DEPARTMENT OF MUSIC

HANDBOOK
FOR
STUDENTS AND FACULTY

Washington University in St. Louis
ARTS & SCIENCES

2016-2017

CONTENTS

CONTENTS 1

GENERAL INFORMATION 3

2016-2017 Calendar..... 3
Administration and Staff..... 4
Faculty 4

UNIVERSITY POLICIES.....6

MUSIC COURSES, LESSONS AND ENSEMBLES 12

APPLIED MUSIC: INFORMATION AND POLICIES 14

Applied Music Fees and Rebates..... 14
Refund Policies..... 15
Applied Music Courses..... 15
Registration Procedures 16
Attendance and Grading Policies..... 16
Jury Policy 17
Practice Rooms 17
Recital Policies 18

UNDERGRADUATE PROGRAMS 20

Merit Awards 20
Minor in Music 20
Minor in Jazz Studies..... 20
Bachelor of Arts in Music (Music Major) ... 21
Bachelor of Music Degree 28
Bachelor of Arts in Music: Degree Worksheet 33
Bachelor of Music – Performance Emphasis: Degree Worksheet..... 34
Bachelor of Music – Theory Emphasis: Degree Worksheet..... 36
Bachelor of Music – Composition Emphasis: Degree Worksheet..... 38
Bachelor of Music – History & Culture Emphasis: Degree Worksheet 40
Bachelor of Music – General Emphasis: Degree Worksheet 42
Minor in Music: Degree Worksheet.....44
Minor in Jazz Studies: Degree Worksheet ...45

GRADUATE PROGRAMS: GENERAL INFORMATION 46

Information Relevant to All Graduate Programs.....46
Satisfactory Progress and Regular Evaluation.....46
Foreign Language Exams and Courses ...48
Teaching Requirement for Doctoral Students (all programs).....49
Registration Information 49

MUSICOLOGY PROGRAMS 52

Requirements for the Master of Arts Degree 52
Requirements for the Doctor of Philosophy Degree 52
Qualifying Examinations 54
Piano Proficiency Requirements.....54

THEORY PROGRAMS 55

Requirements for the Master of Arts Degree 55
Requirements for the Doctor of Philosophy Degree 55
Qualifying Projects in Theory.....57
Schedule for Completing Qualifying Events 58
Procedures 58
Piano Proficiency Requirements.....59

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. Todd Decker, the Director of Undergraduate Studies (DUS), Dr. Nicole Aldrich, or the Director of Graduate Studies (DGS), Dr. Alex Stefaniak.

Website URL

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

GENERAL INFORMATION

2016-2017 Calendar

Fall Semester 2016

First day of classes	August 29	Monday
Labor Day holiday – no classes	September 5	Monday
Fall Break – no classes	October 15-18	Saturday-Tuesday
Thanksgiving Break – no classes	November 23-27	Wednesday-Sunday
Last day of classes	December 9	Friday
Reading and Exams	December 12-21	Monday-Wednesday

Spring Semester 2017

Martin Luther King holiday – no classes	January 16	Monday
First day of classes	January 17	Tuesday
Spring Break – no classes	March 12-18	Sunday-Saturday
Last day of classes	April 28	Friday
Reading and Exams	May 1-10	Monday-Wednesday
Commencement	May 19	Friday

Summer Semester 2017

First Summer Session begins	May 22	Monday
Memorial Day holiday – no classes	May 29	Monday
Independence Day holiday – no classes	July 4	Tuesday
Last Summer Session ends	August 17	Thursday

Administration and Staff

Administrative Posts

Department Chair	**Todd Decker**
Director of Graduate Studies	**Alex Stefaniak**
Director of Undergraduate Studies	**Nicole Aldrich**
Head of Musicology	**Patrick Burke**
Head of Theory and Composition	**Paul Steinbeck**
Head of Performance	**Nicole Aldrich**
Executive Director, Friends of Music	**Dolores Pesce**

Office Staff

Pax Baker **560, Rm. 107**	Administrative Assistant	Daily 560 Music Center scheduling and operations management.	baker.pax@wustl.edu (314) 935-5574
Kim Daniels **Blewett, Rm. 101**	Administrative Coordinator	Assistant to the Chair; graduate and undergraduate student issues; Friends of Music membership issues.	daniels@wustl.edu (314) 935-5566
Jen Gartley **560, Rm. 116**	Manager of Public Outreach/Applied Music Program	560 Music Center operations; special events; development issues.	jgartley@wustl.edu (314) 935-9226
Pat Orf **Blewett, Rm. 101**	Departmental Accountant	Financial issues; course listings and grades.	pat@wustl.edu (314) 935-4161
Jamie Perkins **560, Rm. 116**	Event 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
Karen Olson	Music Library Assistant
Mark Scharff	Music Cataloger
Brad Short	Music Librarian

Faculty

Full-Time Faculty

Nicole Aldrich	Lect.; Dir. of Choral Acts.; Dir. of Undergraduate Studies	Directs department choral ensembles and teaches conducting.
Christine Armistead	Sr. Lecturer, Voice; Director of Vocal Activities	Teaches undergraduate and grad. voice, opera workshop.
Kara Baldus	Teacher of Applied Music, Jazz Piano	Teaches jazz piano and combos.
Clare Bokulich	Assistant Professor, Musicology	Interconnectivity of music genres in the fifteenth century.
Patrick Burke	Assoc. Prof., Ethno.; Head of Musicology	Research on music of the U.S., especially jazz and popular music.
Todd Decker	Chair of Department; Prof., Musicology	Research on film music and musicals, Broadway, popular music.
Ben Duane ***(on leave FA16)***	Assistant Professor, Theory	Musical texture, music cognition, and computational modeling.

Denise Elif Gill ***(on leave FA16)***	Assistant Professor, Ethnomusicology	Research on musics of Turkey and the Middle East, esp. music and affect, Islam, gender/sexuality, and medical ethnomusicology.
Amanda Kirkpatrick	Lecturer, Piano	Teaches piano and piano pedagogy.
Jeffrey Kurtzman	Professor, Musicology	Research in 16th- and 17th-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.
Dolores Pesce	Avis Blewett Professor, Musicology; Executive Director, Friends of Music	Research in medieval theory and music, Liszt, late 19th-c. American music.
Fritz Schenker	Postdoctoral Teaching Fellow in Musicology	Global popular music, race, and empire, with an emphasis on the history of jazz in colonial Asia.
Denise Smith	Teacher of Applied Music, Voice	Teaches voice.
Robert Snarrenberg	Associate Professor, Theory	Research on Heinrich Schenker, Brahms.
Christopher Stark	Assistant Professor, Composition	Composition, 20th-century theory and analysis, electronic music, Postmodernism.
Alexander Stefaniak	Assistant Professor, Musicology; Director of Graduate Studies	Research on instrumental virtuosity, Romantic aesthetics, Robert and Clara Schumann, Liszt.
Paul Steinbeck	Assistant Professor, Theory; Head of Theory & Composition	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

Cally Banham	Oboe, English Horn
Chris Becker	Director of Jazz Band & Wind Ensemble
Horst Buchholz	Conductor of Symphony Orchestra
Annette Burkhart	Piano
Tammy Campbell	Voice
Maryse Carlin	Piano, Harpsichord
Henry Claude	Percussion
Kelly Daniel-Decker	Voice
Steve Davis	Jazz Combo
Nina Ferrigno	Piano
Hannah Frey	Violin
Paul Garritson	Clarinet
Sandra Geary	Piano, Accompanist
Kevin Gianino	Jazz Percussion
Andrew Gott	Bassoon
Amy Greenhalgh	Viola, Director of Strings
Jeffrey Hoard	Tuba
Silvian Iticovici	Violin
Ken Kulosa	Cello
Carole Lemire-Bowman	French Horn
Kyle Lombard	Violin
Don Martin	Bass
Ruth Mueller	Musics of the World (FA16)
Timothy Myers	Trombone
Rob Nugent	Jazz Combo
Richard O'Donnell	Director of Electronic Studio
Jane Price	Violin
Noël Prince	Voice
Barbara Raedeke	Organ
Jonathan Reycraft	Trombone
Alan Rosenkoetter	Guitar
Nathan Ruggles	Voice
Christine Sasse	Violin
Janice Smith	Flute, Director of Flute Choir
Sue Taylor	Harp
Joel Vanderheyden	Saxophone
Ric Vice	Jazz Combo
Mary Weber	Trumpet
Shen Wen	Piano

UNIVERSITY POLICIES

Undergraduate Student Academic Integrity Policy

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students, and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University.

Scope and Purpose

This statement on academic integrity applies to all undergraduate students at Washington University. Graduate students are governed by policies in each graduate school or division. All students are expected to adhere to the highest standards of behavior.

The purpose of the statement is twofold:

- To clarify the University's expectations with regard to undergraduate students' academic behavior, and
- To provide specific examples of dishonest conduct. The examples are only illustrative, NOT exhaustive.

Violations of This Policy Include, But Are Not Limited To:

1. Plagiarism
Plagiarism consists of taking someone else's ideas, words, or other types of work product and presenting them as one's own. To avoid plagiarism, students are expected to be attentive to proper methods of documentation and acknowledgement. To avoid even the suspicion of plagiarism, a student must always:

- Enclose every quotation in quotation marks, and acknowledge its source.
- Cite the source of every summary, paraphrase, abstraction or adaptation of material originally prepared by another person, and any factual data that is not considered common knowledge. Include the name of author, title of work, publication information, and page reference.
- Acknowledge material obtained from lectures, interviews, or other oral communication by citing the source (name of the speaker, the occasion, the place, and the date).

- Cite material from the internet as if it were from a traditionally published source. Follow the citation style or requirements of the instructor for whom the work is produced.

2. Cheating On An Examination
A student must not receive or provide any unauthorized assistance on an examination. During an examination a student may use only materials authorized by the faculty.

3. Copying Or Collaborating On Assignments Without Permission
When a student submits work with his/her name on it, this is a written statement that credit for the work belongs to that student alone. If the work was a product of collaboration, each student is expected to clearly acknowledge in writing all persons who contributed to its completion.

Unless the instructor explicitly states otherwise, it is dishonest to collaborate with others when completing any assignment or test, performing laboratory experiments, writing and/or documenting computer programs, writing papers or reports, and completing problem sets.

If the instructor allows group work in some circumstances but not others, it is the student's responsibility to understand the degree of acceptable collaboration for each assignment, and to ask for clarification if necessary.

To avoid cheating or unauthorized collaboration, a student should never:

- Use, copy or paraphrase the results of another person's work and represent that work as his/her own, regardless of the circumstances.
- Refer to, study from, or copy archival files (e.g. old tests, homework, solutions manuals, or backfiles) that were not approved by the instructor.
- Copy another's work, or to permit another student to copy his/her work.
- Submit work as a collaborative effort if he/she did not contribute a fair share of the effort.

4. Fabrication Or Falsification Of Data Or Records
It is dishonest to fabricate or falsify data in laboratory experiments, research papers, reports or in any other circumstances; to fabricate source material in a bibliography or "works cited" list; or to provide false information on a résumé or other document in connection with academic efforts. It is also dishonest to take data developed by someone else and present them as one's own.

Examples of falsification include:

- Altering information on any exam, problem set, or class assignment being submitted for a re-grade.
- Altering, omitting, or inventing laboratory data to submit as one's own findings. This includes copying laboratory data from another student to present as one's

own; modifying data in a write-up; and providing data to another student to submit as his/her own.

5. Other Forms Of Deceit, Dishonesty, Or Inappropriate Conduct
Under no circumstances is it acceptable for a student to:

- Submit the same work, or essentially the same work, for more than one course without explicitly obtaining permission from all instructors. A student must disclose when a paper or project builds on work completed earlier in his/her academic career.
- Request an academic benefit based on false information or deception. This includes requesting an extension of time, a better grade, or a recommendation from an instructor.
- Make any changes (including adding material or erasing material) on any test paper, problem set, or class assignment being submitted for a re-grade.
- Willfully damage the efforts or work of other students.
- Steal, deface, or damage academic facilities or materials.
- Collaborate with other students planning or engaging in any form of academic misconduct.
- Submit any academic work under someone else's name other than his/her own. This includes but is not limited to sitting for another person's exam; both parties will be held responsible.
- Engage in any other form of academic misconduct not covered here.

This list is not intended to be exhaustive. To seek clarification, students should ask the professor or teaching assistant for guidance.

Reporting Misconduct

Faculty Responsibility
Faculty and instructors are strongly encouraged to report incidents of student academic misconduct to the academic integrity officer in their school or college in a timely manner, so that the incident may be handled fairly and consistently across schools and departments. Teaching assistants are expected to report instances of student misconduct to their supervising instructors. Faculty members are expected to respond to student concerns about academic dishonesty in their courses.

Student Responsibility
If a student observes others violating this policy, he/she is strongly encouraged to report the misconduct to the instructor, to seek advice from the academic integrity officer of the school or college that offers the course in question, or to address the student(s) directly.

Exam Proctor Responsibility
Exam proctors are expected to report incidents of suspected student misconduct to the course instructor and/or the Disability Resource Center, if applicable.

The full statement can be found at http://wustl.edu/policies/undergraduate-academic-integrity.html.

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

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:

- best efforts on the part of both faculty and students to enhance the learning experience for the benefit of all persons involved;
- recognizing that everyone present plays an important role; all participants in the learning experience deserve respect for what they contribute, and both faculty and students be sensitive to the importance of the others in this process;
- an atmosphere that embraces multiple identities in the classroom by demonstrating mutual respect for all persons regardless of political, racial, ethnic, religious, gender, sexual orientation, age, disability, socioeconomic or veteran status.

In response to changing classroom dynamics, we, the Undergraduate Council, make the following recommendations:

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, the faculty member has clear responsibilities to the students and to the institution, particularly in the faculty member's 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 or easily accessible electronic document. Such guidance should normally involve:

- presenting a syllabus that:
    - 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;
    - articulates ground rules for classroom interaction and consequences for infringement (How much active participation is expected of the student? Is attendance required? Is it acceptable to eat during class? What are the guidelines for collaboration inside and outside of the classroom?);
    - establishes behavior expectations for the class, including respecting every member, listening, and engaging;
    - makes clear expectations for technology use during class;

    - includes links to information about inclusion and diversity, bias reporting, accommodations based upon sexual assault and mental health.
- reminding students of, and upholding, the University's standards for academic integrity;
- bringing new perspectives and insights to assigned readings and other text materials;
- conducting classroom and one-on-one interactions in keeping with the university's guidelines on diversity and inclusion;
- regularly meeting and punctuality in starting and dismissing class;
- prompt and responsible grading (including midterms), 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 online venue, telephone or email;
- using appropriate, relevant technology both inside and outside of the classroom to enhance communication between faculty and students;
- uploading course materials and sending e-mails or other notifications in a timely manner;
- overseeing Teaching Assistants (TAs), including the training of TAs, providing definitions of grading expectations as per the University Code of Conduct, providing detailed rubrics for grading evaluations, case studies, and projects, and ensuring a faculty review in the event students contest their grade and petition for regarding, especially to ensure grading uniformity;
- regular communication between two professors or more when they share in the teaching process of a one semester course, including agreement about responsibilities, assignments given to students, and due dates expected;
- facilitation of and reflection on 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;
- regular communication with students regarding progress in the course, ways to improve, grading structure;
- avoiding prohibitive costs when ordering textbooks and other course materials; making electronic text available;
- adhering to the published final examination schedule to avoid interfering with students' preparation for other classes;
- showing up to all the classes and giving students the full number of contact hours they deserve each semester.

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:

- actively engage in learning the material and with the process of education, including meeting with the instructor and/or TA when requested to or when necessary;

- use the course materials, faculty expertise, and expectations for learning to build their own knowledge and skills;
- attend all classes, both lecture and discussion sessions, and participate in class discussions, leave class only for emergencies; use online resources for augmentation and review, not as a substitute for class;
- be punctual in completing assignments;
- behave in the classroom in a manner that demonstrates respect for students and faculty and follows university guidelines for diversity and inclusion;
- adhere to instructor's expectation for the use of technology during class, including laptops, tablets, and phones;
- share responsibility for the flow of information concerning a course by regularly checking the course web page, online discussion groups and university e-mail;
- be familiar with, and adhere to, matters of academic integrity as identified by their instructors and their School within the University;
- participate in objective and constructive evaluations of the instructor, course content according to the syllabus, and required textbooks/materials to clarify opportunities and strengths that will help the instructor to improve the course in subsequent semesters;
- conform to the ground rules of the course as defined in the syllabus.

The full statement can be found at http://undergraduatecouncil.wustl.edu/2015/11/05/teaching-and-learning-at-washington-university/

MUSIC COURSES, LESSONS AND ENSEMBLES

History and Culture

101 Intro to Music
102 Intro to Music II
1021 Musics of the World
1023 Beethoven in his Time and Ours
1024 Mozart: The Humor, Science, and Politics of Music
105 History of Jazz
114E Exploring Music
1161 Writing about Music
1162 Freshman Seminar: Bruce Springsteen's USA
1163 Freshman Seminar: Youth in Revolt
1164 Love Songs and Laptops
1501 Rattle and Hum: Reading Music in Lit.
2061 "Reading" Culture: Hearing Race in 1950s American Musical Culture
2601 Opera: The Extravagant Art
3011 Music History I
3012 Music History II
3013 Music History III
3014 Ethnomusicology
3015 American Popular Music and Media
3021 Music of the African Diaspora
3022 Native American Musical Traditions of the Western U.S.
3023 Jazz in American Culture
3024 From Cage to Glass and Beyond
3025 Women of Music
3027 Close Harmony: A Cappella Musical Traditions
3028 Music of the 1960s
3031 Music and Healing
3091 Jazz Improvisation I
3112 Choral Music Before 1800
3113 Choral Music from Beethoven to the Present
3132 Romantic Revs. in European Music and Culture
320 The American Musical Film
328 History of the Film Score
3237 The Art of Popular Song
3431 West African Music and Dance in Context
3581 Jewish Identities in Western Music
3582 Music in Jewish Culture and Society
3583 The Soundtrack of Israeli History
3584 Music in the Holocaust
3585 Islam, Music, Muslim Media
3586 Combat Movie Music and Sound After Vietnam
3631 Russian Literature and Opera
411 Music of the Medieval Period
412 Music of the Renaissance
413 Music of the Baroque
4131 Music in the 18th Century
414 Music of the Classic Period
415 Music of the Romantic Period
416 Contemporary Music
427 Topics in Music History and Literature
4281 The Italian Madrigal
4282 The "Crossover" Tradition in Anglo American Music Theater
4561 Soundtrack Studies: Music, Voices, Noise
4621 Ancient Greek and Roman Music
4791 New York City and the Geographies of Popular Culture
501 Intro to Musicological Research I
502 Intro to Musicological Research II
5022 Intro to Popular Music Studies
503-504 Notation
509 Introduction to Ethnomusicology
5091 Music Ethnography and Fieldwork Methodologies
519 Selected Areas for Special Study I

Theory and Analysis

109M Mathematics and Music
121C-122C Classical Theory I and II
121J-122J Jazz Theory I and II
221C Classical Theory III
3051 Text and Music
321T Topics in Music Theory
3221 Music Cognition
4221 Intro to Analysis of 20th-Cent. Music
423–424 Analysis I and II
425-426 Counterpoint I and II
428 Topics in Music Theory and Analysis
5061 Intro to Schenker's Analytical Method
5062 Seminar: Schenker's Analytical Method
5072-5073 Analysis of 20th Century Music
508 Intro. to Contemporary Music Theory
521-522 Seminar in Music Theory

Musicianship and Keyboard Skills

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

Composition

129-130	Composition Workshop
229-230	Composition I
3313	Interactivity and DSP
325-326	Instrumentation and Orchestration
329-330	Advanced Composition Workshop
401	Elem. Techniques of Electronic Music
402	Adv. Techniques of Electronic Music
429-430	Composition II
529-530	Adv. Composition

Performance

119-120	Guitar Class
159-160	Piano Class
2212	Opera Projects
2213	Singers' Performance Workshop
3091	Jazz Improvisation I
3370	Music and Performance
339-340	Intro to Conducting I and II
437-438	Piano Pedagogy
4370	Music and Performance
4371	Opera Production
4372	Voice Pedagogy
4375	Vocal Literature
4376	Opera Literature
4381	Literature of the Piano
439–440	Diction
4392	Pedagogy III
4539–4540	Advanced Conducting I and II
5651	Undergraduate Teaching Seminar

Independent Study and Projects

295-296	Independent Study
298	Directed Internship
299	Performance Project
3951-3961	Independent Study
400	Independent Study
4991	Senior Capstone
4992	Senior Capstone
4993	Senior Honors Capstone
4994	Senior Honors Capstone
500	Independent Study
590	Research (Master's)
600	Research (Doctoral)

Applied Music Lessons

Guitar	151G; 175G, 275G, 375G, 475G
Organ	175O, 275O, 375O, 475O
Piano, Hpd.	151P; 175P, 275P, 375P, 475P
Strings, Harp	151S; 175S, 275S, 375S, 475S
Voice	151V; 175V, 275V, 375V, 475W
Winds, Perc.	151W; 175W, 275W, 375W, 475W
Jazz Guitar	170G, 270G, 370G, 470G
Jazz Piano	170P, 270P, 370P, 470P
Jazz Strings	170S, 270S, 370S, 470S
Jazz Winds, Perc.	170W, 270W, 370W, 470W

Ensembles

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

APPLIED MUSIC: INFORMATION AND POLICIES

Applied Music Fees and Rebates

Fees (per semester)	*Wash U Day School Students*	*University College Students*
Private instruction		
14 one-hour lessons	$720	$1300
14 half-hour lessons	$360	$650
Group instruction	$150	$650
Small ensembles[1]	$200	$650
Large ensembles[2]	$0	$0

Rebates[3]	*Declared music minors not concurrently enrolled in a large ensemble*[2]*; members of large ensembles*[2]
Private instruction	$100 (only one rebate can be applied toward a private instruction fee)

	Music majors	*Music minors*[4]	*Students with need-based financial assistance*[5]
Private instruction	Full rebates for lessons on one (or possibly two) instruments	Full rebate on one instrument if concurrently enrolled in a large ensemble[2]	Partial rebate for private instruction on one (or possibly two) instruments
Small ensembles[1]	Full rebate for one small ensemble	Full rebate for one small ensemble[1] if concurrently enrolled in a large ensemble[2]	$30 for Flute Choir only

[1] Small ensembles include Chamber Ensembles, Flute Choir, and Jazz Combo.
[2] Large ensembles include Wind Ensemble, Jazz Band, Symphony Orchestra, Concert Choir, and Chamber Choir.
[3] Non-Music graduate students are not eligible to receive rebates.
[4] If enrolled in both private instruction and a small ensemble while concurrently enrolled in a large ensemble, rebate will be awarded for private instruction only.
[5] Students with exceptional need may petition Pat Orf for additional assistance. All need-based awards are subject to verification of aid status by the Financial Aid Office.

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

In order to receive an applied music rebate, students must declare a minor with Kim Daniels 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.**
Applied music rebates are contingent upon completion of the course. If you drop applied music lessons, you will forfeit any rebate 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 2016	Spring 2017
Last day to drop with a 100% refund	September 9	February 1
Last day to drop with a 50% refund	September 15	February 7
Last day to drop with a 25% refund	September 19	February 10
No refunds given after	September 19	February 10

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	L27-231C-99 Small Chamber Ensembles
L27-100G-01: Guitar Pre-registration	L27-232W Wind Ensemble
L27-100G-02: Jazz Guitar Pre-registration	L27-233 Jazz Band
L27-100D-01: Percussion Pre-registration	L27-234S Symphony Orchestra
L27-100P-01: Piano Pre-registration	L27-235F Flute Choir
L27-100P-02: Jazz Piano Pre-registration	L27-236J Jazz Combo
L27-100P-03: Organ Pre-registration	L27-237 Concert Choir
L27-100S-01: Strings Pre-registration (including Harp students)	L27-238 Chamber Choir
L27-100S-02: Jazz Strings Pre-registration	
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 a Placement Days appointment on youcanbook.me, 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 Residential Life at (314) 935-5050.

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 Pax Baker.

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	8:00 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 Kim Daniels. 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 18 units of credit in courses offered by the Department of Music, 9 of which must be at the 300-level or above. The 18 credits are to be made up of the following 15 core units:

Core: History of Jazz 105 (3 units)
Jazz Theory 121J-122J (6 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 20th Century 416 (3 units)
Electronic Music 401/402 (3 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 Kim Daniels.

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 matriculated before Fall 2014, 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 requirements detailed below. Students who matriculated during or after Fall 2014 follow exclusively the 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. Majors who matriculated before Fall 2014 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 & Culture (Music 3012 and 3014)	6 units
2 additional music history courses selected from 3011, 3013, 3015	6 units
Keyboard Skills	2 units
	28 units

Placement into a specific keyboard skills course (1232, 1242, 2232, or 2242) is determined by individual interview with a member of the piano faculty. Students with little or no keyboard experience may be required to take Music 159 (Piano Class I) before beginning the Keyboard Skills sequence. Because keyboard skills are an essential component of musicianship, we strongly recommend that a student begin keyboard skills classes concurrently with Music 121C-122C or 121J-122J, and continue beyond the basic requirement.

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

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)	14 units
	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
Christine Armistead, Senior Lecturer
Clare Bokulich, Assistant Professor
Patrick Burke, Associate Professor
Todd Decker, Professor
Ben Duane, Assistant Professor *(on leave FA16)*
Denise Gill, Assistant Professor *(on leave FA16)*
Amanda Kirkpatrick, Lecturer
William Lenihan, Professor of Practice
Dolores Pesce, Professor
Robert Snarrenberg, Associate Professor
Christopher Stark, Assistant Professor
Alexander Stefaniak, Assistant Professor
Paul Steinbeck, Assistant Professor

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. Evaluation committees for the Honors Capstone will include the capstone director and two appointed members from the faculty. 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.

B.A. candidates have three options for meeting the Senior Capstone requirement:

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

400-level course capstone deadlines:

Director selection	April 22 of junior year
Proposal submission	Sept. 2 of senior year

Deadlines for an outline, bibliography, first and second drafts, and final version will be set by the course instructor.

Option 2: Non-Honors Senior Recital / Composition Portfolio

The course, listed as L27 4992, 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.

Recital capstone deadlines

Director selection	April 22 of junior year
Proposal submission	Sept. 2 of senior year
Selection of recital date	As early as possible, in consultation with both members of committee as well as all collaborating musicians
First draft of program notes presented to capstone director	7 weeks before recital date, or January 20, 2017, whichever is later
Second draft of program notes presented to committee	5 weeks before recital date, or Feb. 3, 2017, whichever is later
Final version of program notes presented to the committee	3 weeks before recital date
Recital jury	3 weeks before recital date
Program information and program notes sent to Megan Stout in 560 office	3 weeks before recital date

Composition

There are two components to a composition capstone, which will be completed over the course of a single semester (fall or spring): (1) a portfolio of two original compositions (scores and/or recordings) and (2) written program notes for each composition (each should be one page long, single-spaced).

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 program notes should consist of a brief analytical study of the pieces in the composition portfolio, and should also include discussion of at least one work by a major composer or 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 portfolio.

All of the requirements must be completed by the last day of classes during the given semester of study, so that the Senior Capstone committee has ample time to evaluate the student's work.

Composition capstone deadlines:

Director selection	April 22 of junior year
Proposal submission	Sept. 2 of senior year

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 3.6.

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 in that

year's cohort of Latin Honors candidates 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.

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

The Honors 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 Honors 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 capstone director. 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.

To ensure a venue, the date and location of the dress rehearsal and recital should be chosen by the end of the junior 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 Honors 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 Honors 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

You should enroll in the Capstone 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.

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.

Bachelor of Music Degree

No changes have been made to the B.Mus. Degree, other than the adjustment to the theory sequence addressed above under "Bachelor of Arts in Music." The course substitutions listed there may be applied by B.Mus. candidates as well.

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. The Undergrad Advisory Committee then has to give final approval.

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 (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 2242 (up to 4 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/Culture and General

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

		Emphases.
Ensemble Performance	———	Must be taken for credit every semester once the music major is declared
Senior Capstone	3 units	Music 4991 or 4993

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 (1232, 1242, 2232, 2242) and continue the sequence through completion of Music 2242. Students with little or no keyboard experience may be required to take Music 159 (Piano Class I) before beginning the Keyboard Skills sequence. 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-II^{6}-$I^{6/4}$-V^{7}-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		

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

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

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

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 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. The deadlines for the B.A. in Music capstone apply.

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.

Grading and determination of honors follow the procedures set forth above for the B.A. in Music.

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, 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 Arts in Music: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS: 28 units

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 2 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	

History and Culture: 12 units	Semester Completed	Units of Credit	Grade
3012 (History II)		3	
3014 (Ethnomusicology)		3	

Choose two of the following three courses:

3011 (History I)		3	
3013 (History III)		3	
3015 (American Popular Music and Media)		3	

Keyboard Skills: 2 units	Semester Completed	Units of Credit	Grade
		1	
		1	

ADDITIONAL REQUIREMENTS: 17 units

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

Electives: 14 units**	Semester Completed	Units of Credit	Grade

** at least 3 units must be at 300 or 400 level

Bachelor of Music – Performance Emphasis: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	
3231 (Adv. Musicianship)		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011 (History I)		3	
3012 (History II)		3	
3013 (History III)		3	

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

* 1 unit per semester through completion of 2242

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

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

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 (20th-Century Music)		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	

Bachelor of Music – Theory Emphasis: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	
3231 (Adv. Musicianship)		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011 (History I)		3	
3012 (History II)		3	
3013 (History III)		3	

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

* 1 unit per semester through completion of 2242

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

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

ADVANCED REQUIREMENTS

Theory and Analysis: 15 units^^	Semester Completed	Units of Credit	Grade
4221 (20th-Century Music)		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 (Elem. Electronic Music)		3	
402 (Adv. Electronic Music)		3	
OR			
Composition lessons		3	
Composition lessons		3	

Bachelor of Music – Composition Emphasis: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	
3231 (Adv. Musicianship)		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011 (History I)		3	
3012 (History II)		3	
3013 (History III)		3	

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

* 1 unit per semester through completion of 2242

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

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

ADVANCED REQUIREMENTS

Composition: 12 units	Semester Completed	Units of Credit	Grade
429 or 430 (Composition II)		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 (20th-Century Music)		3	
		3	
		3	

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

Electronic Music: 6 units	Semester Completed	Units of Credit	Grade
401 (Elem. Electronic Music)		3	
402 (Adv. Electronic Music)		3	

Bachelor of Music – History & Culture Emphasis: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	
3231 (Adv. Musicianship)		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011 (History I)		3	
3012 (History II)		3	
3013 (History III)		3	

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

* 1 unit per semester through completion of 2242

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

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

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 (20th-Century Music)		3	
		3	
		3	

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

Bachelor of Music – General Emphasis: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS

Theory: 12 units	Semester Completed	Units of Credit	Grade
121C or 121J (Theory I)		3	
122C or 122J (Theory II)		3	
221C (Theory III)		3	
321T (Topics in Theory)		3	

Musicianship: 5 units	Semester Completed	Units of Credit	Grade
2231 (Musicianship I)		1	
2241 (Musicianship II)		1	
3231 (Adv. Musicianship)		3	

History and Culture: 9 units	Semester Completed	Units of Credit	Grade
3011 (History I)		3	
3012 (History II)		3	
3013 (History III)		3	

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

* 1 unit per semester through completion of 2242

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

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

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 (20th-Century Music)		3	
		3	
		3	

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

Electives: 9 units	Semester Completed	Units of Credit	Grade

Minor in Music: Degree Worksheet

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS: 9 units

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

History and Culture: 3 units	Semester Completed	Units of Credit	Grade
3011, 3012, or 3013 (History I, II, III)		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

(All courses must be taken for credit and letter grade)

Student's Name: _____ Graduation Date: _____

CORE REQUIREMENTS: 15 units

Theory: 6 units	Semester Completed	Units of Credit	Grade
121J (Jazz Theory I)		3	
122J (Jazz Theory II)		3	

Jazz Coursework: 9 units	Semester Completed	Units of Credit	Grade
105 (History of Jazz)		3	
3023 (Jazz in American Culture)		3	
3091 (Improv I)		3	

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 (Jazz) – total upper-level credits to equal at least 3	1)		
	2)		
3013 (History III)		3	
3021 (Music of the African Diaspora)		3	
401 (Elem. Electronic Music)		3	
(Music of the 20th Century)		3	

GRADUATE PROGRAMS: GENERAL INFORMATION

Information Relevant to All Graduate Programs

Entrance and Placement Exams

Students entering the A.M. and Ph.D. programs in theory or musicology 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

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 the entire 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), e) 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. Students on internal or external dissertation fellowships are exempt from this requirement, as are students in the final semester of their dissertation work. 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%).

Teaching Requirement for Doctoral Students (all programs)

This aspect of the graduate program is undergoing revision by the faculty during the 2016 -17 academic year. Students matriculating in fall 2016 will be advised by the Director of Graduate Studies as to teaching requirements and options when the new policies are agreed upon.

Registration Information

The Graduate School distributes detailed instructions on registration procedures each semester. Also consult the next section, "Guidelines for Graduate Advisors and Advisees".

(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. 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.

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.

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
    b. 6 units of History and Culture
    c. 6 units of Analysis 423-424
    d. 18 units of Electives, which may include up to 6 units of Thesis Research, but excluding basic foreign language instruction.

2. Written general examination, to be taken in the fall of the second year.

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

4. Piano proficiency (see Piano Proficiency Requirements below).

5. Thesis

6. 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
    b. 3 units of Music 503 (Notation)
    c. 24 units of History and Culture
    d. 12 units of Theory, including Music 423-424
    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. 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.
5. Written general examination, to be taken in the fall of the second year of study.
6. 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.
7. Dissertation.
8. Oral defense of dissertation.

General Examination

The required first-year courses lead towards a general exam given on the weekend of fall break of the second year. Exam content draws on the first-year core classes and a summer study list of composers, performers, and musical traditions provided at the end of the previous spring semester.

Exam Weekend Schedule
Friday afternoon, 2-hour session
Identifications (exact work/composer/date or descriptive paragraph locating the excerpt as closely as possible within music history)

- 5 audio excerpts
- 5 score excerpts

Saturday morning, 3-hour session
2 analytical essays

- 1 on a tonal piece
- 1 on a post-tonal piece

Students receive both pieces one week in advance of the exam.

Saturday afternoon-Tuesday morning
After the Saturday morning exam, students are given three lists of works:

- pre-1800
- post-1800
- not from the European tradition

Scores or recordings for all the works are provided.

Students select one from each list and have until noon on Tuesday to submit essays on all three selected pieces. The essays should consider the significance of the work in music history or contemporary music; the current state of research on the work, and specific musical features of the work.

Students will use Music Library print resources in the library (rather than checking them out), placing consulted items in a designated area near the circulation desk for others taking the test to consult. The faculty will work with library staff to ensure basic research sources relating to the exam pieces are available in the library on exam weekend.

Qualifying Examinations

Students matriculating after Fall 2015 will take a revised version of the qualifying examinations to be determined by the faculty during the 2016-2017 academic year.

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 Analysis (Music 423-424, two 500-level analysis courses).
    b. 6 units of Introduction to Musicological Research I-II (Music 501-502).
    c. 3 units of Introduction to Contemporary Music Theory (Music 508).
    d. 3 units of History and Culture.
    e. 12 units of Electives, which may include up to 6 units of Thesis Research, but excluding basic foreign language instruction.
2. Written general examination, to be taken in the fall of the second year.
3. Reading knowledge, as determined by examination, of German, French or Italian.
4. Piano proficiency (see Piano Proficiency Requirements for Music Theory below).
5. Thesis.
6. 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 Analysis I-II (Music 423-424).
    b. 9 units of Introduction to Musicological Research I-II and Introduction to Contemporary Music Theory (Music 501-502, 508).
    c. 18 units of 500-level courses in advanced Theory or supervised research.
    d. 9 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. 9 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-II (Music 503-504). A maximum of 6 units of Applied Music, if recommended by the student's advisor, may be used as electives.
    i. 6 units of Theory Qualifying Projects (Music 581-582-583).
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.
5. Written general examination, to be taken in the fall of the second year of study.
6. Qualifying projects and oral examination in Theory.
7. Dissertation.
8. Oral defense of dissertation.

General Examination

The required first-year courses lead towards a general exam given on the weekend of fall break of the second year. Exam content draws on the first-year core classes and a summer study list of composers, performers, and musical traditions provided at the end of the previous spring semester.

Exam Weekend Schedule
Friday afternoon, 2-hour session
Identifications (exact work/composer/date or descriptive paragraph locating the excerpt as closely as possible within music history)

- 5 audio excerpts
- 5 score excerpts

Saturday morning, 3-hour session
2 analytical essays

- 1 on a tonal piece
- 1 on a post-tonal piece

Students receive both pieces one week in advance of the exam.

Saturday afternoon - Tuesday morning
After the Friday afternoon exam, students are given three lists of works:

- pre-1800
- post-1800
- not from the European tradition

Scores or recordings for all the works are provided.

Students select one from each list and have until noon on Tuesday to submit essays on all three selected pieces. The essays should consider the significance of the work in music history or contemporary music; the current state of research on the work, and specific musical features of the work.

Students will use Music Library print resources in the library (rather than checking them out), placing consulted items in a designated area near the circulation desk for others taking the test to consult. The faculty will work with library staff to ensure basic research sources relating to the exam pieces are available in the library on exam weekend.

Qualifying Projects in Theory

The goals of the theory qualifying projects 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 post-tonal 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 projects are completed under the guidance of an examination committee assigned during the student's 1st semester (see Procedure 1).

The theory projects shall include:

- *An extended, detailed analysis of a single piece* (Qualifying Project I). While enrolled in Music 423, the student will choose, in consultation with the examination committee, a musical work for close analysis from either the tonal or the post-tonal 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, to be delivered in Music 502. 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.)

Qualifying Project I must be passed before proceeding to Qualifying Projects II and III. It will provide the basis of the student's first-year review. 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 Qualifying Projects II and III will be an essay and which a conference paper will be made by the student in consultation with the examination committee.

- *A project dealing with theoretical systems designed for understanding a particular repertoire of music* (Qualifying Project II or III). The music should be drawn from the repertoire (tonal or post-tonal) not chosen for Qualifying Project 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 Qualifying Project 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.

- *A project on a more abstract methodological or speculative topic* (Qualifying Project II or III). 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 (or an independent study); any may contribute to the dissertation. For example: Qualifying Project I will include a presentation delivered in a meeting of Music 502. Similarly, Qualifying Project II may be based on work begun in a course or independent study taken in the 2nd or 3rd

semester. Finally, Qualifying Project III should be developed in an independent study directed by the faculty member who is likely to advise the student's dissertation.

Schedule for Completing Qualifying Events

Event	*With Masters*	*Without Masters*
Qual I: Analysis		
Piece chosen	1st semester	1st semester
Lecture presented	2nd semester	2nd semester
Keyboard Exam	2nd semester	4th semester
General Exam	3rd semester	3rd semester
Qual II: First Paper	3rd semester	4th semester
Qual III: Second Paper	4th semester	6th semester
Language Req.	4th semester	6th semester
Dissertation Prop.	5th-6th semester(s)	7th-8th semester(s)

Procedures

1. During the student's 1st semester, the Theory/Composition faculty will assign an examination committee of three theorists/composers and one musicologist. The membership of the committee should remain the same for all three qualifying projects. 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 consultation with the project advisor and approved by the examination committee. The date of the lecture should be chosen eight weeks 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 the student's classmates in Music 502.

    b. Essay: The topic will be determined in consultation 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 goal of this project is to produce an essay that can be submitted for publication in an academic journal.

b. Conference presentation: The topic will be determined in consultation 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 presentation 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 goal of this project is to produce a presentation that can be delivered at the Society for Music Theory, a regional society meeting, or another academic 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 event. 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 may be terminated from the program; however, the student will be awarded a terminal master's degree if the work merits it.

b. The event 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 Qualifying Project I and the final, revised texts of Qualifying Projects 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

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/**