

2020-2021 Graduate Handbook  
**ADMINISTRATIVE OFFICES - DIRECTORY**

**School of Music**

Director <b>David Frego</b> , 232 Music I	863-4421
Associate Director, Music Graduate Program Chair, Chair of Graduate Committee <b>Marica Tacconi</b> , 221 Music I	863-5391
Music Education Graduate Program Chair <b>Linda Thornton</b> , 208 Music 1	863-5723
Graduate Office <b>Melissa Strouse</b> , 233 Music I	865-5568
Main Office, 233 Music I	865-0431

**College of Arts and Architecture**

Dean, Barbara Korner, 124 Borland	865-2591
Associate Dean for Undergraduate Studies and Outreach Scott Wing, 104 Borland	865-9523
Associate Dean for Research and Graduate Studies Mallika Bose, 102 Borland	863-0408

**The Graduate School**

Graduate Enrollment Services, 114 Kern	865-1795
Office of Graduate Fellowships and Awards Administration, 205 Kern	865-2514

Thesis Office, 115 Kern	865-5448
Office for Research Protections, Suite 205, The 330 Building	865-1775
Office of Graduate Educational Equity Programs, 111 Kern	863-1663

### **University Libraries**

Arts and Humanities Library reference desk, 202 West Pattee	865-6481
Music and Media Center, 211 West Pattee	865-3616

### **Selected Student Services**

HUB-Robeson Center Information Desk	865-2000
Counseling and Psychological Services (CAPS), 501 Student Health Center	863-0395
Center for Spiritual and Ethical Development, 111 Pasquerilla Spiritual Center	865-6548
Center for Women Students, 204 Boucke	863-2027
Safe Walk Service, Eisenhower Parking Deck	865-WALK
University Police, Eisenhower Parking Deck	863-1111
University Health Services (appointments), Student Health Center	863-0774

### **Graduate Student Services**

Graduate and Professional Student Association, 315 HUB-Robeson Center, <a href="mailto:gpsaoffice@gmail.com">gpsaoffice@gmail.com</a> <sup>[1]</sup>	865-4211

Graduate Writing Center, 111-H Kern	865-8021
Student Health Insurance, 302 Student Health Center	865-7467
International Student and Scholar Advising, 410 Boucke	865-6348

### **Administrative Offices**

Bursar, 103 Shields	865-6528
Registrar, 112 Shields	865-6357
Payroll, 101 James M. Elliott	865-7621

This page last revised June 2017

### **GENERAL INFORMATION**

#### **GRADUATE ASSISTANT INFORMATION**

When possible, Graduate Assistantships are granted for the normal expected duration of the graduate degree (between one and three years), and the duration will be clarified in an appointment letter. In all cases, renewal beyond the first year will be contingent upon the student's satisfactory academic/musical progress and the satisfactory performance of assigned duties under the assistantship. Summer tuition grants-in-aid are generally made available for a limited number of credits between the usual academic years and immediately after the final year of the appointment.

Assistantship assignments vary according to the needs of the School of Music and the abilities of the graduate assistant. Wherever possible, duties will be assigned in areas of teaching or performance directly related to the student's major area.

Every graduate assistant is assigned to one or more faculty supervisors according to the assigned duties. It is expected that close contact will be maintained between the graduate assistant and the supervisor, as appropriate to the assigned duties. The faculty supervisor will be expected to provide periodic evaluation of the graduate assistant's performance to the director of the School of Music (for more information see [Graduate Teaching Assistants' Evaluation Procedure](#) <sup>[2]</sup>).

In any semester during which a graduate assistant is directly involved in teaching undergraduate students, he or she may register for Music 602: Supervised Experience in College Teaching. Enrollment in this course implies that regular meetings with the faculty supervisor will be held, during which teaching skills and other matters appropriate to the graduate assistant's teaching responsibilities will be discussed. The grade for Music 602, to be determined by the supervisor, will be based on the evaluation of any specific assignments required for the course and an evaluation of the assistant's teaching performance. The latter evaluation should include one or more class observations. Registration in Music 602 may be used to satisfy requirements for full-time registration, but cannot cause an overload and cannot be used to fulfill degree requirements. Ordinarily, registration in this course will be limited to 1 credit per semester, but in cases where a graduate assistant is involved in teaching in more than one area and with more than one supervisor, registration for 2 credits may be allowed.

This page last revised August 2013

#### **GRADUATE TEACHING ASSISTANTS' (GTAs) EVALUATION PROCEDURE**

The performance and progress of School of Music teaching assistants is closely supervised and monitored by Music faculty and administrators. Graduate teaching assistants (GTAs) should meet regularly with their faculty course supervisors to discuss the specifics of their duties and expectations.

For those GTAs with direct teaching responsibilities (i.e. in charge of their own class, section, discussion session, applied lessons, etc.), the following evaluation mechanisms are also in place.

### **Mid-Semester Course Evaluation**

At mid-semester time, first semester GTAs with direct teaching responsibilities will be required to distribute a mid-term evaluation to all students in their classes, studios, and discussion sessions. The GTA will ask an undergraduate student in the class to distribute the forms (see [sample on the next page](#) <sup>[3]</sup>), monitor the process, and deliver the completed forms to Irene Kohute, Graduate staff assistant.

Numbers alone only go so far in evaluating a course and its instructor. They do not indicate what the specific strengths of an instructor/course are nor those areas in need of improvement--hence the prose responses requested for numbers 3 and 4. The Mid-Semester Evaluation forms themselves will not be seen by the graduate student instructor (to avoid possible identification of handwriting), but will be reviewed confidentially by the GTA's faculty supervisor and the unit's graduate officer, and the results shared with each new GTA. It is important that each new GTA be informed of his/her success in the classroom/studio as well as made aware of any areas requiring improvement.

When the course supervisor and unit's graduate officer are reviewing the four-question forms, they will determine which new GTAs have received a "3" or lower average rating in questions 1 and/or 2 ("Quality of the course to date" and "Quality of teaching to date"). The courses of those GTAs that have an average rating of 3 or lower will be closely monitored by the unit. The course supervisor will assign a faculty mentor to discuss with the GTA ways to improve the course and/or teaching. The faculty mentor will observe the classes/studios of the GTA from time to time and then engage in further dialogue with the GTA to offer constructive criticism on ways to improve teaching, presentation of the course material, testing techniques, etc.

If the results from the official Penn State SRTEs (see below) do not show significant improvement in the instructor and course ratings by the end of the semester, the faculty mentor and the GTA must make arrangements to take advantage of assistance provided by the Center for Excellence in Learning and Teaching (CELT) in the Schreyer Institute. If necessary, the four-question Mid-Semester Course Evaluation will again be administered at mid-term in subsequent semesters of teaching following the procedure outlined above.

### **Final Course Evaluation (SRTEs) and End-of-Semester Review**

In courses in which GTAs have direct teaching responsibilities, the official Penn State SRTEs (Student Rating of Teaching Effectiveness) will be administered, either electronically or in hard copy, depending on the type of course. GTAs are required to share the results (ratings and comments) with their course supervisor(s). For electronic SRTEs, GTAs should visit <https://rateteaching.psu.edu> <sup>[4]</sup>, click on "Proxy Access," and list their course supervisor(s). As soon as the semester's SRTE results are available, GTAs should meet with their course supervisor to discuss their teaching effectiveness and possible areas for improvement. Course supervisors and area coordinators are required to report the results to the Director of the School of Music.

This page last revised August 2015

#### **MID-SEMESTER COURSE EVALUATION OF NEW GRADUATE TEACHING ASSISTANTS**

### **Mid-Semester Course Evaluation of New Graduate Teaching Assistants**

Department/School \_\_\_\_\_

Course Number and Title \_\_\_\_\_

Section Number \_\_\_\_\_

Instructor \_\_\_\_\_

1. Quality of the course to date:      1   2   3   4   5 (1 low; 5 high)
2. Quality of teaching to date:              1   2   3   4   5 (1 low; 5 high)
3. Strengths of the course and instructor: (prose response)
4. Areas in need of improvement: (prose response)

This page last revised 2006-2007

#### **MUSIC EDUCATION ASSISTANTSHIPS**

### **MUSIC 602: Supervised Experience in College Teaching**

## Description and Purpose of the Course

This course is required for graduate students majoring in music education who are on an assistantship with the department. The purpose is to offer guidance and provide supervision as the student fulfills the assigned duties of his/her assistantship. This course can be either one-credit for students on ¼-time assistantship, or two credits for students on ½-time assistantship. The credit hours are counted as part of each semester load, but may not be used to fulfill any specific credit requirement for an advanced degree. Each student will be assigned one or two faculty supervisors, depending on the assigned duties.

## **Objectives of the Course**

Objectives of this course include providing opportunities to:

- enhance administrative skills in fulfilling professional responsibilities
- prepare lesson plans for and execute instruction in music education courses
- interact with faculty and students, and cultivate professional relationships
- further understanding of course subjects and research related topics

## Expectations and Grading

Expectations of this course include:

- attending and teaching all assigned classes (notification of supervising faculty at least one day prior to approved absences is required)
- meeting with supervising faculty member(s) regularly to plan and discuss important issues (minimum of four times during semester)
- fulfilling teaching duties with appropriate professional attire and demeanor, and providing students with valuable and relevant educational experiences
- allowing formal observations by supervising faculty for evaluation purposes (minimum of two times during semester)
- completing faculty requests for administrative support, and assisting in class when faculty are leading instruction

Students will receive a grade based on how well they fulfill the expectations of this course. The assigned supervising faculty member will determine the grade based on various sources of evidence, including formal observations and feedback from student SRTEs. The grade will appear on the transcript, but will not be used to calculate the overall grade point average.

This page last revised 2007-2008

## **GRADUATE SCHOOL TEACHING CERTIFICATE**

Graduate students wanting recognition of their commitment to college teaching may now earn the Graduate School Teaching Certificate. This certificate was developed to provide graduate students with an avenue to enhance their teaching skills. The certificate is self-directed and available to all Penn State graduate students who fulfill the following requirements:

1. Attend the Schreyer New Instructor Orientation or an equivalent teaching orientation that includes lesson planning, teaching methods and strategies to encourage student participation.

The Schreyer New Instructor Orientation Program is offered prior to fall and spring semesters as a single 3.5-hour session. For details on this program, see the Schreyer Institute's Web site, found at [www.schreyerinstitutione.psu.edu/](http://www.schreyerinstitutione.psu.edu/) [5]

2. Complete one semester of SUBJ 602, *Supervised Experience in College Teaching* under the direction of a mentor.
3. Complete the Schreyer Institute Penn State Course in College Teaching or HI ED 546, *College Teaching*.
4. Complete another semester of SUBJ 602, to include either a block of lectures prepared and presented by the student, or total responsibility for a lab or recitation section.
5. Develop a Web site that includes a statement of teaching philosophy and demonstration of the ability to develop a PowerPoint presentation. To help students complete this requirement, Quick Skills courses are available through [Information Technology Services' Web-Based Training Web site](#). These free courses are not required for the Teaching Certificate, but are available if needed.

It is recommended that the Penn State [Course in College Teaching](#) precede the second semester of SUBJ 602. A grade of B or higher is required.

In order for the certificate to be issued, the program chair or department head, in consultation with the student's adviser, must verify completion of the requirements in a letter to the Graduate School. Notice of completion of the Graduate School Teaching Certificate will not appear on the student's transcript.

Graduate students wanting recognition of their commitment to college teaching are encouraged to speak to their advisers about this opportunity. Questions about the program should be directed to Dr. Suzanne Adair, Assistant Dean for Graduate Student Affairs, at [sca917@psu.edu](mailto:sca917@psu.edu) [6]. Additional information is available at [www.gradsch.psu.edu/current/tacert.html](http://www.gradsch.psu.edu/current/tacert.html) [7]. Please note that this is not a teacher certification program.

This page last revised August 2014

#### THE SCHOLARSHIP AND RESEARCH INTEGRITY (SARI) PROGRAM

### The Scholarship and Research Integrity (SARI) 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: Part 1) an online course (IRB or RCR, see below) to be completed in the first semester of graduate study; Part 2) five hours of discussion-based Responsible Conduct of Research (RCR) education prior to degree completion. The SARI Resource Portal (<http://www.research.psu.edu/training/sari> [8]) 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.

#### PART I: CITI online course training (IRB or RCR)

All graduate students entering the School of Music from fall semester 2009 and forward will be expected to complete the CITI online course training during their first year. Depending on the student's particular curriculum and research goals, students can enroll in either the human subjects research (IRB) course or the responsible conduct of research (RCR) course. Completing the training during the first semester 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.

#### Access to Penn State's CITI Program

Go to [citi.psu.edu](http://citi.psu.edu) [9]. This page provides two access buttons, one for Hershey Medical Center and College of Medicine personnel, and the other for University Park, Commonwealth and other (non-Hershey) PSU personnel. Users should log in through this secure site with their Penn State WebAccess credentials and their CITI Program user profile will be automatically created. Users will retain access to their previous account information, completion reports, and any partially completed courses.

- 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 Lea Ann Bloom (232 Music) who will record your successful completion of the CITI training program.

#### What course is right for me (IRB or RCR)?

- a) Music Education students and other students who plan to complete a degree project with human subjects (including interviews, observations, surveys, etc.) are **required** to complete the Human Subjects (IRB) course. Check the following option: "I conduct, or plan to conduct, research with humans, including samples derived from humans or data gathered from human respondents and need to satisfy IRB training requirements."

- b) All other students (those who do not plan to complete a degree project with human subjects), should check the following option: “I need to take RCR training to satisfy [SARI@PSU](mailto:SARI@PSU) <sup>[10]</sup> training requirements, or for professional improvements.” The RCR course includes seven required modules and one elective module selected from five elective options (Research, Ethics, and Society; Environmental and Social Dimensions of Engineering Research; Using Animal Subjects in Research; Research Involving Human Subjects; Export Controls and National Security)

## **PART II: Five hours of discussion-based RCR education**

All graduate students entering the School of Music will be expected to complete five hours of discussion-based RCR (Responsible Conduct of Research) education during their first year. These discussions will encompass both universal and discipline-specific material.

### Requirements for students in the Master of Arts, Master of Music, and Doctor of Musical Arts degree programs.

- a) Enrollment in and satisfactory completion of Introduction to Music Reference and Research Materials (Music 500). At least five hours of discussion of related topics occur as part of this course (addressing publication practices, responsible authorship, citation methods, research misconduct, and peer review).
- b) The School of Music will periodically promote 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. Students are encouraged to attend some of these workshops, as appropriate.

### Requirements for students in the Master of Music Education degree program.

- a) Enrollment in and satisfactory completion of Reflective Practice I (MU ED 540), Reflective Practice II (MU ED 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.
- b) The School of Music will periodically promote 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. Students are encouraged to attend some of these workshops, as appropriate.

### Requirements for students in the Ph.D. in Music Education degree program.

- a) 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.
- b) Conduct at least one research project with human subjects prior to the comprehensive exams.
- c) The School of Music will periodically promote 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. Students are encouraged to attend some of these workshops, as appropriate.

This page revised June 2017

## **FUNDING FOR GRADUATE STUDENT TRAVEL, RESEARCH, AND CREATIVE ACTIVITIES**

The School of Music encourages its graduate students to seek opportunities that will support and enhance their professional development as musicians, educators, and scholars. When warranted and feasible, the School of Music, often with additional funds from the College of Arts and Architecture and/or the Graduate School, will try to support these types of activities. In recent years, funds have been requested for a range of activities, including:

- travel for research (e.g. to consult materials in a library/archive, etc.)
- travel to a professional meeting/conference/workshop;
- travel to consult with specialists (e.g. scholars, coaches, etc.);
- purchase of research materials (e.g. digital images) [musical scores, books, etc. should be requested through the Penn State Libraries].

School of Music graduate students who want to request funds to support research, creative activities, and/or professional travel should submit a Graduate Student Support Request Form <sup>[11]</sup>. This form includes a “faculty sponsor” section that must be completed (confidentially) by the student’s faculty advisor or studio instructor. Forms should be submitted to [Marica Tacconi](mailto:Marica.Tacconi) <sup>[12]</sup>, Associate Director, at [mst4@psu.edu](mailto:mst4@psu.edu) <sup>[13]</sup>. They will be reviewed on a rolling basis until all funds are expended. It is important to keep in mind that funds are limited and thus granted on a competitive basis. Requests should be related to the student’s studies

or have a direct/strong impact on his/her professional development. In recent years, allocations from the School of Music have typically been in the range of \$50-\$400 per request, with matching funds sometimes available from the College of Arts and Architecture.

When appropriate, the Associate Director will forward the funding request to the Office of the Associate Dean for Research, which might be in a position to allocate additional funds. Money is then transferred to the School of Music budget, and students may contact the Administrative Assistant to the Director regarding reimbursement or direct billing of student travel expenses.

Requests from multiple students to attend the same conference or professional meeting (for example, a student chamber ensemble that has received an invitation to perform at a conference) should be submitted together.

#### ► Humanities Institute Graduate Student Residencies

The Humanities Institute offers a program of Graduate Student Scholars in Residence. It provides advanced students with a stipend and the use of an office in Ihlseong Cottage, enabling them to work on their theses, dissertations, or final creative projects. Graduate students are selected for semester-long residencies or summer residencies. Application deadlines are generally in mid-February for summer residencies and in March for semester-long residencies. For guidelines, please visit the [Humanities Institute](#) <sup>[14]</sup> website.

Updated August 2015

#### STUDENT AID

A complete description of student aid programs applicable to graduate students is found in the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook> <sup>[15]</sup>. Your attention is called to the following program of particular importance. Further information is available from the Office of Graduate Fellowships and Awards Administration, 205 Kern Building.

**Summer Tuition Grants-in-Aid** are generally made available for a specific number of credits to students who have been graduate assistants or fellows during the preceding year and who will not be the recipients of such aid during the summer.

last revised June 2017

#### OPPORTUNITIES FOR FINANCIAL SUPPORT FOR STUDY AND EDUCATION ABROAD

There are a number of opportunities for study abroad available to graduate students. Principal among them are Fulbright grants and Rotary Ambassadorial Scholarships. For the Fulbright awards, there is a September deadline for applications for study during the following academic year. Applications for the Rotary Scholarships are made through the State College Rotary Club or the club in the applicant's hometown. Deadlines vary from March to July 15 of the calendar year before the grant period. Rotary Scholarships can be supplemental to Fulbright grants.

Information about these opportunities is available from Andrew Schulz, Associate Dean for Research, College of Arts and Architecture, 102 Borland Building. Information specific to Fulbright grants for graduate students is available from the Office of Graduate Fellowships and Awards Administration, 205 Kern Building.

last revised June 2017

#### RECITALS AND CONCERTS

Recitals and concerts available to Penn State music students are of several types as follows:

Common Hour Recitals: Scheduled in the Recital Hall during seventh period on Friday. These times can be scheduled for various events and performances involving undergraduates, graduates, faculty or visitors, including graduate student lecture-recitals.

Student Recitals: Full recitals by music majors, either as part of the graduation requirements for their degree or as an extra recital experience. Scheduled in the Recital Hall or 122 Music Building II in afternoons or evenings.

Faculty Recitals: Full recitals by members of the faculty. Scheduled in the Recital Hall.

Major Ensemble Concerts: Concerts by the major performing ensembles of the School of Music in the Recital Hall, Eisenhower Auditorium or Pasquerilla Spiritual Center Worship Hall.

Special Department-Sponsored Concerts: From time to time the department sponsors concerts or lectures by visiting performers or scholars.

Center for the Performing Arts: A series of about twenty events per year featuring outstanding artists in music, theatre, and dance. See Center for the Performing Arts brochure or visit [www.cpa.psu.edu](http://www.cpa.psu.edu) <sup>[16]</sup> for more information.

#### RECITALS AND CONCERTS

Although the School of Music does not systematically check graduate student recital attendance, the music faculty strongly believes that all music students should attend the majority of recitals and concerts presented on campus. The experience gained as a participant (listener) is not available by any other means and forms an important part of the total education the school is set up to provide. In the case of School of Music recitals and concerts, providing a critical audience for colleagues is a responsibility of graduate students.

This page last revised July 2016

#### USE OF SCHOOL OF MUSIC FACILITIES

### FACILITIES

The School of Music is housed in two buildings that contain teaching studios, practice rooms, classrooms, rehearsal rooms, and administrative offices.

The three primary concert halls on campus are Eisenhower Auditorium, which seats about 2,600; Pasquerilla Spiritual Center Worship Hall, which seats 452; and the Recital Hall in Music Building, which seats 420.

### POLICIES CONCERNING USE OF FACILITIES

#### Practice Rooms

1. Practice rooms and the instruments therein are for the use of students registered for credit courses in music. Students may reserve practice room time at the beginning of each semester. Assignments are made on a priority basis by class rank; the number of hours permitted depends on the number of credits enrolled in applied music courses.
2. BEVERAGES, FOOD, AND SMOKING ARE NOT PERMITTED IN THE PRACTICE FACILITIES. Students violating this rule will be financially responsible for any resulting damage. The same applies to any student who defaces the walls or equipment therein.
3. Amplifiers may not be used in practice rooms.
4. Valuables should not be left unattended in practice rooms.

#### Recital Hall (121 Music Building I)

Use of the Recital Hall is restricted and must be scheduled with Beth Nackley, 233 Music Building I. Students giving degree recitals are entitled to dress rehearsal time in the hall prior to the recital not to exceed 1 1/2 hours. Students who are taking part in informal recitals may practice in the hall, subject to availability. The Recital Hall is NOT to be used for general rehearsals or practices.

Keys to the piano and the organ may be signed out with permission of the student's instructor. See Beth Nackley in the Music Office, 233 Music Building I, for the piano and organ keys.

*Beverages, food, and smoking are not permitted in the Recital Hall.* Students who violate this rule will be financially responsible for any resulting damage.

This page revised August 2013

### POLICIES CONCERNING USE OF FACILITIES

#### Technology Rooms (Rooms 15, 17, and 18 Music Building II)

Use of the Mac Lab and technology laboratories is restricted to students enrolled in the appropriate School of Music courses, and who have permission of the course instructor. No equipment may be removed from the electronic studio unless authorized by the faculty member in charge.

#### Lockers

Lockers are available to students in the School of Music on a first-come, first-served basis. Students must see Irene Kohute, staff assistant, in 234 Music Building I, for a locker. Lockers are to be used primarily for the storage of instruments. There may not be room to store textbooks and personal items.

#### Equipment

All university instruments and equipment such as music stands, chairs and other university property may not be removed from the buildings without the permission of the director, except for School of Music-sponsored events. In these cases, adequate investigations should be made to determine if a faculty member or organization would need the equipment.

Students using School of Music-owned instruments on a regular basis must sign for such instruments and are financially responsible for the instrument in case of damage or loss.

## PERFORMING ENSEMBLES

School of Music ensembles are open to all Penn State students. Admittance is based on auditions at the beginning of each semester. To audition or to receive more information regarding the time and locations of auditions, please access [Ensemble Auditions](#) <sup>[17]</sup>. All ensembles earn one academic credit. Ensembles with a 400, 500, or 800 number, listed below, are available for graduate credit. (SEE INSTRUMENTAL AND CHORAL/VOCAL LISTINGS BELOW)

This page last revised July 2016

### INSTRUMENTAL PERFORMING ENSEMBLES

**CHAMBER ORCHESTRA** (Music 508) Gerardo Edelstein, conductor; 104 Music Building II, [gfe1@psu.edu](mailto:gfe1@psu.edu) <sup>[18]</sup>. This ensemble numbers 35 members and presents traditional and new music written especially for chamber orchestra.

**PHILHARMONIC ORCHESTRA** (Music 507) Gerardo Edelstein, conductor; 104 Music Building II, [gfe1@psu.edu](mailto:gfe1@psu.edu) <sup>[18]</sup>. Large orchestra of strings, winds, and percussion instruments. The 70-80 member orchestra performs 5-6 on- and off-campus concerts annually.

**EARLY MUSIC ENSEMBLE** (Music 811 - Instrumental Ensemble) Robert Nairn, director; 207 Music Building II, [rcn3@psu.edu](mailto:rcn3@psu.edu) <sup>[19]</sup>. Dedicated to the historically accurate performance of music from essentially the baroque period. A mixture of faculty and students, the ensemble provides baroque bows to string players and is regularly coached by visiting international and national early music groups.

**SYMPHONIC WIND ENSEMBLE** (Music 505) Dennis Glocke, conductor; 103 Music Building II, [drg8@psu.edu](mailto:drg8@psu.edu) <sup>[20]</sup>. The Symphonic Wind Ensemble is the premier wind/percussion ensemble in the School of Music. A 40-member group that is comprised of the finest wind and percussion instrumentalists on campus, it performs a variety of repertoire ranging from chamber music to literature for the full ensemble.

**SYMPHONIC BAND** (Music 811 - Instrumental Ensemble) Dennis Glocke, conductor, 103 Music Building II, [drg8@psu.edu](mailto:drg8@psu.edu) <sup>[20]</sup>.

This is a select 80-piece ensemble that utilizes the full resources of the large wind/percussion ensemble to perform outstanding works from the concert band repertory. The Symphonic Band presents concerts in Eisenhower Auditorium.

**CENTRE DIMENSIONS** (Music 811 - Instrumental Ensemble) Marko Marcinko, conductor; 105 Music Building II, [mum385@psu.edu](mailto:mum385@psu.edu) <sup>[21]</sup>. The rehearsal and performance of large jazz band literature ("charts") along with individualized formal study of jazz improvisation.

**PERCUSSION ENSEMBLE** (Music 811 - Instrumental Ensemble) Dan Armstrong, conductor; 114 Music Building II, [dxa5@psu.edu](mailto:dxa5@psu.edu) <sup>[22]</sup>. Ensemble of 6-12 percussionists who perform contemporary works and transcriptions of standard repertoire. Auditions are open to all students.

**BRASS CHAMBER MUSIC** (Music 522) Velvet Brown, coordinator; 120 Music Building II, [vmb10@psu.edu](mailto:vmb10@psu.edu) <sup>[23]</sup>. These groups, range from the 25-member Brass Choir to Brass Trios. Also included are specialty groups such as Horn Ensemble, Trumpet Ensemble, Tuba-Euphonium Ensemble, and Trombone Choir.

**STRING CHAMBER MUSIC** (Music 520) Robert Nairn, coordinator; 207 Music Building II, [rcn3@psu.edu](mailto:rcn3@psu.edu) <sup>[19]</sup>. These groups include trios, quartets, and other string ensembles. Performances include formal concerts and appearances at Common Hour.

**WOODWIND CHAMBER MUSIC** (Music 521) Daryl Durran, coordinator; 212 Music Building II, [dwd3@psu.edu](mailto:dwd3@psu.edu) <sup>[24]</sup>. These groups include trios, quartets, and quintets for mixed instruments and saxophone quartets. Also included are specialty groups such as Flute Ensemble, Clarinet Ensemble, Saxophone Ensemble, and Double Reed Ensemble. Performances include formal concerts, as well as appearances at Common Hour and Bach's Lunch concert series.

This page last revised July 2016

### CHORAL/VOCAL PERFORMING ENSEMBLES

**CONCERT CHOIR** (Music 810 - Choral Ensemble) Christopher Kiver, conductor; 106 Music Building I, [cak27@psu.edu](mailto:cak27@psu.edu) <sup>[25]</sup>.

The premiere choir of 45-50 mixed voices. Mainly of upper-class students which performs on campus. The choir has performed off-campus within the Commonwealth, in eastern North America, and in Europe. Repertoire includes works from the choral literature of all periods for unaccompanied and accompanied mixed choir.

**ESSENCE OF JOY** (Music 810 - Choral Ensemble) Anthony Leach, conductor; 105 Music Building I, [atl105@psu.edu](mailto:atl105@psu.edu) <sup>[26]</sup>.

This choir of 40-50 singers performs sacred and secular music from the African and African American choral traditions. Performs on-campus each semester, as well as a concert of spirituals in February. The group travels for performances in churches, community institutions, and events sponsored by musical organizations in the United States and abroad.

ORIANA SINGERS (Music 810 - Choral Ensemble) Jayne Glocke, conductor, 104 Music Building I, [jpg9@psu.edu](mailto:jpg9@psu.edu) <sup>[27]</sup>.

This 55-60 select women's choir performs music written for treble voices. Repertoire includes three- and four-part music written between the sixteenth and twentieth centuries and includes sacred and secular compositions. The group performs regularly on campus, and also accepts invitations to perform off-campus.

GLEE CLUB (Music 810 - Choral Ensemble) Christopher Kiver, conductor; 106 Music Building I, [cak27@psu.edu](mailto:cak27@psu.edu) <sup>[25]</sup>.

The Penn State Glee Club is Penn State's oldest student organization. Since its first spring tour in March of 1889, the Glee Club has performed throughout the United States and abroad, with recent tours to Wales, Trinidad and Tobago, France, and New Zealand. Includes 60-80 men.

UNIVERSITY CHOIR (Music 810 - Choral Ensemble) Steven Hankle, conductor; 212 Music Building I, [sph16@psu.edu](mailto:sph16@psu.edu) <sup>[28]</sup>.

This 80-voice mixed choral ensemble performs a variety of literature representing every musical period and genre in its two major campus concerts per year.

OPERA WORKSHOP (Music 467) Ted Christopher, director; 114 Music Building I, [euc11@psu.edu](mailto:euc11@psu.edu) <sup>[29]</sup>.

Study and performance of opera scenes and full works from the 17th century to the present. Some performances offered in collaboration with other School of Music choral and orchestral ensembles.

This page last revised July 2016

#### STUDENT ORGANIZATIONS

**The Graduate and Professional Student Association** is the legislative body that represents the interests of all graduate students at Penn State. Graduate students in the School of Music are encouraged to participate. The School of Music is entitled to send two voting delegates to the GPSA Assembly. They can be selected either by appointment or by election. The GPSA is actively involved in many important decisions involving graduate students and sponsors many informative and recreational workshops and activities.

**ACDA** - The Penn State student chapter of the American Choral Directors Association was formed in 1998. The central purpose of this music education organization is to promote excellence in choral music through performance, composition, publication, research, and teaching. The Penn State chapter of ACDA assists with various service projects during the year such as providing technical support for choral performances and hosting the annual "Celebration of African-American Spirituals." Members receive The Choral Journal and can also attend division and national conferences of the American Choral Directors Association. The faculty adviser is Christopher Kiver.

**ASTA** - The Penn State student chapter of the American String Teachers Association is open to all Penn State students with an interest in playing or teaching stringed instruments. Combined national and local dues are \$23. Members receive the American String Teacher, Stringboard, and Notes and Quotes. Members are eligible to attend and participate in state and national conventions and competitions, and have access to a range of publications and information, including the ASTA Publications Library and the Media Resource Center, a job referral service, as well as low-cost instrument insurance. The Penn State chapter also sponsors workshops and demonstrations, field trips, and other activities related to string playing and teaching. The faculty adviser is Robert Gardner.

**IAJE** - The International Association of Jazz Educators is a worldwide organization dedicated to the enhancement and continuation of jazz education in over 17 countries. The Penn State chapter was formed in 1998 with the purpose of providing opportunities for Penn State students and members of the community to experience jazz music and culture. The PSU-IAJE sponsors clinics, concerts, monthly meetings, teaching opportunities, and community outreach to accomplish this goal. The faculty adviser is Marko Marcinko.

**PCMEA** - Pennsylvania Collegiate Music Educators Association is the student chapter of the Pennsylvania Music Educators Association (PMEA) and the National Association for Music Education (MENC). Membership is open to all students in the School of Music upon payment of nominal dues. Music education majors are strongly urged to join. Members receive the Music Educators Journal, Teaching Music, and the PMEA News and are eligible to attend state and national conventions for reduced registration fees. The organization also sponsors workshops and demonstrations on topics of interest to musicians and educators and assists with activities such as the PMEA Elementary Song Fest, the Pennsylvania Special Olympics State Games, and the School of Music auditions. The faculty adviser is Ann Clements.

**Phi Mu Alpha Sinfonia** is a professional fraternity dedicated to excellence in the pursuit of musical endeavors and the advancement of American music. The Penn State chapter, Alpha Zeta, sponsors a dance band, German band, Dixieland band, brass quintet, The Dreamers vocal ensemble, and a barbershop quartet. This is in addition to the W. Paul Campbell Scholarship and annual service projects offered to the School of Music and its students. The Alpha Zeta Chapter has the largest alumni group of any chapter in the country and a national reputation for excellence. The faculty adviser is Mark Lusk.

**Pi Kappa Lambda** is a national music honor society now comprising 200 chapters. It was established in 1918 by Peter Christian Lutkin whose initials, PCL, were used in their Greek equivalents as the name of the organization. Each spring,

undergraduate and graduate students are elected to this society by the faculty on the basis of their outstanding academic achievements. The Penn State Pi Kappa Lambda Zeta Iota chapter was established in 1988. Chapter president is Stephen Hopkins.

**PMTA** - Pennsylvania Music Teachers Association is the student chapter of the Music Teachers National Association. Membership is open to all students enrolled in the University; dues are \$14. The organization sponsors field trips, seminars, competitions, student recitals, and supports activities pertinent to independent music teaching. Members receive the American Music Teacher and six state newsletters throughout the year. The faculty adviser is Timothy Shafer.

**SAI** - Sigma Alpha Iota is an international music fraternity for women. It is an organization whose purposes are to foster interest in music and to promote social contact among persons having an interest in music. The Eta Phi chapter at Penn State offers an annual scholarship for School of Music students, participates in community service projects, sponsors receptions for recitals and concerts, and is actively involved with the Common Hour process. The faculty adviser is Daryl Durran.

**SNATS** - The National Association of Teachers of Singing has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. A Student NATS (SNATS) chapter is an organization of undergraduate and graduate students that meets regularly to hold events and discussions relating to voice teaching as a profession. Any student interested in the voice, whether a voice emphasis student or not, may join. Since SNATS members are not members of NATS, there are no dues to pay to the national office, though our Penn State chapter does ask for local dues in the amount of \$10 every year in order to pay for costs associated with workshops and programs we sponsor. SNATS members enjoy many benefits, one of which is a reduced student rate on subscriptions to the *Journal of Singing*. The faculty adviser is Norman Spivey.

This page last revised July 2016

## GENERAL GRADUATE PROGRAM INFORMATION

### ADVISING

#### **Program Advising**

Upon entering the School of Music, all students will be assigned a program adviser by the Chair of the Graduate Committee. 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 presented or 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 ([click here](#) <sup>[30]</sup>) 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 current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook> <sup>[15]</sup>, for additional information regarding advisers and doctoral committees. Ph.D. candidates in Music Education should also consult the School of Music Ph.D. Handbook.

This page last revised August 2016

## COMPETENCY TESTING IN MUSIC THEORY AND HISTORY

### Competency Testing in Music Theory and History

#### **Introduction**

Pursuant to Penn State School of Music policy, a basic competency in music theory and history is expected of all graduate students in the M.A., M.M., M.M.E., and D.M.A. programs, including those students with a bachelor's degree in music from Penn State. Students in these programs must demonstrate competency by examination in the following areas:

A. Music theory (three parts)

- Aural skills: Dictation & Sight Singing
- 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

These exams must be passed, or remedial course work completed, prior to enrolling in advanced course work in music theory and history. A student who passes only some sections of the exams may register for advanced courses that require only those sections. All competency requirements must be satisfied prior to graduation (for M.A., M.M., and M.M.E. students) or prior to the candidacy examination (for D.M.A. students).

**Testing Procedure**

The exams will be offered two times each year: prior to registration at the beginning of the fall and spring semesters. All entering students in the M.A., M.M., M.M.E., and D.M.A. programs must take these examinations at the first opportunity. The sections of each exam 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. Before enrolling in a particular graduate course in music history or theory, the student must satisfy the relevant competency requirements.

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 encouraged 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 coordinator. In music theory, only one such retake is allowed, and this must occur within one year of entering the program. The music history exam may be retaken at the beginning of each semester of a student's tenure.

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 Music 432, which may be applied toward the M.M.E. degree. These remedial courses are:

- Music 497 (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 162 (2 credits)      Music History II (1700-1820)
- Music 261 (3 credits)      Music History I (Antiquity to 1700)
- Music 262 (3 credits)      Music History III (1820-present)

Students are encouraged to talk with the music history and theory faculty members about specific test results.

This page last revised June 2019

Full-time academic status for graduate students requires enrollment in at least 9 credits. If a graduate student wishes to register for more than 15 credits, an exception to the normal maximum load must be granted through petition (with adviser's approval) to the Office of Graduate Enrollment Services. 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

International students may endanger their Visa if full-time status is not maintained. The University may withdraw assistantship support if a student does not fulfill all requirements for Visa as required by U.S. government agencies.

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> <sup>[15]</sup>.

This page last revised August 2013

#### 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 Chair of the Graduate Committee, usually by mid October. Once the committee has been established, it's important that the student confer with its members as soon as a tentative recital date has been identified. It is the student's responsibility to communicate with all members of the committee as early as possible to make sure everyone is available and informed of the plans.

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 the graduate program staff assistant in 233 Music Building I, 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 the graduate program staff assistant in 233 Music Building I, 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.

This page last revised June 2017

#### 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 Chair of the Graduate Committee, usually by mid October. Generally, the student's major professor or M.A. thesis adviser 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 third 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 at the bottom of the page.

**Musicology/Music Theory/Music Theory and History:** questioning will focus on the master's thesis, course work, and on other areas of music theory and history pertinent to the student's major interests. Students pursuing the track in Music Theory and History will be given a 24-hour take-home question that will have 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 and (b) the framing and discussion of appropriate questions of a musicological or stylistic nature with respect to the piece, including a description of appropriate sources and strategies for further researching those questions.

### **Protocol**

1. The student is responsible for scheduling the exam at a time and place convenient to all members of the committee before the sixth week of the semester in which the student expects to graduate.
2. The exam may last up to two hours.
3. At the end of the exam, the chair will 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.
4. If the student passes only part(s) of the exam, the remaining part(s) may be re-taken (at the faculty's discretion) after at least two weeks of 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. Failure to pass the Oral Examination on the third attempt will result in dismissal from the master's program.
5. Results of the Oral Examination will be reported to the chair of the Graduate Committee as either "pass" or "fail." The faculty are encouraged to provide comments on the appropriate form.

This page last revised August 2014

#### **Additional Guidelines: Final Oral Presentation Description and Procedures 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 will 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.

This page last revised 2012-2013

#### 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.

### **Qualifying Examination**

The qualifying examination will be administered at any point after the second semester in residence. The basis for acceptance to D.M.A. candidacy shall be satisfactory performance on applied music jury examinations, including three or more recitals (Music 801, Music 804), a grade point average of at least 3.0, and competency in music theory and history, either by passing the competency examinations or by earning satisfactory grades in the appropriate remedial courses.

### **The Doctoral Committee**

After the student is admitted to candidacy (which, as stated above, follows three semesters of residence and three recitals of Music 801 and Music 804 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. music theory, music history, ensembles, etc.) within the School of Music (normally, a total of four, all members of the Graduate Faculty). According to the regulations of the Graduate School, an "outside unit 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 Doctoral Committee will then serve as a jury for the oral comprehensive examination and for the final recital. The role of the outside unit 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 extensive written examination will be administered, advising the Doctoral Committee as to the candidate's relative strengths and weaknesses. The oral examination will follow, with the full Doctoral Committee in attendance, and will be focused closely on the major performance field, its repertoire, and pedagogy. Moreover, the Committee will also examine the candidate's knowledge of the broader field of music, especially as related to such graduate courses in music as he/she has taken.

### **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.

This page revised July 2016

## **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 and even at international events, 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 (or a Skype interview for international students) 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 (MUED 555) and Graduate Colloquium 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 meeting. 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 members teaching Music Education courses during the students' first semester in the program monitor 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 who must attest to the spoken English competency of the candidate before the Comprehensive Examination process can be scheduled.

This page last revised July 2016

## **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. MUED 540, Reflective Practice I, and MUED 550, Reflective Practice II, emphasize scholarly writing and include a research paper written in a 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 write an article for a practitioner journal for their Second Year Program Review and to prepare and submit a manuscript of sufficient quality to a referred journal as part of the Comprehensive Examination process. These manuscripts are reviewed by Graduate Music Education faculty members and provide 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> <sup>[15]</sup>, for information regarding candidacy, comprehensive and final oral examinations.

This page last revised July 2016

### **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 2019-2020 academic year are charged at the rate of \$175 per instrument, per semester for a one-credit course, and \$250 per instrument per semester for a two or four-credit course. Applied lesson fees will appear in the student account in the Financial tab of the Student Service Center in LionPATH. The fees can be paid online through LionPATH or paid at the Bursar's Office, 103 Shields Building, upon receipt of your bill.

This page last revised June 2019

## INDEPENDENT STUDY REGISTRATION

Whenever a graduate student registers for an independent study course (Music 496, Music 596 or, for doctoral candidates, Music 896) a School of Music Application for Independent Study form must be completed and approved *prior* to registration. The form and instructions are available online (click [here](#) <sup>[31]</sup>) or from the graduate staff assistant in 233 Music Building I. Upon approval by the Associate Director, 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.

Last updated June 2017

### EXPECTATIONS FOR SATISFACTORY PROGRESS TOWARD THE DEGREE

Graduate students must make satisfactory progress toward the degree. If progress is unsatisfactory, the student will risk being terminated from the program and/or dismissed by the Graduate School.

Examples of unsatisfactory progress may include, but are not limited to, failure to:

- exhibit and promote the highest ethical, moral, and professional standards;
- maintain satisfactory academic standing;
- make satisfactory progress in research or other activities related to the culminating experience (thesis, dissertation, degree recital, etc.);
- (for doctoral students) pass the candidacy, comprehensive examination, final oral examination/dissertation defense, or final doctoral recital.

### Ethical, Moral, and Professional Standards

By virtue of their maturity and experience, graduate students are expected to have learned the meaning and value of personal honesty and professional integrity before entering graduate school. Every graduate student is expected to exhibit and promote the highest ethical, moral, and professional standards as scholars, musicians, and as future professionals, educators, and leaders in their respective fields. When applicable, this includes obtaining appropriate clearance to conduct research (see <http://www.research.psu.edu/offices/orp> <sup>[32]</sup>). A violation of ethical, moral, and/or professional standards is regarded as a serious offense, raising grave doubt that the graduate student is worthy of continued membership in the Graduate School community, and may result in academic sanctions including suspension or dismissal by the graduate program and/or by the Graduate School. For more information on violations of ethical, moral, and/or professional standards, please visit:

<http://bulletins.psu.edu/graduate/appendices/appendix3> <sup>[33]</sup>

### Satisfactory Academic Standing

In order to maintain satisfactory academic standing, a graduate student is expected to meet the following minimum academic standards:

- maintain a cumulative grade-point average of 3.0 or better;
- receive a grade of B or better for those courses designated by each program as “core” courses (see graduate program descriptions: <http://music.psu.edu/gradhandbook-2019-2020/grad-programs> <sup>[34]</sup>). “Core” courses that receive grades lower than a B need not be repeated, unless recommended by the student's academic adviser.

### Academic Probation

A graduate student who does not meet the minimum academic standards will be placed on academic probation. The student will meet with his/her academic adviser and Graduate Program Chair to review the situation and to discuss the conditions that must be met for the student to be removed from probation. The student will have up to one semester to regain satisfactory academic standing. If the student's progress continues to be unsatisfactory beyond the probation period, the student will be terminated from the graduate program.

### Termination from the Graduate Program

Termination will be communicated in writing by the Graduate Program Chair and the notice will include the reasons for termination. Upon receipt of this notice, the student has the opportunity to seek a review of the decision. If the student desires such a review, the student must, within ten days of receipt of the notice, submit a written appeal to the Graduate Program Chair.

For more information on this process, please visit: <http://bulletins.psu.edu/graduate/appendices/appendix3> <sup>[33]</sup>

This page last revised June 2017

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 graduate programs and policies. 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. Marica Tacconi, Chair of the School of Music Graduate Committee.

This page last revised August 2014

#### 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 can be found by visiting the links on the [General Program Information](#) <sup>[35]</sup> page:

Guidelines for Preparation of Papers, Theses, and Written Lectures for Lecture-Recitals

Thesis (M.A.)

Master's Paper (M.Mus.)

Lecture-Recital (M.Mus.)

Master's Paper (M.M.E.)

Lecture-Recital (D.M.A.)

Proposal Approval Form

Draft Submission Form

Final Approval Form

Sample Title Page

Sample Permission-To-Copy Page

Sample Committee Page

(For information regarding the doctoral dissertation, consult the School of Music Ph.D. Handbook, the current Graduate Degree Programs Bulletin, found at <https://bulletins.psu.edu/> <sup>[36]</sup>, 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, Suite 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, interviews, 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> <sup>[37]</sup>. Additional information regarding this process and the requirements is available from the Office for Research Protections, Suite 205, The 330 Building, 865-1775.

This page last revised July 2016

#### 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 and Professional Student Association at 865-4211 or email at [gpsaoffice@gmail.com](mailto:gpsaoffice@gmail.com) <sup>[1]</sup>. The GPSA is located in 315 HUB-Robeson Center. 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

#### 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.

We are no longer requiring the non-thesis, non-dissertation students to pay for a hard cover binding of their paper or monograph for School of Music.

We strongly encourage you to submit your master's paper or lecture-recital monograph on ScholarSphere (<https://scholarsphere.psu.edu> <sup>[39]</sup>). ScholarSphere is a research repository service offered by the University Libraries and Information Technology Services that allows Penn State faculty, staff and students to share and manage their research with a worldwide audience. For more information, or if you have questions about ScholarSphere, please email [scholarsphere@psu.edu](mailto:scholarsphere@psu.edu) <sup>[40]</sup>. A member of the ScholarSphere service team will respond to your message.

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 M.A. program with track in Music Theory and History 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 student is pursuing the track in musicology; a music theorist if the student is pursuing the track in Music Theory; and either a musicologist or a music theorist if the student is pursuing the track 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 thesis 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 track in Music Theory and History, 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** <sup>[41]</sup> to 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 thesis may proceed.

---

Graduation semester:	Fall 2019	approval date:	September 24, 2019
	Spring 2020		November 26, 2019
	Summer 2020		April 7, 2020

4. For graduation in any given semester, a complete draft must be submitted to the Thesis Office for format review by the deadline published by the Graduate School. See <http://gradschool.psu.edu/current-students/etd/thesisdissertationperform...> <sup>[42]</sup>

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 by the Graduate School.

6. In addition, the student must also complete the **Final Approval Form** <sup>[43]</sup>, obtain appropriate signatures, and submit to Graduate Program staff assistant, by the deadlines listed below.

---

Graduation semester:	Fall 2019	due date:	Nov. 26, 2019
----------------------	-----------	-----------	---------------

Spring 2020

March 30,  
2020

Summer  
2020

July 7, 2020

### **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 submit a copy of the master's paper or lecture-recital monograph on ScholarSphere (<https://scholarsphere.psu.edu> <sup>[39]</sup>). ScholarSphere is a research repository service offered by the University Libraries and Information Technology Services that allows Penn State faculty, staff and students to share and manage their research with a worldwide audience. [Click here](#) <sup>[44]</sup> for further instructions in regard to this process.

This page last revised June 2018

#### **MASTER'S PAPER (M.Mus.)**

(M.M.E. candidates [click here](#) <sup>[45]</sup>)

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** <sup>[41]</sup> to 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:	Fall 2019	approval date:	September 23, 2019
	Spring 2020		November 19, 2019
	Summer 2020		April 6, 2020

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** <sup>[46]</sup>, obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed below.

---

Graduation semester:	Fall 2019	due date:	Oct. 28, 2019
----------------------	-----------	-----------	---------------

Spring 2020	Feb. 11, 2020
Summer 2020	June 9, 2020

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** <sup>[43]</sup>, obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed below.

Graduation semester:	Fall 2019	due date:	Nov. 26, 2019
	Spring 2020		April 7, 2020
	Summer 2020		July 14, 2020

### **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 submit a copy of your master's paper or lecture-recital monograph on ScholarSphere (<https://scholarsphere.psu.edu> <sup>[39]</sup>). ScholarSphere is a research repository service offered by the University Libraries and Information Technology Services that allows Penn State faculty, staff and students to share and manage their research with a worldwide audience. [Click here](#) <sup>[47]</sup> for further instructions in regard to this process.

This page revised June 2019

### **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** <sup>[41]</sup> to 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:	Fall 2019	approval date:	September 24, 2019
	Spring 2020		November 19, 2019
	Summer 2020		April 7, 2020

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** <sup>[46]</sup>, obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed below.

---

Graduation semester:	Fall 2019	due date:	October 29, 2019
	Spring 2020		February 11, 2020
	Summer 2020		June 9, 2020

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** <sup>[43]</sup>, obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed below.

---

Graduation semester:	Fall 2019	due date:	November 26, 2019
	Spring 2020		April 7, 2020
	Summer 2020		July 14, 2020

### **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 submit a copy of your master's paper or lecture-recital monograph on ScholarSphere (<https://scholarsphere.psu.edu> <sup>[39]</sup>). ScholarSphere is a research repository service offered by the University Libraries and Information Technology Services that allows Penn State faculty, staff and students to share and manage their research with a worldwide audience. [Click here](#) <sup>[47]</sup> for further instructions in regard to this process.

This page revised June 2019

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/> <sup>[48]</sup>, before collecting any data.
3. The written report should adhere to the writing style of the American Psychological Association (APA), 6<sup>th</sup> edition.
4. The instructor for MU ED 540 serves as the advisor for the proposal; the instructor for MU ED 550 serves as the advisor for the project. The Music Education Graduate Program Chair serves as the second reader. If the student wishes to have another faculty member as an additional reader, s/he may invite that faculty member to serve in that role.
5. Proposal: The MU ED 540 instructor will provide feedback along the way as part of course work. The second reader (and any additional readers) must review and approve the proposal for the project before data collection can begin. The candidate submits the proposal to all readers by the last day of classes in the Fall Semester. The candidate obtains appropriate signature and submit the **Proposal Approval Form** <sup>[49]</sup> (**M.M.E. only**) to Graduate Program staff assistant, by the deadlines below before any further work on the paper may proceed.

<b><u>Graduation semester:</u></b>	<b><u>Approval Date:</u></b>
Spring 2020	January 20, 2020
Summer 2020	January 20, 2020

6. Final paper: The MU ED 550 instructor will provide feedback along the way as part of course work. The second reader (and any additional readers) must review and approve the paper at least 3 weeks before the Final Approval Form is due. Upon completion of the paper the student completes the **Final Approval Form (M.M.E. only)** <sup>[50]</sup>, obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed below.

<b><u>Graduation semester:</u></b>	<b><u>Due Date:</u></b>
Spring 2020	April 24, 2020
Summer 2020	July 13, 2020

7. After acceptance of the final draft of the paper, the candidate submits an electronic copy (PDF) to the Music Education Graduate Program Chair by the last day of final exams the semester of graduation.

This page revised June 2019

**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 a minimum of two members, including the chair and one other member from the piano faculty. 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 580 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.

This page updated August 2016

#### DOCTORAL DISSERTATION (Ph.D.)

The Ph.D. dissertation process is described in the School of Music Ph.D. Handbook and on the current Graduate Degree Programs Bulletin website. <http://bulletins.psu.edu/graduate/degree/requirements/degreeReq1#doctoralFinalExam> <sup>[51]</sup>

This page added August 2013

#### Proposal Approval Form

#### Proposal Approval Form

#### (M.A.) Master's Thesis, (M.Mus.) Master's Paper or Lecture-Recital, (D.M.A.) Lecture-Recital

Student Name (Last, First, Middle Initial) \_\_\_\_\_

Degree \_\_\_\_\_ Major \_\_\_\_\_

Date, Time and Location of Lecture-Recital \_\_\_\_\_

*Proposed Title of Master's Thesis/Master's Paper/Master's Lecture-Recital/DMA Lecture-Recital:*

---

---

**Part I. Student submits this form, one copy of the proposal and Human Subjects approval letter if applicable, to thesis/paper adviser and committee members for approval. If approved, the committee will return all materials to student.**

*We approve the proposal:*

Paper/Thesis adviser/Lecture-Recital committee chair)

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Second reader/committee member

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Third committee member *(required only for M.Mus. lecture-recitals)*

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

**Part II. After approval by thesis/paper adviser and committee members, student submits this form with the signatures in Part I, one copy of the proposal, and Human Subjects approval letter if applicable, to Graduate staff assistant, for Graduate Committee approval, by the following deadlines:**

<b>Graduation semester:</b>	Fall 2019	<b>approval date:</b>	September 24, 2019
	Spring 2020		November 26, 2019
	Summer 2020		April 9, 2020

*The Graduate Committee approves the proposal:*

Chair, Graduate Committee \_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

This page revised June 2019

Proposal Approval Form (M.M.E. only)

**Proposal Approval Form (M.M.E.)**

Student Name (Last, First, Middle Initial) \_\_\_\_\_

Degree: M.M.E.

Major: MU ED

*Proposed Title of Master's Paper:*

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

The instructor for MU ED 540 serves as the advisor for the proposal; the instructor for MU ED 550 serves as the advisor for the project. The Music Education Graduate Program Chair serves as the second reader. If the student wishes to have another faculty member as an additional reader, s/he may invite that faculty member to serve in that role. The MU ED 540 instructor will provide feedback along the way as part of course work. The second reader (and any additional readers) must review and approve the proposal for the project before data collection can begin. The candidate submits the proposal to all readers by the last day of classes in the Fall Semester. The candidate obtains appropriate signature and submits this **Proposal Approval Form (M.M.E. only)** to Graduate Program staff assistant, by the deadlines below before any further work on the paper may proceed.

Graduation semester:	Spring 2020	approval date:	January 21, 2020
	Summer 2020		January 21, 2020

*We approve the proposal:*

**Paper adviser – MU ED 540 Instructor**

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

**Second reader – Music Education Graduate Program Chair**

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

This page revised June 2019

Draft Submission Form

Draft Submission Form

(M.Mus.) Master's Paper or Lecture-Recital or (D.M.A) Lecture-Recital

Student Name (Last, First, Middle Initial) \_\_\_\_\_

Degree \_\_\_\_\_ Major \_\_\_\_\_

Date, Time and Location of Lecture-Recital \_\_\_\_\_

Title of Master's Paper/Master's Lecture-Recital/DMA Lecture-Recital:

\_\_\_\_\_  
\_\_\_\_\_

Semester/Year student has activated intent to graduate \_\_\_\_\_

Student submits this form and a complete draft of the master's paper/lecture-recital to paper/lecture adviser and committee members for approval. If approved, the paper adviser will sign, date and return this form and the complete draft to student. After approval by thesis/paper adviser and committee members, student submits this form with the signatures to Graduate staff assistant by the following deadlines:

<b>Graduation semester:</b>	Fall 2019	<b>due date:</b>	October 29, 2019
	Spring 2020		February 11, 2020
	Summer 2020		June 9, 2020

We have read a complete draft:

Paper adviser/Lecture-recital committee chair

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Second reader/committee member

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Third committee member (required only for lecture-recitals)

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

This page revised June 2019

Final Approval Form

Final Approval Form

(M.A.) Master's Thesis, (M.Mus.) Master's Paper or Lecture-Recital, (D.M.A.) Lecture-Recital

Student Name (Last, First, Middle Initial) \_\_\_\_\_

Degree \_\_\_\_\_ Major \_\_\_\_\_

Date, Time and Location of Lecture-Recital \_\_\_\_\_

Title of Master's Thesis/Master's Paper/Master's Lecture-Recital/DMA Lecture-Recital:

---

---

Student submits this form, the final copy of the master's thesis/master's paper/lecture-recital, to thesis/paper/lecture adviser and committee members for approval. If approved, the thesis/paper adviser will sign, date and return this form and final copy to student. After approval by thesis/paper adviser and committee members, student submits this form with the signatures to Graduate staff assistant by the following deadlines:

<b>Graduation semester:</b>	Fall 2019	<b>due date:</b>	November 26, 2019
	Spring 2020		April 7, 2020
	Summer 2020		July 14, 2020

We approve the final written document:

Paper/Thesis adviser/Lecture-recital committee chair

\_\_\_\_\_ (Printed Name)  
\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Second reader/committee member

\_\_\_\_\_ (Printed Name)  
\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

Third committee member (required only for lecture-recitals)

\_\_\_\_\_ (Printed Name)  
\_\_\_\_\_ (Signature) \_\_\_\_\_ (Date)

This page revised June 2019

**Final Approval Form (M.M.E. only)**

**Final Approval Form (M.M.E.)**

Student Name (Last, First, Middle Initial) \_\_\_\_\_

Degree: M.M.E. Major: MU ED

Title of Master's Paper:

---

---

The MU ED 550 instructor (paper adviser) will provide feedback along the way as part of course work. The second reader (Graduate Program Chair) and any additional readers must review and approve the paper at least 3 weeks before the Final Approval Form is due. Upon completion of the paper the student completes this **Final Approval Form (M.M.E. only)**, obtains appropriate signatures, and submits to Graduate Program staff assistant by the deadlines listed below. A PDF file of the final paper must be submitted to the Graduate Program Chair by the last day of final exams.

Graduation semester:	Spring 2020	approval date:	April 24, 2020
----------------------	-------------	----------------	----------------

Summer  
2020

July 13,  
2020

*We approve the final paper:*

**Paper adviser – MU ED 550 Instructor**

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature)

\_\_\_\_\_ (Date)

**Second reader – Music Education Graduate Program Chair**

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature)

\_\_\_\_\_ (Date)

**Optional third reader:**

\_\_\_\_\_ (Printed Name)

\_\_\_\_\_ (Signature)

\_\_\_\_\_ (Date)

This page revised June 2019

**Sample Title Page**

**(Sample Title Page for Master's Paper or Master's or D.M.A. Lecture-Recital)**

(This page is the first page of your paper)

The Pennsylvania State University

The Graduate School

School of Music

SOURCES OF PERFORMANCE ANXIETY IN TWO

MUSIC PERFORMANCE MEDIA: A CASE STUDY

A Master's Paper or A Lecture-Recital Monograph

by

Melissa A. Strouse

© 2019 Melissa A. Strouse

Submitted in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music in Pedagogy and Performance

May 2019

This page last revised June 2019

**Sample Permission-to-Copy Page for Master's Paper or Lecture-Recital**

**(Sample Permission-to-Copy Page for Master's Paper or Master's or D.M.A. Lecture-Recital Monograph)**

(This page is the second page of your paper)

I grant The Pennsylvania State University the nonexclusive right to use this work for the University's own purposes and to make single copies of the work available to the public on a not-for-profit basis if copies are not otherwise available.

\_\_\_\_\_ (student's signature on this line)  
(student's typed name below the line - e.g. Melissa A. Strouse)

This page last revised June 2019

**Sample Committee Page for Master's Paper or Lecture-Recital**

**(Sample Committee Page for Master's Paper or Master's or D.M.A. Lecture-Recital Monograph)**  
(This page is the third page of your paper)

The Master's Paper or Lecture-Recital Monograph of Lisa M. Stamm was reviewed and approved\* by the following:

Jennifer Trost  
Associate Professor of Music  
Lecture-Recital Adviser [or Master's Paper Adviser]

Norman Spivey  
Professor of Music  
Second Reader [or Committee Member]

Charles Youmans  
Professor of Music  
Committee Member [third person is only required for master's lecture-recitals]

\*Signatures are on file in the School of Music

This page last revised August 2016

**GRADUATE PROGRAMS**

**INTEGRATED UNDERGRADUATE-GRADUATE (IUG) DEGREE PROGRAMS**

**B.A. in Music – M.A. in Music (with tracks in Musicology, Music Theory, or Music Theory and History)**

**B.M. in Performance – M.A. in Music (with tracks in Musicology, Music Theory, or Music Theory and History)**

The School of Music offers an Integrated Undergraduate-Graduate degree program that combines the B.A. in Music or the B.M. in Performance with the M.A. in Music. This enables a select number of academically superior students to further their research interests in music (with tracks in musicology, music theory, or music theory and history) at the undergraduate and graduate levels. By the end of the five-year program students receive two degrees, a Bachelor's and a Master's.

Candidates for this Integrated Undergraduate-Graduate degree must demonstrate a high level of aptitude and achievement in academic core courses (i.e. offerings in music theory and music history) and be highly motivated to pursue research projects with musicology and/or music theory faculty.

Modeled after a similar program in the Schreyer Honors College, this IUG program enables gifted music students to double count credits in two degree programs. As a result they will have developed a research focus during their fourth and fifth years, which will prepare them for entry into doctoral programs at other institutions. (Penn State does not offer doctoral programs in musicology or music theory).

**Students interested in an integrated undergraduate-graduate (IUG) degree program should request an IUG Handbook, available from Lisa Stamm, graduate staff assistant, in the School of Music main office, 233 Music Building I. In addition to the IUG Handbook, students should consult the School of Music web page at <http://music.psu.edu/admissions> <sup>[52]</sup> for a complete description of both IUG degree programs.**

This page last revised August 2014

**MASTER OF ARTS IN MUSIC with TRACK in MUSICOLOGY**

**(MUSMA)**

**Overview**

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

**Program Goals**

The Master of Arts in Music with track in Musicology emphasizes the development of a broad knowledge of music of all periods and at the same time cultivates one or more areas of specialization. Students in the program are expected to continue development of theoretical skills as essential tools of musicological research. The program culminates in the writing of a thesis in an area of specialization.

### **Program Description**

The Master of Arts in Music with track in Musicology requires a minimum of 32 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and a minimum of 24 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's thesis research, as determined by the student's thesis adviser, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and coursework must be passed near the completion of the program.

The 32-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)©	2 credits
Seminar in Musicology (Music 572)©	3
Integrative Seminar in Music Theory and History (Music 573)©	3
Thesis (Music 600)©	6
Music history*	6-9
Music theory**	3-6
Cognate area***	6

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#).<sup>[53]</sup>

\*Selected from: Music 461 (Antiquity to 1600), Music 462 (1550-1750), Music 463 (1700-1900), Music 464 (1850-present).

\*\*Selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 531 (Analytical Techniques), Music 532 (Schenkerian Analysis).

\*\*\*The Musicology M.A. requires that students take 6 credits in an area outside of music (known as a "cognate area"). These courses are selected in consultation with the student's academic adviser, and should preferably be related to the student's particular musicological interest and thesis topic.

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work.**

**Note: If music history courses total 6 credits, then music theory courses must total at least 6 credits. If music history courses total 9 credits, then music theory courses must total at least 3 credits. This will ensure that the student accumulates the required minimum of 32 credits in the degree program.**

This page last revised July 2016

#### MASTER OF ARTS IN MUSIC with TRACK in MUSIC THEORY

#### (MUSMA)

### **Overview**

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

### **Program Goals**

The Master of Arts in Music with track in Music Theory offers preparation in current modes of research and analysis from a music theoretical perspective. The program has the advantage of breadth in preparing the student to teach the two-year course sequence in the undergraduate theory curriculum at community and junior colleges and for community education programs. For the student planning to pursue doctoral studies, this program offers not only the broad base of courses required for admission to most doctoral programs, but also exposure to the in-depth study that is characteristic of seminars and thesis work.

### **Program Description**

The Master of Arts in Music with track in Music Theory requires a minimum of 32 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and at least 24 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's research, as determined by the student's thesis advisor, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and coursework must be successfully completed in the final semester.

The 32-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)©	2 credits
Schenkerian Analysis (Music 532)©	3
Pedagogy of Undergraduate Theory and History (Music 533)©	2
Eighteenth-Century Counterpoint (Music 472)	2
Seminar in Music Theory (Music 574)*©	3
Music theory electives**	5
Music history elective***	3
Music elective (in consultation with adviser)	3
Free elective (in consultation with adviser)	3
Thesis (Music 600)©	6

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*Special topics, changing from year to year.

\*\*Two courses selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 435 (Score Reading), Music 438 (Figured Bass), Music 471 (Structural and Sixteenth-Century Counterpoint), Music 531 (Analytical Techniques), Music 573 (Integrative Seminar in Music Theory and History), Music 574 (Seminar in Music Theory).

\*\*\*One course selected from: Music 461 (Antiquity to 1600), Music 462 (1550-1750), Music 463 (1700-1900), Music 464 (1850-present), Music 572 (Seminar in Musicology), Music 573 (Integrative Seminar in Music Theory and History).

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work.**

**Note: Music 431 and Music 433 are offered for variable credit, 2-3 credits each. If these courses are selected to satisfy the theory electives requirement, the student is strongly advised to enroll for 3 credits in at least one of the courses to ensure satisfaction of the 5-credit minimum degree requirement. Alternatively, an additional theory course may be taken.**

This page last revised August 2013

#### MASTER OF ARTS IN MUSIC with TRACK in MUSIC THEORY AND HISTORY

### (MUSMA)

#### Overview

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

#### Program Goals

The Master of Arts in Music with track in Music Theory and History is designed to integrate theoretical, analytical, and historical approaches to musical styles and works. The program offers students with the potential for scholarly work an efficient and comprehensive introduction to current modes of research and analysis from both music theoretical and music historical perspectives. As a post-baccalaureate degree program, it has the advantage of breadth in preparing the student to teach courses in the undergraduate theory/history/literature curriculum at community and junior colleges and for community education

programs. For the student who plans to pursue doctoral studies, this program has the advantage of depth (integrated seminars and thesis) as well as a broad base of courses required by most doctoral programs.

### **Program Description**

The Master of Arts in Music with track in Music Theory and History requires a minimum of 34 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and at least 26 credits must be taken at University Park. A reading examination in German or another appropriate language as determined by the student's thesis advisors must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. A comprehensive examination covering a list of repertoire and readings in music theory and history is required.

The 34-credit requirement is as follows:

Introduction to Music Reference and Research Materials (Music 500)©	2 credits
Integrative Seminar in Music Theory and History (Music 573)*©	6
Theory**	6
History***	6
Pedagogy of Undergraduate Theory and History (Music 533)©	2
Thesis (Music 600)©	6
Free Electives (in consultation with adviser)	6

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*Special topics, changing from year to year, one offered each year.

\*\*Two courses selected from: Music 431 (Advanced Tonal Analysis), Music 433 (Advanced Analysis of Twentieth-Century Music), Music 531 (Analytical Techniques), Music 532 (Schenkerian Analysis).

\*\*\*Two courses selected from: Music 461 (Antiquity to 1600), Music 462 (1550-1750), Music 463 (1700-1900), Music 464 (1850-present), Music 572 (Seminar in Musicology).

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work.**

**Note: Music 431 and Music 433 are offered for variable credit, 2-3 credits each. If these courses are selected to satisfy the theory requirement, the student is strongly advised to enroll for 3 credits in each course to ensure satisfaction of the 6-credit minimum degree requirement. Alternatively, an additional theory course may be taken.**

This page last revised July 2016

#### MASTER OF MUSIC EDUCATION (MU ED)

### **Program Goals**

The Master of Music Education degree provides the opportunity for advanced study in music, music learning and teaching, and teaching as reflective practice.

### **Program Description**

The master of music education degree provides the opportunity for advanced study in music, music learning and teaching, and teaching as reflective practice. The program requires one full-time year of residency at the University Park campus, and is designed to be completed in one academic year plus two summer semesters. Fulfillment of degree requirements includes successful completion of 30 credits of course work that includes a final action research project and resultant substantial article-length paper, followed by an oral presentation focusing on the candidate's projects and course work. This presentation, including questions posed by the faculty committee, serves as the final comprehensive examination. **(Twenty credits must be earned at the University Park campus and 18 credits must be at the 500-level or higher.)**

### **M.M.E. Curriculum (30 credits#):**

---

#### **Music (10 credits)**

Music 432 Analysis of 20 <sup>th</sup> Century Music*	2 credits
Music History Course*	3 credits
Electives in Music^	5 credits

**Music Learning and Teaching (11 credits)**

MUED 541 Developing Music Curricula©	2 credits
MUED 546 Assessment of Music Learning©	2 credits
Select one Emphasis Course:©	3 credits
Music 441, 442, 443, 445, 446	
MUED 440 Music Learning and Development©	2 credits
MUED 547 Mentoring Novice Teachers (1) (x 2)©	2 credits

**Teaching as Reflective Practice (6 credits)**

MUED 540 Reflective Practice and Inquiry I©	2 credits
MUED 559 Contemporary Issues (1) (x 2)©	2 credits
MUED 550 Reflective Practice and Inquiry II©	2 credits

**Electives (3 credits)**

Courses from Music, Music Learning and Teaching, Teaching as Reflective Practice, or Other Related Areas (e.g., Education, Developmental Psychology)

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[54]</sup>.

\* All students must take the music theory and history competency exams. If students do not pass these exams they must take appropriate review course work. One 3-credit 400-level music history review course may be applied toward the degree. If students pass the placement exams then one 3-credit 400-level or higher music history course fulfills this requirement. In addition, if students pass the 20<sup>th</sup> century portion of the theory placement exam, then one 2-credit 400-level or higher music theory course may be substituted for Music 432 (except for Music 497-Part-Writing/Tonal Analysis and Music 429-Aural Skills as these are review courses).

^ Maximum of two credits may be from ensembles.

# 18 credits at the 500-level or higher are required for degree completion.

This page last revised July 2016

**FALL**

MU ED 440 (2) Music Learning and Development  
 MU ED 540 (2) Reflective Practice and Inquiry I  
 MU ED 547 (1) Mentoring Novice Teachers  
 MU ED 559 (1) Contemporary Issues in Music Education  
 MUSIC 44XW (3) Emphasis Course  
 \*Music credits (3-5)  
 ^Electives (1-2)

**SPRING**

MU ED 550 (2) Reflective Practice and Inquiry II  
 MUSIC 432 (2) Graduate Review of Twentieth Century Analysis (or advanced theory course)  
 MU ED 547 (1) Mentoring Novice Teachers  
 MU ED 559 (1) Contemporary Issues in Music Education  
 \*Music credits (3-5)  
 ^Electives (1-2)

**SUMMER (even-numbered years)**

MU ED 541 (2) Developing Music Curricula  
 MU ED 546 (2) Assessment of Music Learning

**Note:** Music Theory and History requirements (5 credits): All students must take the music theory and history placement exams. If students do not pass these exams they must take appropriate review course work. One 3-credit 400-level music history review course may be applied toward the degree. If students pass the placement exams then one 3-credit 400-level or higher music history course fulfills the Music History requirement. In addition, if students pass the 20<sup>th</sup> century portion of the theory placement exam, then one 2-credit 400-level or higher music theory course may be substituted for MUSIC 432 (except for MUSIC 428 and 429 as these are review courses).

**\*Note:** Music electives are required for a total of 5 credits, and may be taken in either semester or during the summer. A maximum of 2 credits may be from ensembles.

**^Note:** Electives are required for a total of 3 credits, such as courses from Music, Learning and Teaching, Teaching as Reflective Practice, or other related areas (e.g., Education, Developmental Psychology), and may be taken in either semester or during the summer.

**Note:** 6 music credits or elective credits must be at the 500-level or above, and may be taken in either semester or during the summer.

**Note:** At least 18 of the 30 credits must be 500-level courses, and at least 20 credits must be taken at University Park.

M.M.E. Suggested course sequence added 2011-2012

**MASTER OF MUSIC IN COMPOSITION/THEORY****(MUCOM)****Program Goals**

This program is designed for students who wish to improve their compositional skills while broadening their theoretical background. On completion of this degree, students will have written at least four large works and had them performed. They also will have written at least one paper on a theoretical subject, as well as acquired training in electronic and computer music. At this point, they will be prepared to make intelligent decisions about their future. Choices may include a career in academia (through entrance into a doctoral program in composition and/or theory), composing, or a related field such as publishing, recording, or arts management.

**Program Description**

The Master of Music in composition/theory requires 36 credits of course work. At least 18 credits of the 36 credits must be 500-level courses and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the major area must be passed near the completion of the program.

The 36-credit requirement is as follows:

	credits
Introduction to Music Reference and Research Materials (Music 500)	2
*Theory	8-9
Electronic Music Composition (Music 458)©	3
Music History or Literature	3
Free Electives (in consultation with adviser)	4-5
Degree Composition Project (Music 891)	1
Master's Paper (Theory) (Music 594)	2

\*Choose from:

---

Analytical Techniques (Music 531)	3
Schenkerian Analysis (Music 532)	3
Pedagogy of Undergraduate Theory and History (Music 533)	2
Advanced Tonal Analysis (Music 431)	2
Advanced Analysis of Twentieth-Century Music (Music 433)	3
+ Integrative Seminar in Music Theory and History (Music 573)	3
Score Reading (Music 435)	1

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

+Only one; a second may be taken as an elective.

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

**Note: If theory courses total 8 credits, then free electives must total at least 5 credits. If theory courses total 9 credits, then free electives must total at least 4 credits. This will ensure that the student accumulates the required minimum of 36 credits in the degree program.**

This page last revised July 2016

#### MASTER OF MUSIC IN CONDUCTING (Orchestral)

#### (MUCND)

#### **Program Goals**

This program is designed for the professional preparation of an orchestra conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

#### **Program Description**

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to

the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

The 36-credit requirement is as follows:

---

Orchestral Conducting (Music 561)©	8 credits
Studies in Orchestral Literature (Music 580)©	8
Integrative Conducting Seminar (Music 575)©	1
Score Reading (Music 435)	1
*Music theory, history or literature in area other than chosen option	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 891)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	5

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*To be selected from approved list ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here for more information](#))**

This page last revised July 2016

#### MASTER OF MUSIC IN CONDUCTING (Choral)

#### (MUCND)

#### **Program Goals**

This program is designed for the professional preparation of a choral conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

#### **Program Description**

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

*In addition, choral conducting students must demonstrate competency in vocal pedagogy and in English, German, French, Italian, and Latin diction. Competency may either be determined by completion of diction and vocal pedagogy courses taken during the undergraduate degree (with a grade of B or better), or by the successful completion of placement tests. Students failing to meet minimum competencies in one or more parts of these tests must either enroll in appropriate courses or complete special projects administered in the choral conducting and literature classes.*

The 36-credit requirement is as follows:

---

Choral Conducting (Music 560)©	8 credits
--------------------------------	--------------

Studies in Choral Literature (Music 583)©	8
Integrative Conducting Seminar (Music 575)©	1
*Music theory, history or literature in area other than chosen option	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 891)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	6

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*To be selected from approved list ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

#### MASTER OF MUSIC IN CONDUCTING (Band/Wind Ensemble)

#### (MUCND)

#### Program Goals

This program is designed for the professional preparation of a band or wind ensemble conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

#### Program Description

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

The 36-credit requirement is as follows:

---

Band/Wind Ensemble Conducting (Music 562)©	8 credits
Studies in Band/Wind Ensemble Literature (Music 582)©	8
Integrative Conducting Seminar (Music 575)©	1
Music theory, history or literature in an area other than chosen option*	9
Introduction to Music Reference and Research Materials (Music 500)	2
Graduate degree performance (Music 891)	1
Master's Paper (Music 594)	1
Music Electives (other courses may be substituted with consent of adviser)	6

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*To be selected from approved list ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

#### MASTER OF MUSIC IN PERFORMANCE (Keyboard)

#### (MUPER)

#### Program Goals

Graduate performance degree programs are designed to provide well-prepared and talented students with the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to help prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

#### Program Description

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

The 36-credit requirement is as follows:

---

Performance major (Keybd 530)*©	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble (Music 493 or Music 489)**©	2
Keyboard Literature (Music 481)***©	3
Graduate Seminar in Keyboard/Piano Music (choose one from Music 585, Music 586, or Music 587)©	2
Piano Pedagogy (Music 419 or 424)©	2
Music theory or history+	3-4
Master's Paper/Lecture-recital (Music 594)	1-2
Recital (Music 891)	1
Music Electives	2-4

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

\*\*A maximum of 4 credits of ensemble may be counted.

\*\*\*May be waived if the student has previously passed this or a similar course at another institution with a grade of A or B.

+ To be selected from approved list ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

(MUSPP)

**Overview**

The Master of Music in Pedagogy and Performance offers two tracks: in Piano (36 credits) and in Voice (36 credits). Each track underscores the program's integrative nature, which emphasizes both music pedagogy and performance.

**Program Goals**

The Master of Music in Pedagogy and Performance with track in Piano is intended to offer the Penn State graduate piano major an intensive curriculum not only in the performance of the instrument, but also in piano methods, literature, and teaching strategies at a variety of levels. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve not only a high standard of piano performance, but also a thorough working knowledge of the pedagogy and literature of the instrument. It is intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study.

**Program Description**

The Master of Music in Pedagogy and Performance with track in Piano requires 36 credits of coursework. At least 18 credits must be 500-level courses (or higher), and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination must be passed in the major area near completion of the program.

The 36-credit requirement is as follows:

Performance major (Keybd 530)*©	16 credits
Piano Pedagogy (Music 419, 424, and 589)**©	6
Master's Paper/Lecture-recital (Music 594) (Specified in an area of piano pedagogy)	1
Internship in Piano Pedagogy (Music 595A)©	1-4
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble (Music 493 or Music 489)©	1
Keyboard Literature (Music 481)©	3
Graduate Seminar in Keyboard/Piano Music (choose one from Music 585, Music 586, or Music 587)	2
+Music theory or history	3
Recital (Music 891)	1

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) [53].

\*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

\*\*May be repeated for credit, depending on qualifications and background of the candidate.

+To be selected from approved list ([click here](#) [56])

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) [55] for more information)**

This page last revised July 2016

## (MUPER)

### Program Goals

Graduate performance degree programs in orchestral instruments are designed to provide

well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

### Program Description

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park campus. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

The 36-credit requirement is as follows:

---

Performance major*©	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble (distribution of these credits among various types of ensembles to be determined by faculty in major area)©	4-6
Music Literature (Music 485, 487)©	3
Seminar in Music Literature of the major performance area (Music 588)©	2-3
Major area pedagogy (Music 414, 415, 416, or 417)©	1-2
Music theory or history**	3-4
Recital (Music 891)	1
Music Electives+	0-4

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

\*\*To be selected from approved list. ([click here](#) <sup>[56]</sup>)

+May select Music 594 (Master's Paper Research) as elective.

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

MASTER OF MUSIC IN PERFORMANCE (Voice)

## (MUPER)

### Program Goals

Graduate performance degree programs are designed to provide well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and

teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

### **Program Description**

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area. In addition, a voice major must pass proficiency examinations in French, German, English, Italian, and Latin diction. This requirement may be met by successful completion of the undergraduate sequence of diction courses.

The 36-credit requirement is as follows:

---

Performance major (Voice 530)*©	16 credits
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble - Opera Theatre, Choir, or Early Music Ensemble**©	2
Vocal Literature (Music 478 or Music 480)***©	3
Seminar in Music Literature of the major performance area (Music 588)©	2-3
Voice Pedagogy (Music 418)***©	2
Music theory or history+	3-4
Master's paper or Lecture-recital (Music 594)	1-2
Recital (Music 891)	1
Free Electives (in consultation with adviser)	1-4

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

\*\*A maximum of 4 credits of ensemble may be counted.

\*\*\*May be waived if the student has previously passed this or a similar course at another institution with a grade of A or B.

+To be selected from approved list. ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

#### MASTER OF MUSIC IN PEDAGOGY AND PERFORMANCE with TRACK in VOICE

#### (MUSPP)

### **Overview**

The Master of Music in Pedagogy and Performance offers two tracks: in Piano (36 credits) and in Voice (36 credits). Each track underscores the program's integrative nature, which emphasizes both music pedagogy and performance.

### **Program Goals**

The Master of Music in Pedagogy and Performance with track in Voice is intended to offer the Penn State graduate voice major an intensive curriculum not only in performance, but also in voice pedagogy and pedagogical literature. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve an extremely high standard of voice performance and a thorough working knowledge of the physiology, pedagogy, and literature of the instrument.

## Program Description

The Master of Music in Pedagogy and Performance with track in Voice requires 36 credits of coursework. At least 18 credits must be 500-level courses (or higher), and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination must be passed in the major area near completion of the program. In addition, a voice major must pass proficiency examinations in French, German, English, Italian, and Latin diction. This requirement may be met by successful completion of the undergraduate sequence of diction courses.

The 36-credit requirement is as follows:

---

Performance major (Voice 530)*©	16 credits
Voice Pedagogy (Music 418, 425, and 483)©	6
Introduction to Music Reference and Research Materials (Music 500)	2
Ensemble: Opera Theatre, Choir, or Early Music Ensemble©	2
Vocal Literature (Music 478) or Opera Literature (Music 480)©	3
Seminar in Music Literature of the major performance area (Music 588)©	2
Music theory or history+	3
Master's paper or Lecture-recital (Music 594) (Specified in an area of voice pedagogy)	1
Recital (Music 891)	1

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) <sup>[53]</sup>.

\*A maximum of 16 credits may be counted toward meeting the minimum total credits for the degree.

+To be selected from approved list. ([click here](#) <sup>[56]</sup>)

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

### DOCTOR OF MUSICAL ARTS IN PIANO PERFORMANCE

#### (PIANO)

## Program Goals

The degree is designed to provide students with a thorough background of preparation and experience in professional-level performance and in the literature of the instrument, while becoming sufficiently knowledgeable about the discipline of music as a whole, in order to teach at the collegiate or university level. This background knowledge includes, but is not limited to, music theory, analysis, and history.

## Program Description

A minimum of four semesters in residence is required. Sixty credits are required beyond the Master of Music; if an exceptional student is admitted before completion of a prior Master of Music degree, the student will complete a total of 30 credits (including any graduate credits accepted by transfer) in categories equivalent to those required for the M.Mus., in addition to the 60 required for the D.M.A.

Minimum course requirements (post-Master's degree) include 16 credits (four semesters @ 4 credits/semester) of Keyboard 580 applied music instruction; 4 credits of advanced ensembles; 10 credits of literature and pedagogy in the major area; and 18 credits in the broader discipline of music. Knowledge of the history and theory of Western art music must be demonstrated by

satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. A qualifying examination will follow upon three semesters completed in residence and following at least three (of the four) recitals of Music 801 and Music 804. The comprehensive examination, with an oral examination covering work in the major field, will occur upon the completion of all required course work, before the final recital. The culminating experience of the D.M.A. degree is public performance, with a total of six recitals (12 credits): three memorized solo recitals (two for Music 801 as well as the final recital, Music 805, which is prepared independently), two recitals of chamber music (Music 804), and a lecture-recital (Music 803), which includes a pre-approved monograph text (Music 802).

The 60-credit requirement is as follows:

Piano Performance Doctoral/Artist Level (Keyboard 580)©	16 credits
Ensemble (Music 523 or Music 565)©	4
Keyboard Literature (Music 585, Music 586, and Music 587)©	6
Piano Pedagogy (Music 519 and Music 524)©	4
Pedagogy of Theory/History (Music 533)©	2
Music theory and history*©	6
Music Electives**	10
Doctoral Solo Recital (DMA) (Music 801)© [2 recitals, each 2 cr.]	4 (2x2)
DMA Lecture-Recital Monograph (Music 802)©	1
Performance of the DMA Lecture-Recital (Music 803)©	2
Chamber Music Recital (DMA) (Music 804)© [2 recitals, each 1 cr.]	2
DMA Final Recital (Music 805)©	3

© In order to maintain satisfactory academic standing, students are expected to receive grades of B or better in these "core" courses. See [Expectations for Satisfactory Progress Toward the Degree](#) [53].

*Select from:	

Analytical Techniques (Music 531)	3
Schenkerian Analysis (Music 532)	3
Composition (Music 535)	1-4
Seminar in Musicology (Music 572)	3
Integrative Seminar in Music Theory and History (Music 573)	3
Seminar in Music Theory (Music 574)	3

**Select from:	
Studies in Music History (Music 461-2-3-4)	3 each
Advanced Tonal Analysis (Music 431)	2-3
Score Reading (Music 435)	1
Figured Bass (Music 438)	2
Advanced Conducting I (Music 465)	2
Advanced Conducting II (Music 466)	2
Structural and Sixteenth-century Counterpoint (Music 471)	2
Eighteenth-century Counterpoint (Music 472)	2
Composition VIII (Music 474)	3
Vocal Literature: German and Austrian Art Song (Music 478)	3

Opera Literature (Music 480)	3
Chamber Music Literature (Music 485)	3
Vocal Literature: Italian and French Art Song (Music 497X)	2
Psychological Foundations of Musical Behavior (Music 545)	3
Assessment of Music Learning (Music 546)	2
Orchestral Literature (Music 487)	3
Choral Literature (Music 583)	2
Seminar in Music Literature (Vocal): American and British Art Song (Music 588)	2
Secondary applied lessons (500 level)	4 max.
Additional ensembles	2 max.
Other course work approved by program chair	as approved

**Note: Unsatisfactory performance on the competency examinations in music theory and history taken at the beginning of the program may result in the necessity of additional course work. ([click here](#) <sup>[55]</sup> for more information)**

This page last revised July 2016

#### DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

#### (MUED)

#### **Program Goals**

The Ph.D. in Music Education is designed to provide opportunities for the highest level of scholarly study in the processes of teaching and learning music. Candidates are expected to develop and test new knowledge in the field of music education while preparing themselves for positions in higher education or other leadership roles within the profession. A qualifying exam, comprehensive exam, a doctoral thesis, and final oral exam (dissertation defense) are required.

#### **Program Description**

The Ph.D. Degree offers advanced study of the process of teaching and learning music with a research-based perspective for individuals seeking greater breadth and depth in the music education profession and/or careers in higher education and music administration. The Ph.D. program consists of courses, internships, research projects, and other experiences designed to prepare individuals for specific leadership roles in music education. Coursework is distributed among the following areas: Processes of Music Learning and Teaching, Processes and Contributions of Research, and Art of Music. Students also design a

personal cognate equivalent to 12 credits minimum. The exact number of credits required in the program will vary according to a student's previous experience and degrees. Typically, 46-69 credits are required. The program culminates with a major research project and thesis that is not included in the minimum credit requirement. At least one academic year of full time residency is required (see the [Graduate Programs Bulletin](#) <sup>[57]</sup> for specific information). However, it is most advantageous to be enrolled full-time for the entire degree program. A portion of the coursework, primarily outside of Music Education, can be completed through summer study or at other Penn State campuses or other universities. Consult with your academic advisor about the appropriateness of these courses.

For more information on the Ph.D in Music Education degree, please see the program handbook. <sup>[58]</sup>

### **Sequence to the Degree**

Acceptance by graduate program in music education

Completion of 12 hours of graduate credit

Qualifying examination

    Designing program of course and other experiences

    Acceptance as a Ph.D. candidate

Completion of course work and submission of manuscript

Completion of residency

Comprehensive examination

Approval of research project

Completion of research project

Defense of thesis

Awarding of degree

This page revised August 2013

## **PA INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12**

### **Program Goals**

This program is designed for students already holding a baccalaureate degree in some field of music other than music education. Students with an undergraduate degree in fields other than music but with extensive musical experience may also be considered.

Completion of the program requirements leads to Pennsylvania Instructional I Certification in Music K-12. Although certification requirements vary among states, Pennsylvania certification requirements meet the requirements of at least 45 other states. It is usually possible to obtain temporary certification in other states while preparing to meet their additional requirements. A teacher in Pennsylvania holding an Instructional I Certificate may teach up to six years in Pennsylvania on that certificate regardless of the time he or she starts teaching or the number of interruptions. After six years of teaching, the teacher must apply for an Instructional II Certificate. This requires the teacher to complete 24 credits beyond the baccalaureate degree, to have three to six years of successful teaching in Pennsylvania, and to have the recommendation of his or her immediate supervisor.

### **Application Process:**

1. Applicants must file a complete application with the Graduate School/School of Music (please see admission requirements)
2. Completed applications are reviewed by faculty in the Music Education area. If the applicant seems a good fit for the program, s/he is invited for an interview. The interview includes a performance of a prepared piece on your major instrument as well as memorized a cappella performance of 5 children's songs. The children's songs will be sent at least a month before the interview.
3. Placement exams in piano, music theory, and music history must also be scheduled. Results of these exams will determine the number of semesters required to complete the program. Piano placement may be scheduled at the time of the interview. Music theory and history placement exams are typically offered in August (prior to fall semester) and January (prior to spring semester). It is the applicant's responsibility to schedule these placement exams. Please contact Dr. Tim Shafer for piano placement; Lisa Stamm for the theory and history placement.
4. Applicants are typically notified of admission status within a month of the interview.

### **Completion of Program**

1. Meet with your adviser to clarify your course work.

2. In order to enter the Emphasis Course (Music 44\_W), you must have passed MUSIC 115 (unless your undergraduate performance major was voice), keyboard proficiency, and Praxis I tests.

3. The program typically takes three semesters of on-campus work. Music course requirements are only offered fall and spring semesters. Some of the non-music course requirements are often offered in the summer, at other Penn State campuses, or on-line via PSU World Campus. One semester of off-campus full-time student teaching is required the last semester. For students whose undergraduate degree is not in music, or for those with deficiencies in voice, piano, theory, and/or music history, completion of the program usually requires more than three semesters of course work.

This page last revised 2010-2011

## INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

### Required Undergraduate Courses

Credit for approved equivalent courses at other institutions may be transferred. Additional course work may be required depending upon student's previous course work, experiences, and results of placement exams.

### Required Courses:

---

Music 112 (Spring I)	.5
Music 115 or vocal proficiency (Fall I)	1
Music 216 (Spring I)	.5
Music 151	1
Music 152	1
Music 153	1
Music 154	1
Music 295 A (Spring I)	1
Or Early Childhood practicum (Fall I)	1
Music 340 (Fall I)	2
Music 341 (Fall I)	2
Music 395 A (Fall I)	1
Music 345 (Spring II)	2
Music 395 B (Spring II)	1
Music 44_W (Fall II)	3
Music 266 Basic Conducting (Fall I)	1
Music 366 Intermediate Conducting (Spring I)	1
Music 495A and B or C - Student Teaching	12
EDPSY 010	3
C I 280	3
SPLED 400	4
SPLED 403A or 403B	3

Quantification	6
Literature (Humanities)	3
Basic English	3
Select one course from: PSYCH 100, HDFS 229, HDFS 239	3

All courses must be passed with a grade of "C" or better. However, a minimum overall GPA of 3.0 that includes all the above courses must be maintained.

All teacher education candidates must have Act 34, Act 151, and FBI clearances for any Music Education course work. Information about obtaining these clearances is available in the Office of Certification and Education Services, 228 Chambers Building or in the Music Education Office, 233A Music Building I.

### Proficiencies

Piano proficiency is required of all students ([click here](#) <sup>[59]</sup>). Instrumental techniques courses (guitar, brass, percussion, string, and woodwind), or proficiency in these areas, is also required. In addition, students must have completed the following undergraduate courses: music theory and music history (verified by competency exams), and seven semesters of applied lessons on a major instrument (verified by an audition at time of interview).

This page last revised 2010-2011

## INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12

### Student Teaching

The certification program culminates in a student teaching experience, which represents a student's full academic load for one semester (12 credits). The student teaching semester may be scheduled during either fall or spring after completion of course work. Experiences are scheduled in each of two settings (one general music and one performance): 7 credits are taken in the emphasis setting and 5 credits are taken in the non-emphasis setting. Application for student teaching is made during the fall semester in which the student is enrolled in Music 340 and 341. Applications are available online at [http://music.psu.edu/musiced/student\\_teaching.html](http://music.psu.edu/musiced/student_teaching.html) <sup>[60]</sup>. Student teachers are placed in a public school district within 125 miles of University Park and are responsible for procuring housing and obtaining transportation. Students will not be placed in their home school districts. At minimum, student teachers are to begin and end their student teaching experience with the University Park semester schedule. The school district schedule of the student teaching site is to be followed during the semester.

### Additional Testing

Various standardized tests are required for Teacher Certification in Pennsylvania. Please refer to the following web site for scheduling and completing these requirements. <http://www.ed.psu.edu/current-students/undergrad/teacher-testing-1> <sup>[61]</sup>

This page revised August 2014

### PA INSTRUCTIONAL I CERTIFICATION IN MUSIC K-12 (Keyboard Proficiency Exams)

### Keyboard Proficiency

All items described below consist of assignments of a general nature. Students should see Dr. Shafer to determine if Music 270 is appropriate for their skill level. Students enrolled in Music 270 will receive specific assignments for the piano proficiency exam through this course two weeks before the exam is offered. If the student's skill level is not suited for Music 270, Dr. Shafer will recommend an appropriate course and/or assignment in preparation for the exam. The specific items for the exam change from one semester to the next. In addition, some differences exist for choral/general and instrumental emphasis students. Any student who does not pass a portion or portions of the proficiency must re-take those portions the following semester. Only portions of the exam not previously passed must be attempted at each exam. Exams that are not completely prepared will not be heard.

1. Be prepared to play a representative group of major and harmonic minor scales.

2. Prepare an expanded hand position accompaniment for an assigned melody using I, IV, V7, V7/V, and V7/IV chords. Accompaniment style must be representative of the implied melodic style. Transpose the melody with blocked chord accompaniment to the following keys: C, D, E, F, G, A, Bb and Eb.
  
3. Sight-read a melody (major or minor mode), and then apply blocked harmonic accompaniment using I, IV, and V7 chords in basic positions, hands together.
  
4. Be prepared to improvise an example of music for movement with 2nd grade students. Movements represented are marching, running, skipping, and swaying. Examples are to be composed of a double period and must expand beyond a closed hand position. Stylistic variety must be in evidence. For example, musical devices such as syncopation parallel major-minor relationships, and contrasts in register may be employed.
  
5. Prepare one of the following:
  - a. A four-part arrangement of "America" in the key of D
  - b. A three-part arrangement of "The Star-Spangled Banner" in B-flat
  - c. A four-part arrangement of "America the Beautiful" in D
  - d. A four-part arrangement of the "Penn State Alma Mater" in F
  
6. Prepare an excerpt of 1-2 pages in length from one elementary or junior high school instrumental arrangement. Students should be able to play all staves in concert pitch.
  
7. Prepare one vocal or instrumental accompaniment.
  
8. Prepare any two-part combination of a four-part open vocal score that does not contain a piano reduction of the vocal parts.
  
9. Prepare a chromatic series of vocal warm-ups using five-finger positions.

This page last revised 2008-2009

**APPROVED LIST OF GRADUATE MUSIC THEORY AND HISTORY ELECTIVES**

**Approved List of Graduate Music Theory and History Electives**

Students may not register for these courses until the graduate theory and history competency requirements have been satisfied.

**THEORY**

---

Course   Credits   Description

422	3	Jazz Harmony and Arranging
431	2-3	Advanced Tonal Analysis
433	2-3	Advanced Analysis in Twentieth-Century Music
438	2	Figured Bass
471	2	Structural and Sixteenth-Century Counterpoint
472	2	Eighteenth-Century Counterpoint
531	3	Analytical Techniques (Twentieth-Century, non-Schenker)
532	3	Schenkerian Analysis
573	3	Integrative Seminar in Music Theory and History
574	3	Seminar in Music Theory

### **HISTORY**

---

<u>Course</u>	<u>Credits</u>	<u>Description</u>
461	3	Studies in Music History: Antiquity to 1600
462	3	Studies in Music History: 1550-1750
463	3	Studies in Music History: 1700-1900
464	3	Studies in Music History: 1850-Present
572	3	Seminar in Musicology
573	3	Integrative Seminar in Music Theory and History

For the M.Mus. program in Conducting, the following also applies:

### **LITERATURE**

---

<u>Course</u>	<u>Credits</u>	<u>Description</u>
478	3	Vocal Literature
480	3	Opera Literature
481	3	Keyboard Literature
482	2	Seminar in Keyboard Literature
483	2	Seminar in Voice Pedagogy
485	3	Chamber Music Literature
487	3	Orchestral Literature

582	2-3	Studies in Band/Wind Literature
583	2-3	Studies in Choral Literature

This page last revised July 2016

#### COURSE OFFERINGS FOR MUSIC GRADUATE STUDENTS

MUSIC 412 JAZZ PEDAGOGY (2) The development of advanced skills in pedagogy for teaching jazz bands. Prerequisite: admission to the Music Education program or certification.

MUSIC 414 STRING PEDAGOGY (1-2) The development of skills in pedagogy for teaching strings. Prerequisite: completion of 300-level strings course.

MUSIC 415 WOODWIND PEDAGOGY (1-2) The development of skills in pedagogy for teaching woodwinds. Prerequisite: completion of 300-level woodwind course.

MUSIC 416 BRASS PEDAGOGY (1-2) The development of skills in pedagogy for teaching brass. Prerequisite: completion of 300-level brass course.

MUSIC 417 PERCUSSION PEDAGOGY (1-2) The development of advanced skills in pedagogy for teaching percussion. Prerequisites: MUSIC 152; PERCN 320J or PERCN 330J or permission of instructor.

MUSIC 418 VOICE PEDAGOGY (2) Analysis of techniques of teaching voice and studies of related music literature and pedagogical writings. Prerequisites: VOICE 270J or VOICE 280J; or four semesters of VOICE 100J or VOICE 110J.

MUSIC 419 PIANO PEDAGOGY I (2) Analysis of beginning teaching methods and teaching strategies for children. Prerequisites: KEYBD 270 or KEYBD 280; MUSIC 331.

MUSIC 421 JAZZ COMBO CLASS (1) Study and performance of small group jazz. Prerequisite: MUSIC 181.

MUSIC 422 JAZZ HARMONY AND ARRANGING (3) Analysis and composition of jazz tunes and chord progressions; instrumental and vocal arranging in the jazz idiom. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 424 PIANO PEDAGOGY II (2) Analysis of techniques of teaching intermediate-early advanced level piano and studies of music literature and pedagogical writings. Prerequisites: KEYBD 270 or KEYBD 280; MUSIC 331.

MUSIC 425 ADVANCED VOICE PEDAGOGY (2) Analysis of techniques of teaching voice, supervised teaching, studies of studio materials and related topics. Prerequisites: MUSIC 418.

MUSIC 427 MASTERS OF MUSIC (3 per semester, maximum of 9) An intensive investigation of the works of a major composer in Western music history. (May be repeated for credit.)

MUSIC 428 GRADUATE REVIEW OF TONAL ANALYSIS (2) Application of analytical techniques to music from Bach to Brahms. Prerequisites: undergraduate core in music theory and literature at an accredited university or elementary analysis; MUSIC 429 and 430 if indicated on entering competency exam.

MUSIC 429 AURAL REVIEW FOR GRADUATE STUDENTS (1) An intensive review of the aural skills required for a theoretical understanding of 18th- and 19th-century music. Prerequisite: MUSIC 221 or undergraduate core in music theory at an accredited university.

MUSIC 430 HARMONY REVIEW FOR GRADUATE STUDENTS (2) An intensive review of tonal harmony from a linear approach, including part-writing and counterpoint. Prerequisite: MUSIC 232 or undergraduate core in music theory at an accredited university.

MUSIC 431 ADVANCED TONAL ANALYSIS (2-3) Advanced techniques of musical analysis. Prerequisite: MUSIC 331.

MUSIC 432 GRADUATE REVIEW OF TWENTIETH-CENTURY ANALYSIS (2-3) The theory and analysis of style in music of the twentieth century. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 433 ADVANCED ANALYSIS OF TWENTIETH-CENTURY MUSIC (2-3) In-depth studies of selected twentieth-century repertoires and/or analytical models. Prerequisites: MUSIC 262, MUSIC 332.

MUSIC 435 SCORE READING (1) Introduction in score reading at the keyboard. Prerequisites: MUSIC 232; piano proficiency passed.

MUSIC 438 FIGURED BASS (2) Learning to realize and play figured basses at the keyboard with emphasis on examples from Italy, Germany, France, and England from 1600 to 1800. Prerequisites: MUSIC 232; piano proficiency passed.

MUSIC 441 EMPHASIS IN ELEMENTARY GENERAL AND CHORAL MUSIC (3) Selection and application of materials, methods, teaching and assessment strategies for elementary general and choral music settings. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 442 EMPHASIS IN MIDDLE SCHOOL GENERAL AND CHORAL MUSIC (3) Capstone experience to teaching in general and choral middle school settings. Prerequisites: Limited to Music Education Majors; MUSIC 345, MUSIC 395B.

MUSIC 443 CHORAL METHODS AND MATERIALS: EMPHASIS (3) Selection and analysis of choral literature, study of the adolescent voice, administration of school choral programs. Intended for those with a choral emphasis. Prerequisites: MUSIC 266, MUSIC 295A, MUSIC 340, MUSIC 348; piano proficiency passed.

MUSIC 444 EMPHASIS IN ELEMENTARY AND INTERMEDIATE BAND (3) Examination and application of teaching strategies and materials for students planning to teach band in the elementary and middle schools. Prerequisites: MUSIC 345, MUSIC 395A, MUSIC 366; piano proficiency passed.

MUSIC 445 EMPHASIS IN HIGH SCHOOL BAND (3) Examination and application of teaching strategies and materials for students planning to teach high school bands. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 446W EMPHASIS IN STRINGS AND ORCHESTRA (3) Development of teaching techniques for instructing elementary and secondary string/orchestra student musicians for music education majors. Prerequisites: MUSIC 345, MUSIC 395B.

MUSIC 450 TEACHING MARCHING BAND (2) Traditional and contemporary drill design principles, show development strategies, instructional techniques, and organizational procedures involved in teaching marching band. Prerequisites: MUSIC 345 or three years collegiate marching band experience or permission of program.

MUSIC 451 COMPUTER PROGRAMMING FOR MUSICIANS (3 per semester, maximum 12) In-depth study of music programming techniques. Prerequisites: INART 258, MUSIC 455 or permission of program.

MUSIC 455 TECHNOLOGY IN MUSIC (1-3) Survey of how musical information is stored and processed in computer systems. Prerequisites: CMPSC 100, CMPSC 101, CMPSC 121 or MUSIC 231.

MUSIC 458 ELECTRONIC MUSIC (3) An introduction to the art of composition in the electronic audio medium. Prerequisite: INART 258.

MUSIC 459 ELECTRONIC MUSIC COMPOSITION (1-3 per semester, maximum of 12) A studio course in the theory and practice of electronic music. Enrollment is restricted to 10 students. Prerequisite: MUSIC 458.

MUSIC 460 TEACHING MUSICAL CULTURES (2) Exploration of the world's musical cultures and the implication of and procedures for teaching multicultural music. Limited to upper division music majors or permission of program.

MUSIC 461 STUDIES IN MUSIC HISTORY: ANTIQUITY TO 1600 (3) In-depth study of selected aspects of music and culture from antiquity to 1600, with emphasis on writing and research. Prerequisites: MUSIC 261, MUSIC 331.

MUSIC 462 STUDIES IN MUSIC HISTORY: 1550-1750 (3) In-depth study of selected aspects of music and culture from 1550-1750, with emphasis on writing and research. Prerequisites: MUSIC 261, MUSIC 331.

MUSIC 463 STUDIES IN MUSIC HISTORY: 1700-1900 (3) In-depth study of selected aspects of music and culture from 1700-1900, with emphasis on writing and research. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 464 STUDIES IN MUSIC HISTORY: 1850-PRESENT (3) In-depth study of selected aspects of music and culture from 1850 to the present, with emphasis on writing and research. Prerequisites: MUSIC 262, MUSIC 332.

MUSIC 465 ADVANCED CONDUCTING I (2) Advanced instruction in conducting; conducting techniques specific to instrumental or choral music; emphasis on score study and rehearsal technique. Prerequisite: MUSIC 366.

MUSIC 466 ADVANCED CONDUCTING II (2 per semester, maximum of 8) Standard scores of symphonies, tone poems, operas, oratorios, and shorter vocal and instrumental works studied from the viewpoint of the conductor. Prerequisite: MUSIC

465.

MUSIC 467 OPERA WORKSHOP (1-3 per semester, maximum of 6) History, analysis, and production of operas from sixteenth century to present. Prerequisite: audition.

MUSIC 468 ACTING FOR SINGERS (2 per semester, maximum of 4) To help students develop authentic and specific characters/portrayals on stage through physical and emotional awareness. Prerequisite: Must be currently enrolled for voice jury track at the level of V220J or higher or register with permission of the program.

MUSIC 471 STRUCTURAL AND SIXTEENTH-CENTURY COUNTERPOINT (2) Advanced species counterpoint and its application to the sixteenth-century style. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 472 EIGHTEENTH-CENTURY COUNTERPOINT (2) Imitative and nonimitative counterpoint in the style of Bach. Prerequisites: MUSIC 222, MUSIC 232.

MUSIC 473 COMPOSITION VII (3) Composition instruction for fourth-year composition majors. Prerequisite: MUSIC 374/374J.

MUSIC 474 COMPOSITION VIII (3) Composition instruction for fourth-year composition majors. Prerequisite: MUSIC 473/473J.

MUSIC 478 VOCAL LITERATURE (3) Introduction to the literature for solo voice in opera, oratorio, cantata, art song, and chamber music from the baroque to the present. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 480 OPERA LITERATURE (3) Studies in the development of the opera from 1600 to the present, treating both libretto and music. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 481 KEYBOARD LITERATURE (3) Studies in the development of keyboard music and instruments; a survey of all eras using listening, analysis, and performance. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 483 SEMINAR IN VOICE PEDAGOGY (2) Survey of literature relevant to the teaching of voice from historical sources through recent pedagogical scholarship. Prerequisite: MUSIC 418.

MUSIC 485 CHAMBER MUSIC LITERATURE (3) Survey of chamber music for strings, winds, and brass instruments from the mid-16th century to the present day. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 487 ORCHESTRAL LITERATURE (3) Survey of orchestral literature. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 489 STUDIO AND RECITAL ACCOMPANIMENT (1 per semester, maximum of 4) Advanced keyboard accompaniment of student soloists in the studio and in public performance under faculty supervision. Prerequisite: MUSIC 194 or permission of instructor.

MUSIC 493 SONATA DUOS (1 per semester, maximum of 4) Preparation for performance of advanced sonata literature for various individual instruments with keyboard. Prerequisites: MUSIC 193 or equivalent; permission of instructor.

MUSIC 495A STUDENT TEACHING: GENERAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 442.

MUSIC 495B STUDENT TEACHING: CHORAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 443.

MUSIC 495C STUDENT TEACHING INSTRUMENTAL MUSIC (5-7) Observation and teaching under supervision. Prerequisite: completion of all courses in the major with a grade of "C" or better. Concurrent: MUSIC 444.

MUSIC 497X EARLY CHILDHOOD PRACTICUM (1) Students will plan and deliver weekly music classes for preschool children at the Bennett Center. Will complete a case study on one child they observe throughout the semester.

MUSIC 497 REVIEW OF HARMONY/ANALYSIS (2) Devoted to an in-depth study of tonal harmony and analysis, beginning with a review of diatonic progressions and continuing with chromatic harmony.

MUSIC 499 FOREIGN STUDIES (1-12) Courses offered in foreign countries by individual or group instruction.

MUSIC 500 INTRODUCTION TO MUSIC REFERENCE AND RESEARCH MATERIALS (2) A study of musicological reference and research materials in English and Western European languages, with exercises in their use.

MUSIC 505 SYMPHONIC WIND ENSEMBLE (1 per semester, maximum of 4) Rehearsal and performance of wind repertoire and concert band literature. Prerequisite: audition.

MUSIC 507 PHILHARMONIC ORCHESTRA (1 per semester, maximum of 4) Orchestra rehearsal and performance. Prerequisite: audition.

MUSIC 508 CHAMBER ORCHESTRA (1 per semester, maximum of 4) Chamber orchestra rehearsal and performance. Prerequisite: audition.

MUSIC 519 GRADUATE SEMINAR IN INTERMEDIATE PIANO PEDAGOGY (2) Graduate seminar in intermediate teaching repertoire and strategies for piano from the Baroque to the 21st century. Prerequisites: MUSIC 424, MUSIC 589.

MUSIC 520 CHAMBER MUSIC FOR STRINGS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily stringed instruments--quartets and quintets. Prerequisite: audition.

MUSIC 521 CHAMBER MUSIC FOR WOODWINDS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily woodwind instruments--quartets and quintets. Prerequisite: audition.

MUSIC 522 CHAMBER MUSIC FOR BRASS (1 per semester, maximum of 4) Preparation for performance of (advanced) chamber music literature involving primarily brass instruments--quartets and quintets. Prerequisite: audition.

MUSIC 523 SONATA DUOS (1 per semester, maximum of 4) Preparation for performance of (advanced) sonata literature for various individual instruments with keyboard. Prerequisite: audition.

MUSIC 524 GRADUATE SEMINAR IN ADVANCED PIANO PEDAGOGY (2) Graduate seminar in advanced repertoire, history of piano pedagogy, and strategies for piano from the Baroque to the 21st century. Prerequisites: MUSIC 424, MUSIC 589.

MUSIC 531 ANALYTICAL TECHNIQUES (3) Twentieth-century theories of tonal music other than Schenker; emphasis on motivic, thematic, metric, and rhythmic analysis. Prerequisite: MUSIC 331.

MUSIC 532 SCHENKERIAN ANALYSIS (3) An intensive introduction to the analytical method developed by the twentieth-century Austrian theorist and musicologist, Heinrich Schenker. Prerequisite: a grade of B is required in MUSIC 430 or satisfactory performance on the graduate theory placement examination.

MUSIC 533 THE PEDAGOGY OF UNDERGRADUATE THEORY AND HISTORY (2) A study of approaches to the teaching and learning of music theory (written and aural skills) and history. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 535 COMPOSITION (1-4) Composition of vocal, instrumental, and electronic media and preparation of compositions for performance. Prerequisite: MUSIC 474/474J.

MUSIC 551 ADMINISTRATION AND SUPERVISION OF SCHOOL MUSIC (3) Examination of procedures for effective supervision of music instruction and administration of school music programs. Prerequisite: 5 years of music teaching in public schools.

MUSIC 552 INTERNSHIP IN MUSIC SUPERVISION (3-6 per semester) Internship in schools under supervision of graduate faculty in music education. Prerequisites: EDLDR 560, MUSIC 551.

MUSIC 560 CHORAL CONDUCTING (2 per semester, maximum of 8) Study of choral conducting techniques, comprehensive score analysis, and supervised rehearsal and performance practicum. Prerequisite: MUSIC 466 or admission by audition.

MUSIC 561 ORCHESTRAL CONDUCTING (2 per semester, maximum of 8) Study of orchestral conducting technique, comprehensive score analysis, and supervised rehearsal and performance practicum. Prerequisite: MUSIC 466 or admission by audition.

MUSIC 562 BAND/WIND ENSEMBLE CONDUCTING (2 per semester, maximum of 8) Study of band and wind ensemble conducting, comprehensive score analysis, and supervised rehearsal and performance practicum.

MUSIC 565 STUDIO AND RECITAL ACCOMPANIMENT (1 per semester, maximum of 4) Keyboard accompaniment of student soloists in the studio and in public performance, under faculty supervision. Prerequisite: audition.

MUSIC 572 SEMINAR IN MUSICOLOGY (3 per semester, maximum of 9) Research in selected areas of music history.

MUSIC 573 INTEGRATIVE SEMINAR IN MUSIC THEORY AND HISTORY (3 per semester, maximum of 9) Special topics (composer, style, genre) taught from both theoretical and historical perspectives. Prerequisites: MUSIC 262, MUSIC 331.

MUSIC 574 SEMINAR IN MUSIC THEORY (3) Study of analytical techniques, aesthetics, writings, in music theory, music cognition, musical sketches, and mathematical models taught from a theory perspective. Prerequisites: MUSIC 428 and MUSIC 432 or equivalent.

MUSIC 575 INTEGRATIVE CONDUCTING SEMINAR (1 per semester, maximum of 2) A seminar for choral, orchestral, and band/wind ensemble graduate conducting majors, taught by conducting faculty in all three areas.

MUSIC 580 STUDIES IN ORCHESTRAL LITERATURE (2 per semester, maximum of 8) Selected studies in orchestral literature from the seventeenth century to the present.

MUSIC 582 STUDIES IN BAND/WIND ENSEMBLE LITERATURE (2 per semester, maximum of 8) Selected studies in band and wind ensemble literature from the Renaissance to the present.

MUSIC 583 STUDIES IN CHORAL LITERATURE (2 per semester, maximum of 8) Selected studies in choral literature of all types from the Renaissance to the present.

MUSIC 585 GRADUATE SEMINAR IN KEYBOARD MUSIC 1710-1820 (2) Seminar in music for keyboards (organ, harpsichord, pianoforte) from the early works of J.S. Bach (c.1710) to late Beethoven. Prerequisite: MUSIC 481.

MUSIC 586 GRADUATE SEMINAR IN PIANO MUSIC 1820-1920 (2) Seminar in music for pianoforte from the early works of Schubert, circa 1820, to Rachmaninoff (Romantic and post-Romantic). Prerequisite: MUSIC 481.

MUSIC 587 GRADUATE SEMINAR IN PIANO MUSIC 1890-PRESENT (2) Seminar in modern music for pianoforte from the early works of Debussy (circa 1890) to the present day. Prerequisite: MUSIC 481.

MUSIC 588 SEMINAR IN MUSIC LITERATURE OF THE MAJOR PERFORMANCE AREA (1-3) Selected studies in music literature specific to the student's major performance area. Will include research, analysis, and performance.

MUSIC 589 SEMINAR IN PIANO PEDAGOGY (2) Selected variable topics in piano pedagogy. Includes research, performance and discussion of appropriate literature, and class participation. Prerequisites: MUSIC 419, MUSIC 424.

MUSIC 590 COLLOQUIUM (1-3) Continuing seminars that consist of a series of individual lectures by faculty, students, or outside speakers.

MUSIC 594 MASTER'S PAPER RESEARCH (1-6) Investigation of a specific problem in music. Required for most Master of Music degrees.

MUSIC 595 INTERNSHIP (1-18) Supervised off-campus, nongroup instruction, including field experiences, practicums, or internships. Written and oral critique of activity required.

MUSIC 595A INTERNSHIP IN PIANO PEDAGOGY (1) Piano performance and pedagogy majors observe experienced teachers and gain supervised teaching experience. Gradually assume responsibility for the lessons of one or two students. Prerequisites: MUSIC 419, MUSIC 424, MUSIC 589.

MUSIC 596 INDIVIDUAL STUDIES (1-9) Creative projects, including non-thesis research, which are supervised on an individual basis and which fall outside the scope of formal courses.

MUSIC 597 SPECIAL TOPICS (1-9) Formal courses given on a topical or special interest subject which may be offered infrequently.

MUSIC 597E STUDENT TEACHING SUPERVISION (1) Involves a minimum of 4 observations of music education student teacher(s) during the semester, in addition to meetings and discussions with cooperating teachers.

MUSIC 600 THESIS RESEARCH (1-15) No description. **[for the Master of Arts and Doctor of Philosophy degree programs]**

MUSIC 601 PHD DISSERTATION FULL-TIME (0) No description.

MUSIC 602 SUPERVISED EXPERIENCE IN COLLEGE TEACHING (1-3 per semester, maximum of 6) Supervised experience for teaching assistants in music.

MUSIC 610 THESIS RESEARCH OFF-CAMPUS (1-15) No description.

MUSIC 611 PHD DISSERTATION PART-TIME (0) No description.

MUSIC 801 DOCTORAL SOLO RECITAL (DMA) (2 per semester, maximum of 4) Culminating solo recital(s) of artist-level repertoire; may be repeated with different repertoire. Prerequisite: Completion of at least one semester of KEYBD 580J (lessons, doctoral/artist level).

MUSIC 802 DMA LECTURE-RECITAL MONOGRAPH (1) Preparation of a monograph to be text of the DMA lecture-recital; must be approved prior to performance. Prerequisites: Candidacy for the DMA; previous completion of one MUSIC 801/801J recital.

MUSIC 803 PERFORMANCE OF THE DMA LECTURE-RECITAL (2) Performance of the D.M.A. lecture-recital (the lecture monograph to be pre-approved as MUSIC 802J). Prerequisites: Candidacy for the Doctor of Musical Arts degree; MUSIC 802/802J.

MUSIC 804 CHAMBER MUSIC RECITAL (DMA) (1 per semester, maximum of 2) Recital devoted to chamber music (including song groups or cycles for voice and piano). May be repeated. Prerequisite: Candidacy for the Doctor of Musical Arts degree.

MUSIC 805 DMA FINAL RECITAL (3) Final, culminating solo recital of artist-level repertoire; independently prepared. Prerequisites: Completion of all other course work; comprehensive examination for the degree Doctor of Musical Arts.

MUSIC 810 CHORAL ENSEMBLE (1 per semester, maximum of 4) Rehearsal and performance of choral music. Prerequisite: admission by audition.

MUSIC 811 INSTRUMENTAL ENSEMBLE (1 per semester, maximum of 6) Rehearsal and performance of instrumental music. Prerequisite: admission by audition.

MUSIC 891 GRADUATE DEGREE PERFORMANCE (1) A juried recital performance for students majoring in performance, composition, or conducting. Prerequisite: consent of the department.

MUSIC 896 INDIVIDUAL STUDIES (1-9) Creative projects, including non-thesis research, which are supervised on an individual basis and which fall outside the scope of formal courses.

MU ED 440 MUSIC LEARNING AND DEVELOPMENT (2) Psychological principles related to music learning processes and applications of those to teaching music. Effective: Spring 2010

MU ED 540 REFLECTIVE PRACTICE AND INQUIRY I (2) This course will develop students' reflection in and on teaching through gaining understanding of systematic inquiry and reflection paradigms.

MU ED 541 DEVELOPING MUSIC CURRICULA (2) Introduction to the process for developing music curricula for grades K-12 that reflects current theories/research data as well as state/national guidelines.

MU ED 545 PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR (3) Study of psychoacoustical effects of musical stimuli; emphasis on responses affecting learning musical ability, musical taste, and aesthetic reactions.

MU ED 546 ASSESSMENT OF MUSIC LEARNING (2) Exploration of the unique processes, techniques, and challenges involved in the assessment of music learning.

MU ED 547 MENTORING NOVICE TEACHERS (1 per semester/maximum of 2) Strategies for mentoring novice music teachers in peer teaching experiences and in K-12 school field experiences.

MU ED 550 REFLECTIVE PRACTICE AND INQUIRY II (2) This course will use systematic inquiry and reflection to assist students' in understanding the relevance of research methods in music education. Prerequisite: MU ED 540

MU ED 555 DOCTORAL SEMINAR IN MUSIC EDUCATION (1 per semester, maximum of 6) Forum for the discussion of problems in theory and design encountered in individual and group research projects. Prerequisite: admission to doctoral candidacy

MU ED 557 READINGS IN THE HISTORY OF AMERICAN MUSIC EDUCATION (2) Intensive reading course on the history of American music education and the social, theological, and educational influences on the profession.

MU ED 559 CONTEMPORARY ISSUES IN MUSIC EDUCATION (1-2) Consideration of the current political and pedagogical issues that influence curriculum development, teaching, and administration of K-12 music programs.

This page last revised July 2016

**GRADUATE COURSES IN MUSIC**

For a list of graduate courses in Music, please visit:

<https://bulletins.psu.edu/university-course-descriptions/graduate/music/> [62]

**APPENDIX (program requirements check sheets)**

**Check Sheet/M.A. in Music -- Track in Musicology**

**Check Sheet/M.A. in Music with Track in Musicology**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Language Proficiency \_\_\_\_\_  
(language/date passed)

**Music history and theory competencies**

**Competency met**

<u>Theory</u>	<u>Date</u>	<u>How?</u>
1. aural skills/dictation (Music 429)	_____	_____
2. part-writing & tonal analysis	_____	_____

(Music 497)

3. 20th-century analysis (Music 432) \_\_\_\_\_

History

1. music before 1750 \_\_\_\_\_

2. music after 1750 \_\_\_\_\_

**Program**

		<u>Sem./Year</u>	<u>Grade</u>
Music 500	(2)	_____	_____
Musicology Seminar (3 credits) Music 572	(3)	_____	_____
Integrative Seminar (3 credits) Music 573	(3)	_____	_____
Music History (6-9 credits)			
Music_____	(3)	_____	_____
Music_____	(3)	_____	_____
Music_____	(3)	_____	_____
Music Theory (3-6 credits)			
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Cognate Area (6 credits)			
_____	( )	_____	_____
_____	( )	_____	_____
_____	( )	_____	_____
_____	( )	_____	_____
Thesis (6 credits)			
Music 600	( )	_____	_____
Music 600	( )	_____	_____
Music 600	( )	_____	_____
<b>Total required credits (32)</b>		<b>Total credits earned</b>	_____

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Language Proficiency \_\_\_\_\_  
 (language/date passed)

**Music history and theory competencies**

**Competency met**

Theory

- |   | <u>Date</u> | <u>How?</u> |
|---|-------------|-------------|
| 1. aural skills/dictation (Music 429)         | _____       | _____       |
| 2. part-writing & tonal analysis (Music 497X) | _____       | _____       |
| 3. 20th-century analysis (Music 432)          | _____       | _____       |

History

- |                      | <u>Date</u> | <u>How?</u> |
|----------------------|-------------|-------------|
| 1. music before 1750 | _____       | _____       |
| 2. music after 1750  | _____       | _____       |

**Program**

		<u>Sem./Year</u>	<u>Grade</u>
Music 500	(2)	_____	_____
Seminar (3 credits)			
Music 574	(3)	_____	_____
Music Theory Electives (5 credits)			
Music _____	( )	_____	_____
Music _____	( )	_____	_____
Music History Electives (3 credits)			
Music _____	(3)	_____	_____
Music 472	(2)	_____	_____
Music 532	(3)	_____	_____
Music 533	(2)	_____	_____
*Music Electives (3 credits)			
Music _____	(3)	_____	_____
*Free Electives (3 credits)			
_____	(3)	_____	_____
Thesis (6 credits)			
Music 600	( )	_____	_____
Music 600	( )	_____	_____
Music 600	( )	_____	_____

\*In consultation with adviser

Total required credits (32)      Total credits earned \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Check Sheet/M.A. in Music -- Track in Music Theory and History

Check Sheet/M.A. in Music with Track in Music Theory and History

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Language Proficiency \_\_\_\_\_  
(language/date passed)

**Music history and theory competencies**

**Competency met**

Theory

- |   | <u>Date</u> | <u>How?</u> |
|---|-------------|-------------|
| 1. aural skills/dictation (Music 429)         | _____       | _____       |
| 2. part-writing & tonal analysis (Music 497X) | _____       | _____       |
| 3. 20th-century analysis (Music 432)          | _____       | _____       |

History

- |                      | <u>Date</u> | <u>How?</u> |
|----------------------|-------------|-------------|
| 1. music before 1750 | _____       | _____       |
| 2. music after 1750  | _____       | _____       |

**Program**

		<u>Sem./Year</u>	<u>Grade</u>
Music 500	(2)	_____	_____
Integrative Seminar (6 credits)			
Music 573	(3)	_____	_____
Music 573	(3)	_____	_____
Music History (6 credits)			
Music _____	(3)	_____	_____
Music _____	(3)	_____	_____
Music Theory or Analysis (6 credits)			
Music _____	( )	_____	_____
Music _____	( )	_____	_____

Music \_\_\_\_\_ ( ) \_\_\_\_\_

Music 533 (2) \_\_\_\_\_

\*Free Electives (6 credits)

\_\_\_\_\_ ( ) \_\_\_\_\_

\_\_\_\_\_ ( ) \_\_\_\_\_

\_\_\_\_\_ ( ) \_\_\_\_\_

Thesis (6 credits)

Music 600 ( ) \_\_\_\_\_

Music 600 ( ) \_\_\_\_\_

Music 600 ( ) \_\_\_\_\_

\*In consultation with  
adviser

**Total required credits (34)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

**Check Sheet/M.M.E.**

**Check Sheet/M.M.E.**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Teaching Specialization \_\_\_\_\_

	<u>Sem/Year</u>	<u>Grade</u>	<u>Credits</u>
<b>Music (10 credits)</b>			
Music 432 - Analysis of 20 <sup>th</sup> -Century Music (2) or advanced theory course (2) _____	_____	_____	<u>2</u>
Music History Course* (3) _____	_____	_____	<u>3</u>
Electives in Music^ (5 credits total)			
(title) _____	_____	_____	_____
(title) _____	_____	_____	_____
(title) _____	_____	_____	_____

(title) \_\_\_\_\_

(title) \_\_\_\_\_

**Music Learning and Teaching (11 credits)**

MU ED 541 Developing Music Curricula (2)	_____	_____	<u>2</u>
MU ED 546 Assessment of Music Learning (2)	_____	_____	<u>2</u>
Music 44_ Emphasis Course in Specialty Area (3)	_____	_____	<u>3</u>
MU ED 440 Music Learning and Development (2)	_____	_____	<u>2</u>
MU ED 547 Mentoring Novice Teachers I (1)	_____	_____	<u>1</u>
MU ED 547 Mentoring Novice Teachers II (1)	_____	_____	<u>1</u>

**Teaching as Reflective Practice (6 credits)**

MUED 540 Reflective Practice and Inquiry I (2)	_____	_____	<u>2</u>
MUED 550 Reflective Practice and Inquiry II (2)	_____	_____	<u>2</u>
MUED 559 Contemporary Issues I (1)	_____	_____	<u>1</u>
MUED 559 Contemporary Issues II (1)	_____	_____	<u>1</u>

**Electives (3 credits)**

Courses from Music, Learning and Teaching, Teaching as Reflective Practice, or Other Related Areas (e.g., Education, Developmental Psychology)

(title) \_\_\_\_\_

(title) \_\_\_\_\_

(title) \_\_\_\_\_

\*All students must take the music theory and history placement exams. If students do not pass these exams they must take appropriate review course work. One 3-credit 400-level music history review course may be applied toward the degree. If students pass the placement exams then one 3-credit 400-level or higher music history course fulfills this requirement. In addition, if students pass the 20<sup>th</sup> century portion of the theory placement exam, then one 2-credit 400-level or higher music theory course may be substituted for Music 432 (except for Music 498-Part-Writing/Tonal Analysis and Music 429-Aural Skills as these are review courses).

^Maximum of two credits may be from ensembles.

**Note: At least 18 of the 30 credits must be 500-level courses, and at least 20 credits must be taken at University Park.**

**Total required credits (30)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

Theory

- |   | <u>Date</u> | <u>How?</u> |
|---|-------------|-------------|
| 1. aural skills/dictation (Music 429)         | _____       | _____       |
| 2. part-writing & tonal analysis (Music 497X) | _____       | _____       |
| 3. 20th-century analysis (Music 432)          | _____       | _____       |

History

- |                                   |       |       |
|-----------------------------------|-------|-------|
| 1. music before 1750 (Music 497A) | _____ | _____ |
| 2. music after 1750 (Music 497B)  | _____ | _____ |

**Program**

		<u>Sem./Year</u>	<u>Grade</u>
Composition (12 credits)			
Music 535	( )	_____	_____
Music 535	( )	_____	_____
Music 535	( )	_____	_____
Music 535	( )	_____	_____
Music 891: Degree Project	(1)	_____	_____
Music 458	(3)	_____	_____
Music 500	(2)	_____	_____
Music History or Literature (3 credits)			
Music _____	(3)	_____	_____
Music Theory (8-9 credits from approved list)			
Music _____	( )	_____	_____
Music _____	( )	_____	_____
Music _____	( )	_____	_____
Music 594: Master's Paper	(1)	_____	_____
*Free Electives (4-5 credits)			
_____	( )	_____	_____
_____	( )	_____	_____

\_\_\_\_\_ ( ) \_\_\_\_\_  
 \_\_\_\_\_ ( ) \_\_\_\_\_

\*In consultation with adviser

**Total required credits (36)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised June 2019

**Check Sheet/M.Mus. in Conducting**

**Check Sheet/M.Mus. in Conducting**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_

Conducting emphasis: Choral \_\_\_\_\_ Orchestral \_\_\_\_\_ Band/Wind Ensemble \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

Theory

Date

How?

- |   |       |       |
|---|-------|-------|
| 1. aural skills/dictation (Music 429)         | _____ | _____ |
| 2. part-writing & tonal analysis (Music 497X) | _____ | _____ |
| 3. 20th-century analysis (Music 432)          | _____ | _____ |

History

- |                                   |       |       |
|-----------------------------------|-------|-------|
| 1. music before 1750 (Music 497A) | _____ | _____ |
| 2. music after 1750 (Music 497B)  | _____ | _____ |

**Program  
Conducting:**

(Choral-8 cr.; Orch.-8 cr.; Band/Wind.-8 cr.)

	<u>Sem/Year</u>	<u>Grade</u>
Music _____	( ) _____	_____
Music _____	( ) _____	_____
Music _____	( ) _____	_____
Music _____	( ) _____	_____
Music 891: Conducting Recital	(1) _____	_____
Music 435 (Orch.)	(1) _____	_____
Music 500	(2) _____	_____
Music 575 (2 cr.)	(1) _____	_____

**Major Area Literature:**

(Choral-8 cr.; Orch.-8 cr.; Band/Wind.-8 cr.)

	<u>Sem/Year</u>	<u>Grade</u>
Music _____	( ) _____	_____
Music _____	( ) _____	_____
Music _____	( ) _____	_____
Music _____	( ) _____	_____



(16  
credits)

(4) \_\_\_\_\_ (4) \_\_\_\_\_

Music  
891: Recital (1) \_\_\_\_\_

Music  
500 (2) \_\_\_\_\_

Music Literature

Music 481 (keyboard) (3) \_\_\_\_\_

Music 478 or 480 (voice) (3) \_\_\_\_\_

Music 485, 487 (orchestral instruments) (3) \_\_\_\_\_

Music 588 (keyboard, voice, and orchestral instruments) (2-3) \_\_\_\_\_

Pedagogy: Music 414, 415, 416, or 417 (1-2) \_\_\_\_\_

Theory/history (3-4 credits from approved list)

Music \_\_\_\_\_  
( )

Music \_\_\_\_\_  
( )

Music \_\_\_\_\_  
( )

Ensemble (2 credits for keyboard/voice; 4-6 credits for orchestral instruments)

<u>Ensemble</u>	<u>Sem/Year</u>	<u>Grade</u>	<u>Ensemble</u>	<u>Sem/Year</u>	<u>Grade</u>
Music _____(1)	_____	_____	Music _____(1)	_____	_____
Music _____(1)	_____	_____	Music _____(1)	_____	_____
Music _____(1)	_____	_____	Music _____(1)	_____	_____

Music 594: Master's Paper/Lecture-Recital (1 cr. for keyboard and voice majors only)

\_\_\_\_\_

(1) \_\_\_\_\_

Music Electives (2-4 credits for keyboard; 0-4 for voice\*; 0-4 for orchestral instruments)

Music \_\_\_\_\_ ( \_\_\_\_\_ ) Music \_\_\_\_\_ ( \_\_\_\_\_ )

Music \_\_\_\_\_ ( \_\_\_\_\_ ) Music \_\_\_\_\_ ( \_\_\_\_\_ )

\*Free Electives (in consultation with adviser)

**Total required credits (36)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Check Sheet/M. Mus. in Pedagogy and Performance -- Track in Piano

**Check Sheet/M.Mus. in Pedagogy and Performance with Track in Piano**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Major Teacher \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

<u>Theory</u>	<u>Date</u>	<u>How?</u>
1. aural skills/dictation (Music 429)	_____	_____
2. part-writing & tonal analysis (Music 497X)	_____	_____
3. 20th-century analysis (Music 432)	_____	_____

<u>History</u>	<u>Date</u>	<u>How?</u>
1. music before 1750	_____	_____
2. music after 1750	_____	_____

**Program**

	<u>Sem./Year</u>	<u>Grade</u>
Major (16 credits)	(4) _____	_____
Keybd 530	(4) _____	_____
	(4) _____	_____
	(4) _____	_____

Music 891: Degree Recital (1) \_\_\_\_\_

Music 500 (2) \_\_\_\_\_

Music Literature

Music 481 (3) \_\_\_\_\_

Music 588 (2) \_\_\_\_\_

Pedagogy

Music 419 (2) \_\_\_\_\_

Music 424 (2) \_\_\_\_\_

Music 589 (2) \_\_\_\_\_

Music 595A (1-4) (1) \_\_\_\_\_

( ) \_\_\_\_\_

Theory/history (3 credits from approved list)

Music \_\_\_\_\_ ( ) \_\_\_\_\_

Music \_\_\_\_\_ ( ) \_\_\_\_\_

Ensemble (Music 493 or 489)

Music \_\_\_\_\_ (1) \_\_\_\_\_

Music 594: Master's Paper/Lecture-Recital

(1) \_\_\_\_\_

\*In consultation with adviser

**Total required credits (36)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Check Sheet/M. Mus. in Pedagogy and Performance -- Track in Voice

**Check Sheet/M.Mus. in Pedagogy and Performance with Track in Voice**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Major Teacher \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

Theory

1. aural skills/dictation  
(Music 429)

Date

How?

2. part-writing & tonal  
analysis (Music 497X)

3. 20th-century  
analysis (Music 432)

History

1. music before 1750

2. music after 1750

**Program**

Sem./Year

Grade

Major (16 credits)

(4)

Voice 530

(4)

(4)

(4)

Music 891: Degree  
Recital

(1)

Music 500

(2)

Music Literature

Music 478 of 480

(3)

Music 588

(2)

Pedagogy:

Music 418

(2)

Music 425

(2)

Music 483

(2)

Theory/history (3  
credits from  
approved list)

Music \_\_\_\_\_ ( )

Music \_\_\_\_\_ ( )

Ensemble (2 credits)

Music \_\_\_\_\_ (1)

Music \_\_\_\_\_ (1)

Music 594: Master's  
Paper/Lecture-  
Recital

(1) \_\_\_\_\_

**Total required credits (36)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

**Check Sheet/D.M.A. in Piano Performance**

**Check Sheet/D.M.A. in Piano Performance**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

Entry Semester \_\_\_\_\_ Major Teacher \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

<u>Theory</u>	<u>Date</u>	<u>How?</u>
1. aural skills/dictation (Music 429)	_____	_____
2. part-writing & tonal analysis (Music 497X)	_____	_____
3. 20th-century analysis (Music 432)	_____	_____
<u>History</u>		
1. music before 1750	_____	_____
2. music after 1750	_____	_____

<u>Program</u>	<u>Sem./Year</u>	<u>Grade</u>
Keyboard 580 (16 credits)	(4) _____	_____
	(4) _____	_____
	(4) _____	_____
	(4) _____	_____
Keyboard Literature		
Music 585	(2) _____	_____
Music 586	(2) _____	_____
Music 587	(2) _____	_____
Piano Pedagogy		

Music 519	(2)	_____	_____
Music 524	(2)	_____	_____
Pedagogy of Theory/History (Music 533)	(2)	_____	_____
Ensemble (Music 523 or Music 565)	(1)	_____	_____
	(1)	_____	_____
	(1)	_____	_____
	(1)	_____	_____
Theory/history (6 credits from approved list)			
Music_____	( )	_____	_____
Music_____	( )	_____	_____
*Music Electives (10 credits from approved list)			
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Music_____	( )	_____	_____
Music 801: Solo Recital	(2)	_____	_____
Music 801: Solo Recital	(2)	_____	_____
Music 802: Lecture- recital Monograph	(1)	_____	_____
Music 803: Lecture- recital Performance	(2)	_____	_____
Music 804: Chamber Music Recital	(1)	_____	_____
Music 804: Chamber Music Recital	(1)	_____	_____
Music 805: Final Solo Recital	(3)	_____	_____

\*In consultation with  
adviser

---

**Total required credits (60)**      **Total credits earned** \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised July 2016

Check Sheet/Pennsylvania Instructional I Certificate

**Check Sheet/Pennsylvania Instructional I Certificate**

Name \_\_\_\_\_ Adviser \_\_\_\_\_

**Music history and theory competencies**

**Competency met**

Theory

Date

How?

1. aural skills/dictation  
(Music 429)

\_\_\_\_\_

\_\_\_\_\_

2. part-writing & tonal  
analysis (Music 497X)

\_\_\_\_\_

\_\_\_\_\_

3. 20th-century  
analysis (Music 432)

\_\_\_\_\_

\_\_\_\_\_

History

1. music before 1750

\_\_\_\_\_

\_\_\_\_\_

2. music after 1750

\_\_\_\_\_

\_\_\_\_\_

**Program - All courses must be passed with a grade of "C" or better.**

Sem./Year

Grade

Music 216

(.5)

\_\_\_\_\_

\_\_\_\_\_

Music 295A or EC  
practicum

(1)

\_\_\_\_\_

\_\_\_\_\_

Music 340

(2)

\_\_\_\_\_

\_\_\_\_\_

Music 341

(2)

\_\_\_\_\_

\_\_\_\_\_

Music 395A

(2)

\_\_\_\_\_

\_\_\_\_\_

Music 345

(2)

\_\_\_\_\_

\_\_\_\_\_

Music 395B

(2)

\_\_\_\_\_

\_\_\_\_\_

Music 44\_\_

(3)

\_\_\_\_\_

\_\_\_\_\_

Music 266

(1)

\_\_\_\_\_

\_\_\_\_\_

Music 366

(1)

\_\_\_\_\_

\_\_\_\_\_

EDPSY 010

(3)

\_\_\_\_\_

\_\_\_\_\_

CI 280

(3)

\_\_\_\_\_

\_\_\_\_\_

Special Ed 400

(4)

\_\_\_\_\_

\_\_\_\_\_

Special Ed 403A or  
403B

(3)

\_\_\_\_\_

\_\_\_\_\_

\*Quantification (6

(3)

\_\_\_\_\_

\_\_\_\_\_

credits)

(3) \_\_\_\_\_

\*Basic English (3) \_\_\_\_\_

\*Literature (Humanities) (3) \_\_\_\_\_

\*Select one from: PSYCH 100, or (3) \_\_\_\_\_

HDFS 229, or HDFS 239

Student Teaching: Music 495A (5-7) \_\_\_\_\_

Music 495B or C (5-7) \_\_\_\_\_

\*These courses may have been part of your undergraduate program.

---

**Classes or proficiencies:**

Guitar (112) (.5) \_\_\_\_\_

Voice (115) (1) \_\_\_\_\_

Brass (151) (1) \_\_\_\_\_

Percussion (152) (1) \_\_\_\_\_

Strings (153) (1) \_\_\_\_\_

Woodwinds (154) (1) \_\_\_\_\_

---

Piano Proficiency Passed \_\_\_\_\_(date)

PRAXIS I PPST Exams Passed \_\_\_\_\_(date)

PRAXIS II Exams Passed \_\_\_\_\_(date)

GPA of 3.0 based on all courses needed for PA Cerification.

Signature \_\_\_\_\_ Date \_\_\_\_\_

This page last revised 2010-2011.

**Links:**

[1] <mailto:gpsaoffice@gmail.com>

[2] <https://music.psu.edu/gradhandbook-2013-2014/graduate-teaching-assistant's-gta's-evaluation-procedure>

[3] <https://music.psu.edu/gradhandbook-2013-2014/mid-term-course-evaluation-new-graduate-teaching-assistants>

[4] <https://rateteaching.psu.edu>

[5] <http://www.schreyer institute.psu.edu/>

[6] <mailto:rdp3@psu.edu>

[7] <http://www.gradsch.psu.edu/current-students/tacert/>

[8] <http://www.research.psu.edu/training/sari>

[9] <http://citi.psu.edu>

[10] <mailto:SARI@PSU>  
[11] <https://music.psu.edu/form/graduate-student-support-request-form>  
[12] <https://music.psu.edu/faculty/marica-tacconi>  
[13] <mailto:mst4@psu.edu>  
[14] <http://hi.psu.edu/>  
[15] <http://bulletins.psu.edu/bulletins/whitebook>  
[16] <http://www.cpa.psu.edu/>  
[17] [https://music.psu.edu/ensemble\\_auditions](https://music.psu.edu/ensemble_auditions)  
[18] <mailto:gfe1@psu.edu>  
[19] <mailto:rcn3@psu.edu>  
[20] <mailto:drg8@psu.edu>  
[21] <mailto:mum385@psu.edu>  
[22] <mailto:dxa5@psu.edu>  
[23] <mailto:vmb10@psu.edu>  
[24] <mailto:dwd3@psu.edu>  
[25] <mailto:cak27@psu.edu>  
[26] <mailto:atl105@psu.edu>  
[27] <mailto:jpg9@psu.edu>  
[28] <mailto:sph16@psu.edu>  
[29] <mailto:euc11@psu.edu>  
[30] <https://music.psu.edu/gradhandbook-2016-2017/appendix-program-requirements-check-sheets>  
[31] <https://music.psu.edu/grad-independent-study>  
[32] <http://www.research.psu.edu/offices/orp>  
[33] <http://bulletins.psu.edu/graduate/appendices/appendix3>  
[34] <https://music.psu.edu/gradhandbook-2017-2018/graduate-programs>  
[35] <https://music.psu.edu/gradhandbook-2017-2018/general-graduate-program-information>  
[36] <https://bulletins.psu.edu/>  
[37] <https://www.research.psu.edu/irb>  
[38] <http://gwc.psu.edu/>  
[39] <https://scholarsphere.psu.edu>  
[40] <mailto:scholarsphere@psu.edu>  
[41] <https://music.psu.edu/gradhandbook-2017-2018/proposal-approval-form>  
[42] <http://gradschool.psu.edu/current-students/etd/thesisdissertationperformance-calendar/>  
[43] <https://music.psu.edu/gradhandbook-2017-2018/final-approval-form>  
[44] <https://music.psu.edu/node/650>  
[45] <https://music.psu.edu/gradhandbook-2016-2017/master%E2%80%99s-paper-mme>  
[46] <https://music.psu.edu/gradhandbook-2017-2018/draft-submission-form>  
[47] <https://music.psu.edu/gradhandbook-2017-2018/guidelines-preparation-papers-theses-and-written-lectures-lecture-recitals>  
[48] <http://www.research.psu.edu/orp/>  
[49] <https://music.psu.edu/gradhandbook-2017-2018/proposal-approval-form-mme-only>  
[50] <https://music.psu.edu/gradhandbook-2017-2018/final-approval-form-mme-only>  
[51] <http://bulletins.psu.edu/graduate/degree/requirements/degreeReq1#doctoralFinalExam>  
[52] <http://music.psu.edu/admissions>  
[53] <https://music.psu.edu/gradhandbook-2016-2017/expectations-satisfactory-progress-toward-degree>  
[54] <https://music.psu.edu/gradhandbook-2013-2014/requirements-continuation-degree-program>  
[55] <https://music.psu.edu/gradhandbook-2016-2017/competency-testing-music-theory-and-history>  
[56] <https://music.psu.edu/gradhandbook-2016-2017/approved-list-graduate-music-theory-and-history-electives>  
[57] <http://bulletins.psu.edu/graduate/programs/majors/music-education/>  
[58] <https://music.psu.edu/current/handbooks.html>  
[59] <http://music.psu.edu/node/628>  
[60] [http://music.psu.edu/musiced/student\\_teaching.html](http://music.psu.edu/musiced/student_teaching.html)  
[61] <http://www.ed.psu.edu/current-students/undergrad/teacher-testing-1>  
[62] <https://bulletins.psu.edu/university-course-descriptions/graduate/music/>