

**Western Illinois University  
School of Music**

**Graduate Student Handbook**

**Master of Music  
2008-2009**

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## I. Welcome and General Statement

Welcome to the Western Illinois University School of Music! We offer an inviting and challenging environment for students to work toward the Master of Music degree. Students may specialize in Music Education, Performance, Piano Pedagogy, Conducting, Music Composition, Musicology, or Jazz Studies. The School of Music is accredited by the National Association of Schools of Music.

The majority of our degree programs involve study during the regular Fall and Spring terms, during which students can enjoy a wide selection of performance opportunities, group seminars, and independent study experiences. For students registered in traditional, full-time residency semesters, course work typically requires two years (four semesters) for completion because of applied study, recital, and/or thesis requirements, depending on the area of specialization. In addition, the School of Music offers a summer program for the Master of Music in Music Education, for which most courses are offered over a four-summer rotating schedule.

All courses take place in the facilities of the College of Fine Arts and Communications on Macomb campus, in the buildings of Browne Hall, Sallee Hall, and Simpkins Hall, which houses our recently remodeled COFAC Recital Hall. Soon to be added to our facilities is the much anticipated Performing Arts Center, where students and audiences alike will enjoy state-of-the-art acoustics in a captivating performance space.

With one of the lowest teacher-student ratios among music institutions in the country, students will find a wide array of full-time faculty members—professional performers, educators, and scholars—who provide support, instruction, and the crucial skills needed for professional development. Whether your goal is to be a performer, educator, composer, or scholar, the School of Music at WIU is dedicated to your success.

## II. Music Faculty and Key Contacts

<b>Name, Position</b>	<b>Office Loc.</b>	<b>Office Ph.</b>
<b>Administration</b>		
Dr. Bart Shanklin, Director of the School of Music	BR 122C	298-1544
Dr. Moisés Molina, Assistant Director, Assoc. Prof. of Cello	SA 122	298-1347
Dr. Brian Locke, Graduate Advisor, Asst. Prof. of Musicology	BR 218	298-1969
<b>Secretarial Staff</b>		
Cheryl Matteson, Office Manager, graduate student business	BR 122	298-1544
Yvonne Oliver, Recruitment Coordinator, auditions	BR 122	298-1087
Mary Hughes, Office Manager, Bands	SA 202A	298-1505
Tammy Huffman, Office Support Associate	BR 122	298-1544
<b>Support Staff</b>		
Julie Hannen, Music Library Assistant	SA 108	298-1105
Anthony Lang, Piano Technician	BR Bsmt (F)	298-1548
Wei-chun Bernadette Lo, Staff Accompanist	BR 127	298-1163

Greg Martin, Staff Accompanist	BR 126B	298-1603
Dana Miller, COFAC Recital Hall Manager	SI 505	298-1843
Dr. Jenny Perron, Staff Accompanist	BR 216	298-1352
Rod Sharpe, Music Librarian	SA 108	298-1105
Chad Walker, Wind Instrument Technician	SA 210	298-1797
<b>Faculty</b>		
Dr. Matt Bean, Prof. of Voice	BR 123	298-1422
Courtney Blankenship, Instructor of Music Business	BR 208	298-1464
Dr. Bruce Briney, Prof. of Trumpet	BR E	298-1123
Virginia Broffitt, Asst. Prof. of Flute	BR 128	298-1064
Dr. James Caldwell, Prof. of Theory/Composition	BR 203	298-1240
Dr. Richard Cangro, Asst. Prof. of Music Education	BR 210	298-3114
Terry Chasteen, Assoc. Prof. of Voice	BR B	298-1400
Dr. John Cooper, Prof. of Jazz Studies	SA 204B	298-1505
Marietta Dean, Prof. of Voice	BR C	298-1598
Michael Ericson, Prof. of Oboe	BR D	298-1686
Michael Fansler, Assoc. Prof., Director of Bands	SA 204D	298-1505
Dr. Brenda Fauls, Asst. Prof., Music Education and Choral Conducting	BR 212	298-1405
Dr. Randall Faust, Prof. of Horn	BR 126A	298-1300
Eric Ginsberg, Prof. of Clarinet	BR F	298-1353
Dr. Douglas Huff, Prof. of Bassoon	BR 202	298-1175
Dr. Richard Hughey, Asst. Prof., Orchestra Conductor	SA 202A	298-1729
Dr. Jennifer Jones, Asst. Prof. of Music Therapy	BR 211	298-1187
Mary Kay Karn, Asst. Prof. of Voice	BR 120	298-2857
Dr. Chung-Ha Kim, Asst. Prof. of Piano	BR 217	298-2163
Rebecca Kreider, Instructor of Voice	BR 224B	298-1598
Dr. Richard Kurasz, Assoc. Prof. of Percussion	SA 100	298-1355
Dr. Christine Lapka, Assoc. Prof. of Music Education	BR 209	298-1464
Charolette Megginson, Asst. Prof. of Voice	BR G	298-1501
Dr. Julieta Mihai, Asst. Prof. of Violin	SA 103	298-2165
John Mindeman, Assoc. Prof. of Trombone	BR A	298-1672
Kevin Nichols, Asst. Prof. of Percussion	SA 102	298-1235
Dr. Paul Paccione, Prof. of Theory/Composition	BR 121	298-1124
Doug Phillips, Asst. Prof. of Bands	SA 204C	298-1505
Dr. James Romig, Assoc. Prof. of Theory/Composition	BR 121A	298-1338
Marlene Rosenberg, Instructor of Double Bass	SA 111	298-2545
Glen (Terry) Solomonson, Assoc. Prof. of Tuba	BR 124	298-2199
Dr. James Stegall, Prof., Director of Choirs	SA 200	298-1378
Michael Stryker, Asst. Prof. of Jazz Piano	BR 222	298-1444
Dr. István Szabó, Asst. Prof. of Viola	BR 201	298-1367
James (Lynn) Thompson, Asst. Prof. of Voice	BR 125	298-1065
John Vana, Prof. of Saxophone	BR H	298-1446
Dr. Tammie Walker, Prof. of Piano	BR 219	298-1237
Dr. Matthew Warnock, Instructor of Guitar	BR 214	298-1328
Dr. Anita Werling, Prof. of Organ	BR 226	298-1168

### **III. Admissions and Placement Procedures**

All students must meet the general admission requirements of the School of Graduate Studies, which include an earned bachelor's degree from an accredited institution with a cumulative GPA of 2.75 or higher. Applicants with a GPA between 2.50 and 2.75 may be accepted under Probationary Status (see section **III i.**) but are ineligible to hold Graduate Assistantships. Students seeking admission to the Master of Music program must have an earned bachelor's degree in music or equivalent with a major in music from an accredited institution. The School of Music may request an acceptable score on the aptitude portion of the Graduate Record Examination. The undergraduate major is subject to approval by the Graduate Committee. All students must complete the [Application and Audition Request for Acceptance into the Graduate Music Program](#) available online.

#### **III a. Auditions**

Regardless of area of specialization, all prospective Master of Music students must audition before a panel of graduate faculty members from the School of Music. In cases where the student lives far from WIU and the cost of travel is prohibitive, an audio recording, via CD or DVD, may be considered acceptable at the discretion of the adjudicating faculty panel. For students applying to study Music Composition, a portfolio of scores and recordings will be accepted in lieu of an audition. Students may contact the area co-ordinator or an appropriate graduate faculty member for advice as to the repertoire content and/or technique requirements of the audition. The faculty panel will adjudicate the audition and make recommendations for admission to the Graduate Committee. For special audition considerations particular to WIU graduates applying to Music Education and Musicology, see section **III f.**

#### **III b. Interview with Graduate Advisor**

After the audition process, the Graduate Advisor will consult with members of the faculty panel and may request a personal or telephone interview with the student applicant. The purpose of this interview is to discuss the student's academic standing prior to entering the Master of Music program, his/her transcripts and/or letters of recommendation, his/her preparedness for the Core Requirements of Theory, History, and Research, and his/her aspirations for a future career and/or professional development.

#### **III c. English Language Proficiency**

For students whose first language is not English and who have not previously attended an English-language university, the TOEFL (Test of English as a Foreign Language) is required for full acceptance into the Graduate School at WIU. Students who pass the TOEFL with a score of 79 IBT, 213 CBT, or 550 PBT will have their admissions paperwork processed immediately; depending on the results, some students may be asked to complete a summer, full-semester, or full-year course at WESL (Western's English as a Second Language) prior to being accepted by the School of Music. Under certain circumstances, students may also register for Applied Study classes (e.g., private performance or composition lessons), but may NOT register for any of the academic Core Requirements or other lecture-based classes.

#### **III d. Advisory Exam in Music Theory**

Once accepted into the Master of Music program, every graduate student must take the advisory exam before enrolling in MUS 581 or 582, Analytical Techniques, one of the Core Requirements. All students entering in the Fall semester will be expected to write the exam on the Sunday before classes begin; for students entering in Spring or Summer, the date will be arranged by the graduate advisor. The exam is evaluated by Dr. Caldwell.

The purpose of the exam is to ensure that every student who takes 581 or 582 is prepared to be successful. The exam consists of spelling, part-writing, and analyzing chords in the chromatic harmonic

vocabulary—secondary dominants, secondary leading-tone chords, Neapolitans, augmented sixths, extended dominants; realizing a figured bass in a four-voice texture; and analyzing a score in sonata form, including labeling sections, identifying keys, and Roman numeral analysis of diatonic and chromatic chords. Please see the outline of topics in the [Theory Review Pages](#).

A student who passes the advisory exam may register for 581 or 582. A student who does not pass the exam may be required to register for MUS 281 or audit MUS 281 three days a week (not for graduate credit), and then to retest some or all of the material of the exam. The Theory Area of the School of Music has adopted Kostka & Payne, *Tonal Harmony*, as its theory text, and it is a good resource for review. See the Outline Summary of Chromatic Harmony and Review of Undergraduate Tonal Theory for Graduate Study provided in the [Theory Review Pages](#). **No student will be permitted to register for Analytical Techniques without having passed the advisory exam or taken or audited MUS 281.**

### **III e. Advisory Exam in Music History**

Once accepted into the Master of Music program, every graduate student must take the advisory exam in Music History before enrolling in a course from the MUS 590 series or one of the Core Requirements. All students entering in the Fall semester will be expected to write the exam on the Saturday before classes begin; for students entering in Spring or Summer, the date will be arranged by the graduate advisor. The exam is evaluated by Dr. Locke.

The purpose of the exam is to ensure that every student who takes history courses in the MUS 590 series is prepared to be successful, and has sufficient background in the factual basis of all historical time periods to engage in a higher level of discussion at the graduate level. The exam consists of ten audio examples drawn from all eras of music history: the first eight are given without scores, and students must identify the era and chief stylistic characteristics that govern their choice; the final two are given with scores, upon which students must identify and annotate the appropriate stylistic characteristics.

Preparation suggestions:

For students who have taken a Music History survey sequence within the last 3-4 years and have passed with a B or better, this advisory exam will not present many problems. It is recommended that students prepare by briefly studying a survey history text such as those by Grout/Palisca or Stolba, and a series of representative listening examples from each of the eras of Music History. Above all, the successful student should be able to identify and discuss a significant number of stylistic characteristics in each era upon listening: factors pertaining to melodic construction, rhythmic character, harmonic language, performance forces and style, texture, and/or form.

The advisory exam is evaluated according to a three-tier system. Each question is graded holistically with the expectation that the student uses the appropriate instrumental, stylistic, formal, and genre terminology.

- 1) A student who passes the exam must show knowledge and ability across all eras of music history without significant weaknesses, and may register for any of the MUS 590 series music history courses.
- 2) A student who demonstrates strengths in certain eras of music history (e.g., Classic through 20<sup>th</sup> Century) but is weak in others may be requested to audit MUS 390 or 391, depending on the weakness. Auditors of these courses must attend every class and write either the final exam for the course *or* the corresponding portion of the advisory exam upon completing the course. These students can register for MUS 590 series music history courses at the same time as auditing MUS 390 or 391. Auditing MUS 390 or 391 does not exempt students from their graduate history requirements. (See section **III g.** on Undergraduate Deficiencies)
- 3) A student who is weak in all eras of music history will be requested to enroll in MUS 390 and 391 and complete all course requirements, including a final exam. Enrolling in MUS 390 and

391 does not exempt students from their graduate history requirements. If the student has passed MUS 390 in the first term, he/she may begin the graduate history requirements simultaneously with MUS 391.

### **III f. Additional Admissions Requirements of Specific Degree Programs**

In addition to the general admissions requirements to the School of Graduate Studies and the School of Music, students are required to submit evidence of ability and special interest in their chosen area of specialization.

**Music Education:** In addition to an audition on a principal performance medium, students specializing in Music Education must fulfill one of the following:

- a) from those applicants whose major performance area includes conducting, the submission of a taped sample of the applicant's choral and/or instrumental school-ensemble performances;
- b) the visitation and evaluation, by members of the Music Education faculty, of the applicant in his/her current teaching position;
- c) an interview before the co-ordinator of the Music Education area and one other Music Education faculty member.

**Note:** Students who have received a Bachelor degree in Music from Western Illinois University will not be required to re-audition for the Master of Music in Music Education.

**Performance:** An audition before members of the music faculty in the applicant's major performance area is required. Pianists should consult the [MM Piano Audition Guidelines](#) available online.

**Piano Pedagogy:** An audition before the applied piano faculty is required. Applicants must submit a writing sample as evidence of research ability.

**Choral and Instrumental Conducting:** Applicants must submit a curriculum vitae addressing musical training/conducting experience and providing a repertory list of recently conducted works. The on-campus audition will consist of an interview with the conducting faculty as well as a brief conducting audition with one of the major ensembles. In special cases and only with the permission of the conducting faculty, a video/DVD may be submitted in lieu of the on-campus audition.

**Music Composition:** Students may give evidence of ability and special interest by submitting scores and recordings of an original composition.

**Musicology:** Students must give evidence of ability and special interest by submitting research papers. Proficiency in German, French, or other research language will be determined with a proficiency exam upon arrival. Students who have received a Bachelor's degree in Music from Western Illinois University will not be required to re-audition for the Master of Music in Musicology.

**Jazz Studies:** For students intending to pursue Jazz Composition, the submission of scores of original composition is required, as well as an on-campus interview with members of the Jazz area faculty. For students intending to pursue Jazz Performance, an audition and interview before a panel of Jazz area faculty is required.

### **III g. Undergraduate Deficiencies**

In various situations, entering Master of Music students may be asked to enroll in or audit certain undergraduate courses. The cause of such requests may be:

- for all students, the Advisory Exam in Music Theory or Music History (see above, **III d-e.**);
- for Musicology students, the foreign language proficiency requirement;
- for Music Education students (especially those seeking certification and whose Bachelor's degree is in another discipline of music), an advisory decision based on certification requirements;
- for Jazz Studies students (especially those whose Bachelor's degree has not included a defined Jazz Studies option), an advisory decision to strengthen key jazz-related techniques.

Occasionally, in the case of the last circumstance where attending the class forms a crucial part of graduate-level development (and is thus not a “deficiency” in the true sense of the word), the student may be allowed to enroll with the course professor under the graduate course code MUS 500, Independent Study, to attend the undergraduate class with additional graduate-level assignments as determined by the instructor. This substitution rule does not apply to graduates needing to take undergraduate Music Theory or Music History courses.

When a graduate student enrolls in an undergraduate course, the semester hours (e.g., MUS 390, 3 s.h.) will count toward that student's full-time status for the term in question. **However, these semester hours do NOT count toward the overall total of credits for the Master of Music degree plan, and Graduate Assistants must still be registered for 9 s.h. of graduate credit in a given semester.** As such, the minimum of 34 s.h. for every Master of Music student cannot include any undergraduate credits.

### **III h. Advising and Course Registration**

Once accepted to the Master of Music program, prior to the beginning of each semester, the graduate student will meet with the Graduate Advisor to determine the courses for enrollment. In situations where the student does not live in Macomb, this can be accomplished by telephone or email correspondence. The goal of the meeting is to make sure that the student takes the appropriate courses when available in the traditional four-semester program; some of these decisions may also be accomplished in consultation with the student's main area professor. The Graduate Advisor will then give special permission for the student to register each course on STARS (Student/Alumni Records System), whereupon the student enters the appropriate semester hours for variable credit courses, such as Applied lessons, Independent Study, and so forth. The process recurs prior to the beginning of every semester; while it is important to plan the degree in advance, registration can only take place one semester at a time.

**NOTE: The minimum enrollment for a graduate student to retain full-time status is 9 semester hours. The maximum enrollment is 15 semester hours. No more than one half of the semester hours counted for the Master of Music degree may be earned in courses below the 500 level, i.e., courses in the MUS 400G range taken for graduate credit.**

### **III i. Probationary Status**

If an applicant has a cumulative GPA between 2.50 and 2.75 and completes a successful audition or interview with the School of Music, he/she may still be accepted to the Master of Music program under probationary status. Additionally, students whose degrees are not from accredited institutions will be placed on probationary status. While on probationary status, students will not be eligible to hold Graduate Assistantships. Students may petition for regular admission status only after completing two of the Core Requirements of the Master of Music degree with a B or better (see section **IV 1.**). Since graduate students typically enroll in one Core Requirement course per semester, students on probationary

status would then be eligible for regular admission status in their second year of study. Petitions must be submitted to the Graduate Committee and may be found [here](#).

### **III j. Transfer Credits and Revalidation**

Transfer credits are approved by the School of Graduate Studies or the Graduate Council only after the degree plan has been approved (see section **VII c.**). Petitions for transfer of graduate credit must be submitted to the School of Graduate Studies (Stipes Hall 527), and official transcripts recording the transfer courses must be sent directly from the registrar of that institution to the School of Graduate Studies. No course credit may be transferred unless the grade received was a B or better.

If approved by the School of Music, a student may transfer a maximum of nine semester hours of approved graduate credit from an accredited institution for the Master of Music degree. Students may petition to the Graduate Council, with the approval of the Graduate Advisor and Graduate Committee in Music, for additional hours to be accepted from other accredited institutions.

The courses intended to be used as transfer credit must have been completed within six consecutive calendar years (back-dated from the semester of WIU graduation) in order to be applicable toward the Master of Music degree. Students may petition the Graduate Council for an extension of time for outdated courses. Outdated transfer courses must be revalidated by instructors from the credit-granting institution (see below). Graduate courses with grades of C or lower may not be revalidated. Transfer courses graded on an S/U grading system will have to be revalidated according to a letter-grade system, and are only applicable if the student has earned a B or better in the estimation of the original instructor. NOTE: Semester hours for eligible courses will be accepted for the same numeric value. For schools on the quarterly system, 4 quarter hours = 3 s.h.; 3 quarter hours = 2 s.h.

The process of transfer/revalidation occurs between the student and four points of contact:

- 1) the non-WIU institution (registrar, and in the case of outdated courses, instructor)
- 2) the student's area co-ordinator (i.e., music education, etc.)
- 3) the graduate advisor
- 4) the graduate school, specifically Sue Tygrett, email [SI-Tygrett@wiu.edu](mailto:SI-Tygrett@wiu.edu)

For any courses that exceed the six-year limit, the student must approach the original institution and/or instructor and ask to be tested for revalidation. The WIU Graduate School requires written documentation proving that the student's knowledge of the course content is still accurate and current.

The instructor will be asked to email the WIU graduate advisor in music and Sue Tygrett directly, describing the method of revalidation and the student's result.

**NOTE: The student bears the responsibility of ascertaining all of the above information, including revalidation of the course, NOT the area co-ordinator, graduate advisor, or graduate school.**

If the course is eligible for transfer, the steps are as follows:

- 1) the student bring supporting materials (e.g., syllabus, course description) from the non-WIU institution to the area co-ordinator for approval of the course content. If this is acceptable, the co-ordinator will email the graduate advisor.
- 2) the student will request an official transcript of the coursework from the non-WIU institution. Unofficial, opened transcripts or printouts, etc., will not be acceptable. The transcript should be sent directly to Sue Tygrett in the graduate school.
- 3) the student will meet with the grad advisor and complete the petition form for the graduate school.

Once everything has been submitted to the graduate school, the student will receive notification in writing directly from the graduate school.

## IV. Degree Requirements

During the typical four-semester course of study, all graduate students must create a degree plan (see **VII c.**), have it approved by the Graduate Committee, and submit it to Graduate Studies prior to graduation, preferably at the beginning of the second year of study. The degree plan will consist of all Core Requirements, area-specific degree requirements, and electives, for a total of 34 semester hours (min.).

### IV 1. Core Requirements

Regardless of degree program, all Master of Music students must complete three courses (9 semester hours) of Core Requirements over three academic areas: Music Theory, Music History, and Research. Of these three areas, students may choose one of the courses offered by the Music Theory and Music History areas according to their interest and/or timetable availability. MUS 591, Graduate Research in Music, must be taken in the student's first fall semester.

#### IV 1a. Music Theory Area

All Master of Music students must enroll in either MUS 581 or 582, Analytical Techniques. These courses are offered in the spring of every academic year, on a two-year rotation. Either course will meet the Core Requirement and the two are non-sequential, so they may be taken in any order. The alternating-year offering pattern allows students particularly interested in Music Theory to take both in the typical two-year program (see **IV 5.** below for further details regarding the Music Composition degree program). The courses are also offered in the rotation of the summer graduate music courses.

Other Music Theory area courses offered for graduate credit are:

MUS 481G	Counterpoint	Spring
MUS 482G	Materials of Twentieth-Century Music	Fall*
MUS 483G	Orchestration	Spring
MUS 485G	Techniques of Electronic Music	Fall*
MUS 511	Composition (Requires instructor's permission.)	

All 400G theory courses are offered in a two-year rotation pattern except MUS 485G (every fall).

\*MUS 482G and 485G are also offered in the Music Education summer program.

Check with the Graduate Advisor for an accurate schedule of offerings.

#### IV 1b. Music History Area

There are currently four graduate Music History courses offered in a two-year rotating schedule. All students (except those majoring in Musicology, see **IV 11.** below) must choose any **one** of the four to complete their core requirements for the Master of Music degree program. The two-year schedule will allow students the full choice of eras of Music History to meet their interests and/or bolster areas in which they are less experienced. It is assumed that many students will take the courses out of sequence. In addition, MUS 591, Graduate Research in Music, is offered every fall semester and is a mandatory part of the Master of Music degree program. Students will be expected to enroll in MUS 591 in their first fall semester of graduate study without exception.

Music History area courses offered for graduate credit are:

MUS 591	Graduate Research in Music	Fall*
MUS 593	Music of the Baroque	Fall
MUS 491G	History of American Music	Spring*
MUS 594	Music of the Classic/Romantic eras	Fall
MUS 595	Music of the 20 <sup>th</sup> Century	Spring

\*Also offered in the Music Education summer program.

## IV 1c. Comprehensive Exams

Once a student has completed all Core Requirements and has satisfied the non-elective courses for the degree plan, he/she must enroll for MUS 603, Comprehensive Exam, which is a non-credit course, graded S/U. MUS 603 is offered fall and spring semester, and Comprehensive Exams are scheduled for a Saturday and Sunday, three weeks prior to the end of the semester (i.e., between weeks 12 and 13). Students will be expected to be available at this time. MUS 603 is also offered for students planning to graduate in the summer, during which time the exams will be scheduled at an arranged time.

The Comprehensive Exam consists of four 3-hour exams, involving each of the Core Requirements plus the student's main area of specialization. Two exams will be given each day of the "Comp Weekend", one in the morning, one in the afternoon, and will be proctored by the Graduate Advisor or faculty member in the Music Library. Each individual exam is based on the courses the student has taken at WIU; occasionally, the student may still be enrolled in some of these courses when taking the Comprehensive Exam. If a student has taken more than one Music Theory or Music History course, these exams will be subdivided to reflect the student's experience (see chart below). Music Research and Area exams will not be subdivided.

Enrollment examples	Exam
Music Theory	
a) student has taken only MUS 581, Music Analysis	3 hours on MUS 581 only
b) student has taken both MUS 581 and 582	1.5 hours on each course
Music History	
a) student has taken only MUS 593, Baroque Music	3 hours on MUS 593 only
b) student has taken two Music History courses	1.5 hours on each course
c) student has taken more than 2 Music History courses	1.5 hours on each of 2 selected courses
Music Research	3 hours on MUS 591
Area specialization	3 hours based on MUS 590, 500, and specific pedagogy/literature courses

### Comprehensive Exam in Music Theory

All Master of Music students must take a Comprehensive Exam in Music Theory as a graduation requirement. The exam will test the student's ability to analyze the harmony and form of a score, knowledge of important formal patterns, and the relationship between Music Theory and other areas of music study — Performance, Composition, Musicology, Music Education, or Conducting.

- For all students:
  - Thoroughly analyze with Roman-numeral (functional) analysis the harmony of a score; locate examples of harmonic devices such as secondary dominants, augmented-sixth chords, modulation, melodic or harmonic sequences, circle-of-fifths progressions, diminished-seventh chords, cadences, and so on;
  - and write an essay that describes the form of the piece.
- Selection of questions from these, based on the student's course of study:
  - Write an essay that compares and contrasts the important features of specified standard formal patterns—including the phrase, period, double period, binary form, rounded binary form, ternary form, composite (compound) ternary form, sonata form, rondo form, variation forms, motet, and fugue—with reference to sectionalization, tonal motion, and repetition and contrast of material.

- Write an essay that compares the analytical approaches of selected theorists.
- Write an essay on the nature and characteristics of the common-practice tonal system.
- Write an essay on the relationship between Music Theory (analysis) and your specialization.

A student who does not pass the exam may be required to retake the entire exam or complete a compensatory project.

### **Comprehensive Exam in Music History**

All Master of Music students must take a Comprehensive Exam in Music History as a graduation requirement, even if their area of specialization is Musicology (see below). While the exam content will reflect that of the course(s) taken by the individual, each exam will consist of a similar essay-based approach. These require the student to demonstrate his/her ability to connect musical repertoire to socio-cultural and aesthetic discourses, as well as his/her thorough understanding of the development of musical style. Additionally, students will be expected to discuss the subtopic(s) of each course with a sufficient level of intellectual breadth. The majority of the essay writing will involve close readings of selected pieces, complete with musical details, chosen to be as comprehensive as possible in scope, covering a variety of genres, locales, and generations. A specified number of these may be from the student's own research projects, the rest selected from the professor's course syllabus.

A student who does not pass the exam may be required to retake the entire exam, or in the cases where the student's work is not comprehensive enough in scope, a compensatory project may be assigned to address the deficiency.

### **Comprehensive Exam in Music Research**

All Master of Music students must take a Comprehensive Exam in Music Research as a graduation requirement. The exam, written in essay style, will have two focal points. One portion will reflect the student's individual project completed during the MUS 591 class, such that he/she will retrace some of the research methods and intellectual processes necessary in reaching the end result. In the second portion, students will demonstrate their ability to discuss a representative sample of the historiographical and aesthetic approaches in the MUS 591 syllabus (e.g., hermeneutics, performance practice, gender studies), including specific examples of argument and presentation from writings discussed in class. **(N.B.:** Students who enroll in MUS 591 as part of the summer program will complete a Comprehensive Exam relating to research in Music Education, with a format defined by the instructor.)

### **Comprehensive Exam in Area of Specialization**

All Master of Music students must take a Comprehensive Exam in their area of specialization, to be set and adjudicated by their main area professor. See the chart below for possible coursework relating to this exam. In all cases, students must approach their main area professor to determine the specific content and/or study preparation strategies.

Music Education	MUS 531, 532, and 500
Instrumental Performance	MUS 500, 590, and specific pedagogy/literature courses
Vocal Performance	MUS 500, 590, and specific pedagogy/literature courses
Music Composition	MUS 481G, 482G, 483G, and 485G
Piano Performance	MUS 495G and 496G
Piano Pedagogy	MUS 465G, 466G, 565, and work related to the thesis
Organ Performance	MUS 462G, 493G, and 494G
Choral Conducting	MUS 510 and 590 in both historical eras
Instrumental Conducting	MUS 538 and 590
Musicology	MUS 500, 599, and work related to the thesis
Jazz Studies	MUS 508, 497G, and work related to the thesis/lecture recital

## IV 2a. Master of Music in Music Education – In-Residence Semester Program

The goal of the Master of Music in Music Education is to provide graduate students with further professional development in elementary/middle school/secondary teaching assignments. Graduate students seeking initial certification will be evaluated to determine undergraduate prerequisites as well. The resulting prerequisite course work will, of course, be in addition to the M.M. degree requirements. All graduate candidates will need to audition, complete four semesters of graduate level applied study, and submit DVDs of teaching if required. (Please see further notes regarding audition requirements in section III f.)

The Music Education seminars, MUS 531 and 532, are offered in alternating Spring semesters. As specialists in educational procedures and methodology, it is strongly advised that candidates will enroll in at least one performance ensemble per semester. The thesis, MUS 601, is not required for the Master of Music in Music Education degree, but is highly recommended for students intending subsequently to pursue the doctorate (For details see section VI).

Electives as approved by the graduate advisor may include a maximum of six summer workshop hours in Music Education (MUS 550). MUS 500, Independent Study, MUS 538, Advanced Conducting, and the required course from the Department of Education and Interdisciplinary Studies may be taken at any time in the academic year. Applied lessons are arranged during the fall/spring semesters.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Music Education Area Courses

- MUS 531, Foundations of Music Education (3)
- MUS 532, Organization and Supervision of Music Programs (3)
- MUS 500, Independent Study (4)
  - Or MUS 538, Advanced Conducting and Score Analysis (3)
- EIS 535, Adolescent Psychology for Educators (2)
  - Or EIS 539, Instructional Methods for Secondary Teachers (3)

- MUS 504-529, Applied Performance (4)
- Electives (8-9, including MUS 601, Thesis if desired)

Total = 34 semester hours

### Sample Plan of Study for Music Education – in-residence semester program

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- Core Music History course (3)
- Applied Lessons (2)
- MUS 501, Ensemble Performance (1)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 531, Foundations of Music Education (3)
- EIS 535, Adolescent Psychology (2)
- MUS 501, Ensemble Performance (1)

#### Semester 3 – Fall

- MUS 538, Advanced Conducting (3)
- Applied Lessons (2)
- MUS Elective course (3)
- MUS 501, Ensemble Performance (1)

#### Semester 4 – Spring

- MUS 532, Organization/Supervision (3)
- Elective theory/history course (3)
- MUS 601, Thesis (3)
- MUS 501, Ensemble Performance (1)
- MUS 603, Comprehensive Exam (0)

## IV 2b. Master of Music in Music Education – Summer Program

The goal of the Master of Music in Music Education is to provide graduate students with further professional development in elementary/middle school/secondary teaching assignments. Graduate students seeking initial certification will be evaluated to determine undergraduate prerequisites as well. All graduate candidates will need to audition, complete four semesters of graduate level applied study, and submit DVDs of teaching if requested. (Please see further notes regarding audition requirements in section III f.)

Certified teachers wishing to maintain academic-year employment may complete academic degree requirements in four consecutive summers at Western Illinois University. The four summer programs offer a rotation of eight lecture-based courses, including the two main Music Education seminars, MUS 531 and 532, the core requirements in Music Theory, Music History, and Graduate Research, and other applicable courses.

Electives as approved by the graduate advisor may include a maximum of six workshop hours in Music Education. The required course from the Department of Education and Interdisciplinary Studies may be taken during the academic year. Applied lessons are arranged during the Fall/Spring semesters.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Music Education Area Courses

- MUS 531, Foundations of Music Education (3)
- MUS 532, Organization and Supervision of Music Programs (3)
- MUS 500, Independent Study (4)
  - Or MUS 538, Advanced Conducting and Score Analysis (3)
- EIS 535, Adolescent Psychology for Educators (2)
  - Or EIS 539, Instructional Methods for Secondary Teachers (3)

- MUS 504-529, Applied Performance (4)
- Electives (8-9, including MUS 601, Thesis if desired)

Total = 34 semester hours

### Sample Plan of Study for Music Education – summer program

#### Summer Semester 1

- MUS 591, Graduate Research in Music (3)
- MUS 482G, Materials of 20thC Music (3)
- Or
- EIS 535, Adolescent Psychology (2)
- MUS 550, Workshops in Music (2)

#### Summer Semester 2

- MUS 485G, Electronic Music (3)
- MUS 531, Foundations of Music Education (3)
- MUS 550, Workshops in Music (2) ←-or->

#### Summer Semester 3

- MUS 538, Advanced Conducting (3)
- MUS 582, Analytical Techniques (3)
- MUS 550, Workshops in Music (2)

#### Summer Semester 4

- MUS 532, Organization/Supervision (3)
- MUS 491G, American Music History (3)
- MUS 500, Independent Study (2-3)

- Applied lessons, 2 hours per semester, registered in two regular semesters (4)
- MUS 603, Comprehensive Exam, following final semester (0)

### IV 3. Master of Music in Instrumental Performance

Students seeking to attain the Master of Music in Instrumental Performance will have opportunity to work with a wide array of professional performers at WIU. The goal of the degree program is to maximize this contact while ensuring that students gain sufficient graduate experience in academic music along the way. To this end, the Applied faculty offer instruction in instrumental pedagogy and MUS 590, Literature of the Applied Field. Performance students will also enroll in at least one ensemble (MUS 501) per semester, and perform a recital (MUS 602), usually in their second year of study. These experiences will prepare the student for a professional career in Instrumental Performance, or for further study at the Performance Diploma or D.M.A. level.

#### Degree Plan

##### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

##### Instrumental Performance Area Courses

- MUS 504-507, 509, 519-529, Applied Performance (12)
- MUS 501, Ensemble Performance (4)
- MUS 461G, String Pedagogy (1)  
Or MUS 590, Literature of the Applied Field (Wind and Percussion, Pedagogy) (1)
- MUS 492G, String Literature I (2)  
Or MUS 590, Literature of the Applied Field (Wind and Percussion) (2)
- MUS 602, Recital (0)

Electives (6)

Total = 34 semester hours

#### Sample Plan of Study for Instrumental Performance

##### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- Applied Lessons (3)
- MUS 501, Ensemble Performance (1)
- MUS 461G or MUS 590 (Pedagogy) (1)
- MUS 492G or MUS 590 (Literature) (2)

##### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- Applied Lessons (3)
- MUS 501, Ensemble Performance (1)
- Elective course (2-3)

##### Semester 3 – Fall

- Core Music History Course (3)
- Applied Lessons (3)
- MUS 501, Ensemble Performance (1)
- Elective course (2-3)

##### Semester 4 – Spring

- Applied Lessons (3)
- Elective courses (5-6)
- MUS 501, Ensemble Performance (1)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 4. Master of Music in Vocal Performance

The goal of the Master of Music in Vocal Performance is to provide the graduate voice student with access to professional instruction and performance opportunities while ensuring a high level of academic achievement. To this end, students receive instruction in Vocal Literature, acting skills (in the form of Opera Workshop) and other coursework related to vocal repertoire. All Vocal Performance students must perform a recital (MUS 602), usually in their second year of study. Enrollment every semester in Opera Workshop (MUS 501, Ensemble Performance), is required of students in this degree program.

### Degree Program

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Vocal Performance Area courses

- MUS 512, Voice (12)
- MUS 403G, Pro-Seminar in Music (3)
- MUS 590, Literature of the Applied Field (Vocal Literature) (2)
- MUS 501, Ensemble Performance (Opera Workshop) (4)
- MUS 602, Recital (0)

Electives (4)

Total = 34 semester hours

### Sample Plan of Study for Vocal Performance

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 512, Voice (3)
- Elective course (2-3)
- MUS 501, Ensemble Performance (1)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 512, Voice (3)
- MUS 501, Ensemble Performance (1)
- Elective course (2-3)

#### Semester 3 – Fall

- MUS 403G, Pro-Seminar in Music (3)
- MUS 512, Voice (3)
- Core Music History course (3)
- MUS 501, Ensemble Performance (1)

#### Semester 4 – Spring

- MUS 590, Literature of the Applied Field (2)
- MUS 512, Voice (3)
- Elective course (3)
- MUS 501, Ensemble Performance (1)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 5. Master of Music in Music Composition

The Master of Music in Music Composition seeks to provide graduate composers with a thorough grounding in coursework and private instruction relating to the student's professional development needs. The degree program will help students prepare for doctoral study in the field. Students pursue MUS 511, Composition lessons, in every term, with opportunity for a variety of Music Theory-based courses as electives. MUS 601, Thesis, is a mandatory component of the degree plan (see section VI., below), including a recital performance of the thesis composition (MUS 602). Composition students must also enroll in private piano instruction during their course of study.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Composition Area Courses

- MUS 511, Composition (12)
- MUS 601, Thesis (3)

- MUS 515, Piano (4)

- Electives (6)

Total = 34 semester hours

### Sample Plan of Study for Music Composition

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 511, Composition (3)
- MUS 481G, Counterpoint (3)
- and/or MUS 485G, Electronic Music (3)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 491G, History of American Music (3)
- MUS 511, Composition (3)
- MUS 515, Piano (2)

#### Semester 3 – Fall

- MUS 511, Composition (3)
- MUS 482G, Materials of 20th-C Music (3)
- Elective course (1-3)
- MUS 515, Piano (2)

#### Semester 4 – Spring

- MUS 582, Analytical Techniques (3)
- MUS 483G, Orchestration (3)
- MUS 511, Composition (3)
- MUS 601, Thesis (3)
- MUS 603, Comprehensive Exam (0)
- Thesis Defense

## IV 6. Master of Music in Piano Performance

The goal of the Master of Music in Piano Performance is to provide students with exposure to professional faculty instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program will help students prepare for professional careers in performance or piano instruction, or for further study at the doctoral level. Students pursue MUS 515, Piano lessons, in every term, alongside specialized courses in piano literature; all students must perform a recital (MUS 602), typically in the last semester of study. While enrollment in MUS 501, Ensemble Performance, is not a requirement in this degree program, participation in chamber ensembles with other instrumentalists, under the supervision of a faculty advisor, is strongly recommended. Courses in Piano Pedagogy are also available as electives.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Piano Area Courses

- MUS 515, Piano (12)
- MUS 495G, Piano Literature I (2)
- MUS 496G, Piano Literature II (2)
- MUS 602, Recital (0)

Electives (9)

Total = 34 semester hours

### Sample Plan of Study for Piano Performance

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 515, Piano (3)
- MUS 495G, Piano Literature I (2)
- Elective course (1-3)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 515, Piano (3)
- MUS 496G, Piano Literature II (2)
- Elective course (1-3)

#### Semester 3 – Fall

- Core Music History course (3)
- MUS 515, Piano (3)
- Elective course (3)

#### Semester 4 – Spring

- MUS 515, Piano (3)
- Elective courses (6)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 7. Master of Music in Piano Pedagogy

The Master of Music in Piano Pedagogy provides students with exposure to professional faculty instruction, a high level of academic experiences in music, and the opportunity to engage in original pedagogical research. The degree program will help students prepare for professional careers in piano instruction, or for further study at the doctoral level. Students pursue MUS 515, Piano lessons, in every term, alongside specialized courses in Piano Pedagogy and Piano Literature. All students must perform a recital (MUS 602), typically in the last year of study. The Thesis, MUS 601, is also a mandatory component of the Piano Pedagogy degree program (see section VI., below). Although only 3 s.h. of MUS 601 are required, it is strongly advised that the student begin pedagogical research prior to the second year of study by means of further credits in Thesis or MUS 500, Independent Study. Further courses in performance-related activities are also available as electives.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Piano Area Courses

- MUS 515, Piano (8)
- MUS 465G, Piano Pedagogy (2)
- MUS 466G, Piano Pedagogy (2)
- MUS 565, Piano Pedagogy (2)
- MUS 495G, Piano Literature I (2)
- MUS 496G, Piano Literature II (2)
- MUS 602, Recital (0)

- MUS 601, Thesis (3)
- Electives (4)

Total = 34 semester hours

### Sample Plan of Study for Piano Pedagogy

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 515, Piano (2)
- MUS 465G, Piano Pedagogy (2)
- MUS 565, Piano Pedagogy, or Elective (3)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 515, Piano (2)
- MUS 466G, Piano Pedagogy (2)
- MUS 500, Independent Study or 601, Thesis (2)

#### Semester 3 – Fall

- Core Music History Course (3)
- MUS 515, Piano (2)
- MUS 495G, Piano Literature I (2)
- MUS 601, Thesis (2)
- MUS 602, Recital (0)

#### Semester 4 – Spring

- MUS 515, Piano (2)
- MUS 496G, Piano Literature II (2)
- MUS 582, Analytical Techniques (3)
- MUS 601, Thesis (2)
- MUS 603, Comprehensive Exam (0)

## IV 8. Master of Music in Organ Performance

Students pursuing the Master of Music in Organ Performance will receive organ instruction from an experienced artist-teacher. Organ lessons (MUS 514) are complemented with specialized courses in Organ Literature, Organ Pedagogy, and Church Service Playing. Students are required to perform a full recital (MUS 602) and will have a variety of other performance opportunities, including Studio Classes and Studio Recitals. In addition to fulfilling the academic core requirements, students are encouraged to enroll in Counterpoint (MUS 481G) and/or other electives to suit their interests. The degree program will help students prepare for professional careers in church music and organ teaching, or for further study at the doctoral level.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Organ Area Courses

- MUS 514, Organ (12)
- MUS 463G, Church Service Playing I (2)
- MUS 464G, Church Service Playing II (1)
- MUS 462G, Organ Pedagogy (1)
- MUS 493G, Organ Literature I (2)
- MUS 494G, Organ Literature II (2)
- MUS 602, Recital (0)

Electives (5)

Total = 34 semester hours

### Sample Plan of Study for Organ Performance

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 514, Organ (3)
- MUS 463G, Church Service Playing I (2)
- Elective course (1-3)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 514, Organ (3)
- MUS 464G, Church Service Playing II (1)
- MUS 462G, Organ Pedagogy (1)
- Elective course (1-3)

#### Semester 3 – Fall

- MUS 514, Organ (3)
- Core Music History course (3)
- MUS 493G, Organ Literature I (2)
- Elective course (1-3)

#### Semester 4 – Spring

- MUS 514, Organ (3)
- MUS 494G, Organ Literature II (2)
- Elective courses (4)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 9. Master of Music in Choral Conducting

The Master of Music in Piano Performance provides students with exposure to professional faculty instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program will help students prepare for professional careers as conductors or educators, or for further study at the doctoral level. Students pursue MUS 510, Conducting, in every term, alongside specialized courses in Choral literature (MUS 590, Literature of the Applied Field); all students must perform a recital (MUS 602), typically in the last semester of study. Enrollment in MUS 501, Ensemble Performance, is required in every semester of residency, totaling four credits. MUS 512, Voice, and MUS 538, Advanced Conducting and Score Analysis, are suggested as elective courses.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Choral Conducting Area Courses

- MUS 510, Conducting (Choral Applied) (9)
- MUS 510, Conducting (Instrumental Applied) (3)
- MUS 590, Literature of the Applied Field (Renaissance through Classical) (2)
- MUS 590, Literature of the Applied Field (Romantic through Contemporary) (2)
- MUS 501, Ensemble Performance (4)
- MUS 602, Recital (0)

Electives (5)

Total = 34 semester hours

### Sample Plan of Study for Choral Conducting

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 510, Conducting (Choral) (3)
- MUS 590, Choral Lit (Ren./Classical) (2)
- MUS 501, Ensemble Performance (1)

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 510, Conducting (Choral) (3)
- MUS 512, Voice (2)
- MUS 501, Ensemble Performance (1)

#### Semester 3 – Fall

- MUS 510, Conducting (Instrumental) (3)
- Core Music History course (3)
- MUS 590, Choral Lit (Rom./Contemporary) (2)
- MUS 501, Ensemble Performance (1)

#### Semester 4 – Spring

- MUS 510, Conducting (Choral) (3)
- MUS 538, Adv. Conducting/Score (3)
- Elective Courses (2-3)
- MUS 501, Ensemble Performance (1)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 10. Master of Music in Instrumental Conducting

The goal of the Master of Music in Instrumental Conducting is to provide students with exposure to professional faculty instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program will help students prepare for professional careers as conductors or educators, or for further study at the doctoral level. Students pursue MUS 510, Conducting, in every term, alongside specialized courses in Literature of the Applied Field (MUS 590) and Score Analysis (MUS 538); all students must perform a recital (MUS 602), typically in the last semester of study. Enrollment in MUS 501, Ensemble Performance, is required in each semester of residency, totaling four credits. It is strongly recommended that the student opt for MUS 582 as the Core Requirement for Analytical Techniques when in sequence. Applied Lessons (MUS 504-507, 509, 519-529) in the student's principal instrument are recommended as an elective.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Instrumental Conducting Area Courses

- MUS 510, Conducting (Instrumental) (12)
- MUS 538, Advanced Conducting and Score Analysis (3)
- MUS 590, Literature of the Applied Field (3)
- MUS 501, Ensemble Performance (4)
- MUS 602, Recital (0)

Electives (3)

Total = 34 semester hours

### Sample Plan of Study for Instrumental Conducting

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 510, Conducting (3)
- MUS 590, Literature of the Applied Field (3)
- MUS 501, Ensemble Performance (1)

#### Semester 2 – Spring

- MUS 510, Conducting (3)
- Elective courses (3)
- Applied Lessons (2)
- MUS 501, Ensemble Performance (1)

#### Semester 3 – Fall

- MUS 510, Conducting (3)
- Core Music History course (3)
- MUS 538, Advanced Conducting/Score (3)
- MUS 501, Ensemble Performance (1)

#### Semester 4 – Spring

- MUS 582, Analytical Techniques (3)
- MUS 510, Conducting (3)
- Applied Lessons (2)
- MUS 501, Ensemble Performance (1)
- MUS 602, Recital (0)
- MUS 603, Comprehensive Exam (0)

## IV 11. Master of Music in Musicology

The Master of Music in Musicology prepares students for Doctoral study with a thorough grounding in coursework in Music Research and Music History; individual tuition in aesthetics, historiography, current musicology, and repertoire; and the creation of a large work of independent research, the Thesis. While two of the Music History area offerings already form part of the Core Requirements, the Musicology student is expected to enroll in the remaining available courses. In addition, a Musicology seminar (MUS 599) on a specialized topic will be offered during the student's time in residence. It is also understood that independent work will begin within the student's first year of study, by the second semester in the form of MUS 500, Independent Study (or equivalent), followed in the second year by credits in MUS 601, Thesis. See section VI. below for further details about thesis requirements.

Unlike the other area specializations in the School of Music, there is no performance requirement for Musicology beyond the initial audition (Applied Study is listed among the directed electives). There is, however, a language requirement: proficiency in German, French, or another foreign language applicable to the student's thesis work.

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Music History courses (one of which will have been chosen as a Core Requirement)

- MUS 491G, American Music (3)
- MUS 593, Baroque Music (3)
- MUS 594, Classic/Romantic Music (3)
- MUS 595, 20th-Century Music (3)

- MUS 599, Seminar in Music (3)
- MUS 601, Thesis (6)
- Directed Electives, (7)\*

Total = 34 semester hours

\*Directed electives will be chosen from MUS 581/582 (if not core); 481G Counterpoint, 482G Materials of 20<sup>th</sup>-Century Music, 485G Electronic Music, 497G Jazz History, 500 Independent Study, 504-529 (Applied Study)

### Sample Plan of Study for Musicology

#### Semester 1 – Fall

- MUS 591, Graduate Research in Music (3)
- MUS 593, Music of the Baroque (3)
- MUS 481G, Counterpoint (3)  
or MUS 485G, Electronic Music

#### Semester 2 – Spring

- MUS 581, Analytical Techniques (3)
- MUS 491G, History of American Music (3)
- MUS 599, Seminar in Music (3)
- MUS 500, Independent Study (1)
- Language courses as necessary

#### Semester 3 – Fall

- MUS 594, Classic/Romantic Music (3)
- MUS 482G, Materials of 20th-C Music (3)
- MUS 601, Thesis (3)
- Language courses as necessary

#### Semester 4 – Spring

- MUS 595, 20<sup>th</sup>-Century Music History (3)
- MUS 497G, Jazz History, and/or elective (3)
- MUS 601, Thesis (3)
- MUS 603, Comprehensive Exam (0)
- Thesis Defense

## IV 12. Master of Music in Jazz Studies

The Master of Music in Jazz Studies seeks to reflect the individual needs of students wishing to pursue careers in Jazz. Students may follow one of two focuses for their degree plan: Jazz Performance and Jazz Composition. Each of the degree plans below demonstrates the possible interpretations of the Jazz Studies degree requirements along these respective lines. Regardless of degree plan, all Jazz Studies students must enroll in six credits of MUS 501 (Ensemble Performance), which is understood to include three credits each of Jazz Chamber Ensemble and Large Jazz Ensemble. Electives for both degree plans include MUS 497G (Topics in Jazz History), MUS 508 (Applied Jazz Studies), MUS 599 (Seminar in Music, as offered), as well as offerings by the Theory/Composition area (MUS 481G, MUS 482G, MUS 483G, MUS 485G). NOTE: MUS 497G does not count toward the Core Music History course; MUS 491G (American Music) or MUS 595 (Twentieth-Century Music) are suggested to fulfill this requirement.

In a typical Jazz Performance degree plan, a student enrolls in Applied Lessons on his/her performing instrument; the student must also perform two recitals (MUS 602), one as a lecture-recital. The Jazz area advisor may direct the student toward Applied Jazz Studies for further aspects of professional development relating to performance. Jazz Composition (MUS 513) or Thesis (MUS 601) are also elective courses for Jazz Performance.

In a typical Jazz Composition degree plan, a student enrolls in MUS 513, Jazz Composition, with lessons on his/her principal instrument as a possible elective; the student must do one recital of original works for chamber and large jazz ensemble; and complete a Thesis (MUS 601; see section VI., below) as part of his/her directed electives. The Jazz area advisor may direct the student toward Applied Jazz Studies for further aspects of professional development relating to composition, as well as to courses in the Theory/Composition area that reflect the student's compositional interests (e.g., Electronic Music).

### Degree Plan

#### Core Requirements

- MUS 591, Graduate Research in Music (3)
- MUS 581 or 582, Analytical Techniques (3)
- One Music History course from MUS 491G, 593, 594, or 595 (3)
- MUS 603, Comprehensive Exam (0)

#### Jazz Studies area courses

- Applied Lessons (including Jazz Composition, MUS 513) (12)
- MUS 501, Ensemble Performance (see stipulations above) (6)
- Directed Electives (7)\*
- MUS 602, Recital (0)

\*Directed Electives depend on the focus of the individual student, and may include: MUS 481G Counterpoint, MUS 482G Materials of Twentieth-Century Music, MUS 483G Orchestration, MUS 485G Electronic Music, MUS 497G Topics in Jazz History, MUS 508 Applied Jazz Studies, MUS 599 Seminar in Music, or MUS 601 Thesis.

See next page for Sample Plans of Study for Jazz Studies.

### Sample Plan of Study for Jazz Studies: Performance

#### Semester 1 – Fall

MUS 591, Graduate Research in Music	(3)
Applied Lessons	(3)
MUS 508, Applied Jazz Studies	(2)
MUS 501, Ensemble Performance	(2)

#### Semester 2 – Spring

MUS 581, Analytical Techniques	(3)
MUS 497G, Topics in Jazz History	(2)
Applied Lessons	(3)
MUS 501, Ensemble Performance	(2)

#### Semester 3 – Fall

Applied Lessons	(3)
MUS 482G, Materials of 20th-C Music	(3)
MUS 501, Ensemble Performance	(2)
MUS 508, Applied Jazz Studies	(1)
MUS 602, Lecture Recital	(0)

#### Semester 4 – Spring

Core Music History course (491G/595)	(3)
Applied Lessons	(3)
MUS 508, Applied Jazz Studies	(3)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)

### Sample Plan of Study for Jazz Studies: Composition

#### Semester 1 – Fall

MUS 591, Graduate Research in Music	(3)
MUS 513, Jazz Composition	(3)
MUS 508, Applied Jazz Studies	(2)
MUS 501, Ensemble Performance	(2)

#### Semester 2 – Spring

MUS 581, Analytical Techniques	(3)
MUS 497G, Topics in Jazz History	(2)
MUS 513, Jazz Composition	(3)
MUS 501, Ensemble Performance	(2)

#### Semester 3 – Fall

MUS 513, Jazz Composition	(3)
MUS 482G, Materials of 20th-C Music	(3)
MUS 501, Ensemble Performance	(1)
MUS 485G, Electronic Music	(3)

#### Semester 4 – Spring

Core Music History course (491G/595)	(3)
MUS 513, Jazz Composition	(3)
MUS 501, Ensemble Performance	(1)
MUS 601, Thesis	(3)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)
Thesis defense	

## V. Recital Preparation Information

The Master of Music degrees in Instrumental, Vocal, Piano, and Organ Performance, Piano Pedagogy, Choral and Instrumental Conducting, and Jazz Studies (Performance and Composition) each require the student to register for MUS 602, Recital, during his/her course of study. MUS 602 is a required, non-credit course that must be entered on the degree plan for students in each of these programs in order to graduate. Typically, Recitals are performed in the student's second year of study, with repertoire and length of recital (approximately one hour; totaling no more than 90 minutes of music) at the discretion of the student's principal professor. The main contact person for Recital Hall information and bookings is Dana Miller, Recital Hall Manager. **All aspects of the process, including the dates and forms detailed below, are the responsibility of the student once registered for MUS 602. All forms are available at [westernonline.wiu.edu](http://westernonline.wiu.edu) (in the "COFAC Recital Hall - Information" folder of the secure server).**

### Recital Scheduling Procedures and Forms

The calendar is open for student recital sign-up in the second week of school during the Fall semester. Students will be scheduled in a prioritized manner on designated days. All student recitals must be confirmed on the calendar by September 30. Students shall follow this order for scheduling: the seventh and eighth full day of classes is reserved for undergraduate performance majors. Graduate students may schedule on days 9 and 10. All other students and student group organizations with recital requirements shall sign up on days 11 and 12 of the Fall semester. Exceptions are made for those students wishing to perform during the first six weeks of the Fall semester. These students may sign up during an authorized period in the previous semester. Exact dates and open recital hall office times for student scheduling will be posted in Browne Hall, sent by email, and placed in faculty mailboxes at the beginning of the Fall semester. Students may not schedule time in the hall by phone or email, but must come in to the recital hall office.

Students must submit a "Recital Pre-Authorization Form" four weeks prior to their recital. No reservation will be made without required faculty signatures on this form. These forms can be obtained from the Music Office, the Recital Hall Office (SI 505), or online at [westernonline.wiu.edu](http://westernonline.wiu.edu) (select "solo student").

Three choices of dates/times can be selected in the order of preference. It is the student's responsibility to confirm the date/time choices with his/her applied teacher before coming in on the appropriate scheduling day. If a student cannot come in during posted times, he/she may make an appointment. An "Event Preparation Checklist and Set Up Requests" form and a "Recording Request" form will be placed in the student's applied professor's mailbox once a recital has been confirmed: these are also available at westernonline (see "Student Recital Preparation Checklist"). On the Checklist Form, the event, date, and time will be posted, along with the form's return deadline. The accompanist must also sign the checklist form. The faculty member will notify the Recital Hall Manager immediately if a date/time conflict arises, and the student will reschedule. Once the student has received the forms, the student accepts the responsibility of obtaining the accompanist's signature, and returning the Recording Request (if desired), along with his/her program information to the Recital Hall Office by the three-week deadline.

### Pre-recital Hearings

A pre-recital hearing will be held for each performer no less than four weeks prior to the scheduled performance. Each area of the School of Music (Woodwinds, Strings, etc.) will determine the composition of the student's hearing committee. The area co-ordinator and one other area faculty member will indicate approval of the pre-recital performance by signing the "Recital Hearing Approval Form" (available at westernonline) at the hearing. The student recitalist should be prepared to perform 15-20 minutes of pre-determined music with piano accompaniment at performance level at this hearing. The performance of other works without accompaniment may be requested at that time, in accordance

with individual area regulations. It is the applied teacher's responsibility to schedule this pre-recital hearing so that it can be completed and the recital scheduled at least three weeks before the last day of classes. No recitals may be given during final exam week.

### **Recital Cancellation Policies**

A student may cancel a recital after the four-week pre-hearing period only for reasons of health or other reasonable emergencies. Being unprepared shall not be considered adequate cause for cancellation. Students wishing to cancel after the four-week period, for reasons other than emergencies, must petition the Graduate Studies Committee for an exception to this policy. Students canceling a recital in violation of the above policies will lose the privilege of scheduling a recital until one year of the canceled performance. If a cancellation becomes necessary, Dana Miller (DM-Miller@wiu.edu) must be notified immediately: cancellation forms are in her office (SI 505).

### **Publicity for Student Recitals**

Press information as outlined in the checklist form must be submitted to Dana Miller by the three-week deadline. It will be uploaded on the recital hall website and then be forwarded to University Relations in Sherman Hall 302. If information is not received by the deadline, publicity services are not guaranteed.

### **Recital Programs**

Students must submit program information in electronic format, using Microsoft Word, to Dana Miller (DM-Miller@wiu.edu) by the three-week forms return deadline. All programs are printed at one of the copy centers on campus, known as DPS. If difficulty occurs in sending information in electronic format, please notify Dana Miller for an alternate arrangement.

Guidelines for submitting program information are found in the Event Preparation Checklist and Set Up Request form included in the event forms packet. Students are expected to do their own research, spelling and grammar checks, and foreign translation formatting before submitting information for program production.

### **Recording**

A Recording Request must be submitted for all School of Music performances, including student chamber ensembles and solo graduate recitals. These forms are available from Dana Miller and must be submitted by the three-week forms return deadline. Graduate recitalists must also pay the technician's fees. Any questions regarding forms and program procedures should be addressed to Dana Miller. Questions concerning fees and technicians should be directed to Terry Solomonson.

## **VI. Thesis Guidelines**

The four graduate degree programs that involve thesis preparation and submission are the Master of Music in Music Composition, Jazz Composition, Musicology, Piano Pedagogy, and Music Education. Although the thesis is required in only the first three programs, it is also strongly recommended in the Music Education degree program.

### **Content Guidelines**

#### **1. Music Composition**

The Master of Music in Music Composition degree requires that all students enrolled in this course of study complete a written thesis. There are two sections to the Music Composition thesis. The first section of the thesis consists of the score of an original musical composition. The second section of the thesis is an analysis, by the composer, of the original composition. It is recommended that the student arrange a public performance of the thesis composition prior to graduation.

There is no required length or instrumentation for the composition. The composition should be substantive and should clearly demonstrate the student's creative and technical abilities in developing a convincing musical point of view. The score itself must be legible, free of errors in notation, and copied in a professional manner.

The analysis is a formal discussion of the various aspects of the composition. This discussion may be related to the genesis of the work, its harmonic, rhythmic, and melodic content, formal and stylistic concerns, compositional techniques or procedures, manner of orchestration, and compositional influences (both personal and musical). The core of the analysis is written text and should also include musical examples and analytical graphs or charts. The analysis should demonstrate the student's ability to bring critical attention to his/her own compositional work.

#### **2. Jazz Composition**

The Master of Music in Jazz Composition degree requires that all students enrolled in this course of study complete a written thesis. There are two sections to the Jazz Composition thesis. The first section of the thesis consists of the score of an original musical composition for jazz orchestra. The second section of the thesis is an analysis, by the composer, of the original composition. It is required that the student exhibit this composition as part of a recital of original works prior to graduation.

There is no required length of the composition, but orchestration shall be consistent with a standard jazz orchestra (big band). The composition should be substantive and should clearly demonstrate the student's creative and technical abilities in developing a convincing musical point of view. The score itself must be engraved, free of errors in notation, and copied in a professional manner.

The analysis consists of a discussion of the various aspects of the composition. Students may elect to exercise formal musical analytic tools (such as harmonic or atonal analysis, and linear reductive analysis) and/or phenomenological perspectives to unearth significances relating relevant musical concerns that may not be adapted to formal analytic criticism (for example, onto-historic perspectives, hermeneutic representation, or virtual feeling). This discussion may be related to the genesis of the work, its harmonic, rhythmic, and melodic content, formal and stylistic concerns, compositional techniques or procedures, manner of orchestration, and compositional influences (both personal and musical). The core of the analysis is written text and should also include musical examples and analytical graphs or charts. The analysis should demonstrate the student's ability to bring critical attention to his/her own compositional work.

### **3. Musicology**

The Master of Music in Musicology degree requires that all students enrolled in this course of study complete a written thesis. The topic should be one for which the student is sufficiently prepared with a firm background of general historical knowledge, analytical skills, and enthusiasm for the subject matter. Topics can be drawn from any era, genre, stylistic movement, or aesthetic standpoint in Western music history, and should seek to investigate a historical problem or aspect of the repertoire that has hitherto not received ample scholarly attention. All topics must be finalized with the student's music history professor. Students will be expected to position their research within the context of contemporary North American musicological thought and demonstrate fluency with historical primary sources and recent research developments relating to the topic.

The thesis should be a written document in the range of 75 to 125 pages, although the scope and subject matter of the topic should ultimately determine the satisfactory completeness of the thesis. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The main body of the writing will consist of a combination of two approaches: research from secondary source material and the new analysis of primary sources, including scores and recordings. This portion will be subdivided into chapters according to the needs of the topic (chronologically, thematically, or separated into historical and analytical discussions). Musical examples are a necessary part of any repertoire analysis. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner.

### **4. Piano Pedagogy**

The Master of Music in Piano Pedagogy degree requires that all students enrolled in this course of study complete a written thesis. Acceptable topics are those that are directly related to teaching piano, and can include the following: a survey of contemporary piano literature as it applies to teaching; research on teachers who have made major contributions to the field of piano pedagogy; learning theories; and technological tools currently available to piano teachers. It is expected that the student create an original topic that relates to recent research in the field; all topics must be finalized with the student's piano pedagogy professor.

The thesis should be a written document in the range of 25 to 75 pages, although the scope and subject matter of the topic should ultimately determine the satisfactory completeness of each thesis. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The remainder of the writing should be subdivided into chapters as fits the particularities of the individual topic. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner.

### **5. Music Education**

The Master of Music in Music Education degree does not require a written thesis of all enrolled students, but is a recommended component for students wishing to pursue doctoral studies in the field. Topics can be drawn from any area of music education at the pre-college level, such as adaptive teaching methods, problems relating to particular age groups or students with special needs, and so forth. The thesis can be presented as either a historical or a statistical/analytical study pertaining to the topic. In all cases, the student should demonstrate the practical applicability of the topic within the contemporary research field in music education as well as toward the current educational environment. All topics must be finalized with the student's music education professor.

The length of the written portion of the thesis greatly depends on the nature of the topic chosen and the proportion of tables and comparative analyses within or separate from the main body of the document, which is understood to be far greater for a statistical/ analytical study. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The remainder of the writing should be subdivided into chapters or case studies, depending on the nature of the topic. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner. In addition, lengthier statistical tables may be placed in appendices at the end of the written portion of the thesis.

### Style – General Guidelines

The School of Graduate Studies publishes style guidelines entitled *Preparation of Thesis & Abstract* at <http://www.wiu.edu/grad/resources/thesis.php>. Students in all Master of Music degree programs are expected to conform the format of their writing to these guidelines, including the preparation of the “Preliminaries” outlined at the above website. In addition, the School of Music has specifications particular to the needs of writing a thesis on a musical topic. **Note: As of Fall 2008, the Graduate School requires that all students submit their theses electronically in the form of .pdf files for online publication at ProQuest. This means that all music notation files must also be saved in .pdf format** (see further discussion below).

The placement of musical examples, charts, or statistical/analytical data greatly depends on the length of each and their potential for disrupting the flow of the written text.

Generally speaking, non-textual additions longer than one page should be reproduced in an appendix at the back of the text, but before endnotes or bibliography. Multiple appendices should be numbered in sequence (Appendix 1, Appendix 2, etc.). These may be saved and submitted as separate .pdf files.

Shorter non-textual additions (e.g., one system of musical example) can be inserted within the main text at an appropriate point close to the corresponding textual reference. All musical examples must be copied in a professional manner using notational software, with the exception of passages taken from primary source facsimiles where the intent is to show the original appearance of the document itself. Tables, graphs, etc., should be presented in a visually clear and comprehensible manner.

All mid-text insertions must be embedded within the main .pdf document, including musical examples using notational software. These examples or tables must have a caption numbered in sequential order or subdivided according to chapter (e.g., Example 1.1, 1.2, Table 3.1, etc.). Captions should also include a short title describing the insertion:

Example 1.1: Schubert, *Der Erlkönig*, mm. 1-5. Piano phrasing as instructed by Moritz Moszkowski.

Example 1.2: Cavalli, *Ercole Amante*, Act 1, sc. iv, sinfonia before Giunone’s aria.

Table 1.1: Growth of technological resources at Macomb public schools, 1990-93.

In the body of the text itself, students should place a “callout” at the appropriate point using the following format: (See ex. 1.1) or (See appendix 1).

Theses in all Master of Music degree programs require an abstract as described by the School of Graduate Studies. In addition, all theses must have a table of contents indicating chapter divisions and subdivisions as applicable; a list of musical examples, tables, and figures; and a list of abbreviations if necessary. The precise order of pages in the preliminary material and their pagination is given by the Graduate School.

It is expected in all research-related documents that any ideas, concepts, or quotations taken from the work of other artists or scholars be duly cited using footnotes/endnotes in the main body of text and in full bibliographic form at the end of the thesis, or parenthetical citations in the case of Music Education. Exceptions to this footnoting rule include captions (where the full reference is understood), excerpts from libretti or lyrics where the musical work is under discussion in the main text, and audio recordings where performance technique is not the object of analysis. Recordings, scores, and independently published libretti, however, must always be included in the bibliography in the appropriate format.

The School of Music accepts the following standards for citation style:

Turabian, Kate L., *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6<sup>th</sup> edition. Chicago: University of Chicago Press, 1996.  
*The Chicago Manual of Style*. 15<sup>th</sup> edition. Chicago and London: University of Chicago Press, 2003.  
*Publication Manual of the American Psychological Association* ("APA"). 5<sup>th</sup> edition. Washington, D.C.: American Psychological Association, 2001.

In all other respects, it is the responsibility of the student to conform to the guidelines of submission set by the School of Graduate Studies.

### **Schedule of Thesis Completion, Defense, and Final Submission**

The School of Graduate Studies requires that students submit an electronic .pdf copy of the thesis prior to one of the three graduation dates in the academic year. **For Fall and Spring semesters, the final day of electronic submission** (to Sue Tygrett, SI-Tygrett@wiu.edu) **is the Friday before Finals week**. For students graduating in Summer, the deadline is July 20. In any given semester, all other scheduling must be back-dated from this point. (See below for more details regarding submission.)

In the standard two-year Master of Music degree plan, the student will begin preliminary work on the thesis at the beginning of, or during, the third semester of full-time study. With regard to the Music Composition and Jazz Composition degrees, composing the thesis composition will occur during the third semester of applied composition study; in all other degree programs, the background research and/or analysis should also be accomplished during this semester.

In all degree programs, the student will also form a thesis committee in the third semester and notify the Graduate Advisor of its membership in writing. For Music Composition, the student's applied composition professor will serve as the chairperson of the thesis committee. Remaining members of the committee will consist of the entire Music Theory/Composition faculty and one faculty member from another area in the School of Music. For Jazz Composition, Musicology, Piano Pedagogy, and Music Education, the student's principal area professor will serve as the chairperson of the thesis committee. Remaining members will be drawn from faculty teaching in the same area and one faculty member from another area in the School of Music. All faculty members involved must have full graduate status. It is recommended that the "outside" faculty member be someone with whom the student has previously taken courses.

Before beginning work on the composition or research project, the thesis committee chairperson must approve the thesis content.

All students who write a Master of Music thesis are required to include in their degree plan at least three hours of Thesis (MUS 601). It is advised that the student enroll in this course, with the thesis committee chairperson, during the fourth and final semester in the course of study. In all degree programs, the focus

of MUS 601 is on the crafting of the written text, which for Music Composition and Jazz Composition is the analysis portion of the thesis, and for all other degree programs is the bulk of the thesis after preliminary research has been accomplished.

For Musicology, Piano Pedagogy, and Music Education degree programs, students are required to submit a proposal outlining the main argument of the thesis, supporting arguments, general outline, and a preliminary bibliography to the thesis committee no later than the first week of the semester in which the student intends to graduate. During this first week, the thesis committee will meet and rule to accept or amend the proposal. For Music Composition and Jazz Composition, students are required to submit a statement describing the composition and the scope of analytical text to the thesis committee by the third week of the semester in which the student intends to graduate. During the third week, the committee will meet and rule to accept or amend the proposal. Over the course of the semester, the student should consult with all members of the thesis committee during the writing of the thesis document. For Musicology, Piano Pedagogy, and Music Education, the completed thesis draft must be submitted to the thesis committee chairperson no later than five weeks before the submission deadline to the School of Graduate Studies.

Upon completion of the entire thesis draft, and before preparing the thesis for submission to the School of Graduate Studies, the student must arrange for a formal discussion, or defense, of the thesis that includes all members of the thesis committee. The thesis defense should be scheduled for a time at least two weeks prior to the submission deadline for Graduate Studies. The student will supply each committee member with a completed thesis, including all applicable musical analysis and score appendices (and, preferably in the case of Music Composition and Jazz Composition, a recorded performance of the composition), no less than two weeks before the scheduled defense: i.e., four weeks before the submission to Graduate Studies. The student must consult with each committee member prior to the defense and should make any changes to the thesis suggested by the committee members, in consultation with the committee chairperson. In cases where the committee members feel that the student's material is not ready for defense, the student may be requested to postpone the defense and resubmit the thesis at a later date.

The thesis defense is an opportunity for the student to discuss the thesis openly with all of the committee members. The committee members will have the opportunity to ask any additional questions of the student with regard to the thesis, and to suggest any further changes to be made. **Students must prepare the thesis approval page** (according to the prototype on the School of Graduate Studies website) **and bring it to the thesis defense in preparation for faculty signatures.**

The four possible outcomes of a defense are as follows:

- 1) unconditional acceptance of the thesis (in its state as reviewed at the thesis defense), which is deemed ready for submission to the School of Graduate Studies;
- 2) conditional acceptance of the thesis with minor changes, to be accomplished in consultation with the committee chairperson before submission to the School of Graduate Studies;
- 3) conditional acceptance of the thesis with major changes, to be accomplished in consultation with all members of the thesis committee.
- 4) (Any thesis in danger of not passing the defense will be dealt with in prior review of the thesis draft: see above.)

The student will need to make the requested changes in the time remaining before the submission deadline as dictated by the School of Graduate Studies. When all the committee members agree upon the final approval of the thesis, the thesis approval page is signed and dated by all members of the thesis committee.

The electronic submission of the thesis may involve multiple .pdf files, but these should be labeled in a clear, consecutive order. All mid-text musical examples (whether in notational software or scans of historic documents) and/or tables must be embedded into the same file as the main text. All appendices, including those created in notational software, must be saved in .pdf format.

The student is personally responsible for meeting all of the thesis style guidelines and deadlines for submission of the thesis established by the School of Graduate Studies.

### Suggested Thesis Timeline

<b>Time period</b>	<b>Music Composition Jazz Composition</b>	<b>Musicology</b>	<b>Piano Pedagogy</b>	<b>Music Education</b>
3 <sup>rd</sup> Semester	Choose committee Write composition	Choose committee Begin Research Enroll in MUS 601 (3 credits)	Choose committee Begin research	Choose committee Begin research
4 <sup>th</sup> Semester: 1 <sup>st</sup> week	Enroll in MUS 601 (3 credits)	Enroll in MUS 601 (3 credits) Submit proposal	Enroll in MUS 601 (2 credits) Submit proposal	Enroll in MUS 601 (elective) Submit proposal
3 <sup>rd</sup> week	Submit statement and analytical outline			
5 weeks before Grad School deadline		Submit draft to chairperson	Submit draft to chairperson	Submit draft to chairperson
4 weeks before deadline	Submit completed thesis to committee	Submit completed thesis to committee	Submit completed thesis to committee	Submit completed thesis to committee
2 weeks before deadline	Thesis defense Do final revisions	Thesis defense Do final revisions	Thesis defense Do final revisions	Thesis defense Do final revisions
Deadline	Submit thesis to Graduate School	Submit thesis to Graduate School	Submit thesis to Graduate School	Submit thesis to Graduate School

## VII. Graduation

### VII a. Time to Complete Degree

The work required to complete the Master of Music degree must be completed within six consecutive calendar years, including transfer courses (see section III j.). Students may petition the Graduate Council for an extension of time for outdated courses. For courses taken at WIU, evidence must show that such courses have been revalidated by examination or some other means as determined by the School of Music.

### VII b. Incomplete Grade Policy

A temporary grade of "I" (incomplete) indicates that the student has been unable to complete coursework due to circumstances beyond his/her control. A request for an incomplete grade at the graduate level may be approved at the discretion of the faculty member. Students failing to complete incomplete grades within one year of the end of the course will receive a default grade if assigned by the faculty member or a grade of "F" if no default grade was submitted. Faculty members may approve an extension of time for the incomplete. Completion of the Master of Music will not be allowed with incomplete grades on the transcript.

**Note: Students attempting to resolve an incomplete grade must take into account the instructor's time required to grade materials and acquire three administrative signatures prior to submitting a grade change form. The Graduate School must receive completed grade change forms by the grade submission date of a given semester. Students submitting materials during exam week may encounter delays in processing, resulting in an "F" for the incomplete course. Submit early.**

### VII c. Application to Graduate

In order to graduate on schedule, students must plan certain aspects of the degree in advance. Typically, in the last semester of study, depending on the degree program, students must register for MUS 601 (Thesis), or MUS 602 (Recital); **ALL Students** must register for MUS 603, Comprehensive Exam, if they have not already done so. Students must have also created a degree plan that shows all courses taken toward the Master of Music degree, including those still in progress, such as MUS 601-603. The degree plan must match the degree requirements as stated in the WIU Graduate Catalogue or School of Music Graduate Handbook, section IV. When the degree plan is completed it must be approved and signed by the Graduate Advisor and two other members of the Graduate Committee before being sent to Sue Tygrett in the School of Graduate Studies, Stipes Hall 527. Copies of the degree plan are kept by the student, the Graduate Advisor, and in the student's file at the desk of Cheryl Matteson. Students must also complete and submit an Application to Graduate (found online at [www.wiu.edu/grad/forms/clear.pdf](http://www.wiu.edu/grad/forms/clear.pdf)) at the beginning of their final term. After the tenth day of the semester, Sue Tygrett will send an audit report of all applicants to graduate to the Graduate Advisor, whereupon all coursework discrepancies will be checked against the degree plan. Coursework that has changed since submission of the degree plan can be petitioned at this time. Students will also receive an audit report and a letter with a deadline for the receipt of all transfer transcripts and/or revalidations (see section III j.), petitions, grade changes, grades for incomplete courses (see section VII b.) and courses in progress, and Thesis abstracts. **The School of Graduate Studies deadline for receipt of all materials is the Friday before finals week of the semester in which the student intends to graduate.**

If the student has completed a Thesis in accordance with the degree program and has successfully defended, implemented required changes, and obtained all signatures, the Thesis document must be submitted electronically in .pdf format to Sue Tygrett. Students in the Master of Music in Music Composition, Jazz Composition, Piano Pedagogy, and Musicology cannot graduate without the completion of the Thesis process (see section VI.).

## VII d. Graduation Ceremony

Approximately 10 weeks before graduation, students will receive a letter regarding the attendance of the graduation ceremony. This letter will describe everything the student needs to know about the date and time of the event, the venue, and policies regarding caps, gowns, and invitations. This information will be updated every semester on the School of Graduate Studies website, [www.wiu.edu/grad/](http://www.wiu.edu/grad/).

## VIII. Graduate Assistantships

All Graduate Assistantships at WIU are awarded on a competitive basis, adjudicated according to merit and a demonstrated suitability for the position in question. The School of Music offers a set number of assistantships for incoming and returning graduate students; in all cases, these are allotted to specific areas within the School of Music, such that each assistantship has a defined set of duties under a faculty supervisor. All decisions on Graduate Assistantships within the School of Music are finalized by the Graduate Committee.

In order to ensure eligibility for a School of Music Graduate Assistantship, a student must have a completed file, including:

- ✓ audition and interview results;
- ✓ all transcripts and letters of recommendation; and
- ✓ a goals statement that outlines the applicant's work experience skills;

by March 15 of the given year, if the student intends to enter as a traditional student the following Fall semester.

If a student applies to start at the beginning of a Spring semester, there is no official process of Graduate Assistantship allotment. If there is an opening in that particular academic year for the Spring, new applicants will be considered along with all other graduate students not currently holding assistantships. There are no Graduate Assistantships currently offered for students in the Master of Music Education summer program.

**In addition to the Graduate Assistantships offered by the School of Music, there are many more offered by other departments on campus. These are open to graduate applicants across the entire university, and each position has its own guidelines for application and criteria for acceptance. Consult the Graduate Advisor for details. The School of Music does not make decisions for any non-Music Graduate Assistantship positions.**

Graduate Assistantships are awarded in workloads of either full-time (20 hours per week) or two-thirds (13 hours per week). A total of two-thirds is the minimum to hold a Graduate Assistantship at all: this may be made up of more than one one-third position from different departments if necessary. Similarly, if awarded a two-thirds assistantship, a student is entitled to search on campus for another third elsewhere; the School of Music is under no obligation to do so on behalf of the student.

Each Graduate Assistantship comes with a stipend prorated according to the size of the award. Each assistantship also includes a **FULL TUITION WAIVER**, regardless of the size of the award or the in-state/out-of-state/international status of the student. **There are NO tuition waivers available at WIU without a Graduate Assistantship.**

In order to retain any of the Graduate Assistantships offered at WIU, each student must meet the following criteria:

- enrollment with full-time status (i.e., nine credits or more) for **both semesters** of an academic year;

- maintenance of a 3.0 GPA or better;
- positive assessment in the Graduate Assistant Evaluation form in the middle of each semester

The Evaluation forms will be completed by each Graduate Assistant's respective supervisor by October 15 in the Fall semester and by March 15 in the Spring semester. Additionally, the graduate student's classroom performance may be taken into consideration when determining the continuation of a Graduate Assistantship.

If a student does NOT meet the above criteria at any time during his/her academic career in the School of Music, the Graduate Assistantship may not be awarded for the following semester(s) of study. **Returning graduates who meet the above criteria do not need to complete a new application for a School of Music Graduate Assistantship in their second year of study; those who hold non-Music Assistantships will likely have to reapply to their respective positions, or can request to be considered for one internal to the School of Music.**