

General Program Information

COMPETENCY TESTING IN MUSIC THEORY AND HISTORY

Introduction

Pursuant to NASM guidelines and Penn State School of Music policy, a basic competency in music theory and history is expected of all graduate students, including those students with a bachelor's degree in music from Penn State. While the School of Music does not administer an "entrance examination" in these academic areas, all students to be graduated with a master's degree must during their residence demonstrate competency by examination in:

- A. Music theory (three parts)
 - Aural skills/dictation
 - Part-writing/tonal harmony and analysis of 18th- and 19th-century music (tonal analysis)
 - Analysis of 20th-century music

- B. Music history and styles of Western Art Music (two parts)
 - Music before 1750
 - Music after 1750

Students in all graduate degree programs must take competency examinations in music theory and music history. These exams must be passed, or remedial course work completed, prior to enrolling in any advanced course work.

Testing Procedure

The exams will be offered three times each year: prior to registration at the beginning of the fall and spring semesters, and at the beginning of the summer term. All entering students in all graduate degree programs must take these examinations at the first opportunity. These exams are designed to determine whether a student's knowledge meets the standard of the appropriate undergraduate course in a particular area of music history or theory. For example, the pre-1750 Music History Exam should meet the standard of a 70% on the final exam in Music 261; the tonal analysis portion of the Music Theory Exam should meet the standard of a 70% on the final exam in Music 331. Once the student shows such a competency in all areas, then he or she will be prepared for graduate courses in music history and theory.

A student's performance on the history and theory competency exams will be assigned to one of two categories:

Pass: The student has passed the exam; no further demonstration of competency is required. The student may register for any upper-level course in the given discipline.

Fail: The student has failed the exam. There are two subtypes of this category:

(a) High Fail: Although the student has not passed the exam, the score is nearly passing. As a result, he or she is strongly recommended to meet with the Faculty Coordinator of the particular discipline (either music history or theory) for advice as to which course of action to pursue.

(b) Fail: The student has not passed the exam and may not register in upper-level course work in the failed areas of history and/or theory. It is recommended that the student enroll in the appropriate remedial course in history and/or theory.

Students who do not pass the exam as a whole or in any of its sections will follow one of two separate avenues of remediation. Such students must either:

1. Pursue a personal plan of study and then re-take all or portions of the exam, as suggested by the theory or history faculty (only one such retake is allowed, and this must occur within one year of entering the program)

OR

2. Complete designated remedial course work with a grade of B- or better. This option is strongly encouraged. Remedial course work may not be applied in any way toward a graduate music degree with the exception of 432 and 497A or 497B, which may be applied toward the M.M.E. degree. These **remedial** courses are:

Music 498X (2 credits)	Graduate Review of Harmony and Tonal Analysis
Music 429 (1 credit)	Aural Review for Graduate Students
Music 432 (2 or 3 credits)	Graduate Review of 20th-Century Analysis
Music 497A (3 credits)	Graduate Review of Music History I (before 1750)
Music 497B (3 credits)	Graduate Review of Music History II (after 1750)

Advanced course work in theory and history is dependent on a student's performance on the examinations. If all sections of the music theory and history exams are passed, a student may select from the courses listed on page 23. Students are also encouraged to talk with the history and theory faculty members about specific test results.

ADVISING

Program Advising

Upon entering the School of Music, all students will be assigned a program adviser by the director. For master's degree and D.M.A. students, the adviser is responsible for guiding and helping the student plan his or her academic program. The student should keep in close touch with the adviser, informing the adviser of any developments that relate to the student's academic program.

For Ph.D. students, the assigned adviser will be responsible for guiding the student to the comprehensive exam phase of the program.

Students should inform their advisers of any significant performances or other presentations undertaken, or any papers or articles published.

Academic Plans

Advance planning of courses to be taken and the scheduling of these courses is essential. **It is recommended that students meet with their adviser at the beginning of their graduate degree program and determine a plan as to when degree requirements will be fulfilled. The check sheets provided for each degree program (pp. 80-90) should be used for this purpose.** The plan should include alternative courses wherever possible and/or practical. Any modifications to this plan during the drop/add period or prior to ensuing registration periods should only be done after consultation between the student and adviser.

Doctoral Candidates

Doctoral candidates are referred to the School of Music Ph.D. Handbook and the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook>, for additional information regarding advisers and doctoral committees.

FULL-TIME LOADS

In order to maintain full-time academic status, the following credit load ranges must be observed:

- 9 or more credits for a full-time graduate student
- 9-14 credits for those awarded quarter-time assistantships
- 9-12 credits for those awarded half-time assistantships
- 6-8 credits for those awarded three-quarter-time assistantships

Further information regarding credit loads and full-time academic status is found in the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook>.

THE SCHOLARSHIP AND RESEARCH INTEGRITY PROGRAM

The SARI program at Penn State is designed to offer graduate students comprehensive, multilevel training in the responsible conduct of research, in a way that is tailored to address the issues faced by individual disciplines. The program is implemented by Penn State colleges and graduate programs in a way that meets the particular needs of students in each unit. The School of Music SARI Program has two parts: an online program to be completed in the first semester of graduate study, to be followed by five hours of discussion-based Responsible Conduct of Research (RCR) education prior to degree completion. The SARI Resource Portal (www.research.psu.edu/orp/sari/) provides information, teaching tools, and links to other resources to support SARI program activities, as well as access to an online training program provided by the Collaborative Institutional Training Initiative (CITI), which most programs, including the School of Music, will use for first-year training.

CITI online RCR training program

All graduate students entering the School of Music from fall semester 2009 and forward will be expected to complete the CITI online RCR training during their first year. Completing the training during the first semester, however, is strongly recommended. Any student who fails to complete the required training will not be allowed to continue past his or her second semester until such training is successfully completed.

To access the CITI training, log on to www.citiprogram.org.

- Select “Pennsylvania State University” as the participating institution, and complete the rest of the enrollment information.
- On the next screen, type “music” as the department, type “music” as the department, select “graduate student” for your status, type “music” as the name of the graduate program at Penn State, and then type the name of the degree sought (e.g. “Master of Music”).
- On the curriculum selection page, select “Social Science research.” Also select “Responsible Conduct of Scholarly Activities in the Humanities.” If this selection is not available, select “No RCR course at this time.”
- Once you have registered, you may enter and leave the course at any time, completing modules as time permits.
- Students who have successfully completed a CITI course (with a grade of 80% or higher) will receive a certificate at the end of the course.
- Present this certificate to Lisa Stamm who will record your successful completion of the CITI training program.

Five hours of discussion-based RCR education

All graduate students entering the School of Music from fall semester 2009 and forward will be expected to complete five hours of discussion-based RCR education during their first year. These discussions will encompass both universal and discipline-specific material.

- Requirements for students accepted into the Master of Arts, Master of Music, and Doctor of Musical Arts degree programs.
 - Enrollment in Introduction to Music Reference and Research Materials (Music 500). This requirement is waived for D.M.A. students who show evidence of passing a comparable course at another institution. At least three hours of discussion of related topics occur as part of this course (addressing publication practices, responsible authorship, research misconduct, and peer review).

- Two additional hours of discussion in custom-designed workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute or the Office for Research Protections will be required. Furthermore, students will be made aware of external offerings, perhaps available at professional conferences; attendance at these discussions can be applied to this requirement (by prior approval).
- Provide documentation to Lisa Stamm who will record your attendance at approved workshops.
- The School of Music Graduate Committee in consultation with the College of Arts and Architecture will ensure that relevant workshops are offered each semester and will sponsor a workshop addressing artistic and intellectual property at least once a year, promoting these opportunities on the School's Web site and through the Graduate listserv.
- Requirements for students accepted into the Master of Music Education degree program.
 - Enrollment in Identifying and Interpreting Research (MU ED 540), Master's Seminar in Music Education (Music 550), and Contemporary Issues in Music Education (MU ED 559) (two semesters are required). At least five hours of discussion of related topics occur during these classes combined.
 - Attendance at custom-designed workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute or the Office for Research Protections will be encouraged. Furthermore, students will be made aware of external offerings, perhaps available at professional conferences; attendance at these discussions can be applied to this requirement (by prior approval).
 - Provide documentation to Lisa Stamm who will record your attendance at approved workshops.
 - The School of Music Graduate Committee in consultation with the College of Arts and Architecture will ensure that relevant workshops are offered each semester and will sponsor a workshop addressing artistic and intellectual property at least once a year, promoting these opportunities on the School's Web site and through the Graduate listserv.
- Requirements for students accepted into the Ph.D. degree program.
 - Enrollment in Doctoral Seminar in Music Education (MU ED 555) every semester in residence. Often, a course requirement is to attend selected Office for Research Protections (ORP) Research Integrity Brownbag discussions. Also, a discussion of the Code of Ethics used in the profession is part of this course. At least five hours of discussion of related topics occur during these seminars.
 - Conduct at least one research project with human subjects prior to comprehensive exams.
 - Attendance at custom-designed workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute or the Office for Research Protections will be encouraged. Furthermore, students will be made aware of external offerings, perhaps available at professional conferences; attendance at these discussions can be applied to this requirement (by prior approval).
 - Provide documentation to Lisa Stamm who will record your attendance at approved workshops.
 - The School of Music Graduate Committee in consultation with the College of Arts and Architecture will ensure that relevant workshops are offered each semester and will sponsor a workshop addressing artistic and intellectual property at least once a year, promoting these opportunities on the School's Web site and through the Graduate listserv.

JURY EXAMINATIONS

Students pursuing performance degrees are required to perform before a jury at the end of each semester of applied instruction, except the semester in which a degree-required recital is performed. The function of the jury is to assess the student's progress in the degree program. The faculty may also take the opportunity to review the student's career goals.

The jurors will submit to the music office their written evaluations, which will be available to the student.

DEGREE RECITALS/PROJECTS

Degree recitals may be scheduled only with the approval of the student's applied instructor. The instructor must also approve the actual program at the time it is submitted for printing.

The following will appear on all degree recital programs: This performance is given in partial fulfillment of the requirements for the master of music degree or This performance is given in partial fulfillment of the requirements for the doctor of musical arts degree. Similar recognition will appear on all programs that include juried performances by conducting majors and/or works presented by composition majors as part of the juried composition project.

Juries for all such projects and recitals will be appointed by the Graduate Committee with possible advisement from the major instructor. Jury committee members for Master of Music degree students and Doctor of Musical Arts degree students will be assigned by the Graduate Committee at the beginning of each fall semester.

Performance majors are required to arrange for a professional audio recording of the degree recital and to supply a quality compact disc of this recording to Lisa Stamm, staff assistant, for the School of Music archives, housed in the Center for the Study of Music Learning and Teaching (Room 102 Music Building I). Conducting and composition majors are required to supply a similarly high quality copy of recordings of all work conducted or composed for the final degree project. Recordings must be submitted to Lisa Stamm, staff assistant, for the School of Music archives.

Other Recitals

All other recitals given at the School of Music may be scheduled only with the approval of the student's instructor and the director of the School of Music.

ORAL EXAMINATION (Master's Degrees)

All candidates for master's degrees in the School of Music are required to take an oral examination in the major area. This should be scheduled early enough in the final semester to allow time for any retesting that may be necessary.

Assignment of Committee

All oral exam committees will have one member not from the student's major area of study.

Oral exam committee members for the M.A. and M.Mus. degree programs will be assigned by the Graduate Committee at the beginning of each fall semester. Generally, the student's major professor will serve as Chair of the Committee. A student may request that a specific faculty member serve on his/her committee by contacting the Chair of the Graduate Committee, in writing or e-mail. Requests received by the 3rd week of the fall semester of the academic year in which the student plans to graduate will be considered.

The Final Oral Presentation committee members for the M.M.E. degree program are solicited by the graduate student in consultation with the academic adviser. At least two music education faculty and one faculty member in the School of Music but not music education must comprise the committee.

Exam Guidelines

Overall: Students are expected to have a broad knowledge of music within the context of their major.

Performance: questioning will focus on the literature performed on the Graduate Degree Recital, other areas of literature pertinent to the major, the history of the major instrument, pedagogical materials and methods pertinent to the major.

Conducting: questioning will focus on the literature of the Final Degree Project and other literature pertinent to the student's major field of interest.

Composition: questioning will focus on the compositions of the Final Degree Project and on contemporary composers, their compositional techniques and the literature of the past quarter century.

Music education: please refer to the Final Oral Presentation description on the following page.

Musicology: questioning will focus on the master's thesis, course work, and on other areas of music history pertinent to the student's major interests.

Evaluation of the Oral Examination will be reported to the chair of the Graduate Committee as either "pass" or "fail." If the oral examination is failed, the student may schedule a repeated attempt at a convenient time, but not before a suitable period of time has elapsed. This period will be determined in each case by the Examination Committee. Failure to pass the Oral Examination on the third attempt will result in dismissal from the master's program.

Additional Guidelines: Final Oral Presentation for the M.M.E. in Music Education

Description: The culminating experience for M.M.E. students is a final oral presentation, scheduled the semester in which the student completes required course work. The intent of the presentation is to share the students' growth, while working toward the degree, as a teacher, reflective practitioner, and action researcher. The presentation should include references to course work and experiences as well as the research project completed as part of MU ED 550. The student may be creative in framing the presentation but it is expected for the student's e-portfolio to be used as a basis for the presentation.

Procedures: At least three graduate faculty members must be in attendance - two Music Education faculty members and one from any other area in the School of Music. The selection of faculty members and the scheduling of the presentation is the responsibility of the student, in consultation with his/her academic advisor. The student may also invite any other persons of his/her choice. The student must submit his/her e-portfolio to the three graduate faculty members on his/her committee at least three days prior to the oral presentation. The presentation should be 15-20 minutes in duration, and questions from the audience will follow.

Assessment: The three faculty members will convene at the conclusion of the presentation and questions and decide if the presentation adequately met the intended requirements. They will be looking for evidence of:

- background about your previous professional life
- at least 3 specific examples of how course work has influenced your practice
- specific examples of how experiences at Penn State have influenced your growth as a teacher, musician, scholar, and mentor
- the role of the research project in your view of teaching and learning
- your professional goals

In general, the audience wants to learn who you were as a teacher and how your Penn State experiences have influenced who you are, and will be, as a master music educator.

Additional Guidelines: Oral Exam in Major Area for the M.A. in Music Theory and History

Committee

1. The oral exam committee will consist of three or four faculty, including at least one theorist and one musicologist (typically those most involved with the thesis) and one faculty member outside the student's major area. The thesis adviser will chair the examination. The School of Music Graduate Committee assigns the members of this committee, with advisement from the theory/history area.
2. A fourth committee member may be recommended by the student to the Theory/History Chair from faculty outside this academic area, including non-School of Music disciplines related to the student's thesis.
3. The graduate committee will announce the committee during the first semester of the student's second year.
4. At least two weeks before the exam, the student will provide the committee with a written outline of all graduate course work (completed and in progress) and a brief (1-2 page) description of the thesis and its progress towards completion.

Content

Although the student may be given a good idea of the range and domain of questions by individual faculty (at their discretion), the student is expected to demonstrate an ability to synthesize information and draw creative conclusions.

1. A 24-hour take-home question will involve two parts to be presented orally to the committee in the first twenty minutes of the exam: (a) a theoretical analysis of a short piece, such as a Brahms intermezzo involving chromatic harmony or a twentieth-century atonal/serial work, and (b) the framing and discussion of appropriate questions of a musicological or stylistic nature with respect to the piece, including description of appropriate sources and strategies for further researching those questions.
2. From both areas, questions may be drawn from any of the subject areas represented by the student's course work in music theory and musicology, to include pedagogy, bibliography and research methods, and significant readings or analytical approaches from courses and seminars.
3. Questions relevant to the thesis-in-progress may be entertained, especially in the case of an outside faculty member.

Protocol

1. The student is responsible for scheduling the exam at a time and place convenient to all parties before the sixth week of the semester in which the student expects to graduate.
2. The exam may last up to two hours.

Protocol continued

3. The student will begin with oral presentations of prepared materials (no more than twenty minutes), with the chair directing follow-up questions from the committee. The chair will direct further rounds of questioning from the committee, allowing at least fifteen minutes for each committee member.
4. The chair will then excuse the student and lead the committee in discussion of the exam results. After all faculty have signed the appropriate form, the chair will inform the student of the result.
5. If the student passes only part(s) of the exam, the remaining part(s) may be re-taken (at the faculty's discretion) after one month's intensive preparation, in consultation with the appropriate faculty. If the complete exam is failed, the student must re-take it in a subsequent semester after intensive preparation, in consultation with the appropriate faculty.

DOCTORAL EXAMINATIONS (D.M.A.)

English Competency Requirements

The language of instruction at Penn State is English. International applicants must take and submit scores for the TOEFL (Test of English as a Foreign Language) or the IELTS (International English Language Testing System), with the exceptions noted below. The minimum acceptable score for the TOEFL is 550 for the paper-based test, 213 for the computer-based test, or a total score of 80 with a 19 on the speaking section for the Internet-based test (iBT). Applicants with iBT speaking scores between 15 and 19 may be considered for provisional admission, which requires an institutional test of English proficiency upon first enrollment and, if necessary, remedial course work. The minimum composite score for the IELTS is 6.5.

International applicants are exempt from the TOEFL/IELTS requirement who have received a baccalaureate or a master's degree from a college/university/institution in any of the following: Australia, Belize, British Caribbean and British West Indies, Canada (except Québec), England, Guyana, Republic of Ireland, Liberia, New Zealand, Northern Ireland, Scotland, the United States, and Wales.

In addition to these general Penn State English requirements for graduate study, applicants to the Doctor of Musical Arts program whose first language is not English may be required to pass an interview, either in person or by interactive computer technology (i-Chat, i-Sight, or similar software).

No one should be admitted to this degree, either through previous graduate study or directly from the Bachelor's, with less than a 3.0/4 grade point average.

Remediation

Students who lack some of the necessary academic preparation, as determined by competency examinations in theory and history upon entrance, may be required to take remedial courses. These remedial credits do not count toward any graduate degree. Furthermore, students who have not previously taken Music 500, Introduction to Music Reference and Research Materials, or a comparable course at another institution are required to take Music 500.

Candidacy Examination

The candidacy exam will be administered during the second semester of post-master's residence. Students must successfully complete the first solo recital (Music 801) as part of the candidacy exam; the remaining parts will be determined by the Graduate Committee of the School of Music.

The Doctoral Committee

After the student is admitted to candidacy (which, again, follows the first recital of Music 801, and any prescribed examination), the Graduate Committee of the School of Music will appoint the Doctoral Committee. Normally the chair of the committee, following the customs of the School of Music, will be the candidate's studio applied professor. Other members will include the other representatives of the applied field (i.e., the piano faculty) and one member from another discipline (i.e. theory, music history, ensembles, etc.) within the School of Music (normally, a total of four, who would all be members of the Graduate Faculty). According to the regulations of the Graduate School, an "outside member" from another department of the College of Arts and Architecture, if possible, or if necessary from another college, must be appointed. To that end, the Graduate Committee of the School of Music will develop a list of appropriate individuals (members of the Graduate Faculty from other departments) who may be interested in serving in that capacity. This committee will then serve as a jury for all the remaining events of Music 801-805 (although the monograph of the lecture-recital, Music 802, may have different readers). The role of the outside member, who is not expected to have technical expertise in the field, is to assure that Graduate School academic standards and general fairness are maintained.

Comprehensive Examination

The comprehensive examination will occur upon the completion of course work, before enrollment in Music 805, the final recital. An oral examination, focused closely on the major performance area, as well as the second solo recital (Music 801), will comprise this comprehensive evaluation.

Final Examination

The final examination will be the juried, final solo recital (Music 805), which the student prepares independently.

Juries

The tradition of jury evaluation is well established in the field of music at virtually all music conservatories and music schools within university settings. Normally the jury listens to the recital or other event, meets immediately thereafter, and renders a verdict of pass/fail at some institutions; at Penn State (as well as some other institutions) a grade is assigned, with the minimum passing grade being B. Grading is based upon the appropriateness of the repertoire chosen, as well as the artistic mastery, both of the instrument and of the repertoire, demonstrated by the candidate performer. In keeping with the tradition of "thesis defense," a student may request a meeting with the Doctoral Committee following the final recital, Music 805. The final grade will be reported after that meeting, if one is requested. If the recital is not accepted, the Committee will determine what remedial steps may be taken, including the requirement of new repertoire. In no case may the Music 805 recital be repeated more than once.

DOCTORAL EXAMINATIONS (Ph.D.)

English Competency Requirements

It is expected that individuals holding Ph.D.'s in music education will assume leadership positions in the field: disseminating results of research to practitioners, developing and presenting model materials and strategies for teaching music, and entering into dialogue that clarifies the goals and establishes direction for the profession. Such leadership requires competency in both spoken and written English. The music education program has established the following criteria for expectations, assessment procedures, and remediation opportunities.

Speaking

Criteria:

Individuals holding doctorates in music education must be able to:

1. Present model lessons and conduct model rehearsals
2. Present research findings and position papers at professional meetings
3. Engage in dialogue with peers on professional issues

At the present time, the vast majority of the professional meetings in music education are held in the United States. English is the predominant language of the profession. Sufficient command of spoken English is a prerequisite to participation in the profession at this level.

Assessment:

All applicants to the program are required to come to University Park campus for a personal interview and submit a video recording of their teaching and/or conducting of a rehearsal. Initial assessment of spoken English is made at this time. The doctoral seminar (Music 555) and weekly Graduate Colloquia require frequent formal presentations by students affording additional opportunities for assessment of competency in spoken English. A formal assessment is made at the time of the candidacy examination. The response sheet completed by faculty reading this exam includes the question, "Does this candidate have sufficient command of spoken English to participate at a high level within the profession?"

Remediation:

Applicants with weak skills in spoken English are advised to enroll in ESL 114G during their first semester on campus. They also are encouraged to seek tutoring and to actively participate in class discussion, student organizations, and any other activities that will provide opportunities for them to develop their skills in speaking. Faculty teaching the core courses during the students' first semester in the program monitors development of competency in spoken English.

Students still showing weakness in spoken English at the time of the candidacy examination are advised to seek tutoring and make frequent presentations in all courses. Such expectations are built into the individualized programs of study that are constructed at this time.

Follow-up Assessment:

Students demonstrating insufficient competency in spoken English at the time of candidacy examination will be required to make a formal presentation within the Doctoral Seminar prior to the scheduling of the comprehensive examination. This presentation will be attended by a minimum of three members of the faculty, two of whom must attest to the spoken English competency of the candidate before the comprehensive examination can be scheduled.

English Competency Requirements

Writing

Criteria:

Individuals holding doctorates in music education must be able to:

1. Write reports of research, synthesis of research, and documents applying research findings to practice within the field
2. Design curriculum materials and teaching strategies
3. Participate in written dialogue in professional journals and in other media on issues within the profession

At the present time, the vast majority of the professional journals in music education are published in English. The major publishers of curriculum materials are in the United States and publish primarily in the English language. Sufficient command of written English is a prerequisite to participation in the profession at this level.

Assessment:

All applicants to the program are required to submit a written statement of career goals and the role doctoral study will play in the attainment of those goals. This brief document provides initial assessment of written English competency. MU ED 540, Reflective Practice I, and MU ED 550, Reflective Practice II, emphasizes scholarly writing and includes several major papers that are to be written scholarly style. Students demonstrating weakness in written English in either of these initial assessments will be advised of this weakness and urged to enroll in courses and to seek assistance from the Graduate Writing Center or to take other steps to remedy the weakness.

The Candidacy Examination provides an opportunity for a formal assessment of competency in written English and the response sheet completed by faculty reading this exam includes the question, "Does this candidate have sufficient command of written English to participate at a high level within the profession?"

Remediation:

Applicants with weak skills in written English as identified at the time of the Candidacy Examination will have specific requirements written into their program to remedy their weakness. These requirements may include ESL 116G and/or English 418 or 421.

Follow-up Assessment:

All Ph.D. in music education candidates are required to prepare a manuscript of sufficient quality to submit to a national journal prior to scheduling the comprehensive examination. This manuscript is reviewed by at least three members of the doctoral committee and provides the basis for the final evaluation of competency in written English.

CANDIDACY, COMPREHENSIVE AND FINAL ORAL EXAMINATIONS

Doctoral candidates are referred to the School of Music Ph.D. Handbook and the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook>, for information regarding candidacy, comprehensive and final oral examinations.

APPLIED MUSIC COURSES AND FEES - GRADUATE LEVEL

Individual applied instruction at the graduate level is offered in two modes:

- Secondary: for non-performance majors or performance majors taking a secondary instrument: one or two credits per semester
- Performance: for performance majors studying their principal instrument: four credits per semester

Actual course titles and numbers vary by instrument. Details can be obtained from the student's adviser or from the office.

Fees for the 2010-2011 academic year are charged at the rate of \$175 per semester for a 1-credit course and \$250 per semester for a 2- or 4- credit course. The fees must be paid at the Bursar's Office, 103 Shields Building, upon receipt of your bill.

INDEPENDENT STUDY REGISTRATION

Whenever a graduate student registers for an independent study course (Music 596) a School of Music Application for Independent Study form must be completed and approved *prior* to registration. The form is available in 233 Music Building I. Upon approval, the student's independent study registration will be completed by staff in the music office and the form will be retained as part of the student's academic record. Failure to secure approval of the independent study will result in no grade being given for the course. A maximum of 9 credits of independent study may be applied toward a graduate degree in music.

REQUIREMENTS FOR CONTINUATION IN THE DEGREE PROGRAM

Satisfactory progress towards a degree means that the student (1) maintains at least a cumulative 3.00 grade point average and (2) makes acceptable progress as determined by the jury, if required. While a grade of "C" is the lowest passing grade for any required course, repeated grades of C are to be considered an indication of mediocrity and may be cause for termination from the program. (See PROCEDURES FOR TERMINATION OF THE DEGREE PROGRAM OF A GRADUATE STUDENT FOR UNSATISFACTORY SCHOLARSHIP at <http://bulletins.psu.edu/bulletins/whitebook/appendices.cfm?section=appendix3>).

THE GRADUATE COMMITTEE

The School of Music Graduate Committee is responsible for reviewing admissions applications, overseeing students' programs as set up by the student and adviser, reviewing students' progress, certifying that graduation requirements are satisfied, and periodically reviewing the graduate program of the department (as represented by the Chair). Graduate students should feel free to bring to the attention of the committee any suggestions or concerns about the graduate program. These should be directed to Prof. Richard Kennedy, Chair of the School of Music Graduate Committee for the academic year 2010-2011.

THESIS, MASTER'S PAPER, AND LECTURE-RECITAL

A *thesis* is required for the M.A. degree. It is evaluated by the thesis adviser and a second reader, the director of the School of Music, and the Graduate School. Candidates for the M.M.E. degree are required to write a *master's paper*. M.Mus. performance majors (voice and piano only) are required to write a *master's paper* or substitute a *lecture-recital*. M.Mus. performance majors (orchestral instruments) are not required to write a *master's paper* or *lecture-recital*, but may choose to pursue one or the other as an elective in their degree program. Candidates for the D.M.A. degree are required to write a monograph text prior to performing a *lecture-recital*. Readers or committees from the School of Music evaluate master's papers, master's lecture-recitals, and D.M.A. lecture-recitals. Specific information regarding these requirements follows on pp. 50–64.

(For information regarding the doctoral dissertation, consult the School of Music Ph.D. Handbook, the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook>, and members of the graduate faculty in music education.)

HUMAN PARTICIPANTS RESEARCH

Any research conducted at Penn State using human subjects must undergo review by the Office for Research Protections, 205 The 330 Building. According to federal and international laws, all human subjects involved in any research study must be informed of the nature of their participation and give their consent. Since most music projects that use human subjects usually require the completion of a survey or the taking of a standard form of test, the review process is fairly straightforward and relatively simple. However, any project using human subjects **MUST** be approved before the project can be initiated. An Application for the Use of Human Participants (Social Science Research) must be obtained online at <http://www.research.psu.edu/orp/areas/humans>. Additional information regarding this process and the requirements is available from the Office for Research Protections, 205 The 330 Building, 865-1775.

GRADUATE WRITING CENTER AND COURSES

The Graduate Writing Center is open year-round to provide free individual consultations for graduate students to discuss their writing with a peer writing consultant. Consultations aim to help students improve both their writing and their critical thinking skills. Students working on any writing project from any graduate discipline are encouraged to schedule an appointment by calling the Graduate Student Association at 865-4211. The Graduate Writing Center is located in 111-H Kern Graduate Building, inside the graduate student suite.

Graduate courses on journal article, thesis, and dissertation writing in addition to workshops on writing for native, near-native, and non-native speakers of English are offered each semester for graduate students. The current listing of these courses and workshops may be found at <http://www.psu.edu/dept/cew/GWC.shtml>.

GUIDELINES FOR PREPARATION OF PAPERS, THESES, AND WRITTEN LECTURES FOR LECTURE-RECITALS

Regardless of degree program, this written document reflects the scholarly aspects of each student's graduate study. It is important that this document be carefully prepared. Specifics regarding requirements and procedures for each degree program may be found on the following pages. However, all graduate students are required to deposit a bound copy of their final scholarly document (written lectures should also include an audio or video recording of the lecture recital) with the School of Music to be housed in the Center for the Study of Music Learning and Teaching (102 Music Building I). In addition, students may wish to have other copies bound for their own collection or to give to family and friends. While not required, it is a generally accepted courtesy to give your paper adviser a bound copy as well.

1. All copies to be bound must be printed on 25-percent cotton content bond paper.
2. A title page, permission to copy page, and committee page must be included (see pp. 62-64).
3. For all bound copies, the left-hand margin must be 1.5 inches and all other margins 1.0 inch.

If you wish to have your work bound through Penn State, then all copies to be bound must be given to Lisa Stamm, Graduate Program staff assistant (Room 233A Music Building I), by the last day of classes for the semester in which you are graduating. If you need your bound copies by commencement, all copies to be bound must be given to Lisa Stamm at least 4 weeks before the last day of classes for the semester. Currently the cost for each standard bound copy is \$21.00 (binding up to 2 inches thick). Check with the Graduate Program staff assistant, Lisa Stamm, on the current price for binding. Cash or check payable to "Penn State" for the total amount must be turned in with these copies.

Remember that M.A. theses and Ph.D. dissertations must also be submitted to the Graduate School Thesis Office and must comply with their format and submission requirements. For more information, consult that office (115 Kern Building, 814-865-5448).

THESIS (M.A.)

The M.A. thesis (Music 600) represents the culmination of the candidate's scholarly work. It should be a written study of some musicological or theoretical issue that reflects the student's particular interests and expertise, and should have the support of the advising faculty. Candidates in the integrative program of history/theory will usually select a topic that addresses both areas. In general, a thesis requires the equivalent of at least one semester's work after acceptance of the topic.

Procedure

1. The candidate selects a topic and a thesis adviser. The adviser is a musicologist if the degree sought is an M.A. in Musicology; a music theorist if the degree sought is an M.A. in Music Theory; and either a musicologist or a music theorist if the degree is an M.A. in Music Theory and History. The student, in consultation with the adviser, selects the second reader(s). **The student must ask the second reader(s) if s/he is able and willing to serve.** The paper adviser and second reader guide the student in the preparation of a thesis proposal of 3-5 pages containing (1) a working title (2) a description of the proposed research, methodology, and significance of the project, and (3) a brief bibliography. For those in the integrative history/theory program, a representative of both the history and the music theory faculties must serve on the thesis committee as adviser and second reader.
2. If the project involves human subjects, the candidate must receive approval from the Office for Research Protections, 205 The 330 Building, before beginning the project.
3. The candidate submits the **Proposal Approval Form** (see p. 59) to Lisa Stamm, Graduate Program staff assistant, for Graduate Committee approval by the dates below. The proposal **MUST** be accepted by the Graduate Committee before any further work on the paper may proceed.

Graduation semester:	Spring 2011	approval date:	November 22, 2010
	Summer 2011		April 11, 2011
	Fall 2011		April 25, 2011

4. For graduation in any given semester, a complete draft must be submitted to the Thesis Office for format review by the deadline published in the Graduate Bulletin.
5. The final, corrected copy of the thesis must be signed by adviser, second reader and the director of the School of Music and submitted to the Thesis Office by the deadline published in the Graduate Bulletin.
6. In addition, the student must also complete the **Final Approval Form** (see p. 61), obtain appropriate signatures, and submit to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	November 22, 2010
	Spring 2011		April 11, 2011
	Summer 2011		July 18, 2011

Additional Information

1. The finished thesis must follow the rules and guidelines found in the Thesis Information Bulletin, published by the Graduate School and available from the Thesis Office, 115 Kern Graduate Building.
2. The student must register for Music 600 in each semester that the proposal or thesis is discussed and developed with the adviser or second reader. An “R” (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the thesis. At the time the thesis is completed, up to 6 credits of Music 600 may be changed to a quality grade. Only when a quality grade is assigned will such credits be counted toward the credit requirement of the degree program. The adviser and second reader will jointly assign a grade.
3. A reading examination in a foreign language (or languages) must be passed before Music 600 may be scheduled.
4. Students should allow at least two weeks between the time a final draft is submitted to the adviser and the second reader, and the time the thesis must be submitted to the Graduate School for graduation.
5. All graduate degree students are required to deposit a bound copy of their paper, lecture, thesis, or dissertation with the School of Music to be housed in the Center for the Study of Music Learning and Teaching (102 Music Building I). See page 50 for further instructions in regard to this process.

MASTER'S PAPER (M.Mus.)

(M.M.E. candidates see p. 57)

The master's paper (Music 594) should be a written study of some musicological, theoretical, or performance issue that reflects the student's particular interests and expertise, and should have the support of the advising faculty. Its scope should exceed that of a research paper routinely written for an academic music course, but may have such a paper as its basis (explained below). It is expected that the paper will be developed and written under the close consultation of a faculty adviser and one or more second readers, and will be reviewed in drafts before the final paper is submitted.

Procedure

1. The candidate selects a topic and a paper adviser, who may be any member of the graduate faculty, but is typically the applied instructor. The student, in consultation with the adviser, selects the second reader(s). **The student must ask the second reader(s) if s/he is able and willing to serve.** The paper adviser and second reader(s) guide the student in the preparation of a paper proposal of 3-5 pages containing (1) a working title (2) a description of the proposed study, methodology, and significance of the project and (3) a brief bibliography.
2. If the project involves human subjects, the candidate must receive approval from the Office for Research Protections, 205 The 330 Building, before beginning the project.
3. The candidate submits the **Proposal Approval Form** (see p. 59) to Lisa Stamm, Graduate Program staff assistant, for Graduate Committee approval by the dates below. The proposal **MUST** be accepted by the Graduate Committee before any further work on the paper may proceed.

Graduation semester:	Spring 2011	approval date:	November 22, 2010
	Summer 2011		April 11, 2011
	Fall 2011		April 25, 2011

4. The candidate works closely with the paper adviser and second reader to complete the first draft. The student then completes the **Draft Submission Form** (see p. 60), obtains appropriate signatures, and submits to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	September 24, 2010
	Spring 2011		February 23, 2011
	Summer 2011		June 13, 2011

5. The candidate continues to work closely with the paper adviser and second reader to finish the master's paper. Upon completion, the student completes the **Final Approval Form** (see p. 61), obtains appropriate signatures, and submits to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	November 22, 2010
	Spring 2011		April 11, 2011
	Summer 2011		July 18, 2011

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Additional Information

1. The topic of a master's paper is not restricted by discipline and may or may not reflect the student's own performance major. It might, for example, fall within one of the following areas:
 - a. The topic might be derived from a paper written for a previously completed course in music history, literature, theory, or analysis. The paper would be revised and expanded under the direction of the student's paper committee.
 - b. The topic might arise from a paper only contemplated for a current or planned course in music history, literature, theory, or analysis. The paper subsequently written for this course would therefore serve both to fulfill the requirements for the course as well as to complete the master's paper. In this case, the instructor for the course must serve either as the adviser or as a second reader on the master's paper committee. This project will generally exceed the usual paper requirements for the course in that it (a) will be written under close supervision and frequent advising, (b) will be revised through at least one early draft before the final paper is submitted, and (c) will be longer.
 - c. The topic might be independent of any current or past course work—e.g., an analytical or historical paper centered on a work included in the graduation recital, or an essay focused on a topic freely chosen from among the student's own interests in music.
2. The student must register for Music 594 in each semester that the proposal or master's paper is discussed and developed with the adviser or second reader(s). An "R" (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the paper. At the time the paper is completed 1 credit of Music 594 may be changed to a quality grade. Only when a quality grade is assigned will this credit be counted toward the credit requirement of the degree program. The adviser and second reader(s) will jointly assign a grade.
3. All graduate degree students are required to deposit a bound copy of their paper, lecture, thesis, or dissertation with the School of Music to be housed in the Center for the Study of Music Learning and Teaching (102 Music Building I). See page 50 for further instructions in regard to this process.

LECTURE-RECITAL (M.Mus.)

A lecture-recital project (Music 594) consists of two parts. One is the actual public lecture-recital. The other is the lecture portion in written form, together with a bibliography and other pertinent material (such as score examples). The procedure for developing a lecture-recital varies in several points from the master's paper.

Procedure

1. The candidate selects a topic and a lecture adviser, who may be any member of the graduate faculty, but is typically the applied instructor. The student, in consultation with the adviser, selects the other committee members. **The student must ask each committee member if they are able and willing to serve.** This committee shall consist of three members; the adviser serves as chair. One member of the committee must be the student's major teacher, and one member must come from outside the major performance area.
2. The members of the committee guide the student in the preparation of a lecture-recital proposal of 3-5 pages containing (1) a working title (2) a brief description of the proposed lecture-recital, methodology, and significance of the project and (3) a repertoire list and (4) a brief bibliography.
3. The candidate submits the **Proposal Approval Form** (see p. 59) to Lisa Stamm, Graduate Program staff assistant, for Graduate Committee approval by the dates below. The proposal **MUST** be accepted by the Graduate Committee before any further work on the written lecture may proceed.

Graduation semester:	Spring 2011	approval date:	November 22, 2010
	Summer 2011		April 11, 2011
	Fall 2011		April 25, 2011

4. The candidate works closely with the lecture adviser and committee members to complete the first draft of the lecture and final repertoire list. The student then completes the **Draft Submission Form** (see p. 60), obtains appropriate signatures, and submits to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	September 24, 2010
	Spring 2011		February 23, 2011
	Summer 2011		June 13, 2011

5. The lecture-recital will be performed for the committee for its approval no later than two weeks before the scheduled public presentation.
6. Upon completion of the public lecture-recital and written lecture, the student completes the **Final Approval Form** (see p. 61), obtains appropriate signatures, and submits to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	November 22, 2010
	Spring 2011		April 11, 2011
	Summer 2011		July 18, 2011

Additional Information

1. The student must be enrolled in applied music in the major performance area during the semester in which the lecture-recital is given.
2. Duplication of repertoire from the student's degree recital normally will not be permitted.
3. The lecture portion should consist of not less than 50 percent of the total time for the lecture-recital.
4. The student must register for Music 594 in each semester that the proposal or lecture-recital is discussed and developed with members of the committee. An "R" (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the lecture-recital. At the time all work is completed, 1 or 2 credits of Music 594 (to be determined by the committee) may be changed to a quality grade. Only when a quality grade is assigned will these credits be counted toward the credit requirement of the degree program. The lecture-recital committee members will jointly assign a grade.
5. All graduate degree students are required to deposit a bound copy of their paper, lecture, thesis, or dissertation with the School of Music to be housed in the Center for the Study of Music Learning and Teaching (102 Music Building I). See page 50 for further instructions in regard to this process.

MASTER'S PAPER (M.M.E.)

The master's paper in music education (completed as part of course work in MU ED 540 and MU ED 550) should be a written report of a project in which an innovative approach to teaching is field-tested, new teaching materials are developed, or original data is collected to serve as the basis for planning or understanding in greater depth some music-learning experience. The written document (of extended article length) should reflect (1) the author's ability to approach music teaching/learning problems in a systematic way, (2) his or her familiarity with research literature in music education, and (3) the ability to communicate with professional colleagues in a scholarly manner.

Procedure

1. The candidate selects a topic for the report and begins a proposal in MU ED 540 (Reflective Practice I). The project and written document is completed in MU ED 550 (Reflective Practice II).
2. If the project involves human subjects, the candidate must receive approval from the Office for Research Protections, <http://www.research.psu.edu/orp/>, before collecting any data.
3. The written report should adhere to the writing style of the American Psychological Association (APA), 6th edition.
4. The instructor for MU ED 550 serves as the advisor for the project. If the student wishes to have another faculty member as a second reader, s/he may invite that faculty member to serve in that role.
5. Upon completion, of the project the student completes the **Final Approval Form** (see p. 61), obtains appropriate signatures, and submits to Lisa Stamm, Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2010	due date:	November 22, 2010
	Spring 2011		April 11, 2011
	Summer 2011		July 18, 2011

6. After acceptance of the final draft of the paper, the candidate supplies one bound copy for the Music Education Academic Working Collection, located in the Center for the Study of Music Learning and Teaching (102 Music Building I).

LECTURE-RECITAL (D.M.A.)

A lecture-recital project consists of two parts. One is the actual public lecture-recital, Music 803, two credits. The other is the lecture portion in written form, together with a bibliography and other pertinent material (such as score examples), credited and graded as Music 802, one credit.

Committee

The lecture-recital committee consists of four members, including the chair and one other member from the performance area, and a third member either from the performance area or another area of the School of Music. The Graduate School of Penn State requires that another member shall be from outside the School of Music. It is the student's responsibility to secure the committee's membership and availability for the presentation. The student will have previously completed at least one DMA recital, Music 801, and will have established candidacy for the degree.

Proposal, Content, and Presentation

1. The student and the committee chair together shall develop a proposal, subject to approval of a second reader, who may be from the same performance area or another area of the School of Music; and subsequently, approval of the Graduate Committee of the School of Music. The topic may be standard repertoire analyzed and performed from a new perspective, or on the other hand, it may be less-well known, specialist repertoire. In any case it should not be repertoire previously performed by the candidate at Penn State or addressed in a Music 594 monograph previously. The proposal, of 2-4 pages addressing the topic, plus appropriate bibliography, should be available to the Graduate Committee by the end of the semester prior to the semester in which it is presented, assuming that the presentation will occur after the seventh week of the following semester (e.g., December before a presentation in late March or April).
2. The student must be enrolled in Keyboard 580J applied lessons throughout the period of preparation of the Music 802-803 Lecture-Recital.
3. The student shall develop the text of the lecture, first with the approval of the committee chair and second reader, by one month before the scheduled presentation. This text will consist of a monograph, featuring the analytical, stylistic, and/or historical study of the music to be performed; it shall be of no more length than can be delivered in 30-40 minutes, but no less than twenty minutes, and shall be of sufficient depth to contribute to professional literature. It should reflect either a new perspective on the performance of standard repertoire, or a discussion of less-well known specialist repertoire. It is the student's responsibility to prepare all drafts in acceptable standard English, with paid tutorial help as needed, but without plagiarism. The text will be submitted to the other members of the committee for final approval two weeks before the date of presentation. If other committee members regard the lecture text as unacceptable, the recital will be postponed; but if minor corrections are needed, they may be submitted before a final grade is given at the end of the semester. An archive copy, properly bound, will be submitted to the School of Music.
4. The jury for Music 803, performance of the Lecture-Recital, will consist of the same committee as for Music 802, plus other members of the applied area in attendance.