor of Arts in Music (Music Major) ...	18	Qualifying Examination in Western	
Bachelor of Music Degree	25	Historical Musicology	55
Bachelor of Arts in Music:		Qualifying Examination in Musicology,	
Degree Worksheet.....	31	Ethnomusicology Concentration	56
Bachelor of Music – Performance Emphasis:		Piano Proficiency Requirements.....	57
Degree Worksheet.....	32	THEORY PROGRAMS	59
Bachelor of Music – Theory Emphasis:		Requirements for the Master of Arts	
Degree Worksheet.....	34	Degree	59
Bachelor of Music – Composition Emphasis:		Requirements for the Doctor of Philosophy	
Degree Worksheet.....	36	Degree	59
Bachelor of Music – History & Culture		Qualifying Examination in Theory	60
Emphasis: Degree Worksheet.....	38	Schedule for Completing Examination	
Bachelor of Music – General Emphasis:		Requirements	61
Degree Worksheet.....	40	Procedures	61
Minor in Music: Degree Worksheet	42	Piano Proficiency Requirements.....	62

This handbook provides information about the Department of Music, our degree programs, and our policies for undergraduate and graduate students as well as faculty advisors. Please be aware that not all departmental policies have been included in this handbook; in some cases the student or advisor will have to consult with the Chair, Dr. Dolores Pesce, the Director of Undergraduate Studies (DUS), Dr. Patrick Burke, or the Director of Graduate Studies (DGS), Dr. Robert Snarrenberg.

Website URL

Additional information about the department's programs, faculty, etc. is available online at **music.wustl.edu**.

GENERAL INFORMATION

2014-2015 Calendar

Fall Semester 2014

August	M, 25	First day of Fall semester classes
September	M, 1	Labor Day Holiday (no classes)
October	F, 17	Fall Break (no classes)
November	W-F, 26-28	Thanksgiving Break (no classes)
December	F, 5	Last day of Fall semester classes
	M-W, 8-10	Reading Period
	Th-W, 11-17	Final Exams

Spring Semester 2015

January	M, 12	First day of Spring semester classes
	M, 19	Martin Luther King Holiday (no classes)
March	M-F, 9-13	Spring Break (no classes)
April	F, 24	Last day of Spring semester classes
	M-W, 27-29	Reading Period
May	Th-W, 30-6	Final Exams
	F, 15	Commencement

Summer Semester 2015

May	M, 18	First Summer Session begins
	M, 25	Memorial Day Holiday (no classes)
July	F, 3	Independence Day Holiday (no classes)
August	Th, 13	Last Summer Session ends

Administration and Staff

Administrative Posts

Department Chair	Peter Schmelz (FA14), Dolores Pesce (SP15)
Director of Graduate Studies	Robert Snarrenberg
Director of Undergraduate Studies	Patrick Burke
Head of Musicology	Todd Decker
Head of Theory and Composition	Robert Snarrenberg
Head of Performance	Nicole Aldrich
Executive Director, Friends of Music	Dolores Pesce

Office Staff

Peggy Bischof 560, Rm. 107	560 Music Center Receptionist	Daily 560 Music Center scheduling and security issues.	pbischof@wustl.edu (314) 935-5574
Kim Daniels Blewett, Rm. 101	Admin. Asst. to Chair and Directors of Grad. Studies and Undergrad. Studies	Graduate and undergraduate student issues; Friends of Music membership issues; publicity coordinator (print).	daniels@wustl.edu (314) 935-5566
Jen Gartley 560, Rm. 116	Manager of Public Outreach and Applied Music Program	560 Music Center operations; special events; development issues.	jgartley@wustl.edu (314) 935-9226
Pat Orf Blewett, Rm. 101	Department Accountant	Financial issues; course listings and grades.	pat@wustl.edu (314) 935-4161
Jamie Perkins 560, Rm. 116	Events Assistant	Assists ensemble directors; assists with events management.	jmperkin@wustl.edu (314) 935-3913
Megan Stout 560, Rm. 107	Administrative Coordinator	Registration, program notes, web design/publicity.	meganstout@wustl.edu (314) 935-4035

Gaylord Music Library Staff

Paul Hahn	Music Library Assistant
Adam Paxson	Music Library Assistant
Mark Scharff	Music Cataloger
Brad Short	Music Librarian

Faculty

Full-Time Faculty

Nicole Aldrich	Lect.; Dir. of Choral Activities; Head of Perf.	Directs department choral ensembles and teaches conducting.
Christine Armistead	Sr. Lecturer, Voice; Director of Vocal Activities	Teaches undergraduate and grad. voice, opera workshop.
Patrick Burke	Associate Professor, Ethnomusicology; Director of Undergraduate Studies	Research on music of the U.S., especially jazz and popular music.
Annette Burkhart	Teacher of Applied Music, Piano	Teaches piano and piano pedagogy.
Seth Carlin	Professor, Piano and Fortepiano	Teaches piano.
Todd Decker	Assoc. Prof., Musicology; Head of Musicology	Research on film music and musicals, Broadway, popular music.
Ben Duane	Assistant Professor, Theory	Research on musical texture, music cognition, and computational modeling.

Sandra Geary	Applied Music, Piano; Accompanist	Teaches piano; accompanies ensembles.
Denise Elif Gill	Assistant Professor, Ethnomusicology	Research on musics of Turkey and the Middle East, esp. music and affect, Islam, gender/sexuality, and medical ethnomusicology.
Amanda Kirkpatrick	Teacher of Applied Music, Piano	Teaches piano and piano pedagogy.
Jeffrey Kurtzman	Professor, Musicology	Research in 16 th - and 17 th -c. Italian music, aesthetics and criticism.
William Lenihan	Professor of Practice and Director of Jazz Performance	Teaches jazz guitar, jazz theory and improv., coaches jazz combos.
Craig Monson (on leave FA14, retiring SP15)	Paul Tietjens Professor, Musicology	Research in 16 th - and 17 th c. music, music in Italian convents, music of native Americans.
Dolores Pesce	Chair of Department (SP15); Avis Blewett Professor, Musicology; Executive Director, Friends of Music	Research in medieval theory and music, Liszt, late 19 th -c. American music.
Noël Prince	Teacher of Applied Music, Voice	Teaches voice.
Alan Rosenkoetter	Teacher of Applied Music, Classical Guitar	Teaches guitar.
Peter Schmelz	Chair of Department (FA14); Assoc. Prof., Musicology	Research on 20 th -century music, Russian and Soviet music, Cold War studies, Popular music.
Denise Smith	Teacher of Applied Music, Voice	Teaches voice.
Robert Snarrenberg	Assoc. Prof., Theory; Dir. of Graduate Studies and Head of Theory & Composition	Research on Heinrich Schenker, Brahms.
Christopher Stark	Assistant Professor, Composition	Composition, 20 th -century theory and analysis, electronic music, Postmodernism.
Alexander Stefaniak	Assistant Professor, Musicology	Research on instrumental virtuosity, Romantic aesthetics, Schumann, Liszt.
Paul Steinbeck (on leave 14-15)	Assistant Professor, Theory	Research on improvisation, intermedia, and the Association for the Advancement of Creative Musicians (AACM).
Vince Varvel	Teacher of Applied Music, Guitar & Jazz Guitar	Teaches guitar.

Part-Time Faculty

Kara Baldus	Jazz Piano	Ken Kulosa	Cello
Chris Becker	Director of Jazz Band & Wind Ensemble	Carole Lemire-Bowman	French Horn
Zeb Briskovich	Jazz Bass	Don Martin	Bass
Tammy Campbell	Voice	Timothy Myers	Trombone
Maryse Carlin (on leave FA14)	Piano, Harpsichord	Jeffrey Noonan	Lute
Maurice Carnes	Jazz Combo	Richard O'Donnell	Director of Electronic Studio
Henry Claude	Percussion	Jane Price	Violin
Steve Davis	Jazz Combo	Barbara Raedeke	Organ
Paul DeMarinis	Lecturer, Jazz Hist.	Jonathan Reycraft	Trombone
Paul Garritson	Clarinet	Laura Ross	Oboe
Kevin Gianino	Jazz Percussion	Nathan Ruggles	Voice
Andrew Gott	Bassoon	Christine Sasse	Violin
Kirk Hanser	Guitar	Janice Smith	Flute, Director of Flute Choir
Jeffrey Hoard	Tuba	Dee Sparks	Viola, Director of Strings
Adrienne Honnold	Saxophone	Sharon Tash	Piano Accompanist
Annie Hsieh	Piano	Sue Taylor	Harp
Silvian Iticovici	Violin	Ric Vice	Jazz Combo
Steven Jarvi	Conductor of Symphony Orchestra	Mary Weber	Trumpet

UNIVERSITY POLICIES

Statement of Student Academic Integrity

The Council of Students of Arts and Sciences and the Faculty of the College of Arts and Sciences, believing student academic integrity and faculty responsibility to be of the highest order of importance, have agreed that the Committee on Academic Integrity shall publish each semester a statement on the nature and possible consequences of academic dishonesty.

All members of the College of Arts and Sciences are expected to use conscientious discretion in determining standards of academic integrity. The following guidelines must be honored if the University community is to maintain academic integrity.

1. Use proper methods of documentation (see below for details).
2. Acknowledge to the instructor in the endorsement of a paper all help of persons who have contributed to the researching or writing of that assignment.
3. Get permission from all instructors concerned before submitting the same written work in more than one course.
4. Do not willfully damage laboratory efforts of other students.
5. Do not steal, deface, or damage academic facilities or materials.
6. Do not forge another person's name on any University document.
7. Do not use prepared materials or consultants in writing an in-class examination except as approved by the instructor; take in-class examinations in person. Follow the instructor's specific guidelines in writing a take-home examination.
8. Do not write on or make erasures on any test material or class assignment being submitted for regrading.
9. Do not collaborate with other students planning or engaged in any form of academic dishonesty.
10. Do not engage in any other form of academic dishonesty.

The Committee on Academic Integrity believes that only by following the above standards and the principles inherent in them can the University community create and maintain an atmosphere conducive to intellectual curiosity and growth.

If the Committee on Academic Integrity finds that a student has violated any of the above standards, the Committee has the authority to take the following steps:

- a. Issue to the student a formal reprimand, which shall be a part of the student's file until his or her graduation.
- b. Recommend to the Dean of the College a penalty less severe than a grade of No Credit in the course in which the offense occurred.
- c. Recommend to the Dean that the offender be given a grade of No Credit in the course in which the offense occurred.
- d. Recommend to the Dean notation of "Disciplinary Probation" on the student's transcript and internal record for a period of either one semester or two semesters following the semester in which the offense occurred.
- e. Refer the matter to the University Judicial Board, where decisions of suspension or expulsion are made.

A full statement of “Proposals on Student Academic Integrity and Faculty Responsibility,” as approved by both the Council of Students of Arts and Sciences and the Faculty of the College of Arts and Sciences, is on file in the College Office (South Brookings 201) and Olin Library (Reference Department, Vertical file).

Details of Documentation

- a. Enclose every quotation in quotation marks; or, if the quotation is relatively long, set it off from the context by centering it on the page and widening the margins.
- b. Cite the source (Name of author, title of work, facts of publication, page reference) of every quotation, summary, paraphrase or other adaptation of material originally prepared by another person.
- c. Cite the source of borrowed factual information except that which is common knowledge.
- d. Acknowledge the source of material obtained from lectures, interviews, or other oral forms of communication: name of speaker, the occasion, the place, and the date.
- e. Follow the form of the model footnotes and bibliography in a standard handbook or style sheet or the form recommended by the instructor.

Teaching and Learning at Washington University: A Statement of Best Practices and Expectations

Endorsed by the Undergraduate Council

All members of the Washington University community share responsibility for creating an atmosphere conducive to learning. A collaborative learning environment involves the active participation of both instructors and students in the classroom and in activities outside the classroom. This environment requires:

- the best effort on the part of both faculty and students to enhance the learning experience for the benefit of all persons involved;
- the recognition that all present play important roles; all participants in the learning experience deserve respect for what they bring to it, and all should be sensitive to the importance of the others in this process;
- an atmosphere in the classroom of mutual respect for all persons regardless of political, ethnic, religious, gender, sexual orientation, and disability considerations.

Expectations and responsibilities of the faculty The faculty member is involved in several major roles, including those of teacher, scholar-researcher, and citizen in the University. For the unimpeded performance of these functions, the faculty member is guaranteed academic freedom. At the same time, faculty members have clear responsibilities to the students and to the institution, particularly in her/his role as teacher. Instructors should provide the basic outlines for the learning experience and provide guidance as appropriate, generally in the form of a handout. Such guidance should normally involve:

- the presentation of a syllabus that clearly identifies the goals of the course and its prerequisites, a schedule of major assignments and examinations, explicit criteria for how student work will be evaluated, and a clear articulation of ground rules

for classroom interaction and consequences for infringement (How much active participation is expected of the student? Is attendance required? If the course meets over the lunch hour, is it acceptable to eat during class? Is it acceptable to use laptop computers in class?);

- reminding students of the University's standards for academic integrity;
- bringing new perspectives and insights to assigned readings and other text materials;
- regularly meeting class and being punctual in starting and dismissing class;
- prompt and responsible grading, with evaluative comments and opportunities for students to discuss their grades with the faculty member;
- adherence to the announced office hour schedule and offering as many avenues as possible for contact, including by telephone and e-mail;
- the use of appropriate technology as relevant both in and outside the classroom to enhance communication between faculty and students;
- uploading course materials and sending e-mails in a timely manner;
- the oversight of teaching assistants (TAs), especially to ensure grading uniformity in large classes;
- facilitation of regular student evaluations of the faculty member's teaching methods and materials, including mid-semester evaluations, as a means of creating an atmosphere of shared responsibility within the classroom;
- when possible, avoiding prohibitive costs when ordering textbooks and other course materials; making electronic texts available;
- adhering to the published final examination schedule to avoid interfering with students' preparation for other classes.

Expectations and responsibilities of the students. Students must take responsibility for their own learning. Students also share with the instructor the responsibility for providing an environment conducive to learning. Students should personally:

- be actively engaged with the material and with the process of education;
- build their own knowledge and skills (faculty guide students to materials and methods, but the learning is up to the student);
- attend all classes, both lecture and discussion sessions, and participate in discussions;
- prepare for classes in accordance with the class syllabus;
- be punctual in completing assignments;
- behave in the classroom in a manner that demonstrates concern for other students;
- share responsibility for the flow of communication concerning a course (this may involve regularly checking the course Web page for changing assignments and relevant information and responding to e-mail from instructors; using the e-mail address assigned by the University is the easiest way to ensure that instructors can reach all students in the class);
- be familiar with and adhere to matters of academic integrity as identified by their School within the University;
- participate in objective and constructive evaluations of the instructor and of the course (this helps to clarify problems and strengths that will help the instructor to improve the course in subsequent semesters).

MUSIC COURSES, LESSONS AND ENSEMBLES

History and Culture

101	History of Western Music I	315	Russian Music
102	History of Western Music II	317	Mod. and Post-Mod. Trends in Public Perf.
114	Exploring Music	320	The American Musical Film
1141	Listening Lab for 114	411	Music of the Middle Ages
1161	Writing about Music	412	Music of the Renaissance
128	Freshman Seminar	413	Music of the Baroque
3011	Music History I	414	Music of the Classic Period
3012	Music History II	415	Music of the Romantic Period
3013	Music History III	416	Music of the Twentieth Century
3014	Ethnomusicology	427	Topics in Music History and Literature
3015	American Popular Music and Media	501	Intro to Musicological Research I
3024	From Cage to Glass and Beyond	502	Intro to Musicological Research II
3025	Women of Music	503	Notation
3132	Romantic Revs. in European Music and Culture	519	Seminar in Musicology

Jazz and Other Musical Traditions

1021	Musics of the World		Western U.S.
1022	Popular Music in American Culture	3023	Jazz in American Culture
105	History of Jazz	3091	Jazz Improvisation I
121J	Jazz Theory I	3092	Jazz Improvisation II
122J	Jazz Theory II	3585	Islam, Music, Muslim Media
228	Intro to Aural Culture	500	Intro to Popular Music Studies
3021	Music of the African Diaspora	509	Intro to Ethnomusicology
3022	Native American Musical Traditions of the	519	Seminar in Ethnomusicology

Theory and Analysis

121C-122C	Classical Theory I and II	428	Topics in Music Theory and Analysis
221C	Classical Theory III	5061	Intro to Schenker's Analytical Method
321T	Topics in Music Theory	5062	Seminar: Schenker's Analytical Method
4221	Intro to Analysis of 20th-Cent. Music	5072	Seminar: Analysis of 20th-Cent. Music
423-424	Analysis I and II	508	Intro. to Contemporary Music Theory
425	16th-Century Counterpoint	520	Seminar in Music Theory
426	18th-Century Counterpoint		

Musicianship and Keyboard Skills

113	Fundamentals of Music		
115	Reading Music	1232-1242	Keyboard Skills I and II
2231-2241	Musicianship I and II	2232-2242	Keyboard Skills III and IV
3231	Advanced Musicianship	3232-3242	Keyboard Skills V and VI

Composition

129-130	Composition Workshop	401	Elem. Techniques of Electronic Music
229-230	Composition I	402	Adv. Techniques of Electronic Music
325	Instrumentation and Orchestration	429-430	Composition II
329-330	Advanced Composition Workshop	529	Adv. Composition

Other

339–340	Intro to Conducting I and II	4376	Opera Literature
437	Piano Pedagogy	4381	Literature of the Piano
4371	Opera Production	439–440	Diction
4372	Voice Pedagogy	4539–4540	Advanced Conducting I and II
4375	Vocal Literature	5651	Undergraduate Teaching Seminar

Independent Study and Projects

295	Independent Study	4991	Senior Capstone
298	Directed Internship	4993	Senior Honors Capstone
299	Performance Project	500	Independent Study
315	Selected Areas for Special Study I	590	Research (Master's)
3951	Independent Study	600	Research (Doctoral)

Applied Music Lessons

Guitar	151G; 175G, 275G, 375G, 475G
Organ	151O; 175O, 275O, 375O, 475O
Piano, Harpsichord	151P; 175P, 275P, 375P, 475P
Strings, Harp	151S; 175S, 275S, 375S, 475S
Voice	151V; 175V, 275V, 375V, 475V
Winds and Percussion	151W; 175W, 275W, 375W, 475W
Jazz Guitar	151J; 170G, 270G, 370G, 470G
Jazz Piano	151J; 170P, 270P, 370P, 470P
Jazz Strings	151J; 170S, 270S, 370S, 470S
Jazz Winds and Percussion	151J; 170W, 270W, 370W, 470W

Ensembles

Concert Choir	237
Chamber Choir	238
Symphony Orchestra	234S
Small Chamber Ensembles	231C
Wind Ensemble	232W
Flute Choir	235F
Jazz Combo	236J
Jazz Band	233

APPLIED MUSIC: INFORMATION AND POLICIES

Applied Music Fees, Rebates, and Scholarships

Fees	<i>Washington University Day-School Students</i>	<i>University College Students</i>
<i>Private instruction</i>		
14 one-hour lessons	\$720	\$1240
14 half-hour lessons	\$360	\$620
<i>Group instruction</i>		
	\$150	\$620
<i>Small ensembles</i> (chamber ensembles, flute choir, and jazz combos)		
14 weeks ¹	\$200	\$620
<i>Large ensembles</i> (Symphony Orchestra, Jazz Band, Wind Ensemble, Concert Choir, and Chamber Choir)		
14 weeks ¹	\$0	\$0
<hr/>		
Rebates²	<i>Eligible: Declared music minors; Members of Symphony Orchestra, Jazz Band, Wind Ensemble, Concert Choir and Chamber Choir</i>	
<i>Private instruction</i>		\$100
	Only one rebate can be applied toward a private instruction fee.	
<i>Group instruction, small ensembles</i>		None
<hr/>		
Scholarships²	<i>Music majors</i>	<i>Students with need-based financial assistance³</i>
<i>Private instruction</i>	Full scholarships for lessons on one (or possibly two) instruments	Partial scholarship for private instruction on one (or possibly two) instruments one-hour lessons: \$280 half-hour lessons: \$140
<i>Small ensembles</i>	Full scholarship for one small ensemble	None
<i>Flute choir⁴</i>	Full scholarship	\$30

¹ Number of meeting times per week to be determined by instructor.

² Non-music graduate students are not eligible to receive rebates or scholarships.

³ Students with exceptional need may petition the Head of Performance for additional scholarship assistance. All need-based awards are subject to verification of aid status by the Financial Aid Office.

⁴ Flute choir scholarships come from the Georgian Scholarship Fund, which solely supports students studying flute.

Applied Music Scholarships and Rebates

Declared music majors and graduate students in music receive scholarships that cover the entire applied music fee. Music minors and students registered in certain ensembles (see rebate chart on p. 11) are eligible for a rebate that will be applied to the applied music fee. Students must register for credit in the ensemble in order to receive an applied music rebate. The Music Department also has need-based, partial scholarships, which are distributed on a semester basis. The Department confers scholarships once registration has been completed. Please contact Pat Orf for further details.

Applied music scholarships and rebates are contingent upon completion of the course. In order to receive an applied music rebate, students must submit a minor declaration form to the DUS by September 15th (for the fall semester) or February 1st (for the spring semester). Students who submit their declaration after these deadlines will not receive a rebate for that semester. Rebates may not be applied retroactively.

Refund Policies

A student who officially withdraws within the refund period will receive a refund in accordance with the refund schedule (see refund grid below). **All refunds are calculated from the date on which the student drops the course on WebSTAC.** If you drop applied music lessons, you will forfeit any rebate or scholarship amounts that you were due to receive. Should you choose to drop during the refund timeframe, your student account will receive a MUSI charge for the percentage of the lesson fee based on your drop date.

Registration and Refund Deadlines Fall 2014	Date
Last day to drop with a 100% Refund	September 29
Last day to drop with a 50% Refund	October 6
Last day to drop with a 25% Refund	October 13
No refunds given after	October 13

Applied Music Courses

Applied music courses consist of fourteen, weekly, private lessons of either one half hour or one full hour in length. Half-hour lessons are given 1.0 units of credit and one-hour lessons are given 2.0 units of credit. Those students who are receiving group instruction in piano, guitar, or voice receive 1.0 unit of credit.

Students with limited or no prior musical experience may receive a maximum of 2.0 credits for introductory-level course work in any instrument or voice. The instruction may take the form of group instruction (piano, guitar, or voice) or private lessons in a 151 course.

2.0 units = 2-semester sequence of group instruction [1.0 unit each]

OR

2.0 units = 1 semester of 1-hour 151 lessons or 2 semesters of half-hour 151 lessons

Undergraduate applied music courses are organized into levels (i.e. 175, 275, 375, etc. for non-jazz instruments; 170, 270, 370, etc. for jazz instruments) with specific skill criteria for each level of study. Students may receive a maximum of 4.0 units of credit per level. 4.0 units could take the form of 2 semesters of one-hour lessons or 4 semesters of half-hour lessons. To progress from one level to the next, you must pass an examination by a faculty jury (see Jury Policy).

Registration Procedures

Please visit WebSTAC (<https://acadinfo.wustl.edu/>) to begin the registration process. You will need to add the appropriate music course to your schedule:

Private Lessons	Ensembles
L27-100B -01: Brass Pre-registration	L27-238-01 Chamber Choir
L27-100G-01: Guitar Pre-registration	L27-237-01 Concert Choir
L27-100G-02: Jazz Guitar Pre-registration	L27-235F-01 Flute Choir
L27-100D-01: Percussion Pre-registration	L27-233-01 Jazz Band
L27-100P-01: Piano Pre-registration	L27-236J-01 Jazz Combo
L27-100P-02: Jazz Piano Pre-registration	L27-231C-99 Small Chamber Ensembles
L27-100P-03: Organ Pre-registration	L27-234S-01 Symphony Orchestra
L27-100S-01: Strings Pre-registration	L27-232W-01 Wind Ensemble
L27-100V-01: Voice Pre-registration	
L27-100W-01: Woodwinds Pre-registration	

New Students: Once you have registered in your L27 100 course, sign up for an appointment at wustlapppliedmusic.youcanbook.me on the Placement Days held at the beginning of the semester. During your appointment, we will hear you play/sing (or conduct an interview with beginners) and provide you with information about our program. Afterwards, you will be assigned an instructor and an official course number.

Returning Students: Once you have registered on WebSTAC, contact your instructor to schedule a lesson time. Your place in your instructor's studio will only be guaranteed until the start of Placement Days. If you have not informed your teacher of your intent to continue lessons by that date, you will be moved to a waitlist and your spot may be assigned to a new student.

Important Note: Because we have a limited number of slots in each applied music teacher's studio, we cannot guarantee that all new students will be assigned to a teacher. If you have any questions regarding registration, please contact Megan Stout.

Group instruction is available in piano, guitar, and voice. Students interested in taking class piano can register for L27 159 via WebSTAC. If you are interested in taking group instruction in guitar or voice, sign up for an appointment during Placement Days.

Whether you are placed in guitar or voice class or encouraged to take private lessons will depend on your proficiency level and performance experience.

Attendance and Grading Policies

There are fourteen lessons per term. Regular attendance is required. Lessons should only be missed in the most exceptional circumstances. The following would constitute valid grounds for an excused absence:

1. Illness serious enough to warrant consulting a physician or the health service.
2. Grave illness or death in the student's immediate family.
3. Conflict with a religious holiday.
4. Direct conflict with a Washington University examination.

Needing to study for an exam or prepare a paper do *not* constitute valid excuses.

Your teacher makes a specific commitment of her or his time exclusively for your lessons. It is simply common courtesy to let the teacher know if the appointment must be broken. If you must miss a lesson, notify your instructor at least 24 hours in advance.

Up to two excused absences will be made up during the semester. Unexcused absences will not be made up and could result in a lowering of your grade. Students with excessive unexcused absences are in danger of failing, and may not be allowed to continue applied music lessons in the future.

Your teacher will make up any lessons that she or he cancels.

Each applied teacher assigns grades to his or her students. Because private lessons are such an individual matter, most teachers will not grade on a curve against other students. Applied music grades are based upon regular preparation for lessons and substantial progress in your work, measured against what can be reasonably expected of a student with your particular background, level of talent, and professional goals. Attendance and attitude are important factors as well. If you have any questions on grading, your teacher can give you further details.

Jury Policy

After a maximum of 4.0 units at a level (2.0 at the introductory level), the student must pass a jury in order to move on to the next level. If the student cannot pass the jury, he/she may continue taking lessons not-for-credit (L27 110); the jury can be reattempted when the student is ready. Students are not required to spend two semesters on each level. High-achieving students may be ready for a jury after one semester or may test out of a level completely.

Juries may be taken at the end of the fall or spring semester. A jury will normally include at least two faculty: the instructor and at least one additional faculty member. Voice, piano, and guitar students may have additional jury members present from their respective divisions.

All teachers can require additional juries as they wish. Listed above is the department's minimum requirement.

Practice Rooms

Please do not smoke, eat, or drink in the practice rooms.

Dorms:

Practice rooms are available in many of the University's dormitories. For specifics, locations, or questions about these practice rooms, please contact Karla Aikens in Residential Life at (314) 935-5037.

560 Music Center

There are eight practice modules with pianos on the ground floor and one percussion practice room in the basement. All Washington University undergraduate students have card access to the 560 Music Center during hours of operation. Please report any problems with practice pianos to Peggy Bischof.

Hours of Operation (560 Music Center)

Monday – Saturday	8:30 a.m. – 12:00 a.m.
Sunday	11:00 a.m. – 12:00 a.m.

Music Classroom Building/Tietjens Hall:

Practice rooms are located on the second floor of Tietjens Hall. All students enrolled in applied music lessons and ensembles will have 24-hour card access to MCB/Tietjens Hall.

Only the Steinway and organ rooms are locked. To obtain a key for the locked rooms, please contact Kim Daniels. She will only issue a key with written permission from your instructor.

Please help us maintain our instruments by refraining from eating or drinking in the practice modules. Please report any problems with practice pianos to Kim Daniels.

Practice Room Building Hours (Tietjens Hall) (without card access)

Monday – Friday	7:00 a.m. – 6:00 p.m.
Saturday – Sunday	Closed

Reserving Music Department Rooms

To reserve a room in Danforth campus facilities, e-mail Kim Daniels; for 560 Music Center facilities, e-mail Jamie Perkins.

Recital Policies

Performance is an essential aspect of our students' musical education and development. To this end, we encourage our majors and minors to perform on a Student Recital or to present a solo recital.

Student Recitals

Student recitals are held three or four times per semester on weekday evenings at 8:00 p.m. All students are encouraged to participate in these programs. They normally last forty-five minutes to an hour and consist of several students each playing one or two pieces. Recital forms must be filled out by the student, signed by the applied teacher, and turned in three weeks before the recital date. The order of performers will be based primarily on musical considerations.

Solo Recitals

Students interested in presenting a solo recital should contact Jamie Perkins to reserve a date and performance space. Due to Graham Chapel's popularity for all types of events, the Music Department's use of that space for solo recitals is limited to undergraduate and graduate degree recitals.

Recital Expenses

The department pays the room reservation, accompanist, and housekeeping fees for the following types of events:

- Degree recitals for graduate students in performance areas
- Junior and senior recitals for undergraduates pursuing a Bachelor of Music
- Up to two recitals, including a senior recital, for undergraduates pursuing a Bachelor of Arts in Music. These recitals may be presented either jointly with another student or individually.
- One recital for undergraduates pursuing a minor in Music (see additional details below)

All other groups and individuals are responsible for paying all fees related to their recital.

Additional Policies for Music Minor Recitals

A declared music minor may elect to perform a half or full recital. The Department of Music will pay for an accompanist one time only; should the music minor present additional recitals, s/he is responsible for paying an accompanist. Minor recitals must take place at the 560 Music Center in the Recital Hall. In rare cases when audience size is expected to exceed 85 persons, the recital may take place in the Ballroom Theater. The student will be responsible for cleaning fees, if required.

Recital Programs

The Department produces programs for undergraduate and graduate degree recitals and performances by Department ensembles. Program materials, complete with titles, notes, texts, and translations, must be submitted electronically to Megan Stout at least three weeks before the recital. Please use Microsoft Word or a plain text editor, such as Text Edit or Notepad. In addition, any foreign texts should be submitted in hardcopy as well as electronically. The hard copy of the text should be copied from the material's published source.

Music minors holding a solo recital should use the Department's template to create programs for their event, and they may use the copy machine at the 560 Music Center to produce their programs. Please contact Megan Stout to obtain a copy of the program template.

UNDERGRADUATE PROGRAMS

Merit Awards

A number of music merit awards, normally of \$500 each, are available: Antoinette Dames, Westmont, Hilton, and Friends of Music. These competitive awards are made each spring to current Washington University students enrolled in classes, applied music lessons, and ensembles. Awards are based on faculty recommendations and student application.

Minor in Music

The Minor in Music requires 18 units of credit in courses offered by the Department of Music, 9 of which must be at the 300-level or higher.

The core curriculum of 9 units consists of:

- Theory (121C-122C) OR Jazz Theory (121J-122J) — 6 units
- One of the three History and Culture courses Music 3011, 3012, or 3013* — 3 units

Of the remaining 9 units, at least 6 must be at the 300- or 400-level. A maximum of 6 units of ensemble participation may be included.

Students intending to pursue the Minor in Music should declare their program on WebSTAC and meet with the DUS. Both steps are required for the student to receive the music minor rate for applied music fees.

Students whose interests are not satisfied by the above curricular criteria may apply to the Department Chair with alternative proposals.

Minor in Jazz Studies

The Minor in Jazz Studies requires 20 units of credit in courses offered by the Department of Music, 9 of which must be at the 300-level or above. The 20 credits are to be made up of the following 17 core units:

- Core: History of Jazz 105 (3 units)
- Theory 121C-122C OR Jazz Theory 121J-122J (6 units)
- Ensemble performance in the Jazz Band or in a Small Jazz Combo for at least two semesters (2 units)
- Jazz Improvisation 3091 (3 units)
- Jazz in American Culture 3023 (3 units)

and 3 upper-level credits to be selected from the following:

- Applied Music at 300-level (Jazz performance)
- Music of the African Diaspora 3021 (3 units)
- Music History III 3013 (3 units)
- Music of the Twentieth Century 416 (3 units)
- Electronic Music 401/402 (6 units)

* The prerequisite for 3011 is 121C; for 3012 is 3011 or 121C-122C; for 3013 is 3012 or 121C-122C.

Other upper-level credits in Music or kindred studies (such as African and African American Studies) may be approved at the discretion of the Chair of the Music Department.

Students intending to pursue the Minor in Jazz Studies should declare their program on WebSTAC and meet with Patrick Burke.

Bachelor of Arts in Music (Music Major)

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Please note: In Spring 2014 the music faculty voted to change the BA in Music requirements. For students who began taking classes before or during the 2013-2014 academic year, the BA major outlined in the 2013-2014 handbook remains valid and should be consulted for advising purposes. These students may elect either the previous requirements or the new requirements detailed below. Students who begin taking classes during the 2014-2015 academic year will follow exclusively the new requirements listed below.

The faculty also voted to revise the order and contents of the music theory sequence. This change affects all music majors regardless of when the degree commenced. Because the new theory sequence will not be taught until the 2015-16 academic year, however, all majors who began taking classes before or during the 2014-15 academic year may substitute theory courses as follows:

Music 103E for Music 121C
 Music 104E for Music 122C
 Music 1091 for Music 121J
 Music 1092 for Music 122J
 Music 221 for Music 221C
 Music 222 for Music 321T

Core requirement — 28 units (these courses may not be taken in University College or Summer School)

Theory (Music 121C-122C or 121J-122J; 221C; 321T)	12 units
Musicianship* (2231 and 2241)	2 units
History & Literature (Music 3012 and 3014)*	6 units
2 additional music history courses selected from 3011, 3013, 3015	6 units
Keyboard Skills	<u>2 units</u>
	28 units

Placement into a specific keyboard skills course (1232, 1242, 2232, 2242, 3232, or 3242) is determined by individual interview with a member of the piano faculty. Because keyboard skills are an essential component of musicianship, we strongly recommend that

* Students are expected to take 2231 and 2241 concurrently with 221C and 321T.

a student begin keyboard skills classes concurrently with Music 121C-122C or 121J-122J, and continue beyond the basic requirement.

Additional requirements — 17 units

Senior Capstone	3 units
Electives (which may include Applied Music or Ensembles; 3 units must be taken at the 300- or 400-level)	<u>14 units</u>
	17 units

Total Requirements — 45 units

Senior Capstone for the B.A. in Music

Candidacy for the B.A. degree in music requires the successful completion of a senior capstone.

The DUS will inform, in writing, students with junior standing of the requirements for the senior capstone and whether they have met the department criteria, including criteria for honors capstones. The DUS will also inform the faculty of candidates who have met these requirements.

Music majors should discuss with their advisor how they plan to meet the Senior Capstone requirement by the start of the junior year at the latest.

Capstone Directors, Evaluation Committees, and Performance Advisors

You must select one member of the full-time academic faculty to serve as your capstone director. This faculty member must hold the rank of lecturer or professor:

Nicole Aldrich, Lecturer	Craig Monson, Professor (<i>on leave FA14, retiring SP15</i>)
Christine Armistead, Senior Lecturer	Dolores Pesce, Professor
Patrick Burke, Associate Professor	Peter Schmelz, Associate Professor
Seth Carlin, Professor	Robert Snarrenberg, Associate Professor
Todd Decker, Associate Professor	Christopher Stark, Assistant Professor
Ben Duane, Assistant Professor	Alexander Stefaniak, Assistant Professor
Denise Gill, Assistant Professor	Paul Steinbeck, Assistant Professor (<i>on leave 14-15</i>)
William Lenihan, Professor of Practice	

The capstone director will be responsible for overseeing the process of assessing your capstone.

At least one other member of the faculty will serve on the *evaluation committee*. The Department Chair finalizes assignment of capstone directors and committee members for each capstone. The committee will assess all components of the capstone and write a report, one copy of which will be given to you and another placed in your department file.

For a performance capstone, one of the committee members will serve as the performance advisor. The capstone director will oversee the paper component.

Proposal Forms: Submission and Approval

Proposal forms are available in the Blewett Hall Music Office and online at the department's website. A title and one-page description are required for all proposals. Proposals must be submitted to the DUS by the stated deadline. After submission, the director, all committee members, and the Department Chair must approve proposals.

Grading of Capstones and Determination of Honors Award

The capstone committee determines a grade for the senior capstone based on the following criteria:

- the merits of the capstone
- the quality of the production or performance work
- the discipline evidenced in the work
- the quality of the thesis or paper content
- the quality of the writing
- the quality of the oral defense (for honors capstones)

The following rubrics serve as general guidelines for both students and committee members in preparing and evaluating written work. Detailed rubrics for each capstone type will be distributed to students as appropriate and are always available in the music office as well.

“A” papers:

- Contain no mechanical writing errors
- Have a clear and well-articulated thesis
- Show solid and up-to-date research
- Give evidence for creative engagement with the topic

“B” papers:

- Contain some mechanical writing errors
- Have an overly general thesis
- Show insufficient or out-of-date research

“C” papers:

- Contain many mechanical writing errors
- Lack a sufficient thesis
- Show minimal research

The committee may award a poorly executed capstone a D or F. The lowest passing grade is C-.

In the case of honors capstones, completion of the capstone (including taking the oral exam) does not guarantee that honors will be conferred. An honors capstone is supposed to be time-consuming and challenging and demands excellence in its content and execution. Students should not expect to be rewarded honors simply for hard work. The committee will evaluate the content and execution of the capstone, including the student's ability to analyze and assess the work in an oral exam. The student must demonstrate genuine understanding and high scholarly achievement. If the committee determines that the capstone in its entirety warrants honors, the committee will recommend the student to the College.

B.A. candidates have three options for meeting the senior capstone requirement:

1. taking a 400-level course from departmental offerings
2. a non-honors recital or composition portfolio
3. an honors capstone: thesis, lecture/demonstration, recital, or composition portfolio

Option 1: 400-level course

Students may elect to take a 400-level course from among department offerings in history and culture and theory. The course work will include a significant writing/research product to be evaluated by the course instructor (who will act as the student's capstone director) and one additional faculty member using the senior capstone rubric. This option could be met by an independent study at the 400- or 500-level or (in exceptional cases) by a 500-level course from among department offerings in history and culture and theory. Students should notify and obtain the approval of the DUS (and as necessary the Chair) when they wish to enroll in a course intended to meet this requirement.

Option 2: Non-Honors Senior Recital / Composition Portfolio

The course "Senior Recital / Composition," listed as L27 4991, provides students the opportunity to give a recital or compose a portfolio of musical works (scores or recordings) as their capstone experience. The student's studio teacher must agree that this option is appropriate and serves as the instructor of record. One additional department faculty member will also evaluate the finished performance or composition, as well as the required written component. This course can be taken in spring or fall and does not replace enrollment in private lessons (which must be taken concurrently). The recital or portfolio must be presented for evaluation during the term the course is taken.

Recital

There are two components to a recital: (1) a public performance, the length of which will be proposed by performance instructor and approved by capstone committee, and (2) program notes of 5–7 pages in length (to be distributed at the recital). The suggested length is 30 minutes of music. At least three weeks before the recital, you must present a run-through of the recital program before the appropriate members of the performance faculty. The recital must be scheduled in consultation with the studio teacher and additional faculty member evaluating the course. It is your responsibility to schedule the run-through, the dress rehearsal, and the recital. The recital program must be submitted to the Music Office at least three weeks before the performance.

The program notes should present the program to the audience in a professional manner, reflecting the student's ability to frame their performances in an informed and compelling way.

Composition

There are two components to a composition capstone: (1) a portfolio of original compositions (scores or recordings) and (2) a paper of 5–7 pages.

The requirements for the portfolio and the possibility of performance of all or part of the portfolio will be worked out in consultation with the composition teacher.

The paper should consist of an analytical study of pieces in the composition portfolio, possibly including:

- An interpretive study of music-text relationships in any vocal pieces or in pieces that use text as source material.
- A discussion of at least one work by a major composer or in a significant compositional tradition that served as an influence on one or all of the pieces in the portfolio.

The capstone director, in consultation with the student, may establish other guidelines for the written document.

Option 3: The Honors Capstone

There are two ways to graduate from Washington University with honors:

College Honors will be awarded to any student graduating with a cumulative GPA of at least 3.5.

Latin Honors:

Upon successful completion of a Senior Honors Capstone within the department, Latin honors designations will be awarded by the College according to the following proportions: the top 15% in overall GPA will be awarded *summa cum laude*, the next 35% given *magna cum laude*, and the next 50% are *cum laude*.

A Senior Honors Capstone in Music is a 3-credit project available to seniors who are eligible for Latin Honors and who meet the department's minimum eligibility criteria.

Eligibility Requirements for Honors Capstone Proposals

Students must meet certain minimum requirements in order to be eligible to propose an honors capstone.

<i>Minimum GPA</i>	3.65 cumulative GPA at the end of the 6 th semester
<i>Core Music Requirements</i>	All the core music requirements completed by the end of the junior year.
<i>Additional Requirements</i>	Each type of capstone has additional eligibility requirements (see below).
<i>Exceptions</i>	A student who fails to meet all of the eligibility requirements may petition the faculty to be granted an exception.

The Thesis Capstone

Additional requirements for honors thesis:

- a. Completion of at least two upper-division courses in history and culture or theory by the end of the junior year.
- b. Demonstration of responsibility, scholarly excellence, and discipline in previous coursework.

An honors thesis capstone consists of a substantial research paper (25-30 pages) involving a historical, analytical, and/or theoretical idea related to music. The honors thesis capstone contains an oral examination by the capstone committee.

The first step in proposing a thesis capstone is to seek out a primary thesis director at the end of your junior year. The director must be a member of the full-time academic faculty and should be someone appropriate to the nature of the capstone who is willing to take on the significant responsibility of thesis directorship; the director will oversee the

capstone's execution, completion, and assessment. You should work with your director in writing the proposal.

The Performance Capstone

Additional requirements for the honors performance capstone:

- a. The 300-level jury must be passed by the end of the junior year (i.e., placement in the 400-level is required).
- b. Demonstration of responsibility, scholarly excellence, and discipline in previous ensemble and solo performances.

There are three components to a performance capstone: (1) a public recital, (2) a paper of at least 10 pages, and (3) an oral examination by the committee. For a performance capstone, 2/3 of the final grade is based upon the student's recital performance and 1/3 is based upon the paper and oral examination.

The first step in proposing a performance capstone is to consult with your performance instructor, i.e. your performance advisor, about the feasibility of presenting a public recital. If your performance instructor approves and is a full-time academic faculty member, he or she will also serve as capstone director. If not, you should then seek a separate capstone director, who will supervise the paper.

At least three weeks before the recital, you must present a run-through of the recital program before the appropriate members of the performance faculty. The recital must be scheduled in consultation with the committee. It is your responsibility to schedule the run-through, the dress rehearsal, and the recital. The recital program must be submitted to the Music Office at least three weeks before the performance. An honors recital must be performed by March 6 of the senior year.

The date and location of the dress rehearsal and recital should be chosen by the end of the junior year but no later than September 12 of the senior year. Note: if the chosen date has to be changed due to insufficient preparation, the chosen venue and the services of the accompanist may be lost and the grade lowered.

The paper should take one or more of the following approaches:

- An analytical study of some of the pieces on the recital program.
- An interpretive study of music-text relationships in some pieces in a voice recital.
- A historical study of some of the pieces and their composers, putting into perspective the circumstances under which the piece was composed, stylistic issues, and so forth.

The capstone director, in consultation with the student, may establish other guidelines for the written document.

The Lecture-Demonstration Capstone

Additional requirements for the honors lecture-demonstration capstone:

- a. Completion of at least two upper-division music courses that are relevant to the capstone by the end of the junior year.
- b. Demonstration of responsibility, leadership, and discipline in previous rehearsal and performance experiences.

There are three components to a lecture-demonstration capstone: (1) a public presentation that focuses on the development and execution of a performance-related enterprise, (2) a paper of 12-15 pages in length, and (3) an oral examination by the committee. For a lecture-demonstration capstone, 2/3 of the final grade is based upon the student's paper and oral exam and 1/3 is based upon the public event.

An honors lecture-demonstration must be performed by March 6 of the senior year.

The first step in proposing a lecture-demonstration capstone is to seek a capstone director at the end of your junior year. The director must be a member of the full-time academic faculty and should be someone appropriate to the nature of the capstone who is willing to take on the significant responsibility of capstone directorship; they will oversee the capstone's execution, completion, and assessment. You should work with your capstone director in writing the proposal.

In a lecture-demonstration, the performance component may be more informal than a recital, but the written document is longer than that required for a performance capstone, reflecting the research and analysis related to the lecture aspect of the capstone. The capstone director, in consultation with the student, will establish guidelines for the written document.

The Composition Capstone

Additional requirements for the honors composition capstone:

- a. At least four semesters of composition study must be completed by the end of the junior year.
- b. Demonstration of responsibility, scholarly excellence, and discipline in previous course work.

There are three components to a composition capstone: (1) a portfolio of original scores or recordings, (2) a paper of at least 10 pages, and (3) an oral examination by the committee. For a composition capstone, 2/3 of the final grade is based upon the student's composition portfolio and 1/3 is based upon the paper and oral exam.

The first step in proposing a composition capstone is to consult with your composition teacher, who will be your capstone director. The capstone director will oversee the capstone's execution, completion, and assessment.

The requirements for the portfolio and the possibility of performance of all or part of the portfolio will be worked out in consultation with the composition teacher.

The paper should consist of an analytical study of pieces in the composition portfolio, possibly including:

- An interpretive study of music-text relationships in any vocal pieces or in pieces that use text as source material.
- A discussion of at least one work by a major composer or in a significant compositional tradition that served as an influence on one or all of the pieces in the portfolio.

The capstone director, in consultation with the student, may establish other guidelines for the written document.

The Oral Examination

At the oral examination the honors candidate will be asked questions about the content of the senior capstone as well as the broader context of the capstone. Students performing recitals will be expected to answer specific questions about the repertory performed on the recital as well as more general questions about the repertory for their instrument, the composers whose works they performed, and the stylistic features of the music. Taking the oral examination in and of itself does not guarantee honors. In rare cases, the committee may decide that a capstone is of insufficient quality to warrant an oral examination. In such instances, the capstone will no longer be considered an honors capstone.

Credits

The official course for honors capstones is called “Honors Capstone” and is listed as L27 4993. The section number is a two-digit figure specifically assigned to your director. This number can be found in the University Course Listings. You should enroll in the Honors Project in your final semester. If you need to enroll during your penultimate semester in order to maintain full-time status, you will receive a grade of “I” until the capstone is completed.

Honors Capstone Deadlines

The four major writing deadlines are designed to ensure that the senior capstone involves a sustained period of research and writing:

1. By **the third Friday in November**, students will submit an expanded version of the proposal (3-4 pages) together with a bibliography containing ten or more items. This document will be distributed to all members of the committee and should demonstrate progress on the capstone beyond the initial proposal.
2. By **the first Friday in January**, a first draft of the paper will be submitted to the capstone director.
3. A revised draft is due by **the first Friday in February**. It should be distributed to all members of the committee, who will give suggested revisions to the student and capstone director.
4. The finished paper is due by **the first Friday in March**. It should be distributed to all members of the committee.
5. The oral examination, which should be scheduled by the student, must be completed by **the third Friday in March**.

Should a student miss any two of the first three deadlines (November, January, February), his or her capstone will no longer qualify for honors.

Bachelor of Music Degree

No changes have been made to the B.Mus. Degree for the 2014-15 academic year, other than the adjustment to the theory sequence addressed above on p. 18 under “Bachelor of Arts in Music.” The course substitutions listed there may be applied by B.Mus. candidates as well as B.A. candidates.

Policies Regarding the B.Mus. Degree

1. A student must formally apply for admission to the B.Mus. program by the end of the sophomore year, naming the desired emphasis. If the emphasis is in Performance or Composition, the major teacher must approve the application. If the emphasis is in Theory, History and Culture, or General Studies, a full-time faculty member in the area or areas of emphasis must approve the application.
2. Students in Performance Emphasis must perform a jury by the end of the sophomore year. The jury, together with the student’s performance in music courses, will determine whether the student is admitted to the B.Mus. If the student is not admitted, the student may continue in the department as a B.A. music major.

3. The jury program of a student applying for the Performance Emphasis should reflect an appropriate level of technique and musical development, and should demonstrate that the student will be prepared within one more year to give a public half-recital (required of all junior B.Mus. students in the Performance Emphasis). To this end, the student's major teacher must approve the proposed jury program one semester in advance of the jury.
4. The jury committee will consist of at least three members of the faculty, including the major teacher, the Department Chair, and one other faculty member appointed by the Chair. At least two members of the committee should be full-time faculty from the department.
5. The repertoire for a jury for admission to the Performance Emphasis in piano should consist of the following:
 - A. a Bach prelude and fugue
 - B. an Allegro movement from a Classical Period sonata
 - C. a substantial Romantic, Impressionist or Contemporary work (e.g., a Chopin *Scherzo* or *Ballade*), or two or more shorter pieces (e.g., Brahms, Op. 116; Schumann, *Fantasiestücke*)
 - D. scales chosen from any key (quarter note = 96; scale in sixteenths) or arpeggios (dotted quarter = 120; arpeggios in triplets)
6. A voice jury for admission to the B.Mus. with emphasis in vocal performance should demonstrate a satisfactory technical level and potential of the voice, as well as familiarity with contrasting style practices and diction in Italian, German, and French.

Core Requirements

All B.Mus. candidates take the same core courses, usually in the first and second years of study (these courses may not be taken in University College or Summer School):

Theory	12 units	Music 121C- 122C OR 121J- 122J, 221C, 321T
History and Culture	9 units	Music 3011, 3012, 3013*
Musicianship	5 units	Music 2231, 2241, 3231
Keyboard Skills	————	One unit per semester once the major is declared, through completion of Music 3242 (up to 6 units); must pass keyboard proficiency exam (see below)
Private Lessons	————	2 units per semester once the music major is declared for all students enrolled in the Performance Emphases. 1 unit per semester once the music major is declared for all students enrolled in Theory, Composition, History/Literature and General Emphases.
Ensemble Performance	————	Must be taken for credit every semester once the music major is declared

* The prerequisite for 3011 is 121; for 3012 is 3011 or 121-122; for 3013 is 3012 or 121-122.

Keyboard Proficiency Requirements for the Bachelor of Music Degree

Keyboard skills class placement is determined by individual interview with a member of the piano faculty. Students pursuing the degree of Bachelor of Music begin in the appropriate course and continue the sequence through completion of Music 3242. All B.Mus. candidates must pass a keyboard proficiency examination to be administered by members of the music theory and piano faculty.

I. Technique

All major/minor scales, two octaves; all major/minor root position arpeggios, two octaves; Dominant and diminished seventh arpeggios, two octaves

II. Repertoire

The student will prepare and perform a piece chosen by the instructor.

III. Sight reading

1. Bach Chorale in closed score
2. SATB vocal score utilizing treble and bass clef
3. Alto and tenor clefs, in context of string trios and quartets, etc.

IV Progressions

I-VI-IV-II⁶-I^{6/4}-V⁷-I; all keys

V Figured Bass

Realization of a simple figured bass using triads and seventh chords in root position and all inversions, and suspensions.

VI Harmonization

Harmonize a given melody, including use of secondary dominants. Create left-hand accompaniment; transpose both. Example: Melvin Stecher, *Keyboard Strategies* (NY: Schirmer 1980), p. 214, no. 9.

VII Modulation

Play a series of chords effecting a common-chord modulation to: Dominant key, Subdominant key, Relative Minor, Relative Major

Advanced Requirements

The requirements for advanced work vary with the student's special area of emphasis.

Performance Emphasis

Theory and Analysis	6 units	Music 4221, 400- or 500-level elective
History and Culture	3 units	300- or 400-level, other than 3011-3013
Diction in French, Italian and German for voice majors	3 units	Music 439
Half-recital required in Junior Year		
Full recital required in Senior Year	3 units	Music 4991 or 4993

Theory Emphasis

Theory and Analysis	15 units	Music 4221, 400- and 500-level electives
History and Culture	3 units	300- or 400-level, other than 3011-3013
Composition or Electronic Music	6 units	Composition lessons, or Music 401 and 402
Senior Thesis	3 units	Music 4991 or 4993

Composition Emphasis

Composition	12 units	Music 429, 430, repeatable
Theory and Analysis	9 units	Music 4221, 400- and 500- electives
History and Culture	3 units	300- or 400-level, other than 3011-3013
Electronic Music	6 units	Music 401, 402
Senior Composition Capstone	3 units	Music 4991 or 4993

History and Culture Emphasis

History and Culture	15 units	300- or 400-level, other than 3011-3013
Theory and Analysis	9 units	Music 4221, 400- and 500-level electives
Senior Thesis	3 units	Music 4991 or 4993

General Emphasis

Theory and Analysis	9 units	Music 4221, 400- and 500-level electives
History and Culture	6 units	300-level or above, other than 3011-3013
Electives	9 units	
Senior Thesis	3 units	Music 4991 or 4993

Senior Capstone for the Bachelor of Music

Candidacy for the B.Mus. degree requires the successful completion of a senior capstone.

B.Mus. candidates are required to complete a capstone appropriate to their emphasis; i.e., a thesis, lecture/demonstration, recital, or composition portfolio. B.Mus. students may complete these projects at the honors level (if eligible) or at the non-honors level.

Honors capstones for the B.Mus. follow the guidelines (including eligibility, deadlines, procedures, and the specific guidelines for each emphasis) provided under Option 3 in the capstone requirements for the B.A. in Music (pp. 22-25).

Grading of capstones and determination of honors follows the procedures set forth above for the B.A. in Music (p. 20).

Non-honors thesis and lecture/demonstration capstones for the B.Mus. also follow the guidelines in Option 3, with the following differences:

A non-honors B.Mus. **thesis** should total 15–20 pages.

The paper component of a non-honors B.Mus. **lecture/demonstration** should total 7-10 pages.

Non-honors recitals and composition portfolio capstones for the B.Mus. may be completed under Option 2 in the capstone requirements for the B.A. in Music (pp. 21-22), with the following difference:

The suggested length for a **non-honors B.Mus. recital** is 40 minutes.

B.Mus. candidates may not select option 1.

Bachelor of Music – Performance Emphasis: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	
221C		3	
321T		3	
Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231		1	
2241		1	
3231		3	
History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011		3	
3012		3	
3013		3	
Keyboard Skills*	Semester Completed	Units of Credit	Grade
1232		1	
1242		1	
2232		1	
2242		1	
3232		1	
3242		1	

* 1 unit per semester through completion of 3242

Private Lessons**	Semester Completed	Units of Credit	Grade

** 2 units per semester once the major is declared

Ensemble Performance***	Semester Completed	Units of Credit	Grade

*** Required every semester once the major is declared

ADVANCED REQUIREMENTS**History and Culture: 3 units[^]**

	Semester Completed	Units of Credit	Grade
		3	

[^] 300 or 400 level course other than 3011-3013

Theory and Analysis:**6 units**

	Semester Completed	Units of Credit	Grade
4221		3	
400- or 500-level elective		3	

Diction: 3 units

	Semester Completed	Units of Credit	Grade
439			

Junior half-recital:

	Semester Completed	Units of Credit	Grade
		0	

Senior Project: 3 units

	Semester Completed	Units of Credit	Grade
499x		3	

Bachelor of Music – Theory Emphasis: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	
221C		3	
321T		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231		1	
2241		1	
3231		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011		3	
3012		3	
3013		3	

Keyboard Skills*	Semester Completed	Units of Credit	Grade
1232		1	
1242		1	
2232		1	
2242		1	
3232		1	
3242		1	

* 1 unit per semester through completion of 3242

Private Lessons**	Semester Completed	Units of Credit	Grade

** 1 unit per semester once the major is declared

Ensemble Performance***	Semester Completed	Units of Credit	Grade

*** Required every semester once the major is declared

ADVANCED REQUIREMENTS

Theory and Analysis: 15 units^^	Semester Completed	Units of Credit	Grade
4221		3	
		3	
		3	
		3	
		3	

^^ 12 units of 400- or 500- level electives

History and Culture: 3 units^	Semester Completed	Units of Credit	Grade
		3	

^ 300 or 400 level course other than 3011-3013

Composition or Electronic Music: 6 units	Semester Completed	Units of Credit	Grade
401		3	
402		3	

OR

Composition lessons		3	
Composition lessons		3	

Senior Capstone: 3 units	Semester Completed	Units of Credit	Grade
499x		3	

Bachelor of Music – Composition Emphasis: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	
221C		3	
321T		3	
Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231		1	
2241		1	
3231		3	
History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011		3	
3012		3	
3013		3	
Keyboard Skills*	Semester Completed	Units of Credit	Grade
1232		1	
1242		1	
2232		1	
2242		1	
3232		1	
3242		1	

* 1 unit per semester through completion of 3242

Private Lessons**	Semester Completed	Units of Credit	Grade

** 1 unit per semester once the major is declared

Ensemble Performance***	Semester Completed	Units of Credit	Grade

*** Required every semester once the major is declared

ADVANCED REQUIREMENTS

Composition: 12 units	Semester Completed	Units of Credit	Grade
429 or 430		3	
429 or 430		3	
429 or 430		3	
429 or 430		3	

History and Culture: 3 units[^]	Semester Completed	Units of Credit	Grade
		3	

[^] 300 or 400 level course other than 3011-3013

Theory and Analysis: 9 units^{^^}	Semester Completed	Units of Credit	Grade
4221		3	
		3	
		3	

^{^^} 6 units of 400- or 500- level electives

Electronic Music: 6 units	Semester Completed	Units of Credit	Grade
401		3	
402		3	

Senior Project: 3 units	Semester Completed	Units of Credit	Grade
499x		3	

Bachelor of Music – History & Culture Emphasis: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	
221C		3	
321T		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231		1	
2241		1	
3231		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011		3	
3012		3	
3013		3	

Keyboard Skills*	Semester Completed	Units of Credit	Grade
1232		1	
1242		1	
2232		1	
2242		1	
3232		1	
3242		1	

* 1 unit per semester through completion of 3242

Private Lessons**	Semester Completed	Units of Credit	Grade

** 1 unit per semester once the major is declared

Ensemble Performance***	Semester Completed	Units of Credit	Grade

*** Required every semester once the major is declared

ADVANCED REQUIREMENTS

History and Culture: 15 units[^]	Semester Completed	Units of Credit	Grade
		3	
		3	
		3	
		3	
		3	

[^] 300- or 400-level courses other than 3011-3013

Theory and Analysis: 9 units^{^^}	Semester Completed	Units of Credit	Grade
4221		3	
		3	
		3	

^{^^} 6 units of 400- or 500- level electives

Senior Capstone: 3 units	Semester Completed	Units of Credit	Grade
499x		3	

Bachelor of Music – General Emphasis: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	
221C		3	
321T		3	
Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231		1	
2241		1	
3231		3	
History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011		3	
3012		3	
3013		3	
Keyboard Skills*	Semester Completed	Units of Credit	Grade
1232		1	
1242		1	
2232		1	
2242		1	
3232		1	
3242		1	

* 1 unit per semester through completion of 3242

Private Lessons**	Semester Completed	Units of Credit	Grade

** 1 unit per semester once the major is declared

Ensemble Performance***	Semester Completed	Units of Credit	Grade

*** Required every semester once the major is declared

ADVANCED REQUIREMENTS**History and Culture: 6 units[^]**

	Semester Completed	Units of Credit	Grade
		3	
		3	

[^] 300 or 400 level courses other than 3011-3013

Theory and Analysis: 9 units^{^^}

	Semester Completed	Units of Credit	Grade
4221		3	
		3	
		3	

^{^^} 6 units of 400- or 500- level electives

Electives: 9 units

	Semester Completed	Units of Credit	Grade

Senior Thesis: 3 units

	Semester Completed	Units of Credit	Grade
499x		3	

Minor in Music: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS: 9 units

Theory: 6 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	

History and Culture: 3 units	Semester Completed	Units of Credit	Grade
3011, 3012, or 3013		3	

ADDITIONAL REQUIREMENTS: 9 units

Electives: 9 units*	Semester Completed	Units of Credit	Grade

* at least 6 units must be at 300 or 400 level; up to 6 units of ensemble participation may be included

Minor in Jazz Studies: Degree Worksheet

Student's Name: _____

Graduation Date: _____

CORE REQUIREMENTS: 17 units

Theory: 6 units	Semester Completed	Units of Credit	Grade
121C or 121J		3	
122C or 122J		3	

Jazz Coursework: 9 units	Semester Completed	Units of Credit	Grade
105		3	
3091		3	
3023		3	

Ensemble Participation: 2 units*	Semester Completed	Units of Credit	Grade
		1	
		1	

* Jazz Band or Jazz Combo

ADDITIONAL REQUIREMENTS: 3 units

3 upper-level credits to be selected from the following courses:

Electives: 3 units	Semester(s) Completed	Units of Credit	Grade
Applied Music		3	
3021		3	
3013		3	
416		3	
401		3	

GRADUATE PROGRAMS: GENERAL INFORMATION

Information Relevant to All Graduate Programs

Entrance and Placement Exams

Students applying for the Masters degree in performance take entrance exams in basic undergraduate music history and theory as part of the application process.

Students entering the A.M. and Ph.D. programs in theory or history and culture take placement exams just prior to the beginning of classes in the fall. Students are tested in basic music theory (terms, harmonic analysis, chromatic harmony) and advanced music theory (16th- and 18th-century counterpoint, orchestral notation, post-tonal theory). All students take an exam in keyboard. The results of these examinations are used in advising.

Normal Course Loads and Time Required to Complete Coursework

Hours per semester: 9–12, normally 12 for the first year and 9 in subsequent years, particularly when the student has an assistantship. Students enrolled in graduate language courses may under some circumstances be permitted to enroll for an additional 3 units above the normal load.

Ph.D., assuming the normal course loads given above and a strong language background, completion of coursework requires:

2 yrs. + 2 courses (with transfer of 24 units from previous masters degree)

or

3 ½ yrs. + 1 course (without masters degree)

A.M.: completion of courses and the thesis requires 2 years

M.M., assuming strong undergraduate academic background, with no deficiencies, requires 2 years

Student Advising (also see below)

In the first year, the head of that student's division advises each student. Thereafter the student may choose an advisor within that division, with the permission of the new advisor. Former advisors should be informed of such changes.

Students should meet with their advisors at least once each semester. New students should be made familiar with program requirements in their first meeting. In general, students and advisors should discuss the student's current semester, his or her progress in the program, and plans both for the upcoming semester and for completion of the program. After consulting with their advisors, all students must also meet with the DGS, who authorizes their online registration.

Satisfactory Progress and Regular Evaluation

Evaluation is an essential part of any apprenticeship. Hence, the faculty meets regularly to evaluate the progress of students. Each student is evaluated:

at the end of the 1st semester

at the end of the 1st year

at the end of each year until qualifying events are completed (doctoral students) *or*
 graduation is imminent (master's students)
 in the fall for Ph.D. candidates (dissertation students)

Each evaluation results in a letter that communicates the faculty's collective sense of the student's progress during the academic year (or first term) and their expectations for the immediate future. The letter is a report of a discussion held among the individual's instructors during a general meeting of the graduate faculty.

The Graduate School requires that no Ph.D. student be allowed to continue past the second year of coursework unless the faculty is sufficiently convinced of his or her ability to complete the degree. And all Ph.D. students are expected to have completed all requirements other than the dissertation no later than the end of the fourth full year of graduate study. The Graduate School further requires that all dissertation students meet with their dissertation committee at least once a year.

The minimal standards of satisfactory academic progress are set forth in the Graduate School Bulletin. Failure to make satisfactory academic progress may result in probation or dismissal. Departmental decisions about probation and dismissal are made by the graduate faculty, which consists of all the tenured and tenure-track faculty, and are governed by the Graduate School's Policy on Probation and Dismissal for Academic Reasons. If you have concerns about your academic progress, consult your advisor or the DGS.

The department assesses academic progress in six areas: a) coursework, b) foreign language and keyboard requirements, c) teaching assistant duties, d) qualifying events (i.e., projects and examinations), 3) the dissertation prospectus, and f) dissertation research and writing.

- a) Grades of B or above in courses. More than one B per term may result in probation. Expectations for performance in classes: participation in class discussion, substantial preparation of readings and other assignments, meeting deadlines for writing projects, showing initiative in developing research topics, demonstrating an ability to carry on independent research.
- b) Steady work on and timely completion of foreign language and keyboard skills requirements.
- c) Satisfactory fulfillment of teaching assistant duties; for example, attending classes, submitting graded papers on time, adhering to grading guidelines, preparing for labs, and fulfilling other reasonable duties as assigned (such as photocopying, managing online discussions, and tutoring).
- d) Passing all qualifying event. Failure to pass a qualifying event will result in probation or, in the case of extreme underperformance, dismissal.
- e) Completion of an acceptable dissertation prospectus, selection of a dissertation advisory committee, and filing of the Title, Scope, and Procedures form.
- f) Steady progress on dissertation research and writing.

Qualifying Events

Doctoral students in all programs must successfully complete a set of qualifying events in order to advance to candidacy for the degree. These events, the content and timing of which are described in the degree requirements, must be completed by the end of the

fourth year of study. Qualifying events shall be deemed Pass, Conditional Pass, or Fail. In the case of a conditional pass, the student will be required to do additional work, which may consist of submitting a revised project, retaking one or more portions of an examination, or completing a remedial task. Failure to pass a qualifying event will result in probation or, in the case of extreme underperformance, dismissal from the program.

Program Notes

All musicology and theory Ph.D. students will write program notes for department concerts throughout their coursework and dissertation writing. The only exception is the final semester of dissertation work, during which a student is exempted from the requirement so as to focus more fully on finishing the dissertation. A.M. students in both programs will assist with fact checking and other related research. Program notes will be assigned at the beginning of each semester by the faculty program note supervisor, who also will be responsible for editing all notes. This is considered an essential, public aspect of professional development within the graduate program.

Foreign Language Exams and Courses

Please consult the requirements for your degree (below) to determine what foreign language requirements you need to satisfy.

Language Exams

The Department of Germanic Languages and Literatures and the Department of Romance Languages and Literatures each year administer examinations by which graduate students can demonstrate their reading knowledge of German, French, Italian, and Spanish. Students may arrange to take the exam at any time during the year, but graduating students must take the exam no later than the first week of April, in order to allow sufficient time for grading and reporting prior to graduation. Students must contact the relevant department and register their intent to take the exam at least two weeks prior to the exam date. The exam will last two hours and a dictionary may be used.

Students must accept responsibility for completion of these requirements, particularly in informing the appropriate language department of their intent to take the examination and in informing themselves of the particular details of the exam. We recommend that students speak to the relevant faculty member well before the one-week deadline for registering intent, to be sure they know what to expect and are properly prepared.

Students must have a preliminary meeting with examining faculty (during office hours or by appointment) to review language training and the format and expectations for the reading exam. Should time be needed to brush up on language skills, appropriate arrangements for a follow-up discussion will be made. The exam will only be administered when student and faculty agree on the student's readiness for the exam.

For the German exam, faculty and student review a selection of texts (provided to the examining faculty by the student in consultation with his/her advisor). The exam text will be taken from this selection. Suitable texts must be written in scholarly German, representative field of study, and not available in translation. After this consultation, the student schedules the two-hour exam with faculty or staff. The exam consists of a single scholarly German text (450-500 words). After the exam, the student and his/her Department Chair/advisor will be informed in writing of the result.

Students taking an examination in Romance Languages will be given a text of approximately 800 words. Faculty in Romance Languages or Music will supply the text.

Language Courses

Students who are not prepared to pass the language exams may elect to take reading courses:

French 400-401
 German 5071-5081
 Spanish 400-401
 Italian 403

Graduate students should confirm with the relevant language department that the course they intend to take will be offered at the accustomed time. We will accept successful completion of these courses as satisfying the foreign language requirement. Please note that the sole criterion of proficiency is the final examination of the second semester, wherein each student must demonstrate translation competency within a limited period of time.

Students who elect to fulfill the requirement by taking courses should register for courses that are offered in the fall and spring semesters. If the desired language course is not offered in the fall and spring semesters, it may be possible to take the courses in the summer. However, unless the language is required for a doctoral degree program or is essential to your dissertation topic, the Graduate School will provide only partial tuition remission (60%).

Alternative Language Exam for Non-native Speakers of English

M.M. students in piano whose native language is not English may formally petition to satisfy the foreign language requirement by taking an examination on musical performance indications. Such students will be expected to explain fully the meaning of standard Italian, German, and French terms as they appear in the piano literature from Haydn to the present day. The terms will be drawn from a list, which will be made available in advance to the student.

The petition will only be considered after the student has demonstrated mastery of written and spoken English. Evidence of such mastery can be provided by submission of the final paper of Music 501, or an equivalent paper, to the DGS or to the Chair for evaluation of its use of English.

This written two-hour examination will be made up, administered, and graded by the Head of the Piano Program and another member of the graduate faculty. No dictionaries will be permitted during the exam.

Teaching Requirement for Doctoral Students (all programs)

1. Seminar in Undergraduate Teaching (Music 5651), to be taken before or during the student's first term as a teaching assistant.
2. Serving as a teaching assistantship for at least one course that has a weekly lab conducted by the assistant (e.g., 103, 104, 1091, 1092, 114).
3. Three of the following:
 - a. Delivering a lecture in a department colloquium

- b. Delivering a conference paper
- c. Teaching a class in an upper-division course

Registration Information

The Graduate School distributes detailed instructions on registration procedures each semester. Also consult the next section, “Guidelines for Graduate Advisors and Advisees,” starting on p. 49.

- (1) Look over the requirements for your degree and then consult the current schedule of course listings to see what courses are available.
- (2) Make an appointment with your advisor and work out a schedule for the term.
- (3) After you have worked out your schedule with your advisor, meet with the DGS to review your course selections. The DGS authorizes your online registration.
- (4) When you register online, sign up for ***all courses at the same time***, otherwise you may not be recognized as a full-time student.

You must register online via WebSTAC (<https://acadinfo.wustl.edu>) as soon as the DGS has authorized your registration. Students who do not have access to the Web through home computers may use computer labs on campus. For further information you should contact the Office of Student Records, 935-5959.

Ph.D. students who have completed all requirements except the dissertation may request the DGS to authorize their registration via e-mail.

Please note that you must register for Fall courses by May 15th in order to retain library privileges over the summer.

If you are still in coursework, you should register for 9 – 12 units of courses.

Registration Information for Master’s Students

Resident master’s students who have completed coursework and are working full-time toward their degree should register for 883 Master’s Continuing Student Status. Payment of this fee delays payback of loans, gives you library privileges and access to health care.

Non-resident master’s students should register for 885 Non-Resident Candidate Fee. Note: library privileges can be purchased for a modest fee.

In some cases, Master’s students, in consultation with the DGS and their advisor, may register for an appropriate number of units in 590 Research (Master’s).

Registration Information for Doctoral Students

If you are nearing your qualifying/comprehensive exam and will be taking fewer than 9 units, you should also register for 884 Doctoral Continuing Student Status in addition to the one or two courses you are taking. Though there are no units associated with 884, it will indicate to the powers that be that you are a full-time student.

Doctoral students who have not yet completed their 72 units but have finished their course requirements and passed the qualifying/comprehensive exam should register for an appropriate number of units in 600 Research (Doctoral).

If you have completed 72 units and are still in residence, you should register for 884 Doctoral Continuing Student Status.

If you have completed 72 units and are no longer in residence, you should register for 886 Nonresident (Doctoral) Candidate Fee.

GSAS Resources

Graduate School of Arts & Sciences resources, including the Doctoral Dissertation Guide and Master's Thesis Guide can be found at:

<http://graduateschool.wustl.edu/>

Guidelines for Graduate Advisors and Advisees

1. Have at hand the list of requirements for the student's program and a departmental chart for keeping track of the student's progress. Go over requirements of the degree program with the student and note what has yet to be completed. Kim Daniels keeps a supply of blank charts.
2. If the student entered with a Master's degree, the DGS, together with the Chair, examines the Master's transcript to determine what credit hours may be transferred. The normal maximum for transferable hours from a Master's degree at another institution is 24. The actual transfer of credits does not occur until near the end of the student's Ph.D. course work.
3. Make sure that from the first semester the student is pursuing the appropriate path toward completion of the piano proficiency requirement. Each program has a different set of requirements, which are given in the Student Handbook. All students should be engaged continuously in the appropriate piano study until the piano proficiency requirement is passed. NB: Students sign up for piano instruction directly with the instructor. Piano lessons do not appear on transcripts and the units do not count toward the degree.
4. Make sure that from the first semester the student is making progress toward the language requirement. Students may enroll in the French 400-401, German 5071-5081, or Spanish 400-401 to complete the French, German, or Spanish requirement (these courses do not count toward the credit requirements of either master's or doctoral degrees). If a student elects to take a proficiency examination instead, the DGS needs to be notified at the beginning of the term in which the student wishes to take the exam. Examinations are administered by the relevant language department, which should be contacted by the student well in advance of exam time for more precise details regarding the exam. See also the information about language exams. Where necessary, the Music Department will subsidize the cost of foreign language tutors. *No student should be without language study of some kind until all language requirements are passed.*
5. For Ph.D. candidates, the student's coursework should be reviewed to be sure that present and future course selections give the student the broadest possible background in preparation for the Qualifying Exams. Coursework should also be reviewed in terms of a possible direction for dissertation research.
6. Remind Ph.D. candidates that they are encouraged during their last semester of coursework to register for Music 600 Research (Doctoral Level), to be spent researching potential dissertation topics.
7. Students who have passed the Qualifying Exam need to fill out a dissertation proposal form as soon as possible. Please note the deadline: a Title, Scope, and Procedure Form for the dissertation must be signed by the advisor, two committee members, and the Chair, and then submitted to the Graduate School, no later than the end of the student's fourth year.
8. The DGS is responsible for preparing each November the annual evaluations of dissertation students. Heads of Divisions prepare first-term evaluations of first-year students and the year-end evaluations of all other students whom they advise. Faculty meetings held three times per year to discuss students' work will be the primary source of information for these evaluations.

PIANO AND FORTEPIANO PERFORMANCE PROGRAM

Requirements for the Master of Music Degree

1. The degree is offered with concentrations in either performance or pedagogy. Candidates must take 34 units of 400- or 500-level courses to be made up as follows:

For all candidates:

- a. 12 units of Applied Music in the major instrument.
- b. 9 units of History and Culture and Theory, three of which must be in the opposite discipline from the other six.
- c. 3 units of Piano Literature.

Performance concentration:

- d. 3 units of Pedagogy. In-depth study of beginning methods and materials for children and adults.
- e. 1 unit of Collaborative Performance, such as accompanying or chamber music, to be taken in the first year of study.
- f. 6 units of electives, of which all 6 may be in performance on 1 or 2 secondary keyboard instruments (fortepiano, harpsichord, or organ).

Pedagogy concentration:

- d. 9 units of Pedagogy: Pedagogy I (teaching methods appropriate for beginners). Pedagogy II (study of repertoire, technique, and teaching methods appropriate for intermediate-level piano students) and Pedagogy III (methods and materials for group instruction of all ages and levels).
- e. 1 unit of Practicum (practice-teaching experience under faculty supervision).

2. Three semesters' participation in group performance in Music Department ensembles (accompanying, chamber music, two-piano, four-hand, and concerto performances may be used to fulfill the requirement). Students may enroll in more ensembles than necessary to fulfill the requirement. Enrollment in ensembles may be either with or without credit, but students enrolling without credit must fulfill the same expectations as those enrolled for credit.
3. Piano proficiency, according to the requirements of the major (see descriptions of requirements under Piano Proficiency). An examination will be administered to determine the level of proficiency.
4. Reading proficiency in one foreign language (normally German or French) as determined by examination. Students whose native language is not English may petition for substitution of English as the foreign language if they have demonstrated an acceptable standard of spoken and written English. Anyone using English as the foreign language must pass an examination translating standard terminology from musical scores from German, French and Italian into English.
5. One graduate recital. Pedagogy students may elect to present the recital in the form of a lecture-recital.

6. Final oral examination. All other requirements for the degree must be met before the student may take the final oral examination. The candidate will be expected to demonstrate a broad knowledge of the literature for his or her performance medium and should be able to discuss in analytical and historical detail the pieces performed on the graduate recital.

Policies Regarding Fulfillment of Requirements

1. Courses below the 400-level required to fulfill deficiencies determined by placement examinations do not count toward the total units required for the degree.
2. Students must play a jury every semester except that in which the degree recital is presented.
3. Each student shall have a recital committee of three persons, to consist of the student's major teacher and two other full-time members of the faculty selected by the student and appointed by the Chair.
4. Each student shall have an oral examination committee of three persons, to consist of the student's major teacher and two other full-time members of the faculty representing music history and theory, selected by the student and appointed by the Chair.
5. The graduate recital must include a broad range of repertoire from several historical periods as appropriate to the instrument. The recital repertoire must not have been performed on any previous degree recital. Each student's recital committee will determine what repertoire on the recital must be performed from memory.
6. Before a recital program can be accepted for presentation, the student must give a full recital preview, including performance by memory of any pieces that must be performed by memory on the recital program. Previews by instrumentalists must occur at least one month prior to the scheduled date of the recital. In order for the student to present the graduate recital, the student's recital committee must pass this preview.

Piano Proficiency Requirements

The Piano Proficiency requirement is fulfilled through an examination administered by Prof. Carlin and another member of the piano faculty. The examination must be taken no later than the penultimate semester of study.

I. Scales and Modes

1. Demonstrate ability to play major and minor scales and arpeggios in all keys, four octaves hands parallel. Tempo: quarter = 120.
2. Seven modal scales in one octave (Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, Ionian) starting on any pitch level.

II. Score Reading

1. Read fluently and accurately at sight a four-part Bach chorale in closed score.

2. Demonstrate ability to read soprano, alto and tenor clefs and to read B-flat, A, F and E-flat transposing instruments.
3. Perform a 32-bar passage from a Haydn or Mozart string quartet with 30-minutes' preparation.

III. Keyboard Harmony and Figured Bass

1. Common chords in close position in all keys, in root position, first inversion and second inversion, demonstrating appropriate doublings.
2. Dominant sevenths in all keys in all inversions, with appropriate resolution.
3. German, French and Italian augmented sixth chords in all keys, with appropriate resolution.
4. I-II⁶-I₄-V-I cadential progression in any key, four voices with correct voice-leading.
5. Realization of a simple figured bass.
6. Harmonization of a short diatonic melody.

IV. Modulation

Play a series of chords effecting a common-chord modulation to these related keys: Dominant, Subdominant, Mediant, Relative minor, Supertonic.

MUSICOLOGY PROGRAMS

Requirements for the Master of Arts Degree

1. 36 units of 400- or 500-level courses
 - a. 6 units of Music 501-502 (Bibliography and Introduction to Musicological Research)
 - b. 6 units of History and Culture
 - c. 6 units of Theory
 - d. 18 units of Electives, which may include up to 6 units of Thesis Research
2. Reading knowledge, as determined by examination, of German, French, Italian or Latin.
3. Piano proficiency (see Piano Proficiency Requirements below).
4. Thesis
5. Oral defense of thesis. All other requirements for the degree must be completed before the student may undertake the oral defense of thesis.

Requirements for the Doctor of Philosophy Degree

1. A total of 72 units of 400- or 500-level courses, of which no more than 24 may be transferred from graduate courses taken at another institution. The Qualifying Examination will be held after 60 units of course work, which will include:
 - a. 6 units of Music 501-502 (Bibliography and Introduction to Musicological Research)
 - b. 3 units of Music 503 (Notation)
 - c. 24 units of History and Culture
 - d. 12 units of Theory
 - e. 6 units of courses outside music, excluding basic foreign language instruction. Courses in foreign language literature or linguistics at the 400 or 500 level may be used to satisfy this requirement.
 - f. 1 unit of Music 5651 (Seminar in Undergraduate Pedagogy)
 - g. Electives as needed to complete 60 units, but excluding basic foreign language instruction.

12 units of Dissertation Research, or other course work and electives as appropriate, are to be taken after the Qualifying Examination.

A maximum of 12 units of Applied Music, if recommended by the student's advisor, may be used as electives.

Students are encouraged in their last semester of course work prior to the Qualifying Examination to take 3 units of Music 600 Research (Doctoral Level) in order to research potential topics for the dissertation.

2. Reading knowledge, as determined by examination, of German and either French, Italian or Latin. The student may petition for a substitute language as the second language, depending on the student's area of research interest.

3. Piano proficiency (see Piano Proficiency requirements for Musicology, below).
4. Completion of the teaching requirements (see p. 47).
5. Written and oral qualifying examination, to be taken only after completion of 60 units of coursework and all other requirements except the dissertation and oral defense of dissertation.
6. Dissertation.
7. Oral defense of dissertation.

Qualifying Examinations

The qualifying exams have normally been taken soon after all language exams and other requirements have been passed and after completing 60 units.

The written exams take two days. In addition, students must submit a revised “publishable” paper on the first exam day. This is intended to demonstrate the ability to take a piece of work to “final level,” i.e., to refine it beyond what is possible in a seminar and to demonstrate the ability to refine dissertation chapters.

Students continue on to the oral exam only if the written exam is of a sufficiently high level to warrant proceeding to the oral. The oral takes place about one week after the written exam. The revised paper need not be discussed in the oral exam unless it reveals notable problems in argument, organization, or reasoning.

Usually the exam is administered on a Monday and Tuesday. The dates are decided on jointly between the faculty and students. The hours of the exam are 9-12 AM, 1-4 PM. The location is arranged individually. The exam can be picked up from Kim Daniels. Old sample exams are also available for perusal.

One week in advance of the exam, students pick up from Kim Daniels the scores of one tonal piece and one 20th-century piece with instructions for analysis as part of the theory exam.

Qualifying Examination in Western Historical Musicology

1. The examination will consist of three sessions in Musicology, an examination in Theory, and an Oral examination.
2. The examination will normally be held at the end of the semester in which the student completes 60 units of coursework, i.e. before the beginning of the subsequent semester. Postponement beyond that date would require the approval of the Department Chair and of the Dean of the Graduate School. Students are urged to begin preparation for exams at the beginning of graduate work, and to continue their preparation on an ongoing basis.
3. The musicology examination is intended to be a comprehensive examination and will not be weighted toward classes and topics that the student is known to have taken.

Session 1 (3 hours):

1. Brief identification of and comment on all of ten given terms or names. (90 mins)

2. One essay question to be answered from a choice of three broad questions dealing with music before c. 1750. (90 mins)

Session 2 (3 hours):

1. Brief identification of and comment on all of ten short (one-page) excerpts from scores. (90 mins)
2. One essay question to be answered from a choice of three broad questions dealing with music since c. 1750. (90 mins)

Session 3 (3 hours)

Detailed commentary, with analysis, is required on all of three longer excerpts of music, one of which will be given in facsimile.

Session 4 (3 hours)

1. Contrapuntal simplification of a passage from a tonal work.
2. Analysis of a substantial tonal work that includes chromaticism.
3. Analysis of a 20th-century work.

The pieces to be analyzed in 2 and 3 will be distributed with instructions one week in advance of the examination.

Session 5: Oral examination

The examining committee, appointed by the faculty, will consist of three members of the musicology faculty and one member of the theory faculty. Questions may be asked about the contents of sessions 1-4; questions may be asked on other topics and new scores may be presented for comment.

Qualifying Examination in Musicology, Ethnomusicology Concentration

The student will be tested on three periods of Western music history: 19th century, 20th century, and a third period chosen from Medieval, Renaissance, Baroque, or Classical. The student will declare his or her choice of third period to the examining committee at least one month prior to the scheduled exams.

Session 1 – Western musicology (3 hours)

1. Brief identification of and comment on all of five terms or names (45 mins)
2. Brief identification of and comment on all of five short (one-page) excerpts from scores (45 mins)
3. One essay question to be answered from a choice of two broad questions, one dealing with music before the 1820's, the other with the 19th and/or 20th centuries (90 mins)

Session 2 – Ethnomusicology (3 hours)

1. Brief identification of and comment on all of five terms or names (1 hour)
2. One essay question on an area topic (e.g. African diaspora or India) to be answered from a choice of two questions (1 hour)
3. One essay question on a historical and/or methodological issue, to be answered from a choice of two questions (1 hour)

Session 3 – Analysis of Western music (3 hours)

1. Contrapuntal simplification of a passage from a tonal work
2. Analysis of a substantial tonal work that includes chromaticism
3. Analysis of a 20th-century work

The pieces to be analyzed in 2 and 3 will be distributed with instructions one week in advance of the examination

Session 4 – Analysis/identification of music from jazz/non-western sources (3 hours)

1. Aural example without transcription (e.g. jazz or popular music)
2. Analysis of a jazz example with the score or a solo transcription
3. Identification of five short aural excerpts

Session 5 – Oral examination

The examining committee, appointed by the faculty, will consist of three members of the musicology faculty and one member of the theory faculty. Questions may be asked about the contents of sessions 1-4; questions may be asked on other topics and new scores may be presented for comment.

Piano Proficiency Requirements

Incoming students will be expected to take appropriate level keyboard skills classes until they have satisfied the requirements specific to their degree. Emphasis will not be on preparing finished performances of selected pieces, but on learning the mechanics of piano playing, e.g., how to find one's way around the keyboard, scales, sight reading, and similar basic elements of piano playing. The keyboard skills exam, administered by the keyboard instructor, must be taken by the end of the second year (M.A.) or the end of the qualifying exam semester (Ph.D.).

A.M. Requirements

1. Play a I-IV-V-I progression in any major or minor key.
2. Sight-read a Bach four-part chorale in closed score.
3. Play a 3-part open score of roughly 16 bars involving treble, bass and alto clefs with 30 minutes' advance preparation (e.g., Lassus, *Geistliche Psalmen*, nos. 22-24 [M3 L338 B7 v.20, pp. 78-80] or Purcell, *Fantasias* nos. 1-3 [M3 P971 1878 31, pp. 1-6])

Ph.D. Requirements

1. Play a I-IV-V-I progression in any major or minor key.
2. Sight-read a Bach four-part chorale in closed score.
3. Play a 4-part open score of roughly 16 bars involving combinations of treble, bass, and one alto or tenor clef, with 30 minutes' advance preparation (e.g., Schein, *Allemande & tripla*, Suite 4 from *Banchetto Musicale* [M3 Sch26N v.9, pp. 31-32] or Mozart, String Quartet, K. 421, 2nd movement, bars 1-16 or the slower segments of Purcell, *Fantasias* nos. 7-8 [M3 P971 1878 31, pp. 16-21])
4. Continuo realization of a slow movement of something comparable to Handel, Op. 1 (M3 H118 H3 ser. 4 v. 3) with 30 minutes' advance preparation.
 - a. Emphasis will be on 3 or 4-part chordal accompaniment, not on late 18th-century voice-leading incorporating imitative or ornamental complexities.

- b. Writing out right-hand continuo parts is less appropriate than training the fingers to find quickly the appropriate closed-position note combinations on the basis of the figures, taking account of the activity of the solo part(s).
- c. Potentially useful sources for practice, despite their orientation toward 4-part harmonization are:
 1. R.O. Morris, *Figured Harmony at the Keyboard, Part 1* (London: Oxford University Press, 1960).
 2. Riemenschneider, *371 Bach Chorales*, in particular, the chorales providing outer voices and figures only.

THEORY PROGRAMS

Requirements for the Master of Arts Degree

1. 36 units of 400- or 500-level courses.
 - a. 12 units of Theory (Music 423/424, two 500-level analysis courses)
 - b. 6 units of History and Culture
 - c. 3 units of Bibliography (Music 501)
 - d. 3 units of Introduction to Contemporary Music Theory (Music 508)
 - e. 12 units of Electives, which may include up to 6 units of Thesis Research
2. Reading knowledge, as determined by examination, of German, French or Italian.
3. Piano proficiency (see Piano Proficiency Requirements for Music Theory below).
4. Thesis
5. Oral defense of Thesis

Requirements for the Doctor of Philosophy Degree

1. 72 units of 400- or 500-level courses, of which no more than 24 units may be transferred from graduate courses taken at another institution.
 - a. 6 units of Bibliography and Introduction to Contemporary Music Theory (Music 501, 508).
 - b. 18 units of 500-level courses in advanced Theory or supervised research.
 - c. 0-4 units of Music Theory Colloquium (Music 5101/5102; participation required; credit up to 4 units).
 - d. 12 units of History and Culture
 - e. 3 units of History of Theory (17th-20th centuries)
 - f. 6 units of Composition (3 units may be fulfilled by Music 5231 or 5241)
 - g. 6 units of Electives outside of music at the 400- or 500-level, excluding basic foreign language instruction. Courses in foreign language literature or linguistics at the 400- or 500-level may be used to satisfy this requirement.
 - h. 1 unit of Music 5651 (Seminar in Undergraduate Pedagogy)
 - i. 17-21 units of Electives, but excluding basic foreign language instruction. The student may be asked to devote a certain number of elective units to 400-level theory courses. Students wishing to do specialized work in pre-tonal music will be asked to complete 3 additional units in the History of Theory and 6 units of Notation I and II (Music 503/504). A maximum of 12 units of Applied Music, if recommended by the student's advisor, may be used as electives.
2. Reading knowledge, as determined by examination, of German and French or Italian. The student may petition for the substitution of a computer language for the second foreign language.
3. Piano proficiency (see Piano Proficiency Requirements for Theory).
4. Completion of the teaching requirements (see p. 47)

5. Qualifying examinations, to consist of: (1) written and oral qualifying examination in Music History, (2) qualifying projects and oral examination in Theory. Qualifying examinations may be taken only after completion of all other requirements except the dissertation and oral defense of dissertation.
6. Dissertation
7. Oral defense of dissertation

Qualifying Examination in Theory

The goals of the theory qualifying examination are (1) to evaluate three areas of theoretical training: analysis, theoretical systems, and speculative theory/methodology; (2) to evaluate the student's competence in analysis of tonal and 20th-century music; and (3) to provide experience in three types of professional activity: lecturing on a piece of music, preparing a conference paper, and writing an essay for publication. The examination is completed under the guidance of an examination committee appointed before examination preparation is begun (see Procedure 1).

The theory examination shall include:

- I. *An extended, detailed analysis of a single piece.* The student will choose, in consultation with the examination committee, a musical work for close analysis from either the tonal or the post-tonal (20th-century) repertoire. Analytical methodology should be determined in response to the issues raised by the piece. The student will prepare a lecture for a graduate-level audience. The purpose of the presentation is to demonstrate competence in intensive analysis and in the oral presentation of analytical materials. (See also Procedures 2a and 3.)

Part I must be passed before proceeding to parts II and III. It will provide the basis of the student's second-year review, mandated by the Graduate School. When necessary or desirable, this project can serve as the basis for a master's thesis.

The remaining projects address the use of theoretical systems and a methodological or speculative topic. One should be conceived as a publishable essay (see Procedures 2b and 3), the other as a conference paper with proposal and abstract (see Procedures 2c and 3); the determination about which of parts 2 and 3 will be an essay and which a conference paper will be made by the student in consultation with the examination committee.

- II. *A project dealing with theoretical systems designed for understanding a particular repertoire of music.* The music should be drawn from the repertoire (tonal or 20-century) not chosen for Part I. The purpose of the project is to demonstrate familiarity, competence, and flexibility in the use of theoretical systems. In contrast with the project described in Part I, any musical analyses should illustrate the points made about theoretical systems under consideration. Ideally this project will also demonstrate the ability to extrapolate and extend existing systems.
- III. A project on a more abstract methodological or speculative topic. The purpose of the project is to demonstrate an ability to address the critical and philosophical issues that form the conceptual underpinning of analytical and theoretical work.

The three projects should be integrated with the student's course of study: any of the three projects may be based on research undertaken for a course (including directed studies); any may contribute to the dissertation.

Schedule for Completing Examination Requirements

<i>Exam</i>	<i>With Masters</i>	<i>Without Masters</i>
Choose Committee	start of 2nd sem.	start of 3rd sem.
Qual 1: Analysis		
Piece chosen	in 2nd semester	in 3rd semester
Lecture presented	in 3rd semester	in 4th semester
Keyboard Exam	by end of 2nd sem.	by end of 4th sem.
Language Req.	by end of 4th sem.	by end of 6th sem.
Qual 2: First Paper	by end of 5th sem.	by end of 7th sem.
Qual 3: Second Paper	by end of 6th sem.	by end of 8th sem.
Mus. Hist. Qual. Exam	by end of 6th sem.	by end of 8th sem.
Dissertation Prop.	in 7th semester	in 9th semester

Procedures

1. The student will propose an examination committee of three theorists/composers and one musicologist, to be approved by the Theory/Composition faculty. The membership of the committee should remain the same for all three parts. The principal advisor may be different for each project, but s/he should be chosen from the examination committee.
2. Working Principles
 - a. Analytical lecture: The piece will be chosen in conference with the project advisor and approved by the examination committee. The date of the lecture should be chosen eight weeks⁵ before it is to occur. A detailed outline with musical examples should be submitted for the committee's approval five weeks before the lecture is presented. A preliminary assessment will be made within two weeks of submission. After preliminary approval, the lecture will be presented to the examination committee and other members of the Theory/Composition faculty and graduate students.
 - b. Essay: The topic will be determined in conference with the project advisor and approved by the examination committee. A brief written proposal will be made to the committee for its approval. The student will submit the essay in the fourth week of the semester in which the project is due. A preliminary assessment will be made within three weeks of submission. An oral examination over the content of the essay will occur within two weeks of the preliminary approval of the essay. The date for final submission will be set at the oral examination. The student may be encouraged to submit the essay for publication.

⁵ week = class week

- c. Conference presentation: The topic will be determined in conference with the project advisor and approved by the examination committee. A brief written proposal will be made to the committee for its approval. The student will submit the text of the presentation in the fourth week of the semester in which the examination is to occur. A preliminary assessment will be made within three weeks of submission. After preliminary approval, the presentation will be scheduled to be read publicly at a theory colloquium or on the Music Department lecture series. The examination committee will determine the date for submission of the revised text of the presentation within one week of the public reading. The student may be encouraged to submit the proposal to the Society for Music Theory, a regional society meeting, or a special conference.
3. Stages:
- a. *Preliminary assessment* can result in approval, with or without suggestions for revision, or disapproval. Revisions, when required, must be approved by the project advisor one week before the oral presentation or examination. If the project is disapproved, the student will be given guidelines for improvement and may resubmit the project in the following semester. If after resubmission the examination committee does not approve the project, the student will be terminated from the program; however, the student will be awarded a terminal master's degree if the work merits it.
 - b. The *oral presentation or examination* can be passed, with or without suggestions for revision, or it can be failed. If failed, the reasons for failure and advice for improvement will be given, and a date set for a repetition. A second failure may result in termination from the program, with a terminal master's degree when the work merits it.
 - c. *Final submission*. The detailed outline of the lecture presented as Part I and the final, revised text of Parts II and III will be placed in the student's file.

Piano Proficiency Requirements

The keyboard examination (identical for the A.M. and Ph.D.) will be administered before the Qualifying Examination is completed. The difficulty of the keyboard exam will depend in part on the individual's keyboard skills.

Members of the music theory and piano faculty will administer the examination.

Examination

A. Reading

- Sight-reading: two-voice examples, one in bass/treble clefs, one with C-clef and bass or treble clef.
- Score reading: Textural simplification of a chamber or orchestral score (score supplied in advance)

B. Chorale-style Improvisation

- Figured bass:

- simple example at sight
- more difficult example prepared
- Roman numeral progressions (in all keys) at sight, including dominant-seventh chords in all inversions, chromatic chords (secondary dominants, augmented-sixth chords, Neapolitan-sixth chord)
- Phrase continuations to a cadence or through a modulation, at sight

Sources

A. Reading

- Sight-reading
 - simple: R.O. Morris, *Figured Harmony at the Keyboard*, Part I, cpt. 8, 10, 12
 - more difficult: Morris and Ferguson, *Preparatory Exercises in Score Reading*
- Score reading
Excerpts from a quartet or classical symphony; e.g., slow movements from Haydn Op. 33

B. Chorale-style Improvisation

- Figured bass
 - simple: R.O. Morris, *Figured Harmony at the Keyboard*, Part I, pp. 1-26
 - more difficult: *idem*, pp. 27 ff. and Part II
- Roman numeral progressions
Brief examples can be found in Edward Aldwell and Carl Schachter *Harmony and Voice Leading*, appendix: keyboard progressions.
- Phrase continuations
Examples are available from Kim Daniels