Established in 1895, the Northwestern University Bienen School of Music is one of the oldest degree-conferring music schools in the United States, and was one of the founding members of the National Association of Schools of Music. Courses of study at the graduate level emphasize scholarly performance and include specialized work and research in a major field of study. The goal of the program is to develop informed musicians, independent scholars, and inspired teachers.

Graduate degrees awarded by the Bienen School of Music include the Master of Music and the Doctor of Musical Arts. The PhD in music is administered by The Graduate School of the University in conjunction with the Bienen School of Music. Information for PhD students, in addition to what is in this handbook, can be found on The Graduate School website: www.tgs.northwestern.edu

This handbook is also available online via the Bienen School of Music website, at www.music.northwestern.edu. Failure to read information in the handbooks does not excuse students from the information and regulations contained within.
# Table of Contents

SECTION I  _Bienen School of Music Policies_ .......................................................................................... 13

Academic Regulations ......................................................................................................................................... 15
1.1 Classification of Students .......................................................................................................................... 15
1.2 Residency .................................................................................................................................................. 15
1.3 Attendance .................................................................................................................................................. 15
1.4 Registration ............................................................................................................................................. 15
1.4.1 Using CAESAR ...................................................................................................................................... 15
1.4.2 Course Management System (CMS) or “Canvas” ........................................................................... 16
1.5 Advising .................................................................................................................................................... 16
1.5.1 Writing Support ................................................................................................................................... 16
1.5.2 English as a Second Language (ESL) ............................................................................................... 16
1.6 Email as Official Communication ............................................................................................................ 16
1.7 Examinations ........................................................................................................................................... 17
1.8 Grade Representation ............................................................................................................................... 17
1.9 Grade Dispute Policy ............................................................................................................................... 17
1.10 Minimum Grade Requirement ............................................................................................................. 17
1.11 Ensembles ............................................................................................................................................. 18
1.12 Elective Courses .................................................................................................................................... 18
1.13 Independent Study ................................................................................................................................. 18
1.14 Academic Probation ............................................................................................................................... 19
1.15 Dishonesty in Academic Work ............................................................................................................... 19

Financial Matters .......................................................................................................................................... 20
2.1 Tuition ....................................................................................................................................................... 20
2.2 Doctoral Continuation Fees .................................................................................................................... 20
2.3 Master of Music Recital Continuation Fees .......................................................................................... 20
2.4 Bills and Payments .................................................................................................................................. 20
2.5 Overdue Payment Obligations ............................................................................................................... 20
2.6 Withdrawal and Tuition Refunds ......................................................................................................... 21
2.7 Financial Resource Information ............................................................................................................ 21

Facilities and Administrative Offices Regulations ............................................................................................ 22
3.1 Public Safety .......................................................................................................................................... 22
3.2 Office and Building Hours ..................................................................................................................... 22
3.3 Practice Rooms ....................................................................................................................................... 22
3.4 Rehearsal Space ...................................................................................................................................... 22
6.7 Chamber Music ............................................................................................................................. 34
6.8 Recital Continuation ...................................................................................................................... 34
6.9 Recital Permission ........................................................................................................................ 34
6.10 Terminal Requirements ............................................................................................................... 34

MM Programs of Study ...................................................................................................................... 35
Music Education .................................................................................................................................. 37
Music Education with Teacher Certification Choral Certification Track ............................................. 39
Music Education with Teacher Certification Instrumental Certification Track ............................... 42
Music Education with Teacher Certification General Certification Track ...................................... 45
Music Education and Piano Pedagogy ............................................................................................... 48
Music Theory ...................................................................................................................................... 50
Musicology ......................................................................................................................................... 52
Conducting .......................................................................................................................................... 54
Jazz Studies ......................................................................................................................................... 56
Piano Performance ............................................................................................................................. 58
Piano Performance and Collaborative Arts ......................................................................................... 60
Piano Performance and Pedagogy ....................................................................................................... 62
String Performance in Guitar ............................................................................................................... 64
String Performance for violin, viola, cello, double bass .................................................................... 66
Voice Performance ............................................................................................................................. 68
Wind and Percussion Performance for flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, euphonium, trombone, tuba, percussion ................................................................. 73

SECTION III Doctor of Musical Arts Degrees ..................................................................................... 75

General Information and Policies for all Doctor of Musical Arts (DMA) Students ............................. 77
8.1 Coursework .................................................................................................................................... 77
8.2 Residency ...................................................................................................................................... 77
8.3 Period of Study .............................................................................................................................. 77
8.4 Continuation .................................................................................................................................... 77
8.5 Transfer of Credits ....................................................................................................................... 78
8.6 Advisory Committee ..................................................................................................................... 78
8.7 First Year Review ........................................................................................................................ 78
8.8 Admission to Candidacy ............................................................................................................. 78
8.9 Application for Graduate Degree ............................................................................................... 79

Doctor of Musical Arts (DMA) Program Overview ........................................................................... 80
9.1 Cohort DMA Coursework .......................................................................................................... 80
9.1.1 Music Studies Cognate ............................................................................................................ 80
9.2 Recitals ......................................................................................................................................... 81
SECTION I

Bienen School of Music Policies
Academic Regulations

1.1 Classification of Students

Graduate student A student who has a bachelor’s or master’s degree, or the equivalent, and has been admitted to the graduate division of the Bienen School of Music or to The Graduate School. In addition, post-master’s degree students are classified as graduate students. Bienen School of Music does not allow for dual enrollment in both Bienen School of Music and another school at Northwestern University.

Full-time A student who has met the admission requirements and is working toward a degree at Northwestern University and, as a graduate student, carries at least three units each quarter.

Part-time A student who has met the admission requirements and is working toward a degree at Northwestern University but who, with approval, carries fewer than three units each quarter as a graduate student.

1.2 Residency

All full-time graduate degrees carry residency requirements. All MM and DMA programs in Music Performance require at least six quarters of residency. MM degrees in Music Studies (except for those seeking teacher certification) require three quarters of residency.

1.3 Attendance

Students are expected to attend all sessions of courses and ensembles for which they are registered. Students are responsible for complying with the attendance policy of their program, class instructors, and ensemble conductors. Performance activities such as auditions, special rehearsals or concerts, and special travel opportunities for off-campus are not an automatic excuse for non-attendance. Special arrangements must be made in advance for such occurrences in addition to having completed the Outside Performance Opportunities Policy and Request Form for Graduate Students (copy of the form can be found in the Appendix). Excessive absence is cause for failure in a course. Private lessons missed by the student and private lessons falling on University holidays are not rescheduled.

1.4 Registration

Registration for classes takes place online, via CAESAR (Computer Assisted Electronic Student Access Route) which serves as the NU student portal. CAESAR is located at www.northwestern.edu/caesar, as well as several tip sheets on using the student portal and searching for classes. Students must register online during advance registration periods, or until the last day set for late registration (generally the end of the first week of classes each quarter). Students are responsible for confirming that all enrollments are complete and correct. A $30 late registration fee will be charged for classes added after the posted add/drop deadlines in any given quarter. This also applies to retroactive registration changes to a prior quarter. Personal reasons for being late, such as inconvenience, illness, and similar causes, are not acceptable as reasons for waiving the fee.

1.4.1 Using CAESAR

CAESAR provides student web access to Northwestern’s Student Enterprise System. Through CAESAR, students can register for classes (search, save classes into shopping cart, enroll and drop classes), get an unofficial transcript and grades, see financial aid and student account information, sign up for direct deposit, update address and telephone numbers, check course enrollment levels and more. The website’s help page provides additional information needed to navigate CAESAR confidently and easily, and includes tip-sheets and tutorials.
For the most part, students may register for courses online through CAESAR; however some courses will require registration through Graduate Services. These include independent studies and Continuation registration. Before registering for classes, students should check CAESAR for the most up to date course schedule which is regarded as the official schedule.

1.4.2 Course Management System (CMS) or “Canvas”
Northwestern University’s Course Management System, “Canvas”, is a web-based forum available for all classes taught at Northwestern, allowing for many types of electronic interactions between faculty and students: discussion boards, class announcements, multimedia files, and text documents can all be made available to students within each class. Instructors may also use Canvas to upload assignments, readings, tests, and to start discussion groups.

Canvas is usually available to registered students two weeks prior to the start of the quarter. If a student registers for class in the two weeks prior to the start of the quarter, it may take up to 24 hours for the Canvas site to become available. The instructor must activate the class site. If a student is unable to view his or her course, it is advised to check with the course instructor. Canvas is also available as a mobile application. For more information and tutorials on how to use Canvas, use this link: https://northwestern.instructure.com/courses

1.5 Advising
The central office for graduate music advising is Ryan Center for the Musical Arts (RCMA), Office of Graduate Studies, Room 2-115. To make an appointment with your Director of Graduate Studies (DGS) or a staff advisor, stop by the office or call (847) 491-5740. Students in Music Studies are also assigned a faculty advisor at the start of the degree program during Orientation. The student’s program is evaluated and approved by the faculty advisor or program coordinator, in conjunction with the Office of Graduate Services. However, it is the student’s responsibility to ensure that all degree requirements are completed. The Coordinator of Graduate Services and Financial Aid is also available by appointment during regular office hours.

1.5.1 Writing Support
The Writing Place is a free tutoring service available to Northwestern students and provides assistance to students who need help writing papers. More information can be found here: http://www.writing.northwestern.edu/

1.5.2 English as a Second Language (ESL)
Classes and tutoring are available at no fee through Northwestern’s ESL department: http://groups.linguistics.northwestern.edu/esl/index.html

1.6 Email as Official Communication
Communications from offices in the Bienen School of Music and Northwestern University will be sent to each student’s NU email address. Students are responsible for maintaining their NU email addresses as active, and checking email regularly. If you have your NU email forwarded to another email account, Northwestern University is not responsible for emails that do not get properly forwarded. An email listserv will be created and will be the primary way to communicate with your graduate cohort. Upon enrollment, you were subscribed to the listserv by the Coordinator of Graduate Services and Financial Aid. You must use your original NU email address in order to receive and send messages.
1.7 Examinations
Examinations are usually held during the examination week of each quarter, and during the last week of the Summer Session. Students must be available during exam week, and should make travel plans accordingly. Exam deficiencies must be made up before the end of the following quarter in which the student is in residence, or credit is forfeited.

1.8 Grade Representation
(pluses and minuses may be used)
A Excellent
B Good
C Satisfactory
F Failure (credit for the course can be obtained only by a repetition of the course, not by correspondence or examination)
K Work in progress
N No grade, no credit (non-music courses only)
P Pass with credit (non-music courses only)
S Satisfactory (non-credit course)
U Unsatisfactory (non-credit course)
W Dropped course with permission
X Missed final examination – failed to earn credit
Y Work incomplete – failed to earn credit

All grades of C and above are considered passing grades. No Ds are awarded for graduate work. See section 1.10 for further information about grade requirements towards a degree.

The grades of X or Y are given only if the student has a reasonable chance of passing the course by taking the make-up examination or turning in the required work. To receive credit, all X and Y grades should be made up before the end of the following quarter in which the student is in residence. In the computation of the grade point average, X and Y grades are computed as F. No incomplete grades can be made up after one year has passed.

1.9 Grade Dispute Policy
Graduate students who feel they have received an unjustified grade in a Bienen School of Music course should first attempt to resolve the grievance directly with the instructor. If a student is not satisfied with the outcome of this discussion, the student should initiate a conversation with their Director of Graduate Studies regarding the grade dispute. After meeting individually with the student and the instructor, the DGS schedules and moderates a meeting between the student and instructor to discuss and resolve the situation.

If the student is still unsatisfied with the outcome of the meeting with the instructor and the DGS, the student may submit a written letter of complaint, as well as all relevant materials, to the DGS. The DGS will then present the materials to the Dean’s Council, who will make a recommendation to the faculty instructor which may or may not include a suggestion for a revised final grade. In all cases, the final decision regarding grade changes is made by the faculty instructor. All grade disputes must be initiated with six weeks of the posting of the grade in question and must be resolved within the following quarter after the posting of the original grade.

1.10 Minimum Grade Requirement
Graduate students must maintain a cumulative grade point average of at least 3.0 (B) to remain in good standing and to be eligible for graduation. Progress is reviewed at the end of each quarter. No
grade lower than C can be accepted for credit toward a degree. Performance majors may not count a grade of C in applied study toward their program of study, and two grades of C or below in the applied study may result in dismissal from the program.

1.11 Ensembles

Many graduate programs require ensemble participation as part of the degree program, while others encourage participation in such ensembles. Northwestern University offers a wide array of ensemble options. The following is a list of available ensembles:

- Symphony Orchestra (NUSO) *
- Chamber Orchestra (NUCO) *
- Philharmonia Orchestra
- Baroque Music Ensemble
- Symphonic Wind Ensemble (SWE) *
- Symphonic Band*
- Concert Band
- Wildcat Marching Band
- Bienen Contemporary and Early Music Ensemble (BCE) *
- Brass Ensemble
- *fulfills major ensemble requirement only
- **fulfills major ensemble requirement for jazz or classical guitar majors

1.12 Elective Courses

Elective courses for the purpose of a graduate degree are defined as being at or above the 300 level only. “Music Studies” electives must be from composition, music education, musicology, music technology, or music theory. “Music Performance Electives” include any course taught within the Department of Music Performance. “Music Electives” include both Music Studies and Music Performance. “General Electives” may be any music or non-music course.

1.13 Independent Study

Independent studies offer students opportunities to extend their classroom work and enrich their curriculum with supervised study of topics not normally covered by courses. The independent study should be used to complement previous studies and may not be used for topics covered in existing courses. Independent study graduate registration is listed as 499.

No more than one credit of 499 may be registered during a single quarter. A maximum of 3 credits of independent study may be applied toward graduate degrees.

How to create an independent study:

1. Discuss the course proposal with your major advisor or applied teacher. Determine if the independent study is worth .5 unit or 1 unit of course work.
2. Seek a full-time faculty sponsor willing and able to supervise your work.
3. Notify the Coordinator of Graduate Services and Financial Aid in RCMA 2-120 to obtain a form for an independent study. Describe the independent study thoroughly in writing after its approval by your sponsor. The proposal should contain a clear statement of the topic investigated, the objectives of study, the method by which the objectives will be fulfilled, recommended timeline, and the precise means of evaluation. A completed course proposal will normally be at least one page in length, and will include a syllabus, outline and (when appropriate) a bibliography of sources studied.
4. Secure your sponsor’s signature on the independent study form. The nature of the topic determines the program in which the credit is granted.
5. Submit the completed and signed independent study form and course proposal to the Coordinator of Graduate Services and Financial Aid. The materials will be evaluated by your DGS.

6. Upon approval by your DGS, the Coordinator of Graduate Services and Financial Aid will take care of your registration in the independent study.

1.14 Academic Probation
If a student does not achieve a cumulative grade point average of at least 3.0 (B), he/she may be placed on probation. Also, in any given quarter, a student who earns two grades below a C (including C- and U grades) is a candidate for academic probation. Successive quarters of probationary status may be grounds for dismissal.

1.15 Dishonesty in Academic Work
A student, who is guilty of dishonesty in academic work, as defined by University policies, is subject to penalties ranging from failure in a course to suspension or exclusion from the University. It is the responsibility of the faculty to review all cases of academic dishonesty. Further information about the University policy on academic dishonesty can be found at: www.northwestern.edu/ethics/misconduct.html

In line with Northwestern University policy, the Bienen School of Music deals with cases of alleged academic dishonesty in the following manner:

1) If a faculty member suspects that a graduate student has been involved in an act of academic dishonesty, the allegation should be reported immediately to the Director of Graduate Studies. All cases must be referred within one month of the date of the alleged incident or within one month of the date the faculty member becomes aware of it, whichever is later. However, no action shall be taken in any case if more than one year has elapsed since the alleged incident.

2) The faculty member will review the evidence with the appropriate administrator, and if, in the opinion of the administrator, there is sufficient evidence to merit a charge, the administrator will invite the student to discuss the case. If, after this meeting, the administrator feels the charge is still valid, the student and instructor are informed and the instructor is allowed to determine how the act of academic integrity will affect the course grade. If a student’s home school is the one in which the course is taught, the administrator determines a sanction which ranges from a letter of reprimand to suspension for one or more quarters, exclusion, marking the transcript, revocation of an awarded degree, or other action. If the student is in another school at the University, the administrator passes the materials and a summary of the case to the appropriate administrator in the student’s home school to determine a sanction.

3) The student may appeal the finding and/or sanction to the appropriate administrator within ten days of the determination of the sanction. During the time of appeal, any possible grade change and/or sanction is held in abeyance.

4) The student may further appeal to the Provost on one of two possible grounds: there was a procedural error at some point in the process, or the sanction is manifestly at variance with the finding. The Provost considers the appeal and the decision of the Provost is final.

5) When Bienen School of Music students are accused of academic dishonesty by another school within the University, the other school determines whether academic dishonesty has occurred and determines the grade to be received. The case is then referred to the Director of Graduate Studies in the Bienen School of Music, who may decide on further action.
2.1 **Tuition**
Tuition fees are assessed according to the student’s status, either as full-time, part-time, or per course. In order to be considered full-time, a graduate student must register for a minimum of 3 units to qualify for merit financial aid. Graduate registration for more than 5 units a quarter results in an added per-course charge. Tuition and fees are subject to change without notice. Modest increases are to be expected in future years.

2.2 **Doctoral Continuation Fees**
Beginning in the seventh quarter of registration, if all required units have been completed, Doctor of Musical Arts (DMA) students are required to maintain full-time registration status (DMA Continuation, MUSIC 507-521) until the requirements of the degree are completed. The Coordinator of Graduate Services and Financial Aid will automatically register students that are making adequate degree progress. Fees for DMA Continuation registration are charged per quarter, and these fees increase for each academic year that a student remains in Continuation. Rates for the current year can be found in the publication “Financial Regulations for Students on the Evanston Campus”, which is available through Student Financial Services at [http://www.northwestern.edu/sfs/documents/publications_and_forms/FinRegsEv.pdf](http://www.northwestern.edu/sfs/documents/publications_and_forms/FinRegsEv.pdf). Non-payment of DMA Continuation fees results in a hold being placed on future registrations, and denies the student the ability to work on any aspect of their degree. Complete payment of all fees within the next quarter is required.

For PhD continuation, consult the Graduate School Bulletin Section 4.10 on Continuous Registration Policy: [http://www.tgs.northwestern.edu/about/policies/general-registration-policies.html#CRP](http://www.tgs.northwestern.edu/about/policies/general-registration-policies.html#CRP)

2.3 **Master of Music Recital Continuation Fees**
Students who do not complete required recitals during residency must register for Recital Continuation in the quarter that the recital is given. Fee rates can be found in the annual publication “Financial Regulations for Students on the Evanston Campus”, which is available through Student Financial Services at [http://www.northwestern.edu/sfs/documents/publications_and_forms/FinRegsEv.pdf](http://www.northwestern.edu/sfs/documents/publications_and_forms/FinRegsEv.pdf). For more information on Recital Continuation, see item 4.17 of this handbook.

2.4 **Bills and Payments**
The Office of Student Accounts issues and makes all adjustments on student bills. A due date is shown on each University bill; the bill must be paid or remittance postmarked by that date. Due dates cannot be extended even if bills are not received. For more information, see the Graduate Financial Aid Handbook in Section VI.

2.5 **Overdue Payment Obligations**
The Office of Student Accounts will place a “Hold” on accounts of students whose bills are overdue. Students with a hold will be unable to register for the following quarter, which may result in de-activation of their full-time student status. Students whose University bills are overdue will not be given a diploma or transcript, nor will their enrollment or degree be confirmed until all financial obligations are paid in full.
2.6 Withdrawal and Tuition Refunds
The University withdrawal form, which is available from the Coordinator of Graduate Services &
Financial Aid, must be filed immediately by a student who withdraws from the University after
registering for classes in any quarter. The Office of Student Accounts considers the date the form is
received by the registrar as terminal in making financial adjustments. Tuition deposits are not
refundable under any circumstances. Tuition is refunded depending on the percentage of time a
student was enrolled in the quarter.

The following policy applies: If you withdraw
- when or before the first 10 percent of the quarter has elapsed, 100 percent of tuition (less the
deposit) is refunded
- after 10 percent but not more than 25 percent of the quarter has elapsed, 75 percent of tuition
is refunded
- after 25 percent but not more than 50 percent of the quarter has elapsed, 50 percent of tuition
is refunded
- after 50 percent of the quarter has elapsed, no refunds are given

The refund period for the quarter is defined as the official first day of classes to the official last day
of classes. Final exam weeks are not considered part of the refund period.

2.7 Financial Resource Information
Office of Graduate Services
Ryan Center for the Musical Arts, 70 Arts Circle Drive, Room 2-115
(847) 491-3141
www.music.northwestern.edu
Ryan O’Mealey, Director of Music Admission, Financial Aid, and Enrollment
Donna Su, Coordinator of Graduate Services and Financial Aid

Student Financial Services and Student Accounts
555 Clark Street
(847) 491-8950
www.northwestern.edu/sfs
Adina Andrews, Director of Student Financial Services
Brad Stene, Director of Student Accounts

Office of Fellowships
1940 Sheridan Road
(847) 491-2617
www.northwestern.edu/fellowships
Facilities and Administrative Offices Regulations

Smoking is not permitted in music buildings, including practice rooms, classrooms, and rehearsal rooms. Please confine refreshments to the student lounges only. These are found on the first, third, and fourth floors in RCMA or the first level in Regenstein Hall.

3.1 Public Safety
The Department of Public Safety provides law enforcement and safety services to the University community 24 hours a day, seven days a week. The department’s officers conduct both foot and vehicular patrols of the campus.

The Public Safety non-emergency telephone number is ext. 456 (Emergency number is ext. 911). Call boxes are located in strategic places throughout the campus. Yellow streetlights designate the locations of these call boxes. There is one emergency help button per elevator in the Ryan Center for the Musical Arts. There is one emergency phone per stair landing at the Area of Rescue Assistance. This is to call for assistance to leave the building if needed. Please assist our common effort to maintain the safety of individuals, personal belongings, instruments, university instruments, university equipment, and university facilities by reporting any unusual occurrence to the Public Safety Office first, and/or RCMA 4-122 or 2-000, as well.

3.2 Office and Building Hours
Administrative offices are open from 8:30am to 5:00pm, Monday through Friday, except for published holidays. Faculty office hours are posted next to each studio or office door. Building hours are posted at the beginning of the year on bulletin boards and on music building entrances. After hours, you may gain access to Bienen School of Music buildings by using your Wildcard, which must be registered with the Office of the Associate Dean for Administration and Finance, RCMA 4-122.

3.3 Practice Rooms
Practice rooms in the Ryan Center for the Musical Arts are for the exclusive use of currently enrolled Bienen School of Music majors. Rooms in Regenstein Hall are for the exclusive use of currently enrolled Bienen School of Music majors and University non-majors registered for lessons and/or ensembles. Grand pianos on the north wing of the third floor of RCMA are reserved for piano majors. Practice rooms are to be used exclusively for practice. There is to be no private teaching by students in practice rooms at any time and no smoking, eating, or drinking. There is a ten-minute vacancy limit for practice rooms. If a student leaves a practice room for a longer period, that room may be taken by another student. Pianos are never to be moved by unauthorized persons. Moves are requested through the piano technicians at 847-467-6970. Never leave valuables unattended in practice rooms.

3.4 Rehearsal Space
Classrooms and chamber music rooms may be reserved by Bienen School of Music students for Bienen School of Music activities, such as professional organizational meetings and rehearsals. Reservations are made in the Faculty and Staff Support Center, RCMA 2-000 for RCMA and Regenstein space. Performance venues are scheduled in the Concert Management Office, Pick Staiger Room 113.
3.5 Music Library

The Music Library (847/491-3434) is located in the Deering Library, which is an extension of the main University Library. Under the general administration of the University Library, the Music Library serves the entire academic community, but focuses on the library needs of the Bienen School of Music. Holdings include more than 240,000 books, scores, journals, manuscripts and sound recordings, as well as access to numerous electronic resources. It also houses a listening/computer center and a reference room with wireless laptop connections. The Library is internationally recognized for its documenting contemporary notation compiled by John Cage, the Cage Correspondence Files, holograph scores and sketches, rare printed resources, and a portion of the Moldenhauer Archive.

For hours of operation for the Music Library and the Listening Center/Lab, visit www.library.northwestern.edu and click on Libraries & Collections > Music Library.

Recitals

4.1 Recital Requirements

To perform a student recital under University auspices, you must be in good academic standing and have a properly completed Student Recital Contract. You must be registered for both applied study and your degree recital in CAESAR at Northwestern University during the quarter in which you give your recital (and audition for recital permission, if applicable). This does not apply for DMA candidates who have completed their required coursework.

4.2 Scheduling a Recital

All student recitals must be scheduled through the Concert Management Office. The Bienen School of Music presents more than 250 student recitals each year, and the Concert Management Office can provide you with outstanding service if you follow the guidelines in scheduling your recital. While informative notes are provided in this handbook, complete details are provided in the forms you may pick up from the Concert Management Office or at www.pickstaiger.org. Before you begin the scheduling process, please read all information completely. Please note that recital scheduling policies and procedures for the 2015-16 school year are different than in previous years. If you have any questions, call (847) 491-5441 or contact concert operations manager Jason Shadle for assistance at jason.shadle@northwestern.edu.

4.3 Recital Scheduling Deadlines

Requesting dates for student recitals at the Bienen School will occur for each quarter during the periods listed below. Please consult published recital policies and procedures found on the Bienen School of Music website as exceptions exist for DMA conducting and composition students presenting a final recital.

4.3.1 Fall Quarter Recitals

Recital scheduling will occur during the first four weeks of the quarter, with the deadline for ALL requests to be received by 5 p.m. Friday of week 4.

4.3.2 Winter Quarter Recitals

Recital scheduling will occur during fall quarter between week 7 and Reading week, with the deadline of ALL requests to be received by 5 p.m. Friday of Reading week.
4.3.3 Spring Quarter Recitals
Recital scheduling will occur during winter quarter between week 7 and Reading week, with the deadline for ALL requests to be received by 5 p.m. of Reading week.

4.4 Date and Time Restrictions
SPRING QUARTER is for degree required recitals only.

4.5 Available Facilities
Please refer to published recital policies and procedures on the Bienen School of Music website for further information on presenting student recitals in:
Pick-Staiger Concert Hall
Patrick G and Shirley W. Ryan Center for the Musical Arts:
  Mary B. Galvin Recital Hall
  Shirley Welsh Ryan Opera Theater
  David and Carol McClintock Choral and Recital Room
Regenstein Hall of Music Master Class Room

If you have scheduled a recital in a non-Bienen venue, you still must submit a completed Student Recital Contract to the Concert Management Office in order to get credit for your recital regardless of location.

4.6 Cancellations/Rescheduling
All exceptions to regulations about recitals stated here and on forms available at the Concert Management Office will be made only in clearly extraordinary circumstances. Limited space availability in the performance halls makes it imperative that recitalists use all scheduled performance and rehearsal times. Last-minute cancellation and rescheduling of recitals deprives other students of legitimate opportunities to perform and place undue stress upon recital hall availability. Permission to use a space, whether for a class, rehearsal or recital, is non-transferable to another person.

Petitions for exceptions, cancellations and rescheduling will be considered only if the nature of the circumstances is fully documented. Blank petition forms may be obtained from the Concert Management Office or online (www.pickstaiger.org) and must bear the signatures of your instructor and the Chair of Performance Studies. When complete, petitions should be submitted to the Concert Management Office and will be forwarded to the Director of Concert Management for consideration.

4.7 Dress Rehearsal Information
Dress rehearsal time is limited to two hours for each recital and is based solely on the availability of the venue. Exceptions exist for conducting students and composition students presenting their final DMA recital. Refer to published recital policies and procedures for more information on scheduling a dress rehearsal.

4.8 Program Production
Recital programs may be produced by the Concert Management staff only. You will be supplied with 90 copies. You must submit your complete program copy typed, along with a Recital Program Copy form no later than four (4) weeks before your assigned recital date. Due to the volume of programs produced each quarter by the staff, proofing responsibility lies with the student performing in the recital. Proof your program no later than one week prior to your recital, make appropriate changes and sign it. Programs will be printed by the Concert Management Office only with a signed
proof. You can pick up your finished programs one business day before your recital. The Concert Management Office will bind and file your recital program at the Northwestern Music Library. All questions regarding recital programs should be directed to the concert business manager at (847) 491-5441.

4.9 **Marketing**
A listing on the Bienen School of Music homepage will also appear in the “Concerts and Events” box and on the Concert Management Office homepage at [www.pickstaiger.org](http://www.pickstaiger.org)

4.10 **Student Staff Assistance**
The Concert Management Office will provide student staff as outlined in the published recital policies and procedures who will arrive at the start of each recital slot to open the hall, assist with set-up and take-down, adjust lighting, and answer questions. These staff members will also secure the hall following your performance. DO NOT ask stage managers and house staff to serve as page turners; you are responsible for providing your own page turner. Also, CMO does not provide ushers for recitals, so it is recommended that you arrange for a volunteer or two (friends or family members) to distribute programs and close doors at the beginning of the recital and after intermission.

4.11 **Chairs and Stands**
Chairs and stands should be readily available in the recital hall for use during your recital. If you have difficulty locating the appropriate equipment, ask your stage manager for assistance. Please do not remove chairs or stands from the recital hall.

4.12 **Recital Recording**
If you would like to have your recital recorded by Concert Management Office (which has very high quality equipment) please fill out the appropriate form available at the Concert Management Office. For a reasonable price, you will be provided with an audio recording.

4.13 **Special Needs (including Keyboard Instruments)**
Please refer to published recital policies and procedures for information about special needs, including the use of lighting, multimedia equipment, and keyboard instruments (e.g. harpsichord). All questions should be directed to the concert operations manager at (847) 491-5441.

4.14 **Receptions**
Small receptions may be ONLY held in designated locations; please refer to published recital policies and procedures for these guidelines. Northwestern University prohibits the use or distribution of alcohol by its students on University property, as part of any University activities. It is your responsibility to clean up after the reception; the assigned stage manager can provide cleaning supplies and trash bags, but will not perform custodial services.

4.15 **Recital Continuation**
Students who are not registered in the Bienen School of Music and have not presented their master’s recital during the allotted time must register for Recital Continuation in the quarter when the recital is given. Recital Continuation does not entitle the student to studio lessons and carries no credit. The fee for Recital Continuation is approximately one-fourth of the regular unit cost. Students should consult the Coordinator of Graduate Studies & Financial Aid for the exact cost and for registration procedures. International students in this situation will need to register for Residency Continuation.
5.1 Student Life Resources

AccessibleNU
Office of Services for Students with Disabilities
2122 Sheridan Road, Room 130
(847) 467-5530
www.northwestern.edu/accessiblenu/

Career Advancement (NCA)
620 Lincoln Street
(847) 491-3700
www.northwestern.edu/careers

Center for Awareness, Response, and Education (CARE)
633 Emerson Street
(847) 491-2054
www.northwestern.edu/care/

Counseling & Psychological Services (CAPS)
633 Emerson Street
(847) 491-2151
www.northwestern.edu/counseling/

Division of Student Affairs
601 University Place, Rm 36
(847) 491-5360
www.northwestern.edu/studentaffairs

Gender & Sexuality Resource Center
1999 Campus Drive, 3rd Floor
(847) 491-1205
www.northwestern.edu/studentaffairs/gsrc/

Graduate Housing
1915 Maple Ave
(847) 491-5127
www.northwestern.edu/gradhousing/

Health Services, Evanston campus
633 Emerson Street
(847) 491-8100
www.nuhs.northwestern.edu/evanston/default.aspx

Living Off-Campus
601 University Place, Rm 6
(847) 491-8430
www.northwestern.edu/offcampus/
Multicultural Student Affairs
African-American SA; Asian/Asian-American SA; Hispanic/Latino SA; LGBT Resource Center
1936 Sheridan Road
(847) 467-6200
www.northwestern.edu/msa/index.html

Norris University Center (including WildCard Office)
1999 Campus Drive
(847) 491-2300
www.norris.northwestern.edu/

Office of Religious & Spiritual Life
1870 Sheridan Rd
(847) 491-7256
www.northwestern.edu/religious-life

Evanston Campus Parking Services
Segal Visitors Center
1841 Sheridan Road
(847) 491-7569
www.northwestern.edu/up/parking

Residential Services
(847) 467-4663
www.northwestern.edu/living

SafeRide
630 Lincoln Street
(847) 491-7000
www.northwestern.edu/saferide

Women’s Center
2000 Sheridan Rd
(847) 491-7360
www.northwestern.edu/womenscenter

Writing Place
555 Clark Street, Room 206
(847) 467-5340
www.writing.northwestern.edu
5.2 **Career Services**
The Bienen School of Music faculty and staff often receive information on job openings, competitions, festivals, auditions and other employment opportunities. Postings will be placed in the Graduate Services Canvas site under the “Career Services” Discussion section. Workshops are offered throughout the academic year that includes information pertinent to developing a career in music. To get started with career services, contact Ryan O’Mealey, Director of Music Admission, Financial Aid and Enrollment, at (847) 491-3141 or r-omealey@northwestern.edu.

5.3 **Tickets for Bienen School of Music Events**
Complimentary tickets are available to current Bienen School of Music students for specified concerts presented by the Bienen School of Music. This offer excludes Guest Artist concerts, the Segovia Classical Guitar series, the Winter Chamber Music Festival, and Spring Festival concerts unless otherwise notified by the Concert Management staff. Music students are entitled to receive one complimentary ticket per concert, which is made available to students holding both a Concert Ticket Access Card and current Wildcard.

5.4 **Lost and Found**
Lost and Found storage areas are located in the Faculty and Support Center in RCMA 2-000, in Pick-Staiger 114, and at the Norris Information Desk, first floor of the Norris University Center.

5.5 **Counseling Services**
Graduate students are encouraged to contact their major advisors or their Director of Graduate Studies for help with any form of personal issue. In addition, CAPS (Counseling and Psychological Services) provides free counseling to individual and groups as well as workshops and outreach programs. CAPS has a team of highly qualified and experienced counseling professionals who are dedicated to helping students work through developmental needs, emotional difficulties, adjustments, and crises. For information about CAPS, go to [www.northwestern.edu/counseling](http://www.northwestern.edu/counseling)

Other university services also includes the Women’s Center, which offers at no charge both individual counseling and support groups that address a wide variety of topics and concerns. Also, there is The Family Institute at Northwestern University which offers therapy and counseling on a sliding-scale fee clinic basis. Other off-campus resources that are free, short-term and confidential include Porchlight Counseling Services in Evanston and Rape Victim Advocates in Chicago.

5.6 **Sexual Harassment**
Northwestern University is committed to the maintenance of an environment free of discrimination and all forms of coercion that impede the academic freedom or diminish the dignity of any member of the University community. The University reaffirms this policy specifically as it pertains to prevention of sexual harassment and to the obligations of male and female students, faculty, administration, and staff in their capacities as teachers and colleagues in this regard. The University policy on sexual harassment can be found at: [www.northwestern.edu/sexual-harassment/policy/index.html](http://www.northwestern.edu/sexual-harassment/policy/index.html)

5.7 **Services for Students with Disabilities**
It is Northwestern University’s policy to ensure that no qualified student with a disability is denied the benefits of, excluded from participation in, or otherwise subjected to discrimination in any University program or activity. In response to a request made by a qualified student with a disability, the University will arrange, at no cost to the student, for the provision of educational auxiliary aids, including sign language interpreters.
Northwestern University’s activities are accessible to all its students, including those with mobility problems, auditory or visual issues, or other special problems. It is important for students who need assistance to notify the director of Equal Employment Opportunity, Affirmative Action, and Disability Services, so that the University can assist them in obtaining appropriate services. “Services for Students with Disabilities”, a brochure describing various support services for students with disabilities, is available in University admission offices and from the director of Disability Services.

Information about the University office to support students with disabilities can be found at www.northwestern.edu/accessiblenu

5.8 Non-Discrimination Policy

Northwestern University does not discriminate or permit discrimination by any member of its community against any individual on the basis of race, color, religion, national origin, sex, pregnancy, sexual orientation, gender identity, gender expression, parental status, marital status, age, disability, citizenship, veteran status, genetic information, or any other classification protected by law in matters of admissions, employment, housing, or services or in the educational programs or activities it operates.

Harassment, whether verbal, physical, or visual, that is based on any of these characteristics is a form of discrimination. This includes harassing conduct affecting tangible job benefits, interfering unreasonably with an individual's academic or work performance, or creating what a reasonable person would perceive is an intimidating, hostile, or offensive environment. Prohibited sex discrimination includes sexual harassment and sexual violence.

Any alleged violations of this policy or questions regarding the law with respect to nondiscrimination should be directed to the Equal Employment Opportunity, Affirmative Action, and Disability Services, 720 University Place, Evanston, IL 60208-1147, phone (847) 491-7458.
SECTION II

Master of Music Degrees
General Information and Policies for All Master of Music (MM) Students

6.1 Diagnostic Tests
All Master of Music students are required to take the music theory diagnostic test during Orientation. Those who do not take or do not pass this test* are required to take Music Theory 401, “Grad Review of Theory” as a graduation requirement. *Music Education, Musicology and Jazz Studies students are advised to take this course or an equivalent substitute but it is not required.

6.2 Period of Study
Programs leading to the MM degree require either 12 or 18 units of study, as indicated in the specific program descriptions on the following pages and in the degree checklists for each program. MM students in Music Education who have been admitted to the program without state teacher certification need a second year of full-time registration to complete the curriculum required for certification.

6.3 Course Credits
Only courses taken at the 300-, 400-, or 500-levels may apply to the MM degree. Even if course work outside the Bienen School of Music is allowed by a program, no more than two such units may be applied to the 18-unit MM. Please check with the Coordinator of Graduate Services & Financial Aid before enrollment in other schools outside of Bienen School of Music. There is no dual degree option concurrent with two degrees, even from the Bienen School of Music. In all MM degree programs, at least 50% of course work must be taken at the 400 level.

6.4 Transfer of Graduate Credit
No transfer credit is accepted toward the Master of Music degree.

6.5 Applied Study Credit
This usually includes applied lessons, studio classes, and recital classes. For performance majors, a limit of six units of applied lessons is accepted as credit toward the MM degree.

Most programs in the Department of Music Studies allow students to register for performance study, although in some cases the credit may not apply toward the degree. These lessons may be with faculty or graduate-level TAs, and are dependent upon meeting any audition requirements, available studio space, and specific program guidelines.

6.6 Double Major
Double majors at the Master of Music level may be arranged between one area of applied music study and one academic area, such as a double major in flute and music theory. Double majors involving two applied areas are not permitted. Once completed, both majors will appear on a transcript; however, the degree awarded will be the degree to which the student was originally admitted. Students seeking a double major must compile an academic plan that is approved by the Coordinators of both programs. In addition, the Director of Graduate Studies must approve the double major proposal. Students may not pursue two graduate degrees concurrently. Because the Bienen School of Music is unable to take transfer credit towards a Master’s degree, coursework pursued as a double major will not count towards a future MM degree in the secondary major. NOTE: Double major proposals that extend the number of resident quarters will not be approved, nor will a student be eligible for financial aid for any additional quarters that are added as the result
of a double major. For this reason, it is important to discuss any such proposal with the Director of Music Admission, Financial Aid and Enrollment.

### 6.7 Chamber Music

Performance students who are required to take chamber music as part of their curriculum must register at the 400-level. Everyone participating in chamber music must be registered for their group. The only exception to this policy is for students who are making up work for an incomplete grade in a prior quarter. If a student is participating in two groups, that student will be registered in two sections of CONDUCT 491.

After completing the registration process, please log on to the chamber music website through your CMS: Canvas account: [http://courses.northwestern.edu](http://courses.northwestern.edu). Click on your chamber music section and read the website in its entirety. You are responsible for a full knowledge of the course requirements that are posted under “Course Information” on this website. Please bookmark this page and consult it throughout the year.

There will be an informational meeting that will take place the first week of classes. This meeting is mandatory for all students who will participate in chamber music this year. Prior to the meeting, please fill out the application forms for group placement and bring it to the mandatory meeting or submit it as indicated on the form.

Please consult the chamber music website through Canvas after the meeting to see your group placement. The coordinator for chamber music is Leslie Grimm (l-grimm@northwestern.edu). Feel free to contact her after you have read the website and attended the organizational meeting.

Students must be available for weekly organizational meetings and/or master classes on Tuesdays from 1:00 to 1:50pm. Exceptions will be made for students enrolled in piano pedagogy.

MM students may not perform in more than two groups per quarter without the consent of their private instructor.

### 6.8 Recital Continuation

Students who do not perform their recitals during their residency must register for MM Recital Continuation (MUSIC 480) for the quarter in which the recital is given. Recital Continuation does not guarantee a student to use the concert hall and the services of the concert staff. The fee for Recital Continuation is approximately one-fourth the regular unit cost. International students should register for Resident Masters Study (MUSIC 488) as this provides the full-time status required to maintain a student visa. Students should consult the Coordinator of Graduate Studies & Financial Aid for the current cost and assistance in enrollment.

### 6.9 Recital Permission

In most programs, students must secure recital permission to present a recital in a jury examination. Two hearings are permitted. The student may petition the department for a third and final hearing under extenuating circumstances.

### 6.10 Terminal Requirements

Included in each program description on the following pages is a note about terminal requirements. Each program administers a final assessment or comprehensive evaluation, and some also require competency in German or French.
MM Programs of Study

The following pages contain the degree and program requirements for all Master of Music degrees within the Bienen School of Music. The degree checksheets and sample schedules have been included for your convenience.

It is the responsibility of the student to ensure that all degree and program requirements are met during the period of residency. Consult with your primary faculty advisor, your Director of Graduate Studies, or Coordinator of Graduate Studies and Financial Aid should you have questions.
Master of Music
Music Education

Diagnostic Evaluation. See Section 6.1

Program of Study. A typical program of one year includes four core courses, two courses in an emphasis area, and six electives.

Core area (4 units)
MUSIC ED 421   Philosophical Basis of Music Education
MUSIC ED 422   Curriculum Development in Music Education
MUSIC ED 423   Paradigms and Processes of Research in Music Education
MUSIC TECH 434 Computers, Technology and Music Experience

Professional Emphasis (2 units)
In consultation with the advisor, students devise a program to meet the expectations of the emphasis areas and their particular interests. Emphases have included instrumental music and conducting, choral music and conducting, music in special education, music cognition, general music, ethnic music, piano or string pedagogy, and technology.

General electives (6 units)
May include applied study for those accepted into an applied faculty studio (maximum 3 units) plus course work. All other electives must be at the 300- or 400-level.

Performance Ensemble
Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 12 units required for graduation. See section 1.11 for information regarding university ensembles.

Terminal Requirements. A teaching demonstration exhibiting ability to apply course knowledge in an individually designed and managed effort with faculty guidance, and a comprehensive oral exam that includes presentation of the student’s portfolio.
**Master of Music**
**Music Education**
12 Units (1 Year)

<table>
<thead>
<tr>
<th>NAME</th>
</tr>
</thead>
</table>

### Core Area (4 Units)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Quarter</th>
<th>Ensemble** (0-1.5 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 421</td>
<td>Philosophical Bases of Music Education</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 422</td>
<td>Curriculum Development in Music Education</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 423</td>
<td>Paradigms and Processes of Research</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_TECH 434</td>
<td>Computers, Technology, and Music Experience</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Professional Emphasis* (2 Units)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
</table>

**Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards 12 units required for graduation.**

### General Electives (6 Units)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
</table>

May include applied study for those accepted into an applied faculty studio (maximum 3 units) plus course work. All other electives must be at the 300- or 400-level.

### Terminal Requirements

<table>
<thead>
<tr>
<th>Teaching Demonstration</th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final Assessment/ Oral Examination</td>
<td>Date Passed</td>
</tr>
</tbody>
</table>

**In consultation with the advisor, students devise a program to meet the expectations of the emphasis areas and their particular interests. Emphases have included instrumental music and conducting, choral music and conducting, music in special**

### Instructions/Notes

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

Enter number of units earned, if blank, into "Units" column.

Quarter Abbreviations:  F = Fall; W = Winter; S = Spring; Sm = Summer

**Program of Study.** A typical program of one year includes four core courses, two courses in an emphasis area, and six electives.

**Terminal Requirements.** A teaching demonstration exhibiting ability to apply course knowledge in an individually designed and managed effort with faculty guidance, and a comprehensive oral exam that includes presentation of the student's portfolio.
Master of Music
Music Education with Teacher Certification
Choral Certification Track

This program is intended for applicants who have completed an undergraduate degree in music but who do not have teaching certification. Completion of requirements comprises two full years of study during the academic year. Graduates of this program will meet all requirements for teacher certification in Illinois.

Program of Study (18-24 units). All requirements for the MM in Music Education including the following core requirements, one of the three certification tracks (choral music, instrumental music, general music), and the professional education requirements.

Core area (4 units)
- MUSIC ED 421 Philosophical Basis of Music Education
- MUSIC ED 422 Curriculum Development in Music Education
- MUSIC ED 423 Paradigms and Processes of Research in Music Education
- MUSIC TECH 434 Computers, Technology and Music Experience

Music education core courses required by all certification tracks (4-5 units)
(student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 368 Teaching Composition in the Schools (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 390 Student Teaching Colloquium (0 unit)

Performance Ensemble
Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 18 units required for graduation. See section 1.11 for information regarding university ensembles.

In consultation with the advisor, students select one of three certification tracks in instrumental, choral, or general music.

Music education courses required for the Choral Music Certification Track (8.5 units):
- MUSIC ED 361 Teaching General Music I (1 unit)
- MUSIC ED 362 Teaching General Music II or 368 Teaching Composition (1 unit)
- MUSIC ED 364 Teaching Instrumental Music I (1 unit)
- MUSIC ED 366 Teaching Choral Music I (1 unit)
- MUSIC ED 367 Teaching Choral Music II (1 unit)

Instrumental techniques electives:
- MUSIC ED 230-239 (0.5 unit each) – Choose at least two electives
- MUSIC ED 231-1 Guitar Class I (0.5 units)
- MUSIC ED 231-2 Guitar Class II (0.5 units)
- MUSIC ED 232 Voice (0.5 unit)
- MUSIC ED 240 Classroom Instruments (0.5 unit)
- CONDUCT 340 Advanced Conducting (1 unit)

Music Education Rehearsal Practicum (4 registrations required)
- MUSIC ED 314 (4 registrations)
  Enrollment must be in same quarters as MUSIC ED 361-368

Professional education certification requirements include (3 units):
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336 or PSYCH 218
- TEACH ED 322

Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.
Non-registration requirements. In addition, all certification students must complete the following: fulfill 100 hours of observation, Illinois Basic Skills test and Illinois Content Area Test #143 (K-12 Music), Teacher Performance Assessment (TPA), and APT Test #104 (post student teaching).

edTPA is a teacher performance assessment required of all pre-service teacher candidates in Illinois in order to receive licensure. Videotaped classroom lessons must be submitted as part of edTPA. Starting in fall 2016, candidates registered for the practicum and student teaching will be assessed a $360 fee that covers the $300 edTPA registration fee and $120 for video-related hardware and software. Students will receive an edTPA registration waiver, and an Edthena video annotation log-in.
## NAME

<table>
<thead>
<tr>
<th>CORE AREA (4 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>CERTIFICATION TRACK (8.5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 421 Philosophical Basis</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 230-239 Instrumental Techniques</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 422 Curriculum Development</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 230-239 Instrumental Techniques</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 423 Paradigms &amp; Processes</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 231-1 Guitar I</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUS_TECH 434 Computers, Technology, and Music Experience</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 231-2 Guitar II</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 436 Teaching Composition</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 340 Advanced Conducting</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 390 Colloquium</td>
<td>0.0</td>
<td></td>
<td>MUSIC_ED 361 Teaching General Music I</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 390 Colloquium</td>
<td>0.0</td>
<td></td>
<td>MUSIC_ED 362 Teaching General Music II</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

### PERFORMANCE ENSEMBLE

<table>
<thead>
<tr>
<th>Quarter</th>
<th>MUSIC_ED 364 Teaching Instrumental Music I</th>
<th>1.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
<td>MUSIC_ED 366 Teaching Choral Music I</td>
<td>1.0</td>
</tr>
<tr>
<td>N/A</td>
<td>MUSIC_ED 367 Teaching Choral Music II</td>
<td>1.0</td>
</tr>
<tr>
<td>N/A</td>
<td>Music Education Rehearsal Practicum (4 regs*)</td>
<td>Units</td>
</tr>
<tr>
<td>N/A</td>
<td>MUSIC_ED 314</td>
<td>0.0</td>
</tr>
<tr>
<td>N/A</td>
<td>MUSIC_ED 314</td>
<td>0.0</td>
</tr>
<tr>
<td>N/A</td>
<td>MUSIC_ED 314</td>
<td>0.0</td>
</tr>
</tbody>
</table>

*Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 18 units required for graduation. See section 1.11 for information regarding university ensembles.

### PROFESSIONAL EDUCATION (3 units)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Illinois Basic Skills Test</th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td>Illinois Content Area Test #143 (K-12 Music)</td>
<td>Date Passed</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>Teacher Performance Assessment (TPA)</td>
<td>Date Passed</td>
</tr>
</tbody>
</table>

*Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.

### NOTES

**INSTRUCTIONS**

Enter quarter and year course was taken (e.g. F13 for a course taken during the fall quarter of 2013) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x)

**Certification Requirements**. This program is intended for applicants who have completed an undergraduate degree in music but who do not have teaching certification. Completion of requirements generally comprises two full years of study during the academic year term. Graduates of this program will meet all requirements for teacher certification in Illinois.

**Other Requirements**. All certification students must complete the following: fulfill 100 hours of observation, Illinois Basic Skills Test, Illinois Content Area Test #143 (K-12 Music), Teacher Performance Assessment (TPA), and the APT Test #104 (post student teaching). Additional information is available from the master's program advisor in music education.

**Terminal Requirements**. A teaching demonstration exhibiting ability to apply course knowledge in an individually designed and managed effort with faculty guidance, and a comprehensive oral exam that includes presentation of the student's portfolio.
Master of Music
Music Education with Teacher Certification
Instrumental Certification Track

This program is intended for applicants who have completed an undergraduate degree in music but who do not have teaching certification. Completion of requirements comprises two full years of study during the academic year term. Graduates of this program will meet all requirements for teacher certification in Illinois.

Program of Study (18-24 units). All requirements for the MM in Music Education including the following core requirements, one of the three certification tracks (choral music, instrumental music, general music), and the professional education requirements.

Core area (4 units)
- MUSIC ED 421 Philosophical Basis of Music Education
- MUSIC ED 422 Curriculum Development in Music Education
- MUSIC ED 423 Paradigms and Processes of Research in Music Education
- MUSIC TECH 434 Computers, Technology and Music Experience

Music education core courses required by all certification tracks (4-5 units)
(student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 368 Teaching Composition in the Schools (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 390 Student Teaching Colloquium (0 unit)

Performance Ensemble
Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 18 units required for graduation. See section 1.11 for information regarding university ensembles.

In consultation with the advisor, students select one of three certification tracks in instrumental, choral, or general music.

Music education courses required for the instrumental music certification track (10 units):
- MUSIC ED 232 Voice (0.5 unit)
- MUSIC ED 233 Woodwinds Class (0.5 units)
- MUSIC ED 234 Double Reeds Class (0.5 units)
- MUSIC ED 235 High Brass Class (0.5 units)
- MUSIC ED 236 Low Brass Class (0.5 units)
- MUSIC ED 237 String Class I (0.5 units)
- MUSIC ED 238 String Class II (0.5 units)
- MUSIC ED 239 Percussion Class (0.5 units)
- CONDUCT 340 Advanced Conducting (1 unit)
- MUSIC ED 361 Teaching General Music I (1 unit)
- MUSIC ED 362 Teaching General Music II or 368 Teaching Composition in the Schools (1 unit)
- MUSIC ED 364 Teaching Instrumental Music II (1 unit)
- MUSIC ED 365 Teaching Instrumental Music I (1 unit)
- MUSIC ED 366 Teaching Choral Music I (1 unit)

Music Education Rehearsal Practicum (4 registrations required)
- MUSIC ED 314 (4 registrations)
  Enrollment must be in same quarters as MUSIC ED 361-368

Professional education certification requirements include (3 units):
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336 or PSYCH 218
- TEACH ED 322

Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.
**Non-registration requirements.** In addition, all certification students must complete the following: fulfill 100 hours of observation, Illinois Basic Skills test and Illinois Content Area Test #143 (K-12 Music), Teacher Performance Assessment (TPA), and APT Test #104 (post student teaching).

edTPA is a teacher performance assessment required of all pre-service teacher candidates in Illinois in order to receive licensure. Videotaped classroom lessons must be submitted as part of edTPA. Starting in fall 2016, candidates registered for the practicum and student teaching will be assessed a $360 fee that covers the $300 edTPA registration fee and $120 for video-related hardware and software. Students will receive an edTPA registration waiver, and an Edthena video annotation log-in.
## NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

### MASTER OF MUSIC

**MUSIC EDUCATION W/ TEACHER CERTIFICATION**

**INSTRUMENTAL CERTIFICATION TRACK**

18-24 UNITS (2 YEARS)

<table>
<thead>
<tr>
<th>NAME</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>CORE AREA (4 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>CERTIFICATION TRACK (10 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 421 Philosophical Basis</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 232 Voice</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 422 Curriculum Development</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 233 Woodwinds</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 423 Paradigms &amp; Processes</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 234 Double Reeds</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUS_TECH 434 Computers, Technology, and Music Experience</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 235 High Brass</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 426 Low Brass</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 368 Teaching Composition</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 237 String Class I</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 380 Student Teaching</td>
<td>3-4</td>
<td></td>
<td>MUSIC_ED 238 String Class II</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 390 Colloquium</td>
<td>0.0</td>
<td></td>
<td>MUSIC_ED 239 Percussion</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 340 Advanced Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUS_ED CORE (4-5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 361 Teaching General Music I</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 362 Teaching General Music II or MUSIC_ED 368 Teaching Composition</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 364 Teaching Instrumental Music I</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 365 Teaching Instrumental Music II</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>Music Education Rehearsal Practicum (4 regs*)</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 314</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 314</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 314</td>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

**PERFORMANCE ENSEMBLE**

<table>
<thead>
<tr>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>N/A</td>
</tr>
</tbody>
</table>

*Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 18 units required for graduation. See section 1.11 for information regarding university ensembles.

<table>
<thead>
<tr>
<th>PROFESSIONAL EDUCATION (3 units)</th>
<th>Units</th>
<th>Quarter</th>
<th>CERTIFICATION REQUIREMENTS*</th>
</tr>
</thead>
<tbody>
<tr>
<td>SESP 201 or HDSP 301</td>
<td>1.0</td>
<td></td>
<td>Teaching Observation (100 hours)</td>
</tr>
<tr>
<td>TEACH ED 327 or CSD 336 or PSYCH 218</td>
<td>1.0</td>
<td></td>
<td>Illinois Basic Skills Test</td>
</tr>
<tr>
<td>TEACH ED 322</td>
<td>1.0</td>
<td></td>
<td>Illinois Content Area Test #143 (K-12 Music)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Teacher Performance Assessment (TPA)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>APT Test #104 (post student teaching)</td>
</tr>
</tbody>
</table>

**NOTES**

*Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.

### INSTRUCTIONS

Enter quarter and year course was taken (e.g. F13 for a course taken during the fall quarter of 2013) in the “Quarter” column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

**Program of Study.** This program is intended for applicants who have completed an undergraduate degree in music but who do not have teaching certification. Completion of requirements generally comprises two full years of study during the academic year term. Graduates of this program will meet all requirements for teacher certification in Illinois.

**Terminal Requirements.** A teaching demonstration exhibiting ability to apply course knowledge in an individually designed and managed effort with faculty guidance, and a comprehensive oral exam that includes presentation of the student’s portfolio.

44
Master of Music
Music Education with Teacher Certification
General Certification Track

This program is intended for applicants who have completed an undergraduate degree in music but who do not have teaching certification. Completion of requirements comprises two full years of study during the academic year term. Graduates of this program will meet all requirements for teacher certification in Illinois.

Program of Study (18-24 units). All requirements for the MM in Music Education including the following core requirements, one of the three certification tracks (choral music, instrumental music, general music), and the professional education certification requirements.

Core area (4 units)
- MUSIC ED 421 Philosophical Basis of Music Education
- MUSIC ED 422 Curriculum Development in Music Education
- MUSIC ED 423 Paradigms and Processes of Research in Music Education
- MUSIC TECH 434 Computers, Technology and Music Experience

Music education core courses required by all certification tracks (4-5 units)
(student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 368 Teaching Composition in the Schools (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 390 Student Teaching Colloquium (0 unit)

Performance Ensemble
Students must enroll in a major or faculty-directed ensemble for 3 quarters. Chamber music does not fulfill this requirement. Ensemble credit does not count towards the 18 units required for graduation. See section 1.11 for information regarding university ensembles.

In consultation with the advisor, students select one of three certification tracks in instrumental, choral, or general music.

Music education courses required for the general music certification track (8.5 units):
- MUSIC ED 230-239 (0.5 units)
- MUSIC ED 231-1 Guitar Class I (0.5 units)
- MUSIC ED 231-2 Guitar Class II (0.5 units)
- MUSIC ED 232 Voice Class (0.5 units)
- MUSIC ED 240 Classroom Instruments (0.5 units)
- CONDUCT 340 Advanced Conducting (1 unit)
- MUSIC ED 361 Teaching General Music I (1 unit)
- MUSIC ED 362 Teaching General Music II (1 unit)
- MUSIC ED 364 Teaching Instrumental Music II (1 unit)
- MUSIC ED 365 Teaching Instrumental Music I or 367 Teaching Choral Music II or 368 Teaching Composition in the Schools (1 unit)
- MUSIC ED 366 Teaching Choral Music I (1 unit)

Music Education Rehearsal Practicum (4 registrations required)
- MUSIC ED 314 (4 registrations)

Enrollment must be in same quarters as MUSIC ED 361-368

Professional education certification requirements include (3 units):
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336 or PSYCH 218
- TEACH ED 322

Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.
Non-registration requirements. In addition, all certification students must complete the following: fulfill 100 hours of observation, Illinois Basic Skills test and Illinois Content Area Test #143 (K-12 Music), Teacher Performance Assessment (TPA), and APT Test #104 (post student teaching).

edTPA is a teacher performance assessment required of all pre-service teacher candidates in Illinois in order to receive licensure. Videotaped classroom lessons must be submitted as part of edTPA. Starting in fall 2016, candidates registered for the practicum and student teaching will be assessed a $360 fee that covers the $300 edTPA registration fee and $120 for video-related hardware and software. Students will receive an edTPA registration waiver, and an Edthena video annotation log-in.
**NAME**

<table>
<thead>
<tr>
<th>CORE AREA (4 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>CERTIFICATION TRACK (8.5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 421 Philosophical Basis</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 230-239 Instrumental Techniques</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 422 Curriculum Development</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 231-1 Guitar I</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUSIC_ED 423 Paradigms &amp; Processes</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 231-2 Guitar II</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>MUS_TECH 434 Computers, Technology, and Music Experience</td>
<td>1.0</td>
<td></td>
<td>MUSIC_ED 232 Voice</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

**MUSIC ED CORE (4-5 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 368 Teaching Composition</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 380 Student Teaching</td>
<td>3-4</td>
</tr>
<tr>
<td>MUSIC_ED 390 Colloquium</td>
<td>0.0</td>
</tr>
</tbody>
</table>

**MUSIC ED CORE (4-5 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 364 Teaching Instrumental Music I</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 365 Teaching Instrumental Music II or MUSIC_ED 367 Teaching Choral Music III or MUSIC_ED 368 Teaching Composition</td>
<td>1.0</td>
</tr>
</tbody>
</table>

**PERFORMANCE ENSEMBLE**

<table>
<thead>
<tr>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 366 Teaching Choral Music I</td>
</tr>
</tbody>
</table>

**CERTIFICATION TRACK (8.5 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 240 Classroom Instruments</td>
<td>0.5</td>
</tr>
<tr>
<td>CONDUCT 340 Advanced Conducting</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 361 Teaching General Music I</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 362 Teaching General Music II</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 364 Teaching Instrumental Music I</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSIC_ED 365 Teaching Instrumental Music II or MUSIC_ED 367 Teaching Choral Music III or MUSIC_ED 368 Teaching Composition</td>
<td>1.0</td>
</tr>
</tbody>
</table>

**PERFORMANCE ENSEMBLE**

<table>
<thead>
<tr>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC_ED 366 Teaching Choral Music I</td>
</tr>
</tbody>
</table>

**CERTIFICATION REQUIREMENTS***

<table>
<thead>
<tr>
<th>Teaching Observation (100 hours)</th>
<th>Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illinois Basic Skills Test</td>
<td>Date Passed</td>
</tr>
<tr>
<td>Illinois Content Area Test #143 (K-12 Music)</td>
<td>Date Passed</td>
</tr>
<tr>
<td>Teacher Performance Assessment (TPA)</td>
<td>Date Passed</td>
</tr>
<tr>
<td>APT Test #104 (post student teaching)</td>
<td>Date Passed</td>
</tr>
</tbody>
</table>

**INSTRUCTIONS**

Enter quarter and year course was taken (e.g. F13 for a course taken during the fall quarter of 2013) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

*Certification students in music education must also consult with the certification officer in the School of Education and Social Policy to review undergraduate general education requirements for all teacher candidates.
Master of Music
Music Education and Piano Pedagogy

Diagnostic Evaluation. See Section 6.1

Program of Study (18-24 units). The program is completed in a two-year residency.

Core area (4 units)
  MUSIC ED 421 Philosophical Basis of Music Education
  MUSIC ED 422 Curriculum Development in Music Education
  MUSIC ED 423 Paradigms and Processes of Research in Music Education
  MUSIC TECH 434 Computers, Technology and Music Experience

Music Education course work (2 units)

Piano Pedagogy course work (5 units selected from the following)
  PIANO 415 Advanced Piano Pedagogy
  PIANO 420 Internship in Teaching
  PIANO 459 Piano Pedagogy Lecture
  PIANO 460 Advanced Piano Pedagogy Lecture

Applied Lessons (3-6 units) PIANO 461

General electives, 300-level or above (2-5 units)

Performance ensemble (6 registrations required)
  Students must enroll in a large or small ensemble for 6 quarters. Ensemble credit does not count toward the 18 units required for graduation. See Section 1.11 for ensemble opportunities.

Terminal Requirement. A group teaching demonstration or a half solo recital (40-minute duration) or a piano pedagogy research paper.

Final Assessment. A comprehensive oral examination, to include presentation of the student's portfolio and domain projects.
## NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

**MASTER OF MUSIC**  
MUSIC EDUCATION AND PIANO PEDAGOGY  
18-24 UNITS (2 YEARS)

<table>
<thead>
<tr>
<th>NAME</th>
<th>CORE AREA (4 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>ENSEMBLE** (0-3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSIC_ED 421</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Philosophical Bases of Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSIC_ED 422</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Curriculum Development in Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSIC_ED 423</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paradigms and Processes of Research</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUS_TECH 434</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Computers, Technology, and Music Experience</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSIC EDUCATION (2 UNITS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO PEDAGOGY (5 UNITS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(5 units) selected from courses listed below</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO 415</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Advanced Piano Pedagogy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO 420</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Internship in Teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO 459</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Piano Pedagogy Lecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO 460</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Advanced Piano Pedagogy Lecture</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>PIANO 460-1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Internship in Teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSIC EDUCATION (2 UNITS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**PIANO PEDAGOGY**  
(5 units) selected from courses listed below

<table>
<thead>
<tr>
<th>NAME</th>
<th>GENERAL ELECTIVES (4-5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PIANO 480 Master's Recital - Solo OR</td>
<td>0.0</td>
<td>Date Passed</td>
</tr>
<tr>
<td></td>
<td>Piano Pedagogy Research Paper</td>
<td>Completed</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final Assessment/ Oral Examination</td>
<td>Date Passed</td>
<td></td>
</tr>
</tbody>
</table>

**OTHER REQUIREMENTS**  
Pass Fail  
Diagnostic Evaluation Date Passed  
TERMINAL REQUIREMENTS  
One of the following three options AND a comprehensive oral examination  
PIANO 480 Master's Recital - Solo OR  
Group Teaching Demonstration OR  
Completed  
Final Assessment/ Oral Examination

**NOTES**  
This degree is intended for applicants who have public school teaching certification. Those wishing to also obtain certification should plan on an additional year of residency to complete those requirements.  
**Terminal Requirement.** A group teaching demonstration or a half solo recital (40-minute duration) or a piano pedagogy research paper.  
**Final Assessment.** A comprehensive oral examination, to include presentation of the student's portfolio and domain projects.
Master of Music
Music Theory

Diagnostic Evaluation. Diagnostic exam in aural skills, analysis, and history, plus a personal interview. See Section 6.1.

Sample Course Plan. Always check with your Program Coordinator for program requirements.

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Counterpoint (316)</td>
<td>Theory/Analysis course</td>
<td>Baroque Counterpoint (318)</td>
</tr>
<tr>
<td>Theory/Analysis course</td>
<td>Theory/Analysis course</td>
<td>Theory/Analysis course</td>
</tr>
<tr>
<td>Music Cognition (451)</td>
<td>Correlative Studies course</td>
<td>Correlative Studies course</td>
</tr>
<tr>
<td>Elective</td>
<td>Elective</td>
<td>Masters Project (485)</td>
</tr>
</tbody>
</table>

Program of Study (12 units)

Music theory and analysis, 300-level and above (4 units)

Counterpoint (2 units)
- MUS THRY 316 Renaissance Counterpoint (1 unit)
- MUS THRY 318 Baroque Counterpoint (1 unit)

Correlative Studies (3 units)
- MUS THRY 451 Music Cognition (1 unit)
- Music Technology (1 unit)
- Musicology (1 unit)

Masters Project (1 unit)
- MUS THRY 485

Electives, 300-level or above (2 units)

Terminal Requirement. The terminal requirement for the MM in Music Theory is the Master's Project, a scholarly paper of moderate length, to be presented orally before the theory faculty and students. Masters students register for MUS THRY 485 typically during the final quarter of study. Like an independent study, the Master's Project requires a faculty sponsor who is responsible for submitting a grade for the project. If the paper is not finished by the end of the quarter in which the student is registered for this course, the student will receive an incomplete. In order to graduate, the student must receive a passing grade.
### MASTER OF MUSIC
#### MUSIC THEORY
12 UNITS (1 YEAR)

<table>
<thead>
<tr>
<th>NAME</th>
<th>Units</th>
<th>Quarter</th>
<th>GENERAL ELECTIVES (2 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC THEORY &amp; ANALYSIS (4 UNITS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS THRY 4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS THRY 4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS THRY 4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS THRY 4</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COUNTERPOINT (2 UNITS)</td>
<td></td>
<td></td>
<td>TERMINAL REQUIREMENTS (1 UNIT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 316 Renaissance Counterpoint</td>
<td>1.0</td>
<td></td>
<td>MUS_THRY 485 Masters Project**</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 318 Baroque Counterpoint</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CORRELATIVE STUDIES* (3 UNITS)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS THRY 451 Music Cognition</td>
<td>1.0</td>
<td></td>
<td>Diagnostic Evaluation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Technology (MUS_TECH)</td>
<td>1.0</td>
<td></td>
<td>MUS_THRY 401 Grad Review Theory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History (MUSICOL)</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTHER REQUIREMENTS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*One unit required from each subject area; At least one unit must be at the 400 level

**The terminal requirement for the MM in Music Theory is the Master’s Project, a scholarly paper of moderate length, to be presented orally before the theory faculty and students. Masters students register for MUS THRY 485, typically during the final quarter of study. The Master's Project, MUS THRY 485 is like an independent study, submitting a grade for the project. If the paper is not finished by the end of the quarter in which the student is registered for this course, the student will receive an incomplete. In order to graduate, the student must receive a passing grade.

Instructions

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "UNITS" column. Quarter Abbreviations:  F = Fall; W = Winter; S = Spring; Sm = Summer
**Master of Music**

**Musicology**

**Diagnostic Evaluation.** An interview with the Program Coordinator to review the student’s background in Western music history, world music cultures, languages, and bibliographic skills in lieu of a placement examination. Each student must bring a transcript or list of all Music courses from the previous program(s) of study. Course work will be recommended according to individual background and future goals.

**Program of Study (12 units).** A typical program is comprised of musicology courses at the 300- and 400 levels, and will include course work in Western music history, world music cultures, and popular/media music. The majority of courses must be at the 400 level, and at least six must be true graduate seminars (400-level with Seminar designation and no 300-level cross-listing). Each student's curriculum will be individualized according to the Diagnostic Evaluation in order to fill in gaps, enable pursuit of a primary interest, and solidify credentials toward the student’s plans following receipt of the. Students may, with permission of the Program Coordinator, take academic courses outside of Musicology. Performance study may **not** be applied toward this degree.

The Musicology MM Curriculum

*(Note: not all courses are offered every year)*

- MUSICOL. 323/423 Fieldwork Methods
- MUSICOL. 326 Topics in Asian Music
- MUSICOL. 327 Topics in African Music
- MUSICOL. 328 Topics in Music of the Americas
- MUSICOL. 329/429 Topics in Middle Eastern Music
- MUSICOL. 330/430 Russian Fairy Tale Opera
- MUSICOL. 331/431 Music and Orientalism
- MUSICOL. 332/432 Music and the Gypsies
- MUSICOL. 333/433 Topics in Popular Music
- MUSICOL. 335 Electives (topics vary)
- MUSICOL. 340/440 Topics in Gender & Music
- MUSICOL. 341/441 Music & the Visual Arts
- MUSICOL. 342/442 Authenticity
- MUSICOL. 343 Shakespeare & Music
- MUSICOL. 344/444 Topics in Film Music
- MUSICOL. 345/445 From Literature to Opera to Film
- MUSICOL. 346 Composer Topics
- MUSICOL. 350 Medieval Music
- MUSICOL. 351/451 Topics in Sixteenth-Century Music
- MUSICOL. 352/452 Topics in Seventeenth-Century Music
- MUSICOL. 353/453 Topics in Eighteenth-Century Music
- MUSICOL. 354/454 Topics in Nineteenth-Century Music
- MUSICOL. 355/455 Topics in Twentieth-Century Music
- MUSICOL. 435 Graduate Seminar (topics vary)
- MUSICOL. 460 Notation/Editing/Performance Seminar
- MUSICOL. 490 Colloquium (all students must register each quarter for this non-credit course)

**Foreign Languages.** Reading knowledge of French or German or other language is strongly recommended for those who plan to pursue the PhD; one-year MM students will not be examined in any foreign language.

**Final Assessment.** Comprehensive written examination based on the student's course of study, to be given at the end of Week Seven or Week Eight of Spring Quarter. This eight-hour exam, inclusive of a break for lunch, consists of one essay question for each course taken toward the MM degree, to be taken in a computer lab with no internet access as set up in advance by the Office of Graduate Services. Each essay will be evaluated by the professor who taught the course. Students may consult hand-written class notes plus up to three pages of typed double-spaced 12-point font summary notes per course which must be shown to the exam proctor and turned in with each essay, but may not have access to the internet or other electronic resources.
**Name**

<table>
<thead>
<tr>
<th>Period Courses (1-5 units)</th>
<th>Units</th>
<th>Waived</th>
<th>Quarter</th>
<th>Music Studies Electives* (1 unit)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICOL 350 Medieval Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 351 16th Century Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 352 17th Century Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 353 18th Century Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 354 19th Century Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 355 20th Century Music</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**World Music Cultures (1-4 units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Waived</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICOL 356 Medieval Music</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 357 16th Century Music</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 358 17th Century Music</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 359 18th Century Music</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 360 19th Century Music</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 361 20th Century Music</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

**Musicology Seminars (6 or more units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICOL 362 Medieval Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 363 16th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 364 17th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 365 18th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 366 19th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 367 20th Century Music</td>
<td>1.0</td>
</tr>
</tbody>
</table>

**Popular/Media Music (1 or more units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSICOL 368 Medieval Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 369 16th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 370 17th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 371 18th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 372 19th Century Music</td>
<td>1.0</td>
</tr>
<tr>
<td>MUSICOL 373 20th Century Music</td>
<td>1.0</td>
</tr>
</tbody>
</table>

**Notes**

Program of Study: A typical program includes musicology courses at the 300- and 400-level which may be oriented primarily toward either historical musicology or ethnomusicology according to the student's particular interest, and the majority of which must be at the 400 level. Performance study may NOT be applied toward this degree.

Foreign Language Requirement: Reading knowledge of French or German or other language is strongly recommended for those who plan to pursue the PhD; one-year MM students will not be examined in any foreign language.

Final Assessment: Comprehensive written examination based on the student's course of study.
Master of Music
Conducting

Graduate study in conducting develops a high degree of technical skill, musicianship, and personal leadership. In consultation with a teacher/advisor, programs of study are built around the advanced seminars in either wind ensemble, choral, or orchestral conducting, with work in analysis, bibliography, history, theory, and other related areas. The program is flexible; acknowledging each student's need to focus on specific areas related to his/her abilities.

Sample Course Plan. Always check with your Program Coordinator for program requirements. Advanced Conducting is taken in the first year of the degree.

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar in Conducting (440)</td>
<td>Seminar in Conducting (440)</td>
<td>Seminar in Conducting (440)</td>
</tr>
<tr>
<td>Adv Conducting (Band)</td>
<td>Adv Conducting (Choral)</td>
<td>Adv Conducting (Orch)</td>
</tr>
<tr>
<td>Bibliography or Research</td>
<td>Orchestral Bowing (445)</td>
<td>Music Theory Counterpoint</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Music Studies Elective*</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Music Elective*</td>
<td>Ensemble</td>
<td>Recital (480)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestral Bowing</td>
</tr>
</tbody>
</table>

Year 2

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar in Conducting (440)</td>
<td>Seminar in Conducting (440)</td>
<td>Seminar in Conducting (440)</td>
</tr>
<tr>
<td>Music Theory Counterpoint</td>
<td>Music Studies Elective*</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble</td>
<td>Recital (480)</td>
</tr>
<tr>
<td>Music Elective*</td>
<td>Music Elective*</td>
<td>Music Elective*</td>
</tr>
<tr>
<td>Music Elective*</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Two units from Music Studies Electives, in combination with Music Electives, must be at the 400 level.

Recitals. Two full-length recitals are required. Repertoire must be approved by the major professor. Students register for 480 Recital for zero credit, usually but not necessarily in the quarter that the recital is given. The major professor or a designated faculty substitute must attend and approve each master's recital. If the major professor cannot be present, the student must present the professor with a high quality audio-visual recording that can be used to grade the recital.

Ensembles. Master's conducting majors are required to participate for six quarters in one of the performing ensembles. Assignment to an ensemble is determined the faculty. Conducting majors register for ensemble as observers and/or active performers and are usually assigned administrative duties with an ensemble in their major area. Ensemble participation is subject to the personnel needs of the various university ensembles that have been determined by the appropriate chair of the Department of Music Performance.
<table>
<thead>
<tr>
<th><strong>NAME</strong></th>
<th><strong>PERFORMANCE STUDIES (8.5 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
<th>*<em>MUSIC STUDIES <em>(4 UNITS)</em></em></th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 340 Advanced Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td>MUS_THRY 316 Counterpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 340 Advanced Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td>MUS_THRY 318 Counterpoint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 316/318 Counterpoint (1-2 units). Two units from this category, in combination with Music Electives, must be at the 400 level.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHIC MATERIAL &amp; RESEARCH (1 UNIT)</strong></td>
<td>Units</td>
<td>Quarter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 440 OR</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC ED 423 OR</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC ED 445</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INSTRUMENTAL/CHORAL PERFORMANCE (3 UNITS)</strong></td>
<td>Units</td>
<td>Quarter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diagnostic Evaluation OR</td>
<td>Pass</td>
<td>Fail</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 401 Grad Review Theory</td>
<td>Date Passed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TERMINAL REQUIREMENTS</strong></td>
<td>Units</td>
<td>Quarter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
<td></td>
<td>CONDUCT 480 Master's Recital</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
<td></td>
<td>CONDUCT 480 Master's Recital</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td><strong>NOTES</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Diagnostic Evaluation. Must pass the diagnostic exam in Music Theory, or complete MUS_THRY 401 with a passing grade in the first year of coursework.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Initial Recital. Conducting a recital or concert in total or in part, the length and content determined by the major advisor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Terminal Requirement. Conducting a recital or concert the length and content determined by the major advisor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Assessment. Comprehensive written and oral examinations</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Master of Music
Jazz Studies

The Jazz Studies faculty at the Bienen School of Music firmly believes that jazz performers must have highest-level technical skills and an in-depth knowledge of the language of jazz and its historical roots. These elements, combined with self-understanding, are invaluable in developing artists who are articulate in the idiom and who can contribute to the evolution of this important American art form.

Sample Course Plan. Always check with your Program Coordinator for program requirements.

**Year 1**

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Studies Elective* or Bibliography</td>
<td>Music Studies Elective* or Bibliography</td>
<td>Jazz Composition &amp; Arranging (430)</td>
</tr>
<tr>
<td>Jazz Orchestra (377)</td>
<td>Jazz Orchestra (377)</td>
<td>Jazz Orchestra (377)</td>
</tr>
<tr>
<td>Small Jazz Ensemble (391)</td>
<td>Small Jazz Ensemble (391)</td>
<td>Small Jazz Ensemble (391)</td>
</tr>
<tr>
<td>Music Elective**</td>
<td>Music Elective**</td>
<td>Music Elective**</td>
</tr>
</tbody>
</table>

**Year 2**

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Orchestra (377)</td>
<td>Jazz Orchestra (377)</td>
<td>Jazz Orchestra (377)</td>
</tr>
<tr>
<td>Small Jazz Ensemble (391)</td>
<td>Small Jazz Ensemble - optional (391)</td>
<td>Small Jazz Ensemble - optional (391)</td>
</tr>
<tr>
<td>Music Technology Course*</td>
<td>Music Studies Elective*</td>
<td>Recital (480)</td>
</tr>
<tr>
<td>Music Elective**</td>
<td>Music Elective**</td>
<td></td>
</tr>
</tbody>
</table>

*one unit from a combination of Music Tech, Music Studies and Music Electives must be at the 400 level
**2 units of music electives are required. Some courses may be worth 0.5 credits, while some are worth 1 full credit.
<table>
<thead>
<tr>
<th>NAME</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APPLIED STUDIES (7 UNITS)</strong></td>
<td>Units</td>
<td>Quarter</td>
<td><strong>MUSIC TECHNOLOGY (1 UNIT)</strong></td>
<td>Units</td>
</tr>
<tr>
<td>JAZZ_ST 430</td>
<td>1.0</td>
<td></td>
<td>MUS_TECH</td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 462</td>
<td>1.0</td>
<td></td>
<td>MUSIC STUDIES* (2 UNITS)</td>
<td>Units</td>
</tr>
<tr>
<td>JAZZ ST 462</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 462</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 462</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 462</td>
<td>1.0</td>
<td></td>
<td>MUSIC ELECTIVES* (2 UNITS)</td>
<td>Units</td>
</tr>
<tr>
<td>JAZZ_ST 462</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY (1 UNIT)</strong></td>
<td>Units</td>
<td>Quarter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 440</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PERFORMANCE (5 UNITS)</strong></td>
<td>Units</td>
<td>Quarter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 377</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 377</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 377</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 377</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 391</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 391</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 391</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAZZ_ST 391</td>
<td>0.5</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TERMINAL REQUIREMENTS**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAZZ_ST 480-0 Master's Recital</td>
<td>0.0</td>
</tr>
<tr>
<td>Final Assessment/Oral Examination</td>
<td>Passed</td>
</tr>
</tbody>
</table>

**Notes**

**Instructions**

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "UNITS" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer

*One unit from a combination of these categories must be at the 400 level. Music Electives cannot be in Jazz

**Diagnostic Evaluation.** An interview in which a student's previous courses and activities, professional experiences, applied musical needs, and research and bibliographic tools are examined in order to plan the course of study.

**Final Assessment.** Comprehensive written examination.
Master of Music
Piano Performance

A typical program includes six quarters of piano, recital, repertories, or research; at least one secondary course in piano performance; and other electives. The faculty encourages MM students to perform as frequently as possible while at Northwestern in addition to the mandatory recitals.

Sample Course Plan. Always check with your Program Coordinator for program requirements.

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Repertoire (313-1)</td>
<td>Piano Repertoire (313-2)</td>
<td>Piano Repertoire (313-3)</td>
</tr>
<tr>
<td>Music Elective or Bibliography</td>
<td>Music Studies Elective or Bibliography</td>
<td>Music Studies Elective or Bibliography</td>
</tr>
<tr>
<td>Chamber Music or Accompanying*</td>
<td>Chamber Music or Accompanying*</td>
<td>Chamber Music or Accompanying*</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Piano Elective*</td>
<td>Recital (480)</td>
</tr>
<tr>
<td></td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
</tbody>
</table>

*two units from Chamber Music/Accompanying and Piano Electives must be at the 400 level

Year 2

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chamber Music or Accompanying*</td>
<td>Chamber Music or Accompanying*</td>
<td>Chamber Music or Accompanying*</td>
</tr>
<tr>
<td>Piano Elective*</td>
<td>Piano Elective*</td>
<td>Piano Elective*</td>
</tr>
<tr>
<td>Music Elective</td>
<td>Music Studies Elective or Music Elective</td>
<td>Recital (480)</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
</tbody>
</table>

Final Assessment/MM Oral Examination. The terminal requirement in the MM degree is a comprehensive one-hour oral examination given at the end of the degree candidate's last quarter of registration. Each student is assigned an examination committee consisting of the student's applied teacher and one other piano faculty member. Three discussion topics will be covered. Consult the program coordinator at least six weeks before the anticipated graduation date to arrange for guidance on topics and completion of this requirement.

Students who do not pass the final examination will be allowed one additional opportunity to take the examination. Students who do not graduate in June because they have not presented their recital must schedule their final examination as soon as possible after the recital is presented.

Admission to Candidacy. Students are admitted to the Bienen School of Music as applicants for the Master of Music degree, but are not candidates for the degree until they have passed the requirements for becoming a candidate. Admission to candidacy for the Master of Music in Piano is confirmed by playing a qualified jury for the faculty by the end of the third quarter in residence. Four selections representing the major stylistic periods (Baroque, Classic, Romantic and Impressionist/Contemporary) must be performed. Candidacy (sometimes called graduate standing) must be established by the end of the second quarter of residency, that is, at or before the second jury examination.

Piano Recitals. Students register for 480 recital for zero credit, usually in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation.
# Northwestern University Bienen School of Music

## Master of Music

### Piano Performance

18 Units (2 Years)

<table>
<thead>
<tr>
<th>NAME</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>APPLIED LESSONS (6 UNITS)</strong></td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
<tr>
<td>Piano 461</td>
</tr>
</tbody>
</table>

| **BIBLIOGRAPHY (1 UNIT)** |
| MUSIC 440-0 | 1.0 |

| **MUSIC STUDIES ELECTIVES* (2-3 UNITS)** |
| Piano 461 | 1.0 |
| Piano 461 | 1.0 |
| Piano 461 | 1.0 |
| Piano 461 | 1.0 |

| **MUSIC ELECTIVES* (2-3 UNITS)** |
| Piano 461 | 1.0 |

| **PIANO ELECTIVES* (1-2 UNITS)** |
| Piano 313-1 Piano Repertoire |  |
| Piano 313-2 Piano Repertoire |  |
| Piano 313-3 Piano Repertoire |  |
| **OTHER REQUIREMENTS** |
| PIANO 340 Piano Recital Hour | 0.0 |
| Diagnostic Evaluation OR | Pass |
| PIANO 340 Piano Recital Hour | 0.0 |
| MUS THRY 401 Grad Review Theory | 0.0 |
| PIANO 340 Piano Recital Hour | 0.0 |
| TERMINAL REQUIREMENTS |
| PIANO 480 Master's Recital - Solo | 0.0 |
| PIANO 480 Master's Recital - Vocal/Instr. | 0.0 |
| PIANO 480 Master's Recital - Vocal/Instr. | 0.0 |

| **PIANO ELECTIVES* (1-2 UNITS)** |
| Piano 313-1 Piano Repertoire |  |
| Piano 313-2 Piano Repertoire |  |
| Piano 313-3 Piano Repertoire |  |
| **PIANO ELECTIVES* (1-2 UNITS)** |
| Piano 313-1 Piano Repertoire |  |
| Piano 313-2 Piano Repertoire |  |
| Piano 313-3 Piano Repertoire |  |

| **INSTRUCTIONS** |
| Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "UNITS" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer |

| **NOTES** |
| Diagnostic Evaluation. Written examination establishing competency in piano repertories. |

| **Piano Recitals** |
| Students register for 480 Recital for zero credit, usually but not necessarily, in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital music must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation. |

| **Terminal Requirement** |
| One full solo recital of minimum 60 minutes of solo repertoire. One recital of half vocal/half instrumental literature, as approved by the program. The applied professor or a designated faculty substitute must attend and approve each graduate recital. |

| **Final Assessment** |
| Comprehensive Oral Examination |

---

*Two units from this category and/or Piano Electives must be at the 400 level. Choose from: PIANO 335, PIANO 315 Piano Pedagogy, PIANO 415 Advanced Piano Pedagogy, PIANO 420 Internship in Teaching, PIANO 459 Piano Pedagogy Lecture, PIANO 460 Advanced Piano Pedagogy Lecture.*

| **CHAMBER MUSIC/ACCOMPANIMENT* (3 UNITS)** |
| Piano 340 Piano Recital Hour | 0.0 |
| Final Assessment/Oral Examination | Date Passed |

| **CHAMBER MUSIC/ACCOMPANIMENT* (3 UNITS)** |
| Piano 340 Piano Recital Hour | 0.0 |
| **OTHER REQUIREMENTS** |
| Piano 340 Piano Recital Hour | 0.0 |
| Diagnostic Evaluation OR | Pass |
| Piano 340 Piano Recital Hour | 0.0 |
| MUS THRY 401 Grad Review Theory | 0.0 |
| Piano 340 Piano Recital Hour | 0.0 |
| TERMINAL REQUIREMENTS |
| Piano 480 Master's Recital - Solo | 0.0 |
| Piano 480 Master's Recital - Vocal/Instr. | 0.0 |

| **INSTRUCTIONS** |
| Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "UNITS" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer |

| **NOTES** |
| Diagnostic Evaluation. Written examination establishing competency in piano repertories. |

| **Piano Recitals** |
| Students register for 480 Recital for zero credit, usually but not necessarily, in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital music must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation. |

| **Terminal Requirement** |
| One full solo recital of minimum 60 minutes of solo repertoire. One recital of half vocal/half instrumental literature, as approved by the program. The applied professor or a designated faculty substitute must attend and approve each graduate recital. |

| **Final Assessment** |
| Comprehensive Oral Examination |

---

*Two units from this category and/or Piano Electives must be at the 400 level. Choose from: CONDUCT 491 Chamber Music, PIANO 429 Duo, PIANO 435 Collaborative Prep, PIANO 448 Adv Collaborative Piano, PIANO 452 Adv Accompanying/ Recital Preparation, PIANO 453 Interpretation of Vocal Repertory, PIANO 492 Studio Ensembles - Piano Trios. At least 1 unit must be CONDUCT 491: Chamber Music.*
Master of Music
Piano Performance and Collaborative Arts

Sample Course Plan. Always check with your Program Coordinator for program requirements.

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Repertoire (313-1)</td>
<td>Piano Repertoire (313-2)</td>
<td>Piano Repertoire (313-3)</td>
</tr>
<tr>
<td>Piano Elective or Bibliography</td>
<td>Music Studies Elective or Bibliography</td>
<td>Music Studies Elective or Bibliography</td>
</tr>
<tr>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Piano Elective*</td>
<td>Recital (480)</td>
</tr>
<tr>
<td></td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
</tbody>
</table>

Year 2

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Ensemble Arts (462)</td>
<td>Advanced Ensemble Arts (462)</td>
<td>Advanced Ensemble Arts (462)</td>
</tr>
<tr>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
<td>Chamber Music, Accompanying or Vocal Repertoire*</td>
</tr>
<tr>
<td>Piano Elective*</td>
<td>Piano Elective*</td>
<td>Piano Elective*</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Music Studies Elective or Music Elective</td>
<td>Recital (480)</td>
</tr>
<tr>
<td></td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
<tr>
<td>Graduate Phonetics/Diction (VOICE 411-1)</td>
<td>Graduate Phonetics/Diction (VOICE 411-2)</td>
<td>Graduate Phonetics/Diction (VOICE 411-3)</td>
</tr>
</tbody>
</table>

*choose from Chamber Music (CONDUCT 491), Interpretation of Vocal Repertoire (VOICE 453), Studio Ensembles- Piano Trios (PIANO 492), Duo Collaborative Coaching (PIANO 429), and/or Advanced Accompanying/Recital Prep (PIANO 452).

Final Assessment/MM Oral Examination. The terminal requirement in the MM degree is a comprehensive one-hour oral examination given at the end of the degree candidate's last quarter of registration. Each student is assigned an examination committee consisting of the student's applied teacher and one other piano faculty member. Three discussion topics will be covered. Consult the program coordinator at least six weeks before the anticipated graduation date to arrange for guidance on topics and completion of this requirement. Students who do not pass the final examination will be allowed one additional opportunity to take the examination. Students who do not graduate in June because they have not presented their recital must schedule their final examination as soon as possible after the recital is presented.

Admission to Candidacy. Students are admitted to the Bienen School of Music as applicants for the Master of Music degree, but are not candidates for the degree until they have passed the requirements for becoming a candidate. Admission to candidacy for the Master of Music in Piano is confirmed by playing a qualified jury for the faculty by the end of the third quarter in residence. Four selections representing the major stylistic periods (Baroque, Classic, Romantic and Impressionist/Contemporary) must be performed. Candidacy (sometimes called graduate standing) must be established by the end of the second quarter of residency, that is, at or before the second jury examination.

Piano Recitals. Students register for 480 recital for zero credit, usually in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation. Three registrations are required for Piano Performance and Collaborative Arts.
# Applied Lessons (6 Units) | Units | Quarter | Bibliography (1 Unit) | Units | Quarter
---|---|---|---|---|---
Piano 461 | 1.0 | | MUSIC 440-0 | 1.0 | 

**Music Studies Electives* (2-3 Units) | Units | Quarter
---|---|---
Piano 461 | 1.0 | 

**Music Electives* (2-3 Units) | Units | Quarter
---|---|---
Piano 461 | 1.0 | 

**Applied Studies (0-3 Units) | Units | Quarter
---|---|---
Piano 313-1 Piano Repertoire | 
Piano 313-2 Piano Repertoire | 
Piano 313-3 Piano Repertoire | 
PIANO 340 Piano Recital Hour | 0.0 | 

**Other Requirements

- Diagnostic Evaluation OR Pass Fail
- MUS THRY 401 Grad Review Theory | 0.0 | 

**Terminal Requirements | Units | Quarter
---|---|---
Piano 480 Master's Recital - Solo | 0.0 | 
Piano 480 Master's Recital - Vocal/Instr. | 0.0 | 

Final Assessment/Oral Examination | Date Passed | 

**Music Electives* (1-2 Units) | Units | Quarter
---|---|---

**Chamber Music/ Accompaniment* (3 Units) | Units | Quarter
---|---|---

**Notes

- Diagnostic Evaluation. Written examination establishing competency in piano repertories.
- Piano Recitals. Students register for 480 Recital for zero credit, usually but not necessarily, in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital music must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation.
- Final Assessment. Comprehensive Oral Examination

**Instructions

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "UNITS" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer
Master of Music
Piano Performance and Pedagogy

The MM in Piano Performance and Pedagogy requires the successful completion of 18 units (2-year residency) of credit, which focus on teaching, performance and academic study.

Sample Course Plan. Always check with your Program Coordinator for program requirements.

<table>
<thead>
<tr>
<th>Year 1</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
<td>Winter</td>
<td>Spring</td>
</tr>
<tr>
<td>Piano Repertoire (313-1)</td>
<td>Piano Repertoire (313-2)</td>
<td>Piano Repertoire (313-3)</td>
</tr>
<tr>
<td>Piano Studies*</td>
<td>Computers, Technology and Music Experience (MUS TECH 434)</td>
<td>Music Studies Elective</td>
</tr>
<tr>
<td>Piano Pedagogy (315-1 or 459)</td>
<td>Piano Pedagogy (315-2 or 459)</td>
<td>Piano Pedagogy (315-3 or 459)</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
<td>Winter</td>
<td>Spring</td>
</tr>
<tr>
<td>Piano Studies*</td>
<td>Piano Studies*</td>
<td>Elective or Internship in Teaching</td>
</tr>
<tr>
<td>Music Studies Elective</td>
<td>Music Studies Elective or Internship in Teaching (420)</td>
<td>Recital (480)</td>
</tr>
<tr>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
<td>Recital Hour (340)</td>
</tr>
</tbody>
</table>

*choose from Chamber Music (CONDUCT 491), Interpretation of Vocal Repertoire (VOICE 453), Studio Ensembles- Piano Trios (PIANO 492), Duo Collaborative Coaching (PIANO 429), Harpsichord or Organ study (PIANO 458), Alexander Technique (MUSIC 350) and/or Advanced Accompanying/Recital Prep (PIANO 452).

Final Assessment/MM Oral Examination. The terminal requirement in the MM degree is a comprehensive one-hour oral examination given at the end of the degree candidate's last quarter of registration. Each student is assigned an examination committee consisting of the student's applied teacher and one other piano faculty member. Three discussion topics will be covered. Consult the program coordinator at least six weeks before the anticipated graduation date to arrange for guidance on topics and completion of this requirement. Students who do not pass the final examination will be allowed one additional opportunity to take the examination. Students who do not graduate in June because they have not presented their recital must schedule their final examination as soon as possible after the recital is presented.

Admission to Candidacy. Students are admitted to the Bienen School of Music as applicants for the Master of Music degree, but are not candidates for the degree until they have passed the requirements for becoming a candidate. Admission to candidacy for the Master of Music in Piano is confirmed by playing a qualified jury for the faculty by the end of the third quarter in residence. Four selections representing the major stylistic periods (Baroque, Classic, Romantic and Impressionist/Contemporary) must be performed. Candidacy (sometimes called graduate standing) must be established by the end of the second quarter of residency, that is, at or before the second jury examination.

Piano Recitals. Students register for 480 recital for zero credit, usually in the quarter that the recital is given. A permission hearing is required for all piano recitals, and the actual recital must be presented within the next two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recitals during their residency should pursue Recital Continuation.
## NAME

<table>
<thead>
<tr>
<th>Applied Lessons (6 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Music Technology</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td>MUS_TECH 434 Computers, Tech, and Music Experience</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td>MUSIC STUDIES ELECTIVES* (1-4 UNITS)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 461</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Applied Studies (0-3 Units)

<table>
<thead>
<tr>
<th>PIANO 313-1 Piano Repertoire</th>
<th>Units</th>
<th>Quarter</th>
<th>Related Piano Studies (1 Unit)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 313-2 Piano Repertoire</td>
<td></td>
<td></td>
<td>PIANO 429 Duo Collaborative Coaching</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 313-3 Piano Repertoire</td>
<td></td>
<td></td>
<td>PIANO 452-460</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340 Piano Recital Hour</td>
<td>0.0</td>
<td></td>
<td>MUSIC 350</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Piano Electives

<table>
<thead>
<tr>
<th>PIANO 340 Piano Recital Hour</th>
<th>0.0</th>
<th></th>
<th>OTHER REQUIREMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 340 Piano Recital Hour</td>
<td>0.0</td>
<td></td>
<td>Diagnostic Evaluation OR</td>
</tr>
<tr>
<td>PIANO 340 Piano Recital Hour</td>
<td>0.0</td>
<td></td>
<td>MUS THRY 401 Grad Review Theory</td>
</tr>
<tr>
<td>PIANO 340 Piano Recital Hour</td>
<td>0.0</td>
<td></td>
<td>TERMINAL REQUIREMENTS</td>
</tr>
<tr>
<td>PIANO 340 Piano Recital Hour</td>
<td>0.0</td>
<td></td>
<td>PIANO 480 Master's Recital - Solo</td>
</tr>
</tbody>
</table>

### Piano Pedagogy (4-6 Units)

<table>
<thead>
<tr>
<th>PIANO 315-1 Piano Pedagogy</th>
<th>Units</th>
<th>Quarter</th>
<th>INSTRUCTIONS/NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 315-2 Piano Pedagogy</td>
<td></td>
<td></td>
<td>Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the &quot;Quarter&quot; column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).</td>
</tr>
<tr>
<td>PIANO 415-1 Adv Piano Pedagogy</td>
<td></td>
<td></td>
<td>Enter number of units earned, if blank, into &quot;Units&quot; column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring. Sm = Summer</td>
</tr>
<tr>
<td>PIANO 415-2 Adv Piano Pedagogy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 415-3 Adv Piano Pedagogy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 420 Internship in Teaching</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 420 Internship in Teaching</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Piano Electives

*Two units from this category and/or Piano Electives must be at the 400 level.

Choose from:

CONDUCT 491 Chamber Music, PIANO 492 Studio Ensembles - Piano Trios, PIANO 448 Adv Collaborative Piano, PIANO 452 Adv Accompanying/Recital Preparation, PIANO 453 Interpretation of Vocal Repertory

Requires successful completion of 18 units (2-year residency) of credit, which focuses on teaching, performance and academic study. A final Exit Examination must be completed. Terminal Requirement: A master's recital (PIANO 480) of minimum of 60 minutes of solo repertoire.
**Master of Music**

**String Performance in Guitar**

**Sample Course Plan.** Always check with your Program Coordinator for program requirements.

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guitar Pedagogy (476-1)</td>
<td>Guitar Pedagogy (476-2)</td>
<td>Guitar Pedagogy (476-3)</td>
</tr>
<tr>
<td></td>
<td>Guitar Ensemble (374)</td>
<td>Guitar Ensemble (374)</td>
<td>Guitar Ensemble (374)</td>
</tr>
<tr>
<td></td>
<td>Music Elective</td>
<td>Bibliography</td>
<td>Master's Recital (480)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Music Elective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Guitar and Lute History and</td>
<td>Guitar and Lute History and</td>
<td>Guitar and Lute History and</td>
</tr>
<tr>
<td></td>
<td>Literature (475·1)</td>
<td>Literature (475·2)</td>
<td>Literature (475·3)</td>
</tr>
<tr>
<td></td>
<td>Guitar Ensemble (374)</td>
<td>Guitar Ensemble (374)</td>
<td>Guitar Ensemble (374)</td>
</tr>
<tr>
<td></td>
<td>Music Elective</td>
<td>Music Studies Elective*</td>
<td>Master's Recital (480)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Music Elective</td>
</tr>
</tbody>
</table>

*counterpoint is recommended

**Studio Class.** Although not for credit, some programs may require registration for this along with applied study.

**Recitals.** To complete the Master of Music in String Performance, each student must present from memory two full-length recitals comprising a variety of musical styles and genres. Students register for 480 for zero credit, usually in the same quarter that the recital is given. A permission hearing is required for all string recitals and the actual recital must be presented within two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recital during their residency should pursue Recital Continuation.

**Exit Examination.** The terminal requirement in the String Master's program is a written comprehensive exam given near the end of the spring quarter and is for students who have presented their recitals and who expect to graduate in June. Students who do not pass this exam are allowed one additional opportunity to take the examination.
## NAME

### APPLIED LESSONS (6 UNITS)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 471 1</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 1</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 2</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 2</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 3</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 3</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 4</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 4</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 5</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 5</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 6</td>
<td>1.0</td>
<td></td>
<td>STRINGS 471 6</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

### MUSIC ELECTIVES (4 UNITS)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 471 7</td>
<td></td>
<td></td>
<td>STRINGS 471 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 9</td>
<td></td>
<td></td>
<td>STRINGS 471 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 471 11</td>
<td></td>
<td></td>
<td>STRINGS 471 12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### GUITAR HISTORY & LITERATURE (1.5 UNITS)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 475-1</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>STRINGS 475-2</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>STRINGS 475-3</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

*300-level and above; counterpoint is recommended

### GUITAR PEDAGOGY (1.5 UNITS)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 476-1</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>STRINGS 476-2</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>STRINGS 476-3</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

### BIBLIOGRAPHY (1 UNIT)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 440</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

### ENSEMBLE* (3 UNITS)  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 374</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

### STUDIO CLASS  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 490</td>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

### OTHER REQUIREMENTS  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 374</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

### TERMINAL REQUIREMENTS  
<table>
<thead>
<tr>
<th>Name</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 480</td>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

**NOTES**  
- Terminal Requirement: Two full recitals  
- Final Assessment: Comprehensive Oral Examination

**INSTRUCTIONS**  
Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x). Enter number of units earned, if blank, into "Units" column.  
Quarter Abbreviations:  F = Fall; W = Winter; S = Spring; Sm = Summer
**Master of Music**  
**String Performance**  
*for violin, viola, cello, double bass*

Sample **Course Plan.** Always check with your Program Coordinator for program requirements.

### Year 1

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
</tr>
<tr>
<td></td>
<td>Orchestral Studies (319-1)</td>
<td>Orchestral Studies (319-2)</td>
<td>Orchestral Studies (319-3)</td>
</tr>
<tr>
<td></td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
</tr>
<tr>
<td></td>
<td>Bibliography</td>
<td>Music Studies Elective*</td>
<td>Music Elective*</td>
</tr>
<tr>
<td></td>
<td>Music Elective*</td>
<td>Music Elective*</td>
<td></td>
</tr>
</tbody>
</table>

### Year 2

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
</tr>
<tr>
<td></td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
</tr>
<tr>
<td></td>
<td>Music Elective*</td>
<td>Music Elective*</td>
<td>Music Elective*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Master's Recital (480)</td>
</tr>
</tbody>
</table>

*two units from a combination of Music Electives and Music Studies Electives must be at the 400 level.

**Studio Class.** Although not for credit, some programs may require registration for this along with applied study.

**Recitals.** To complete the Master of Music in String Performance, each student must present from memory one full-length recital comprising a variety of musical styles and genres. Students register for 480 for zero credit, usually in the same quarter that the recital is given. A permission hearing is required for all string recitals and the actual recital must be presented within two quarters following the granting of permission. The studio professor or a faculty-designated substitute must attend and pass the student on the recital. Students who do not present their recital during their residency should pursue Recital Continuation.

**Exit Examination.** The terminal requirement in the String Master's program is a written comprehensive exam given near the end of the spring quarter and is for students who have presented their recitals and who expect to graduate in June. Students who do not pass this exam are allowed one additional opportunity to take the examination.
## Master of Music
### String Performance
18 Units (2 Years)

<table>
<thead>
<tr>
<th>Name</th>
<th>Applied Lessons (6 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Ensemble* (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>STRINGS 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT 393</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Applied Studies (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 319-1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 319-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 319-3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conduct 491</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conduct 491</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BIBLIography (1 Unit)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 440</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music Studies (1 Unit)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conduct 491</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conduct 491</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Strings Pedagogy (1.5 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 311-317</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 311-317</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STRINGS 311-317</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music Electives (2.5 Units)*</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONDUCT 393 or as assigned by pool audition</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

May include applied study for those accepted into an applied faculty studio (maximum 3 units) plus course work. All other electives must be at the 300- or 400-level.

### Studio Class

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 490</td>
<td>0.0</td>
</tr>
</tbody>
</table>

### Instructions
Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

### Notes
- Violin, viola, cello, and double bass only.
- Final Assessment: Comprehensive written or oral examination when all or most degree requirements have been fulfilled and typically after the master's recital has been presented.
- Terminal Requirement: A full recital (recital permission required).

### Other Requirements

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diagnostic Evaluation or</td>
<td>Pass</td>
</tr>
<tr>
<td>MUS THRY 401 Grad Review Theory</td>
<td>Date</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Terminal Requirements</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRINGS 480 Master's Recital</td>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Final Assessment</th>
<th>Date</th>
<th>Passed</th>
</tr>
</thead>
</table>

---

67
# Master of Music
## Voice Performance

### Sample Course Plan.
Always check with your Program Coordinator for program requirements.

<table>
<thead>
<tr>
<th>Year 1</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
<td><strong>Winter</strong></td>
<td><strong>Spring</strong></td>
<td></td>
</tr>
<tr>
<td>Vocal Solo Class (311)</td>
<td>Vocal Solo Class (311)</td>
<td>Vocal Solo Class (311)</td>
<td></td>
</tr>
<tr>
<td>Graduate Phonetics and Diction (411-1)</td>
<td>Graduate Phonetics and Diction (411-2)</td>
<td>Graduate Phonetics and Diction (411-3)</td>
<td></td>
</tr>
<tr>
<td>Choral Organizations (CONDUCT 364)</td>
<td>Choral Organizations (CONDUCT 364)</td>
<td>Choral Organizations (CONDUCT 364)</td>
<td></td>
</tr>
<tr>
<td>Foundations of Vocal Pedagogy (423)</td>
<td>Bibliography</td>
<td>Music Studies Elective</td>
<td></td>
</tr>
<tr>
<td>Opera Workshop (451-1)</td>
<td>Opera Workshop (451-2)</td>
<td>Opera Workshop (451-3)</td>
<td></td>
</tr>
<tr>
<td>Voice Musical Preparation (455)</td>
<td>Voice Musical Preparation (455)</td>
<td>Voice Musical Preparation (455)</td>
<td></td>
</tr>
<tr>
<td>Vocal Repertory*</td>
<td>Vocal Repertory*</td>
<td>Vocal Repertory*</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fall</strong></td>
<td><strong>Winter</strong></td>
<td><strong>Spring</strong></td>
<td></td>
</tr>
<tr>
<td>Vocal Solo Class (311)</td>
<td>Vocal Solo Class (311)</td>
<td>Vocal Solo Class (311)</td>
<td></td>
</tr>
<tr>
<td>Vocal Repertory*</td>
<td>Vocal Repertory*</td>
<td>Vocal Repertory*</td>
<td></td>
</tr>
<tr>
<td>Voice Musical Preparation (455)</td>
<td>Voice Musical Preparation (455)</td>
<td>Voice Musical Preparation (455)</td>
<td></td>
</tr>
<tr>
<td>Music Elective*</td>
<td>Music Studies Elective</td>
<td>Music Electives*</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Master's Recital (480)</td>
<td></td>
</tr>
</tbody>
</table>

*chosen from Baroque Music Ensemble (CONDUCT 395); Alexander Technique (MUSIC 350); Repertoire Studies (VOICE 493); and Opera Performance (VOICE463)

### Musical Preparation (VOICE 455).
Though not required, graduate students in Voice Performance will often enroll in this course each quarter with a faculty vocal coach. For questions, contact your Program Coordinator.

### Vocal Solo Class.
All graduate students registered for applied voice must register for VOICE 311, Vocal Solo Class (0 units), using the same section number as the studio teacher. Registration for VOICE 311 must be concurrent with every quarter of applied voice study. This class will be graded by the student’s applied voice teacher, [S] Satisfactory or [U] Unsatisfactory based on attendance, fulfilling the class performance requirement. Up to two excused absences per quarter are allowed for the 2:00 PM Monday class time. The student’s applied studio teacher must approve all absences for Vocal Solo Class.

### Graduate Opera Workshop (VOICE 452)
(VOICE 452) will meet on Monday and Wednesday, 3:00 – 4:50pm, in one section:

- **a**) FALL quarter is required for all first year Masters students. It is optional for second year students with a permission number authorized by Michael Ehrman.
- **b**) WINTER quarter, acting is required of and limited to first year Masters students.
- **c**) SPRING quarter is limited to students who do not have principal roles in the spring production. Class size is limited 14 students by permission of the instructor, Michael Ehrman.
- **d**) All Masters students are required to take 3 quarters of Opera Workshop (over two years) in order to graduate.
- **e**) AUDITIONS for both the Fall and Winter operas will be held on September 24, 25, 26 27
& 28, 2015. More information on the operas and the audition/rehearsal requirements will be posted shortly. For further information, students should contact Professor Michael Ehrman.

f) All Vocal Performance majors are required to attend at least one performance of each opera production.

**Juries.** All first-year Masters candidates will sing one selection for the Voice and Opera Faculty during New Student Week and will offer a jury of 3 selections in the Winter Quarter of their first year of study. All second-year Masters candidates will offer a jury of 3 selections in their second Fall Quarter. All voice juries occur during exam week in the Fall and Winter Quarters.

<table>
<thead>
<tr>
<th>New Student Week</th>
<th>Fall Juries</th>
<th>Winter Juries</th>
<th>Spring Juries</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Masters Students</td>
<td>2nd year Masters students</td>
<td>1st year Masters students</td>
<td>Faculty Discretion</td>
</tr>
</tbody>
</table>

**Jury Procedures.**
1. Sign-ups are posted electronically in advance of juries. Students will receive an email with information about sign-ups.
2. Jury comments are available for a student’s perusal.
3. A student is excused from presenting a jury during the quarter in which he/she has performed or will perform a solo recital.
4. A student may ask to postpone his/her jury because of illness or other emergencies. It is understood that the student will receive an incomplete grade for voice lessons from his/her studio teacher for that quarter until the jury is made up the following quarter. As with academic classes, an incomplete grade (X or Y) will be factored into the GPA as an “F” until the jury is made up (see page 17, section 1.8)

**Jury Examination Make-Up**

A student who is unable to sing during the scheduled jury time must make-up the jury. Make-up juries should be scheduled with the Coordinator. All make-up juries will be heard on Mondays during the regular Voice Faculty meeting at 1:00PM. In the event a student cannot sing during that hour, the studio teacher will arrange for a make-up jury to be held at an alternate time. All Voice Faculty must be invited and at least 3 Voice Faculty must hear the make-up jury including the studio teacher of the student and 2 others.

**Recitals.** To complete the Master of Music in Voice Performance, one full-length recital is required. The recital should include 45-60 minutes of music and represent a variety of styles in at least 3 foreign languages. Students must register for VOICE 480, for zero credit, usually in the quarter that the recital is given. Repertoire for the recital must be approved by the studio professor. Upon the recommendation of the studio professor and the granting of recital permission by the Voice Faculty, the Masters candidate in Vocal Performance may present their voice recital on campus, and the actual recital must be presented within 4 to 8 weeks following the granting of permission. Non-required recitals do not require recital permission. Students performing non-required recitals are also required to follow proper protocol for the campus venue for these recitals.
Students who do not present their recital during their residency should pursue Recital Continuation, see section 4.17.

A recital permission audition must take place 4-8 weeks before the recital. The student must prepare from memory at least 75% of the recital for presentation at the recital permission audition. Individual studio policies and/or preparation requirements of more than 75% take precedence over this requirement. Representation from each section of the planned recital is required during the recital permission audition. Full-length recitals should consist of at least 45, but no more than 60, minutes of music. The student may have two hearings for recital permission as deemed necessary by the faculty.

The faculty of record may approve that a student use music for a work from oratorio, cantata, or chamber music when performed with multiple instruments and/or musicians. That repertoire may not exceed 50% of the total recital time, and it should be noted at the time of the recital permission that the remaining repertoire must be 75% memorized unless individual studio policies apply, as stated above.

Students may elect to include selections from the American Songbook. That portion of the program must not exceed 20% of the recital program in time.

A guideline for appropriate recital repertoire from the American Songbook can be found at http://www.michaelfeinsteinsamericansongbook.org/songs_search.html

Recital Permissions
- Read the Student Recital Policy and Procedures from the Concert Management website http://www.pickstaiger.org/student-recital-forms
- All spellings (including all diacritical markings, accents, umlauts, etc.) and information on the program must be accurate.
- Audition for recital permission. (Schedule with the Coordinator of Voice and Opera.)
- Complete all recital permission and program forms at least four to eight weeks prior to the proposed date of the recital and submitted to the Concert Office at Pick-Staiger as required by their rules noted on http://www.pickstaiger.org/student-recital-forms
- The recital date, time, and hall may be reserved prior to the recital permission as long as the forms and program are complete and signed.
- At the Recital Permission, the student must provide seven (7) print-ready typed copies of the recital program being offered, together with the exact timing of each selection, and the total time of all selections at the bottom of the page, as well as the date, time, name of the pianist and any other collaborative artists, and location of the proposed recital. All spellings (including accents and umlauts) and information on the program must be accurate.
- A correctly formatted program for the recital permission appears on the next page as a guide.

Exit Examination. The terminal requirement in the Voice MM is a written comprehensive examination given near the end of the spring quarter for students who expect to graduate in June. Students who do not pass this examination are allowed one additional opportunity to take the examination.
Sample Voice Program

Masters Recital
(Your name)
(Voice type)
(Hall or venue)
(Day, date, and time)
Assisted by (name), piano
(Other assisting singers or instrumentalists)

<table>
<thead>
<tr>
<th>Chansons de Bilitis</th>
<th>Claude Debussy</th>
<th>(1862-1918)</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Flûte de Pan</td>
<td>3:16</td>
<td></td>
</tr>
<tr>
<td>La chevelure</td>
<td>3:20</td>
<td></td>
</tr>
<tr>
<td>Le Tombeau des Naïades.</td>
<td>3:03</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pleurs d'or</th>
<th>Gabriel Fauré</th>
<th>(1845-1924)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2:37</td>
<td></td>
</tr>
</tbody>
</table>

with (name), baritone

<table>
<thead>
<tr>
<th>Cinco canciones negras</th>
<th>Xavier Montsalvatge</th>
<th>(1912-2002)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuba dentro de un piano</td>
<td>4:08</td>
<td></td>
</tr>
<tr>
<td>*Punto de Habanera</td>
<td>1:37</td>
<td></td>
</tr>
<tr>
<td>Chévere</td>
<td>2:03</td>
<td></td>
</tr>
<tr>
<td>Canción de cuna para dormir a un negrito</td>
<td>2:25</td>
<td></td>
</tr>
<tr>
<td>Canto negro</td>
<td>1:03</td>
<td></td>
</tr>
</tbody>
</table>

Deh vieni non tardar
from Act IV, Les Nozze di Figaro | Wolfgang Amadeus Mozart | (1756 – 1791) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4:22</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tonadillas al Estilo Antiguo: La Maja Dolorosa</th>
<th>Enrique Granados</th>
<th>(1867-1916)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh muerte cruel</td>
<td>2:26</td>
<td></td>
</tr>
<tr>
<td>Ay majo de mi vida</td>
<td>2:13</td>
<td></td>
</tr>
<tr>
<td>De aquel majo amante</td>
<td>3:04</td>
<td></td>
</tr>
<tr>
<td>(name), guitar</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Venezia</th>
<th>Reynaldo Hahn</th>
<th>(1874-1947)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sopra l'acqua indormenzada</td>
<td>3:04</td>
<td></td>
</tr>
<tr>
<td>*La barcheta</td>
<td>3:39</td>
<td></td>
</tr>
<tr>
<td>L'avertimento</td>
<td>2:02</td>
<td></td>
</tr>
<tr>
<td>La Biondina in gondola</td>
<td>3:31</td>
<td></td>
</tr>
<tr>
<td>Che pecà!</td>
<td>2:46</td>
<td></td>
</tr>
<tr>
<td>La primavera</td>
<td>2:16</td>
<td></td>
</tr>
</tbody>
</table>

Total duration: 48:33
* Not offered for the recital permission
### NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

**MASTER OF MUSIC**  
**VOICE PERFORMANCE**  
**18 UNITS (2 YEARS)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>VOICE TYPE</th>
</tr>
</thead>
</table>

#### APPLIED LESSONS (6 UNITS)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

#### VOCAL SOLO CLASS (0 UNITS)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

#### MUSIC STUDIES (2-3 UNITS)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

#### MUSIC ELECTIVES (1.5 UNITS)*

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

#### TERMINAL REQUIREMENTS

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

### INSTRUCTIONS

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

Enter number of units earned, if blank, into "Units" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer

**Final Assessment**: Comprehensive written examination

**VOICE 451-2 (acting)** may not be repeated

**VOICE 455 (Musical Prep)**: Though not required, graduate students in Voice Performance will often enroll in this course each quarter with a faculty vocal coach. This can count towards the music elective requirements.

**VOICE 465** which is Professional Preparation can also count towards the music elective requirements.

**Diagnostic Evaluation or** Pass Fail

**MUS_THRY 401 Grad Review Theory** Date Passed

Terminal Requirement: A full recital

**NOTES**

---

72
# Master of Music

## Wind and Percussion Performance

*for flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, euphonium, trombone, tuba, percussion*

### Sample Course Plan

Always check with your Program Coordinator for program requirements.

### Year 1

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td></td>
</tr>
<tr>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td></td>
</tr>
<tr>
<td>Bibliography or Music Studies Elective **</td>
<td>Bibliography or Music Studies Elective **</td>
<td>Bibliography or Music Studies Elective **</td>
<td></td>
</tr>
<tr>
<td>Repertoire Studies*</td>
<td>Repertoire Studies*</td>
<td>Repertoire Studies*</td>
<td></td>
</tr>
<tr>
<td>Chamber Music</td>
<td>Chamber Music</td>
<td>Chamber Music</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Master's Recital (480)</td>
<td></td>
</tr>
</tbody>
</table>

### Year 2

<table>
<thead>
<tr>
<th></th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
<td></td>
</tr>
<tr>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td>Major Ensemble</td>
<td></td>
</tr>
<tr>
<td>Music Studies Elective*</td>
<td>Music Studies Elective *</td>
<td>Repertoire Studies*</td>
<td></td>
</tr>
<tr>
<td>Music Elective**</td>
<td>Music Elective**</td>
<td>Music Elective**</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Master's Recital (480)</td>
<td></td>
</tr>
</tbody>
</table>

*chosen from Wind, Brass, Percussion Orchestral Repertoire (WIND_PER 493); Percussion Pedagogy and Performance (WIND_PER 347); Bass Clarinet Class (WIND_PER 360); English Horn Class (WIND_PER 361); Baroque Flute Class (WIND_PER 362); and/or Studio Ensembles (WIND_PER 492).

**one unit from either Music Studies or Music Electives must be at the 400 level; in order to take a Music Theory elective, students must either pass the Theory Diagnostic Evaluation during Orientation or first take MUS_THRY 401 Grad Review Theory

### Studio Class

Although not for credit, some programs may require registration for this along with applied study.

### Recitals

Students may register for WIND_PER 480 for zero credit, usually in the quarter that the recital is given. Students who do not present their recital during their residency should pursue Recital Continuation for the quarter when the recital is given.

### Exit Examination

The terminal requirement for the Wind and Percussion Performance MM degree is a written comprehensive examination given near the end of the spring quarter for students who have presented their recitals and who expect to graduate in June or September. Students who do not pass this examination are allowed one additional opportunity to take the exam.

### Major Ensembles

Students must participate in either a major ensemble or a faculty-approved substitute in every quarter of residence. Assignment to an ensemble is determined by an audition and the decision of the faculty.
# Northwestern University Bienen School of Music

## Master of Music

### Wind and Percussion Performance

#### 18 Units (2 Year)

<table>
<thead>
<tr>
<th>NAME</th>
<th><strong>APPLIED LESSONS (6 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><em><em>ENSEMBLE</em> (3 UNITS)</em>*</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND PER 4</td>
<td>1.0</td>
<td></td>
<td>CONDUCT</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOLO, REPETTOIRE, &amp; PEDAGOGY (1.5 - 3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND PER 360 Bass Clarinet Class</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>WIND PER 361 English Horn Class</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>WIND PER 362 Baroque Flute Class</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>WIND PER 492 Studio Ensemble</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>WIND PER 493 Wind, Brass, Per Orch Rep.</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAMBER ENSEMBLES (1.5 - 3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 491 Chamber Music</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 491 Chamber Music</td>
<td>0.5</td>
<td></td>
</tr>
</tbody>
</table>

| OTHER REQUIREMENTS | |
| Diagnostic Evaluation | Pass | Fail | |
| MUS THRY 401 Grad Review Theory | Date Passed | |

<table>
<thead>
<tr>
<th>TERMINAL REQUIREMENTS</th>
<th>Units</th>
<th>Quarter</th>
<th><strong>STUDIO CLASS</strong></th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND PER 480 Master's Recital</td>
<td>0.0</td>
<td></td>
<td>WIND PER 490</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>WIND PER 480 Master's Recital</td>
<td>0.0</td>
<td></td>
<td>WIND PER 490</td>
<td>0.0</td>
<td></td>
</tr>
<tr>
<td>Final Assessment</td>
<td>Date Passed</td>
<td>WIND PER 490</td>
<td>0.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### INSTRUCTIONS

Enter quarter and year course was taken (e.g. F12 for a course taken during the fall quarter of 2012) in the "Quarter" column. If name of course is not provided, enter the subject area abbreviation (i.e. CONDUCT for Conducting) and the course number (xxx-x).

Enter number of units earned, if blank, into "Units" column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer

#### NOTES

For flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, euphonium, trombone, tuba, percussion

**Final Requirement:** To complete the Master of Music in Wind and Percussion Performance, each student must present two full-length solo recitals.

**Final Assessment:** Comprehensive written examination
SECTION III

Doctor of Musical Arts Degrees
General Information and Policies for all Doctor of Musical Arts (DMA) Students

8.1 Coursework
The DMA degree requires the satisfactory completion of a minimum number of units of graduate credit, as specified for each program. Most 300- to 500-level courses within the Bienen School of Music are acceptable for degree credit. No classes below the 300-level may be counted toward the degree.

8.2 Residency
For students entering with a Master’s degree, the DMA requires two years of full-time study with at least three consecutive quarters of registration. Because of the limitation of available courses, summer registrations are generally not accepted as part of the residency requirement. It is required that all course work be completed as a prerequisite for Continuation. This includes completion of all required courses and removal of any incomplete course work grades.

8.3 Period of Study
The deadline for the completion of the Doctor of Musical Arts degree is seven years from the date of initial matriculation. In exceptional cases, when a student has already established candidacy for the degree, a petition for a one-year extension (until August 31 of the eighth year) may be considered. The student requesting an extension must have the support of his or her major advisor and must submit a petition to the Director of Graduate Studies for their department, outlining both the reasons for the extension and a specific plan to complete all requirements within the extension period.

8.4 Continuation
Following the completion of required courses and satisfying all incomplete grades, DMA students will meet with the Coordinator of Graduate Services & Financial Aid to fill out a Continuation form in Spring quarter. The Coordinator will register each DMA student for Continuation (MUSIC 507 – 521). Registration for Continuation occurs on a quarterly basis and continues until the completion of the degree. It provides active student status and makes students eligible to defer all federal loans, use university services (library, concert hall, sports center, etc.), have access to their committee members, and maintain eligibility for student health insurance.

While the Coordinator of Graduate Services & Financial Aid will take responsibility for registering students for Continuation, there are two important matters for which students must assume responsibility:

a) Students must pay continuation registration fees by the deadline printed on the University bill found in CAESAR
b) Students must contact the insurance office of the Student Health Service to verify coverage by a medical insurance policy.

All full-time students, including those who are off-campus during the time of their registration, must comply with this policy. Failure to complete either of these requirements will result in an account hold, which will prevent registration for the following quarter. Any hold that delays registration will result in the accrual of late registration fees of at least $150 per quarter.
8.5 Transfer of Credits
Students accepted into the Doctor of Musical Arts may petition to have a maximum of three Northwestern units of doctoral credit accepted from another institution. Credits may be transferred from music academic subjects only; credit for applied study is not transferable. The petition should be submitted to the Coordinator of Graduate Services & Financial Aid for evaluation and approval, and must be accompanied by a transcript and description of courses.

8.6 Advisory Committee
An Advisory Committee is formed by each DMA student before taking their Qualifying exams. Before taking the Area and Oral portion of the Qualifying exams, each DMA student will need to submit a completed DMA Committee form to the Coordinator of Graduate Services & Financial Aid. The committee consists of two-three faculty members and is constituted as follows:

- **Major Advisor**: The student’s Major Advisor functions as the chair of the committee and is selected at the beginning of the DMA student’s residency. The Major Advisor tracks the student’s progress towards the degree and provides information on course selection, recital presentation procedures, the Qualifying Exam process, and the definition of appropriate topics for the final project.

- **Program Member**: A faculty member from the student’s program also serves on this committee. This member is typically either the student’s applied teacher (if that individual is not the Major Advisor), or another faculty member from the same program. This member also functions as a member of the Qualifying Exam committee and as reader of the final document or lecture.

- **Music Studies Member**: If a student is approved for the Final Research Document or Lecture Recital/Performance Document, the DMA committee will required three members. A third member is added to the Advisory Committee from the Music Studies Department. This is typically a faculty member with whom the student has taken academic courses, and/or one who has expertise in the area of the student’s intended research. This individual participates in the Qualifying Exam to review the student’s brief for the final project, reads that final document and attends the project defense.

8.7 First Year Review
The Major Advisor and the Coordinator of Graduate Services & Financial Aid will review a DMA student for satisfactory progress at the conclusion of the first and each subsequent year of study. Students are reviewed based on the following criteria:

- Successful completion of coursework, including writing competency
- Success in applied study and recital presentation
- Professionalism in teaching and graduate assistant responsibilities
- Progress toward degree completion

Under extreme circumstances, a student may be dismissed from the program of study if the work is well below expectations at the conclusion of the first year of study.

8.8 Admission to Candidacy
In all programs, Candidacy is established by

- Completing all coursework
- Successfully presenting at least two recitals where appropriate to the particular program of study
- Successfully completing the written Qualifying Examinations: Music Theory, Music History, and Area Exams
- Successfully passing the oral Qualifying Examinations. A Final Project brief and bibliography are presented and approved at the oral part of the Qualifying Exam. (see Section 9.4 of this handbook)

Most students establish Candidacy in the third year of the DMA studies. Failure to achieve candidacy by the end of the fourth year of registration indicates unsatisfactory progress towards the degree and requires that the student’s record be brought to the Director of Graduate Studies for probationary status or possible dismissal. In addition, failure to demonstrate satisfactory academic progress may trigger federal financial aid withdrawal or penalties.

8.9 Application for Graduate Degree
As completion of all degree requirements is anticipated, the student submits a Petition for Graduate Degree form to the Coordinator of Graduate Services & Financial Aid. This form must be completed and returned by a date specified by that office in order to graduate in a given quarter. Students completing their degree program in September or December will be eligible to participate in the following year’s June commencement and convocation exercises.
Doctor of Musical Arts (DMA) Program Overview

9.1 Cohort DMA Coursework
There are three academic courses which are designed exclusively for DMA students and required in all DMA programs. These are:
- MUSIC 540 – Introduction to Bibliography, offered in the Fall quarter
- MUSICOL 400 – Graduate Review of History, offered in the Winter quarter
- MUS_THRY 400 – Style and Analysis*

If any of these courses is not offered in a particular academic year, appropriate substitutions will be listed.

NOTE: In 2015-2016, MUS_THRY 400 Style and Analysis will not be offered. Instead, students must choose from the following courses:
- MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
- MUS_THRY 321 Analytical Techniques (Winter 2016)
- MUS_THRY 355 Atonal Analysis (Winter 2016)
- MUS_THRY 318 18th Century Counterpoint (Spring 2016)
- MUS_THRY 431 Advanced Tonal Analysis (Spring 2016)

9.1.1 Music Studies Cognate
DMA students may concentrate Music Studies coursework in the areas of Musicology, Music Theory, or Music Education to earn a cognate in that area. Four (4) courses in the same area must be taken during resident coursework to earn the cognate. Courses that fulfill the requirement under “Cohort DMA Coursework” in Section 9.1 will not count towards the cognate, and cognate courses must be at the 300- or 400-level. Once earned, the cognate will be designated on the final transcript. See below for a Sample Course Plan, which gives the example of a cognate in Musicology. In the example, courses that count towards the cognate are indicated by an asterisk (*).

Sample Course Plan to earn a cognate in Musicology:

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons</td>
<td>Applied Lessons</td>
<td>Applied Lessons</td>
</tr>
<tr>
<td>MUSIC 540 – Intro to Bib</td>
<td>MUSICOL 400</td>
<td>MUS_THRY 400</td>
</tr>
<tr>
<td>Music Elective</td>
<td>Music Elective</td>
<td>DMA Recital</td>
</tr>
<tr>
<td></td>
<td>*MUSICOL Class</td>
<td>*MUSICOL Class</td>
</tr>
</tbody>
</table>

Year 2

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Lessons</td>
<td>Applied Lessons</td>
<td>Applied Lessons</td>
</tr>
<tr>
<td>Music Elective</td>
<td>Music Elective</td>
<td>Music Elective</td>
</tr>
<tr>
<td>*MUSICOL Class</td>
<td>*MUSICOL Class</td>
<td>DMA Recital</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final DMA Project</td>
</tr>
</tbody>
</table>

Students who elect to use the Lecture Recital/Coursework option for their Final DMA Project will already be taking a total of nine (9) courses in Music Studies (see Section 9.5). To also earn a cognate, one would need to increase the total to ten (10) courses in Music Studies. Students in this scenario should plan to take 4 units per quarter to accomplish both objectives.
9.2  **Recitals**

Doctor of Musical Arts recitals must demonstrate the highest level of technical skill and artistry through the performance of a wide variety of musical styles. Students are expected to present all recitals on campus. One off-campus major performance, such as a solo performance with a reputable symphony orchestra, may be substituted if it is pertinent to the degree program and receives written permission from the Major Advisor and Director of Graduate Studies (DGS). This option is NOT available for the final recital. For the DMA in Voice Performance, please see Voice DMA Recital for exceptions. *All recitals must be recorded by a qualified recording engineer.*

A lecture recital may be elected as one of the required recitals. The lecture portion (approximately 30 minutes of spoken text) must be written, substantiated by footnotes, and approved along with the recital permission no later than four weeks before the scheduled date of the recital. The recital portion must be at least 45 minutes of music.

**NOTE:** If the student wishes to use the Lecture Recital/Performance Document as the Final Project (see Section 9.5), the following is advised:

- The lecture recital should be presented as the penultimate recital in the degree program;
- The lecture portion of this presentation must later be expanded to a document of at least 75 pages in length, representing original scholarship as specified in Section 9.5 for the research document;
- Consultation with the DGS for the student’s department is strongly advised.

For all students, the final DMA recital is a full-length program (60 to 75 minutes of music), presented after the student has passed all parts of the Qualifying Exam and defended the Final Project requirement. The content of the final recital should be approved by the Major Advisor and applied professor, but it is self-prepared without any assistance from faculty of the Bienen School.

All DMA recitals must be attended and passed by a minimum of two faculty members, typically the studio teacher and a member of the student’s committee. In some programs, a third faculty member must pass the recital, either in person or via an audio recording. Students must ensure committee members are available to attend the recital before confirming a date with the Concert Management Office. **Exceptions to faculty attendance must be approved by the DGS in advance of the recital.**

To document each recital, the student must submit a “Completion of DMA Recital Form” with requisite faculty signatures, along with a copy of the recital program, to the Coordinator of Graduate Services & Financial Aid. This is to be done within one month of the date of the recital. Students should keep a copy of their recital programs and recordings. It is also the student’s responsibility to keep the Coordinator of Graduate Services & Financial Aid informed about the recital performance progress.

9.2.1 **Recital Permission**

All recitals must follow the permission policies adapted by the individual program. In all cases this permission must be secured at least four weeks prior to the desired performance date.

In the case of a jury audition, the student may have two hearings for recital permission. In extenuating circumstances the student can petition to his/her major advisor for a third hearing. The student will be dismissed from the program if permission to perform a required recital cannot be secured.
9.2.2 Recital Registration
Students in performance degree programs that require recitals must register for each required recital (580, zero credit) in the specific quarter of the recital. For the final recital, typically performed after the Final Document is completed, the student should notify the Coordinator of Graduate Services & Financial Aid of the quarter in which the recital will be performed. The Coordinator can then register the student for 580 during that same quarter.

9.2.3 Scheduling Recitals
The student must secure recital performance dates through the Concert Management Office, located in Pick-Staiger Concert Hall.

Qualifying Examinations

The Qualifying Examinations tests the knowledge and musicianship that the DMA student has developed over the entire course of their musical career, from the bachelor’s degree to the end of doctoral coursework. Qualifying Examinations are separated into two parts:

Part One consists of written examinations in Music Theory and Music History
Part Two consists of a written examination in the Performance Area of study and an Oral exam

9.3 Part One: Music History and Music Theory Exams
The written exams in music theory and musicology are offered twice per year, typically in the fall and spring quarters. The specific dates are available from the Office of Graduate Services early in each academic year. A sample exam for each of the sections is available from the Office of Graduate Services. The student must pass both components of Part One before scheduling the exams in Part Two.

9.3.1 Music History Qualifying Exam
The DMA Qualifying Examination in music history tests knowledge of musical style and historical contexts in the Western tradition from the later Middle Ages (ca. 1250) to the present. In addition to the required musicology course (Musicology 400), students should pursue further coursework (especially Musicology 350-355) in historical periods where their preparation is weak. For purposes of review, students are advised to study a high-caliber textbook (Taruskin Oxford *History of Western Music*; Grout/Palisca/Burkholder *History of Western Music*), and either a wide variety of scores or a collection such as the *Norton Anthology of Western Music*.

The examination includes four types of essay questions:

1) Short responses demonstrating command of historical facts; knowledge about genres, standard repertoire, and major composers; and understanding of historically appropriate terminology.

2) Longer essays requiring synthesis of a broader range of information and ideas across multiple historical periods, and demonstrating skills of written organization and argument.

3) Listening identifications, requiring students to respond to audio examples with attributions by period, genre, style, and possible composers, and to justify these responses with description and analysis of key musical details.

4) Score identifications, requiring responses similar to those in item #3 above, on the basis of score excerpts.
In order to succeed on this examination, students should be familiar with musical repertories and practices that are diversified by the following categories:

- **Medium**: voice, orchestra, solo instruments, chamber ensemble, multimedia, etc.
- **Historical period**: Medieval, Renaissance, Baroque, Classical, Romantic, 20/21st centuries (modernist, avant-garde, experimental, postmodern, contemporary)
- **Purpose**: expression, communication, representation, ritual, entertainment
- **Function and audience**: theatrical, concert, sacred, court, domestic, vernacular, etc.
- **Geography**: broad coverage of European and American traditions
- **Aesthetic, intellectual, and cultural contexts**: literature, visual arts, religion, philosophy, nationalism, politics, patronage, etc.
- **Technical characteristics**: musical forms and processes, and the significance to different repertoires of musical parameters such as melody, harmony, rhythm, texture, timbre.
- **Key composers**: their work and its significance; their reception and influence; their ideas and musical values.

### 9.3.2 Music Theory Qualifying Exam

The DMA Qualifying Examination in music theory tests knowledge of musical scores and styles from an analytical perspective. The questions normally require some essay answers and some writing directly on copies of musical scores. As with the Music History Examination, students are urged to review a variety of scores and anthologies of Western art music from its earliest days to the present. In addition, consult books that deal with music analysis, including:

- Rosen, C. *Sonata Forms*, New York: W. W. Norton, 1988; or

Review topics are:

<table>
<thead>
<tr>
<th>Basic Concepts of Tone and Notation of Pitch</th>
<th>Tone Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch contour</td>
<td>Note value</td>
</tr>
<tr>
<td>Interval construction</td>
<td>Meter, tempo</td>
</tr>
<tr>
<td>Clefs, including common C clefs</td>
<td>Compound meter, mixed meters</td>
</tr>
<tr>
<td>Key signatures</td>
<td>Melodic rhythm</td>
</tr>
<tr>
<td>Scales (major and minor), pentatonic, chromatic</td>
<td>Irregular beat divisions</td>
</tr>
<tr>
<td>Modes</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Harmonic Concept</th>
<th>Modulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord constructions</td>
<td>Key change</td>
</tr>
<tr>
<td>Triadic function</td>
<td>Key digression</td>
</tr>
<tr>
<td>Harmonic cadences</td>
<td>Chromaticism</td>
</tr>
<tr>
<td>Passing tones and pedal point</td>
<td></td>
</tr>
<tr>
<td>Figures bass symbols</td>
<td></td>
</tr>
</tbody>
</table>

**Texture**

Monophony, homophony, and counterpoint
Orchestration, transposing instruments, and score realization
Basics of Form
Phrases and phrase structure
Motives and motivic use in form

Part Forms
Two and three part forms
Rondo
Variation

Contrapuntal Forms
Canon, motet, madrigal, chorale prelude
Fugue

Twentieth-Century Theory
Atonality and serial compositions
Notational conventions

Large-Scale Forms and Multi-Movement
Dance suite
Sonata
Sonata allegro
Concerto

Music Theory in Helping Define Musical Style
(see also the music history topics in preceding section)
Styles of Western Art Music
Jazz
Popular music
Musics of other cultures

Sample Qualifying Exam Questions and Essay Topics

a) For each of the three scores provided, identify the period in which it was most likely written, the type of composition and a possible composer. Please make note of stylistic features that support your identification.
b) Describe the works from the standpoint of structural features (i.e. form, tonality, harmony, and other musical features). Make appropriate analytical marking in the score that support your points.
c) Using your personal performance repertoire, choose two works of substantial length (minimum 15 minutes of performance time) from contrasting style periods and describe the works theoretically. Describe how this knowledge helps in the performance of these works.

9.4 Part Two: Performance Area and Oral (Prospectus) Exams
Upon successful completion of the theory and musicology qualifying exams (Part One), the student must schedule Part Two, the performance area exam and oral exam. Before the student can schedule their oral exam, they must submit a prospectus to their committee (see 9.4.2). To achieve Candidacy, Part Two must be completed by spring quarter of the fourth year.

9.4.1 Performance Area Qualifying Exam
The nature of this comprehensive exam is determined by each program, so the DMA student should seek advice about preparation and scheduling from the Major Advisor or Program Coordinator. DMA students should be prepared to discuss their responses to this exam at the Oral Exam.

9.4.2 Prospectus Brief for Oral Exam
In close proximity after taking the performance area exam (within 10 days), the Oral Exam must take place. Before the Oral Exam can take place, a prospectus brief must be submitted to the committee at least one week before the oral exam. A prospectus (i.e. a proposal) must be submitted to, and
approved by, the student’s Advisory Committee before the student may begin any actual writing. Because the proposed research is discussed at the Oral Exam, submission of the prospectus brief is a prerequisite to scheduling the Oral Exam.

**NOTE:** Students are reminded that faculty members are not expected or likely to be available to read any briefs or documents during the summer months.

The prospectus brief must clearly outline the purpose and goals of the intended research and also outline how the document will be organized. A substantive bibliography must be attached. This listing of primary and secondary sources should be presented in standard bibliographic form. A typical prospectus brief is several pages in length and contains the following:

- Purpose of the study
- Historical background
- Description of organization (what each section/chapter will contain)
- Anticipated contribution to the field
- If you are using human subjects or conducting interviews, the email from the NU IRB office (http://irb.northwestern.edu/) that either waives the requirement for IRB approval or verifies that you submitted material for the IRB application process
- Bibliography

Sample prospectus briefs are available upon request. Your committee may request a sample chapter or more of your written work if necessary.

### 9.4.3 Oral Exam

All three* members of the Advisory Committee **must attend** the oral exam, which is typically 90 minutes long. At the oral exam, the student should expect two things:

- Answer questions about what was written on the performance exam. This session may include opportunities for the student to display comprehensive understanding and knowledge of music, as well as specifics in the major area.
- Discuss, with all two/three committee members, the proposal for research. The DMA student must have provided each member a refined proposal and bibliography before the oral exam, so they have time to read it thoughtfully. The Advisory Committee will provide guidance on how to revise, adjust or proceed with writing the Final Document.

When the oral exam has been passed, the signed DMA Qualifying Examination Form form must be submitted to the Coordinator of Graduate Services & Financial Aid. If all or part of either the written or oral portion proves unsatisfactory, a student may ask to be re-examined after a reasonable review period. If any part of the second Qualifying Exam is unsuccessful, the student may be dismissed from the degree program.

*if the DMA student selects the Lecture Recital/Coursework option, the Advisory Committee is comprised of only two members from their program. See Section 9.5 for details.

### 9.4.4 Filing for Candidacy

The Committee’s approval of the prospectus brief and bibliography is documented via a completed and signed “Approval of DMA Qualifying Examination Form”, which is available from the Office of Graduate Services. This signed form must be submitted by the student to the Coordinator of Graduate Services & Financial Aid to be placed in the student’s permanent file. Upon confirmation
of completion of all required coursework and Qualifying Exams (Part One and Part Two), the student will be admitted to Candidacy and may begin work on the Final Project.

9.5 DMA Final Project Requirement

**NOTE:** Music Composition students should refer to the degree checksheet and program information for the DMA in Composition for instructions for completion of the Final Project Requirement.

The Final Project represents the culmination of intensive and original research that will make a meaningful contribution to knowledge in the student’s field. Students should begin to consider a topic(s) for their Final Project early in their doctoral study. Ideas should be discussed and explored with their applied professor and their major advisor. Written work on a research document or a lecture-recital/performance document may begin only after a prospectus brief(s) has been approved and the student has achieved Candidacy for the degree.

Suggested topics:
- The investigation of any significant historical document relating to a composition, analysis, or performance of a work or group of works
- An exploration of the musicological problems (text, dating, extra-musical considerations) relating to a work or group of works
- Preparation of a performing edition of a work presently unavailable in a modern edition
- A detailed and sophisticated analysis of a number of works

There are three options for the Final Document, each of which carries one unit of credit. Programs and individual Major Advisors have the flexibility to recommend or require any of the following three options to their students.

1. **Major Research Document** The Research Document (595) must represent intensive investigation and culminate in an original contribution to scholarship, pedagogy, literature, or performance, and is approximately 100 pages in length. The major advisor is typically the ultimate reader for the document. To pursue the Major Research Document option, a student must receive Music Studies program approval in their first year of coursework, preferably after taking the Graduate Review of History, as well as approval from the primary faculty member. The approval process would examine their writing and research skills before a committee is ever formed. See office for details on the approval process.

2. **Lecture Recital/Performance Document** The Lecture Recital/Performance Document (585-0-20) may be elected to fulfill the Final Project Requirement. The lecture portion that accompanies the recital must be written, substantiated by footnotes, and – in some programs – approved by jury examination no later than four weeks before the presentation of the lecture-recital. The performance portion must be studied with an applied professor. The lecture-recital should consist of no less than 30 minutes of spoken lecture and no less than 45 minutes of music performance. The Advisory Committee must approve lecture notes before any written work may proceed. Memorization of the performance portion is determined through discussion with the principal applied professor. The performance document will consist of approximately 75 pages.

3. **Lecture Recital/Coursework** The Lecture Recital/Coursework (585-0-21) may be elected to fulfill the Final Project Requirement. The lecture portion that accompanies the recital must be written, substantiated by footnotes, and – in some programs – approved by jury examination no later than four weeks before the presentation of the lecture-recital. The performance portion
must be studied with an applied professor. The Lecture Recital should consist of no less than 30 minutes of lecture speaking and no less than 45 minutes of music performance. The Advisory Committee must approve lecture notes before any written work may proceed. Memorization of the performance portion is determined through discussion with the principal applied professor. The performance document will consist of approximately 25 pages.

A required component of this Lecture Recital would include at least 30 minutes of lecture and a 25 page minimum written program analysis based upon the research for the Final Project Requirement. The length and scope of the recital program analysis is left up to each program, but the length and scope of the program analysis will be under review as part of the Qualifying Oral Exam. This requirement would demonstrate the skills learned in coursework for research and public presentation, in a format that is relevant to the modern job search. Program analysis, upon approval and completion, would be filed with the Coordinator of Graduate Services and Financial Aid.

Programs may decide whether this Lecture Recital will be in addition to existing recital requirements, or whether it would replace one of the existing required recitals.

Three (3) units of additional coursework in Music Studies would be required for the Lecture Recital/Coursework option. When added to existing requirements, a total of nine (9) courses in Music Studies over two years would be completed. Coursework that would count towards this proposal would be pre-approved each year by Music Studies program coordinators, and would be subject to approval of the DMA Major Advisor. In the event that a Major Advisor has not been selected, the coursework would be subject to approval by the primary program advisor or program coordinator.

Courses taken for the Lecture Recital/Coursework option must be at the 400-level, will be research oriented and must have at least a 15-page written paper as a required component of the course. The class syllabus may be requested to confirm the requirement is being met. A student must receive at least a “B” grade or higher in each of the 3 additional courses in order to count the coursework towards the requirement.

The DMA committee for the Lecture Recital/Coursework option differs in membership, in that it consists of a minimum of two program faculty. A member of the Department of Music Studies may be on this committee, but is not required. The DMA committee must attend the Qualifying Oral Exam, review the final project and program analysis, and attend the Lecture Recital. A final review should take place after completion of the Final Project Requirement, to provide feedback on the execution of all requirements for the degree. The Lecture Recital may be recorded in the event that a committee member cannot attend in person. No faculty from the Department of Music Studies would be required to review the Final Project in this instance; however, the DMA Major Advisor may request that a DMA student include a member of the Department of Music Studies on the committee, depending upon the topic and scope of the proposed Final Project.

Regardless of which option is selected, the Final Project Requirement carries one unit of credit. Students may register for the Final Project Requirement (585/595) at any time during coursework and prior to entering Continuation. The final grade for 585/595, however, will not be submitted until all aspects of the Final Project Requirement have been completed. Until the Final Project Requirement is completed, student will receive a grade of K, or ‘work in progress’.
9.5.2 Formatting the document
DMA degrees are administered completely through the Bienen School of Music; however, when writing a document, students should follow the style guidelines defined by The Graduate School at Northwestern University. Further regulations can be found at http://www.tgs.northwestern.edu/documents/policies/dissertation-format-guidelines.pdf

In this handbook’s Appendix, there is the proper format for the title page for DMA documents. **DO NOT** follow The Graduate School title page guidelines for the title page.

9.5.3 Oral Defense of the Final Project
When a DMA Final Project, including all approved revisions, has been completed and approved by the Advisory Committee, a defense of the document is scheduled. The defense includes questions from committee members concerning any aspect of the document or documents. The Advisory Committee may still ask for minor changes and resubmission after a defense.

9.5.4 Final Project Submission
Following the successful defense of a Final Project Requirement, one unbound copy of the document, as well as the signed Final DMA Major Project Requirement/Defense Report are submitted to the Office of Graduate Services.

9.5.5 Archiving and Document Microfilming
Final projects must be submitted to the Music Library for archiving. Final projects may also be submitted to University Microfilms International (“UMI”, a division of ProQuest) at the discretion of the Advisory Committee.

Because UMI retains the master microfilm and responds to all requests for copies from libraries and individuals, the student is required to complete the microfilm agreement form, describing in detail the author’s and UMI’s responsibilities related to copyright violations.

It is also advisable to obtain a copyright, which protects the author’s rights to the contents of the Major Document. Written work that is not copyrighted at the time of its first publication cannot be copyrighted at a later date for the purpose of appearing in another form, unless the original has been thoroughly and completely revised so as to result in a substantially new work. UMI will secure a copyright in the name of the author upon payment of the appropriate fee. If UMI is to act as the agent in securing copyright, this must be indicated on the microfilm agreement form.

9.5.6 ProQuest
If a DMA student wishes to submit their Final Document to ProQuest, you can find additional information here: www.etsadmin.com/northwesternmusic. You will need to fill out a form to request a publishing agreement and have three options of preparing your document for submission - paper submission, PDF for online submission or via FTP site.
# Doctor of Musical Arts: Student/Advisor Program Guide

**Matriculate w/ Master’s Degree (2 years of coursework)**

<table>
<thead>
<tr>
<th>Registration</th>
<th>Courses</th>
<th>Milestones</th>
<th>Forms to be completed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>YEAR ONE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q1 Fall</td>
<td>3-5 units of coursework</td>
<td>Musicology 540 Applied Lessons Recital Hour Music Elective</td>
<td>Annual progress review with program faculty</td>
</tr>
<tr>
<td>Q2 Winter</td>
<td>3-5 units of coursework</td>
<td>Musicology 400 Applied Lessons Recital Hour Music Elective</td>
<td>First Year Review: Successful completion of coursework Success in applied study &amp; recital Pedagogy Training Progress towards degree completion IRB Certification</td>
</tr>
<tr>
<td>Q3 Spring</td>
<td>3-5 units of coursework</td>
<td>Music Theory 400 Applied Lessons Recital Hour Music Elective</td>
<td></td>
</tr>
</tbody>
</table>

| **YEAR TWO**  |         |            |                       |
| Q4 Fall       | 3-5 units of coursework | Applied Lessons Recital Hour Music Studies Elective Music Elective | Annual progress review with program faculty. Recital Teaching Gen Music course Form Committee |
| Q5 Winter     | 3-5 units of coursework | Applied Lessons Recital Hour Music Studies Elective Music Elective | Register for Final Document course Register for Final Recital course |
| Q6 Spring     | 3-5 units of coursework | Applied Lessons Recital Hour Music Studies Elective Music Elective | |

| **YEAR THREE** |         |            |                       |
| Q7 Fall       | Continuation 507-509 | Qualifying Exam - Music History Qualifying Exam - Music Theory Qualifying Exam – Area Oral Qualifying Exam: Final Project Brief and Bibliography Achieve Candidacy | Final Project Brief (submitted before Oral Qualifying Exam to Committee): include abstract proposal, outline, & bibliography Qualifying exam form (submitted after area & oral exam) |
| Q8 Winter     |         |            |                       |
| Q9 Spring     |         |            |                       |

| **YEAR FOUR**  |         |            |                       |
| Q10 Fall      | Continuation 510-512 | Qualifying Exam – Area Oral Qualifying Exam: Final Project Brief and Bibliography Achieve Candidacy Final Recital Final Project | Qualifying exam form (submitted after area & oral exam)Final Project Submission Final Recital Form Petition to Graduate form |
| Q11 Winter    |         |            |                       |
| Q15 Spring    |         |            |                       |

| **YEAR FIVE**  |         |            |                       |
| Q17 Fall      | Continuation 513-515 | Timeline for Final Project Final Project Final Recital Graduation | Final Project Submission Final Recital Form Petition to Graduate form |
| Q18 Winter    |         |            |                       |
| Q19 Spring    |         |            |                       |

| **YEARS SIX-SEVEN**  |         |            |                       |
| Q21+ Fall     | Continuation 516-518, 519-521 | Timeline for Final Project Final Project Final Recital Graduation | Final Project Submission Final Recital Form Petition to Graduate form |
| Q22+ Winter   |         |            |                       |
| Q23+ Spring   |         |            |                       |

1 Depending if your Final Project will require it
2 Optional
3 Optional
4 Offered in Fall & Spring quarter
5 Offered in Fall & Spring quarter
6 If candidate does not reach graduation by end of Year Seven, candidacy will be terminated

---

89
Doctor of Musical Arts
Music Composition

A minimum of 27 units is required for a three-year program and 18 units for a two-year program if the faculty approves credit for master's degree work completed at other institutions.

Program of Study (18 to 27 units)

- MUS COMP 512 Composition (6-9 units)
- MUS COMP 314-3 Advanced Orchestration (1 unit, offered in Spring quarter)
- MUS COMP 490 Composition Colloquium (0 units; required each quarter)
- MUS COMP 580 Recital (one registration at 0 units)
- MUS TECH, 300-level and above (3 units)
- MUS THEORY, Analysis course, 300-level and above (1 unit)
- MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
- MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
- MUS THEORY 400 Style Analysis (1 unit)

This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:

- MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
- MUS_THRY 318 18th Century Counterpoint (Spring 2016)
- MUS_THRY 321 Analytical Techniques (Winter 2016)
- MUS_THRY 355 Atonal Analysis (Winter 2016)
- MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)
- MUS COMP 595 Final Project Requirement (1 unit)
- General Electives, 300-level and above (3-9 units)

Continuation Exam. All composition students must take a Continuation Examination at the end of their first year of study. For students admitted with a Bachelor's degree, this exam serves as the basis for continuation. For student admitted with a Master's degree, this exam serves as a basis for the awarding of credit toward required coursework. Faculty members in Music Composition evaluate the Continuation Examination and report results to the Office of Music Admission, Financial Aid and Enrollment as well as the Director of Graduate Studies (DGS). A recommendation is made for further study and possible awarding of credit. Unsatisfactory performance on the Continuation Examination may result in the student's dismissal from the program.

Student Composition Showcase. All students are required to participate in the Student Composition Showcase (including the annual Chicago-area student composers' festival) as well as register for and attend the weekly Composer's Colloquium each quarter during residency. Each student is expected to pursue additional performances on the Student Composition Showcase Concerts, student recitals, local/national conferences, etc. Student composers are expected to demonstrate active involvement in the above-mentioned activities and to maintain a productive composition level throughout the program. A high level of achievement must be present in the following areas: composition, 20th-century music, theory, orchestration, harmony, counterpoint, analysis, aural skills, and keyboard skills.

Recital. One full recital of works on the Evanston campus is required. Students are responsible for arranging all aspects of the recital. The recital program may consist of any combination of works written after the initial registration in the doctoral program. All music to be presented on the recital, approximate date/alternate dates, and program information must be approved by the Major advisor prior to the recital.

Qualifying Examination. See the section on Qualifying Examinations in Section 9.3. The written music theory and music history portions of the Qualifying Examination are administered by the Office of Music Admission,
Financial Aid and Enrollment. Before the major portion of the qualifying examination can be scheduled (written and oral), the following items must be completed:

1. Advisory Committee has been established for 3 quarters;
2. Six consecutive quarters of full-time study have been successfully completed
3. Candidacy application forms have been submitted

In lieu of the Composition Area exam, individual papers will be written. The written portion of the composition qualifying exam will test the students' knowledge in the following three areas: (1) Analysis of a score or portion thereof; (2) writing of musical examples in a style utilizing standard 20th Century procedures such as: Neo-Classicism, Neo-Romanticism, serialism, free tonality, chance procedures, minimalism, conceptualism, micro-tonality, etc.; and (3) a question from a member of the Bienen School of Music faculty member with whom the student has studied in a class situation.

The oral portion of the composition qualifying exam can address topics including, but not limited to, those items covered in the written exams and will also include a discussion of the preliminary project proposal.

**Final Project Requirement.** The requirements comprise 1) a composition (the Doctoral Composition) of substantially ambitious scope 2) a written analysis of corresponding depth that has as its focus either

a) one or two works selected by the candidate's Advisory Committee. This selection(s) would be targeted to place the doctoral composition in an appropriately contemporary context [e.g.; if the doctoral composition was a concerto for percussion ensemble and orchestra, then the analysis would be on a recent example by an established composer of a concerto for percussion ensemble and orchestra];

OR

b) the compositional process by which the doctoral composition was itself created, analyzed with the same degree of objective scrutiny as would be applied to a composition by a recognized composer.

The written document(s) represent the culmination of intensive and original research that will make a meaningful contribution to knowledge in the student's field. Students must consult with their Major advisor and their Advisory Committee before undertaking any writing. The Committee's approval is documented via the OM Plan form that must be submitted to the Office of Music Admission, Financial Aid and Enrollment during the final year of full-time study.

Both portions must be completed and approved by the student's Advisory Committee and major advisor before the requirement for the Final Project Requirement has actually been fulfilled. After acceptance by the major advisor, two copies of the Doctoral Composition and the Final Project Requirement written documents are delivered to the Office of Music Admission, Financial Aid and Enrollment. These documents should be comprised of ca. 75 written pages, each, with appropriate footnotes. The student's Advisory Committee must approve a brief for each document no later than four weeks before the beginning of any writing of a document.

One unbound copy of the document(s) is deposited in the Music Library. One bound copy of each (covers must be able to retain their shape when shelved) is retained by the Composition Program.

**Suggested Topics**

- The investigation of any significant historical document relating to a composition, analysis, or performance of a work or group of works
- An exploration of the musicological problems (text, dating, extra-musical considerations) relating to a work or group of works
- Preparation of a performing edition of a work presently unavailable in a modern edition
- A detailed and sophisticated analysis of a number of works
# Doctor of Musical Arts

## Composition

18-27 Units (2-3 Years)

### Name

<table>
<thead>
<tr>
<th>Core Area (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Colloquium (Required each quarter)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 540 Intro to Music Bibliography</td>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Applied Studies (6-9 Units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>MUS_COMP 490</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 490</td>
</tr>
</tbody>
</table>

**Other Coursework (5 Units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_COMP 314 Adv. Orchestration</td>
<td>MUS 507-509</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_TECH</td>
<td>MUSIC 510-512</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_TECH</td>
<td>MUSIC 513-515</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_TECH</td>
<td>MUSIC 516-518</td>
</tr>
<tr>
<td>1.0</td>
<td></td>
<td>MUS_THRY (Analysis course)</td>
<td>MUSIC 519-521</td>
</tr>
</tbody>
</table>

**General Electives (3-9 Units)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Extension</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Other Requirements**

- Qualifying - Written Theory
- Qualifying - Written History
- Qualifying - Written Major Area
- Qualifying - Oral Major Area
- Final Project
- Project Defense

### Recital

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>MUS_COMP 580 Recital</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Notes

- If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of eleven (11) academic courses during the 2-3 years of coursework for a DMA in Composition.

### Advisory Committee Members

- Major Advisor
- Member 1
- Member 2
Doctor of Musical Arts
Conducting

Program of Study (18 units)
CONDUCT 540 Seminar in Conducting (6 units)
MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
MUS THEORY 400 Style Analysis (1 unit)
This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:
   MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
   MUS_THRY 318 18th Century Counterpoint (Spring 2016)
   MUS_THRY 321 Analytical Techniques (Winter 2016)
   MUS_THRY 355 Atonal Analysis (Winter 2016)
   MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)
CONDUCT 580 Recital (0 units; 3 registrations required)
CONDUCT 595 Final Project Requirement
Electives in Music Studies, 300-level or above (3 units)
Electives in Music, 300-level or above (5 units)

Conducting Requirement. No fewer than six quarters of teaching assistant conducting experience with a major
performing ensemble.

Recitals. Three full-length conducting recitals are required. Students must be registered for conducting study during
the quarter of their first two recitals. The third recital will take place after the student has completed their
coursework, without supervision/assistance of their teacher. See Section 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5 To pursue the Lecture Recital/Coursework option, approval from the
Conducting faculty must be obtained.
<table>
<thead>
<tr>
<th>NAME</th>
<th>CORE AREA (3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td>1.0</td>
<td></td>
<td>MUSIC 507-509</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSICO400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td>MUSIC 510-512</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td>MUSIC 513-515</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>APPLY STUDIES (5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>OTHER REQUIREMENTS</th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 540</td>
<td>1.0</td>
<td></td>
<td>Extension</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 540</td>
<td>1.0</td>
<td></td>
<td>Qualifying - Written Theory</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 540</td>
<td>1.0</td>
<td></td>
<td>Qualifying - Written History</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 540</td>
<td>1.0</td>
<td></td>
<td>Qualifying - Written Major Area</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUSIC STUDIES ELECTIVES (3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>Qualifying - Oral Major Area</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Final Project</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Project Defense</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MUS ELECTIVES (5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 580 Recital</td>
<td>0.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FINAL DMA PROJECT OPTION</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONDUCT 585 Lecture Recital/Document</td>
<td>1.0</td>
<td>Major Advisor</td>
</tr>
<tr>
<td>CONDUCT 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>CONDUCT 595 Research Document</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture Recital/Coursework* (3 units)</th>
<th>Grade</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Member 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Member 2</td>
</tr>
</tbody>
</table>

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.
Doctor of Musical Arts
Piano Performance

Program of Study (18 units)
- PIANO 561 Applied Piano (6 units)
- PIANO 340 Recital Hour (0 units but registration required each quarter)
- MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
- MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
- MUS THEORY 400 Style Analysis (1 unit)

This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:
- MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
- MUS_THRY 318 18th Century Counterpoint (Spring 2016)
- MUS_THRY 321 Analytical Techniques (Winter 2016)
- MUS_THRY 355 Atonal Analysis (Winter 2016)
- MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)

- PIANO 580 Recital (0 units; 4 registrations required)
- PIANO 595 Final Project Requirement (1 unit)
- Electives in Music Studies, 300-level or above (3 units)
- Electives in Music, 300-level or above (5 units)

Recitals. Four recitals are required. The final recital is a full-length program (60 to 75 minutes) of solo literature from various periods. See Sections 4.0 and 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
## NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

### DOCTOR OF MUSICAL ARTS

#### PIANO PERFORMANCE

**18 UNITS (2 YEAR)**

<table>
<thead>
<tr>
<th>NAME</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>CORE AREA (3 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><strong>MUSIC STUDIES ELECTIVES (3 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>APPLIED STUDIES (6 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><strong>MUSIC ELECTIVES (5 UNITS)</strong></th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>RECITAL HOUR (6 REGISTRATIONS REQUIRED)</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><strong>CONTINUATION REGISTRATIONS</strong></th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 507-509</td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 510-512</td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 513-515</td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 516-518</td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 519-521</td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>Extension</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>TERMINAL REQUIREMENTS</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><strong>OTHER REQUIREMENTS</strong></th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 580 Recital</td>
<td>0.0</td>
<td></td>
<td>Qualifying - Written Theory</td>
<td></td>
</tr>
<tr>
<td>PIANO 580 Recital</td>
<td>0.0</td>
<td></td>
<td>Qualifying - Written History</td>
<td></td>
</tr>
<tr>
<td>PIANO Final Pedagogy Workshop</td>
<td>0.0</td>
<td></td>
<td>Qualifying - Written Major Area</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>FINAL DMA PROJECT OPTION</strong></th>
<th>Units</th>
<th>Quarter</th>
<th><strong>Qualifying - Oral Major Area</strong></th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 585 Lecture Recital/Document</td>
<td>1.0</td>
<td></td>
<td>Final Project</td>
<td></td>
</tr>
<tr>
<td>PIANO 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
<td>Project Defense</td>
<td></td>
</tr>
<tr>
<td>PIANO 595 Final Project</td>
<td>1.0</td>
<td></td>
<td>ADVISORY COMMITTEE MEMBERS</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecture Recital/Coursework* (3 units)</th>
<th>Grade</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES**

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.*

**ADVISORY COMMITTEE MEMBERS**

- Member 1
- Member 2

---

96
**Doctor of Musical Arts**  
Piano Performance and Collaborative Arts

**Program of Study (18 units)**
- PIANO 561 Applied Piano  Applied solo and/or collaborative arts (6 units: 2 must be in solo piano)
- PIANO 340 Recital Hour (0 units but registration required each quarter)
- MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
- MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
- MUS THEORY 400 Style Analysis (1 unit)
  
  *This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:*
  - MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
  - MUS_THRY 318 18th Century Counterpoint (Spring 2016)
  - MUS_THRY 321 Analytical Techniques (Winter 2016)
  - MUS_THRY 355 Atonal Analysis (Winter 2016)
  - MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)
- PIANO 580 Recital (0 units; 4 registrations required)
- PIANO 595 Final Project Requirement (1 unit)
- Electives in Music Studies, 300-level or above (3 units)
- Electives in Music, 300-level or above (5 units)

**Recitals.** Four recitals are required. The final recital is a full-length program (60 to 75 minutes) of solo literature from various periods. See Sections 4.0 and 9.2

**Qualifying Examination.** See Section 9.3 and 9.4

**Final Project Requirement.** See Section 9.5
### NAME

<table>
<thead>
<tr>
<th>CORE AREA (3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>MUSIC STUDIES ELECTIVES (3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>APPLIED STUDIES (6 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>MUSIC ELECTIVES (5 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 562: Adv. Ensemble Arts</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 562: Adv. Ensemble Arts</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RECITAL HOUR (6 REGISTRATIONS REQUIRED)</th>
<th>Units</th>
<th>Quarter</th>
<th>Lecture Recital/Coursework* (3 units)</th>
<th>Grade</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONTINUATION REGISTRATIONS</td>
<td>Year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 507-509</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td>MUSIC 510-512</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COLLABORATIVE STUDIES (3 UNITS)</th>
<th>Units</th>
<th>Quarter</th>
<th>MUSIC 513-515</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 392/492</td>
<td></td>
<td></td>
<td>MUSIC 516-518</td>
</tr>
<tr>
<td>PIANO 421</td>
<td></td>
<td></td>
<td>MUSIC 519-521</td>
</tr>
<tr>
<td>PIANO 429</td>
<td></td>
<td></td>
<td>Extension</td>
</tr>
<tr>
<td>PIANO 448</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>OTHER REQUIREMENTS</th>
<th>Date Passed</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 580 Recital</td>
<td>Qualifying - Written Theory</td>
</tr>
<tr>
<td>PIANO 580 Recital</td>
<td>Qualifying - Written History</td>
</tr>
<tr>
<td>PANO Final Pedagogy Workshop</td>
<td>Final Project</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TERMINAL REQUIREMENTS</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROJECT DEFENSE</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FINAL DMA PROJECT OPTION</th>
<th>Units</th>
<th>Quarter</th>
<th>ADVISORY COMMITTEE MEMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 585 Lecture Recital/Document</td>
<td>1.0</td>
<td></td>
<td>Major Advisor</td>
</tr>
<tr>
<td>PIANO 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
<td>Member 1</td>
</tr>
<tr>
<td>PANO 595 Final Project</td>
<td>1.0</td>
<td></td>
<td>Member 2</td>
</tr>
</tbody>
</table>

NOTES

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count toward the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.*
Doctor of Musical Arts
Piano Performance and Pedagogy

Program of Study (20 units)

  PIANO 561 Applied Piano (6 units)
  PIANO 340 Recital Hour (0 units but registration required each quarter)

Pedagogy Coursework (5 units)

  PIANO 415-1
  PIANO 415-2
  PIANO 415-3
  PIANO 420
  PIANO 459

  MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
  MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
  MUS THEORY 400 Style Analysis (1 unit)

This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:

  MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
  MUS_THRY 318 18th Century Counterpoint (Spring 2016)
  MUS_THRY 321 Analytical Techniques (Winter 2016)
  MUS_THRY 355 Atonal Analysis (Winter 2016)
  MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)

Electives in Music Studies, 300-level or above (2 units)
Electives in Music, 300-level or above (2 units)
PIANO 580 Recital (0 units; 4 registrations required)
PIANO 583 Final Pedagogy Workshop (0 units)
PIANO 585 Lecture/Recital (1 unit)
PIANO 595 Final Project Requirement (1 unit)

Recitals. Four recitals are required. The final recital is a full-length program (60 to 75 minutes) of solo literature from various periods. See Sections 4.0 and 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
## NAME

<table>
<thead>
<tr>
<th>Core Area (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Music Studies Electives (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 540 Intro to Music Bibliography</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS. THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Applied Studies (6 Units)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Music Performance Electives (5 Units)</th>
<th>Units</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PIANO 561</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Recital Hour (6 Registrations Required)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Lecture Recital/Coursework* (3 units)</th>
<th>Grade</th>
<th>Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td>CONTINUATION REGISTRATIONS</td>
<td></td>
<td>YEAR</td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td>MUSIC 507-509</td>
</tr>
<tr>
<td>PIANO 340</td>
<td>0.0</td>
<td></td>
<td></td>
<td>MUSIC 510-512</td>
</tr>
</tbody>
</table>

## Piano Pedagogy (5 Units)

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Music 513-515</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 415-1</td>
<td></td>
<td>MUSIC 516-518</td>
</tr>
<tr>
<td>PIANO 415-2</td>
<td></td>
<td>MUSIC 519-521</td>
</tr>
<tr>
<td>PIANO 415-3</td>
<td></td>
<td>Extension</td>
</tr>
<tr>
<td>PIANO 420</td>
<td></td>
<td>OTHER REQUIREMENTS</td>
</tr>
</tbody>
</table>

## Terminal Requirements

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Qualifying - Written Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 580 Recital</td>
<td>0.0</td>
<td>Qualifying - Written History</td>
</tr>
<tr>
<td>PIANO 580 Recital</td>
<td>0.0</td>
<td>Qualifying - Written Major Area</td>
</tr>
<tr>
<td>PIANO Final Pedagogy Workshop</td>
<td>0.0</td>
<td>Qualifying - Oral Major Area</td>
</tr>
</tbody>
</table>

## Final DMA Project Option

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>Advisory Committee Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO 585 Lecture Recital/Document</td>
<td>1.0</td>
<td>Project Defense</td>
</tr>
<tr>
<td>PIANO 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>PIANO 595 Final Project</td>
<td>1.0</td>
<td></td>
</tr>
</tbody>
</table>

## Notes

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of “B” and above. This will count as a total of nine (9) academic courses in two years of coursework.*

<table>
<thead>
<tr>
<th>Major Advisor</th>
<th>Member 1</th>
<th>Member 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Doctor of Musical Arts
String Performance
for violin, viola, cello, double bass, harp, guitar

Program of Study (18 units)

STRINGS 500-level Applied Strings (6 units)
MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
MUS THEORY 400 Style Analysis (1 unit)

This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:

MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
MUS_THRY 318 18th Century Counterpoint (Spring 2016)
MUS_THRY 321 Analytical Techniques (Winter 2016)
MUS_THRY 355 Atonal Analysis (Winter 2016)
MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)

Electives in Music Studies, 300-level or above (3 units)
Electives in Music, 300-level or above (5 units)
STRINGS 580 Recital (0 units; 3 registrations required)
STRINGS 595 Final Project Requirement (1 unit)

Recitals. Three recitals are required. A lecture-recital (75 minutes) may be presented as one of the first two required recitals. The final recital is presented after all other recitals and the major document has been completed. See Sections 4.0 and 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
# Northwester University Biener School of Music

## Doctor of Musical Arts

### Strings Performance

18 units (2 year)

### Name

<table>
<thead>
<tr>
<th>Core Area (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Continuation Registrations</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td>1.0</td>
<td></td>
<td>MUSIC 507-509</td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td>MUSIC 510-512</td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td>MUSIC 513-515</td>
<td></td>
</tr>
</tbody>
</table>

### Applied Studies (6 Units)

<table>
<thead>
<tr>
<th>Strings 5__</th>
<th>Units</th>
<th>Quarter</th>
<th>Applied Studies (6 Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings 5__</td>
<td>1.0</td>
<td></td>
<td>Strings 5__</td>
</tr>
<tr>
<td>Strings 5__</td>
<td>1.0</td>
<td></td>
<td>Extension</td>
</tr>
</tbody>
</table>

### Other Requirements

<table>
<thead>
<tr>
<th>Strings 5__</th>
<th>Units</th>
<th>Quarter</th>
<th>Qualifying - Written Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings 5__</td>
<td>1.0</td>
<td></td>
<td>Qualifying - Written History</td>
</tr>
<tr>
<td>Strings 5__</td>
<td>1.0</td>
<td></td>
<td>Qualifying - Written Major Area</td>
</tr>
</tbody>
</table>

### Music Studies Electives (3 Units)

<table>
<thead>
<tr>
<th>Music Studies Electives (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Qualifying - Oral Major Area</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Final Project</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Project Defense</td>
</tr>
</tbody>
</table>

### Music Electives (5 Units)

<table>
<thead>
<tr>
<th>Music Electives (5 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Recitals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings 580 Recital</td>
<td>0.0</td>
<td></td>
<td>Strings 580 Recital</td>
</tr>
<tr>
<td>Strings 580 Recital - Final Project</td>
<td>0.0</td>
<td></td>
<td>Strings 585 Lecture Recital</td>
</tr>
<tr>
<td>Strings 595 Research Document</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Final DMA Project Option

<table>
<thead>
<tr>
<th>Final DMA Project Option</th>
<th>Units</th>
<th>Quarter</th>
<th>Major Advisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings 585 Lecture Recital/Document</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings 595 Research Document</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Recitals

<table>
<thead>
<tr>
<th>Recitals</th>
<th>Units</th>
<th>Quarter</th>
<th>ProjecتعDefense</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strings 580 Recital</td>
<td>0.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings 580 Recital - Final Project</td>
<td>0.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strings 585 Lecture Recital</td>
<td>1.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Advisory Committee Members

<table>
<thead>
<tr>
<th>Advisory Committee Members</th>
<th>Units</th>
<th>Quarter</th>
<th>Member 1</th>
<th>Member 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.*
Doctor of Musical Arts

Voice Performance

Program of Study (18 units)

VOICE 510 Applied Voice (6 units)
MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
MUS THEORY 400 Style Analysis (1 unit)
This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:
MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
MUS_THRY 318 18th Century Counterpoint (Spring 2016)
MUS_THRY 321 Analytical Techniques (Winter 2016)
MUS_THRY 355 Atonal Analysis (Winter 2016)
MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)

Electives in Music Studies, 300-level or above (3 units)
Electives in Music, 300-level or above (5 units)
VOICE 580 Recital (0 units; 4 registrations required)
VOICE 595 Final Project Requirement (1 unit)

Voice Recital Information for DMA Candidates

Recital Permission
- Read the Student Recital Policy and Procedures from the Concert Management website http://www.pickstaiger.org/student-recital-forms
- All spellings (including accents and umlauts) and information on the program must be accurate.
- Audition for recital permission. (Schedule with the Coordinator of Voice and Opera.)
- Complete all recital permission and program forms at least four to eight weeks prior to the proposed date of the recital and submitted to the Concert Office at Pick-Staiger as required by their rules noted on http://www.pickstaiger.org/student-recital-forms
- The recital date, time, and hall may be reserved prior to the recital permission as long as the forms and program are complete and signed.
- All recitals are full-length programs (60-75 minutes) of representative solo literature or chamber music.
- A recital permission audition must take place 4-8 weeks before the recital. The student must prepare from memory at least 75% of the recital for presentation at the recital permission. Representation from each section of the planned recital is required during the recital permission. The candidate may have two hearings for recital permission as deemed necessary by the faculty.
- The faculty of record may approve that a candidate use music for a work from oratorio, cantata, or chamber music when performed with multiple instruments and/or musicians. That repertoire may not exceed 50% of the total recital time, and it should be noted at the time of the recital permission that the remaining repertoire must be 75% memorized unless individual studio policies apply, as stated above.
- At the Recital Permission, the candidate must provide seven (7) print-ready typed copies of the recital program being offered, together with the exact timing of each selection, and the total time of all selections at the bottom of the page, as well as the date, time, name of the pianist and any other collaborative artists, and location of the proposed recital. All spellings (including accents and umlauts) and information on the program must be accurate.
- A correctly formatted program for the recital permission appears in the Appendix as a guide.
- Candidates should register VOICE 580 for zero credit, usually in the quarter the recital is given.
- Candidates who do not present their recital during their residency should pursue Recital Continuation, see section 4.17.
Voice Recital/Final Project Requirement Options

Three recital options are presented below for Doctorate of Music Arts in Vocal Performance. Candidates must choose one of the options and not “mix and match” from the different options.

1. 4 recitals required plus a
   • Major Research Document (100 pages) OR
   • One of the 4 recitals being a Lecture Recital with a Performance Document (75 pages)
   • None of the recitals are self-prepared

2. 3 recitals required plus
   • One Lecture Recital with a Performance Document (75 pages)
   • The Lecture Recital is to be self-prepared

3. 3 recitals required plus
   • One Lecture Recital with a Performance Document (25 pages)
   • The Lecture Recital is to be self-prepared, plus
   • 3 additional faculty approved courses at the 400 level in Music Studies.

A Lecture Recital, in each of the options above, is to be 45 minutes of singing and 30 minutes of speaking.

A major operatic role in a Northwestern University production may substitute for one of the recitals, with the approval of the applied professor and Program Coordinator. The only exception to the recital replacement would be the self-prepared recital or lecture recital.

For the self- prepared recital, the candidate may take lessons with her/his faculty voice teacher, but may not work on the repertoire for the self-prepared at her/his lessons. No exceptions can be made to this rule. The candidate may work with a Bienen staff coach-pianist on her/his repertoire for the self-prepared recital.

Qualifying Examination. See Section 9.3 and 9.4
Sample Voice Program

Doctorate Recital
(Your name)
(Voice type)
(Hall or venue)
(Day, date, and time)
Assisted by (name), piano
(Other assisting singers or instrumentalists)

Chansons de Bilitis
Claude Debussy
La Flûte de Pan 3:16 (1862-1918)
La chevelure 3:20
Le Tombeau des Naïades. 3:03

Pleurs d’or 2:37 Gabriel Fauré
with (name), baritone
(1845-1924)

Cinco canciones negras
Xavier Montsalvatge
Cuba dentro de un piano 4:08 (1912-2002)
*Punto de Habanera 1:37
Chévere 2:03
Canción de cuna para dormir a un negrito 2:25
Canto negro 1:03

Deh vieni non tardar
Wolfgang Amadeus Mozart
from Act IV, Les Nozze di Figaro 4:22 (1756 – 1791)

Tonadillas al Estilo Antiguo: La Maja Dolorosa
Enrique Granados
Oh muerte cruel 2:26
Ay majo de mi vida 2:13
De aquel majo amante 3:04
(name), guitar
(1867-1916)

Venezia
Reynaldo Hahn
Sopra l’acqua indormenzada 3:04 (1874-1947)
*La barcheta 3:39
L’avertimento 2:02
La Biondina in gondoleta 3:31
Che pecà! 2:46
La primavera 2:16

Total duration: 48:33
* Not offered for the recital permission
NORTHEASTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

DOCTOR OF MUSICAL ARTS
VOICE PERFORMANCE
18 UNITS (2 YEAR)

<table>
<thead>
<tr>
<th>NAME</th>
</tr>
</thead>
</table>

**CORE AREA (3 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSICOL 400 Grad Review of History</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUS_THRY 400 Style Analysis</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**APPLIED STUDIES (6 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 516-518</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OTHER REQUIREMENTS**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 510</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualifying - Written Theory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualifying - Written History</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualifying - Written Major Area</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MUSIC STUDIES ELECTIVES (3 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Qualifying - Oral Major Area</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MUSIC ELECTIVES (5 UNITS)**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 580 Recital</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 580 Recital</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 580 Recital</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VOICE 580 Recital - Final Project</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FINALE DM PROJECT OPTION**

<table>
<thead>
<tr>
<th>Units</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Advisor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Member 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Member 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Lecture Recital/Coursework* (3 units)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Quarter</th>
<th>CONTINUATION REGISTRATIONS</th>
<th>YEAR</th>
</tr>
</thead>
</table>

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.*
Doctor of Musical Arts
Wind and Percussion Performance
for flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, euphonium, trombone, tuba, percussion

Program of Study (18 units)

WIND_PER 500-level Applied Winds/Percussion (6 units)
MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
MUSICOL 400 Graduate Review of History (1 unit, offered in Winter quarter)
MUS THEORY 400 Style Analysis (1 unit)

This course will not be offered in 2015-2016. Instead, one of the following courses must be taken:

- MUS_THRY 316 Renaissance Counterpoint (Fall 2015)
- MUS_THRY 318 18th Century Counterpoint (Spring 2016)
- MUS_THRY 321 Analytical Techniques (Winter 2016)
- MUS_THRY 355 Atonal Analysis (Winter 2016)
- MUS_THRY 435 Advanced Tonal Analysis (Spring 2016)

Electives in Music Studies, 300-level or above (3 units)
Electives in Music, 300-level or above (5 units)
VOICE 580 Recital (0 units; 4 registrations required)
VOICE 595 Final Project Requirement (1 unit)

Recitals. Three full-length recitals comprising representative solo and/or chamber literature recitals are required. See Sections 4.0 and 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
# Northwestern University Bienen School of Music

## Doctor of Musical Arts
### Wind and Percussion Performance

<table>
<thead>
<tr>
<th>Name</th>
<th>Core Area (3 Units)</th>
<th>Units</th>
<th>Quarter</th>
<th>Continuation Registrations</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>MUSIC 540 Intro to Music Biblio.</td>
<td>1.0</td>
<td></td>
<td>MUSIC 507-509</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSICOL 400 Grad Review of History</td>
<td>1.0</td>
<td></td>
<td>MUSIC 510-512</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUS_THRY 400 Style Analysis</td>
<td>1.0</td>
<td></td>
<td>MUSIC 513-515</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Applied Studies (6 Units)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 5__</td>
<td>1.0</td>
<td></td>
<td>MUSIC 516-518</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1.0</td>
<td></td>
<td>Extension</td>
<td></td>
</tr>
<tr>
<td></td>
<td>OTHER REQUIREMENTS</td>
<td>Date Passed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Qualifying - Written Theory</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Qualifying - Written History</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Qualifying - Written Major Area</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music Studies Electives (3 Units)</td>
<td></td>
<td></td>
<td>Qualifying - Oral Major Area</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final Project</td>
<td></td>
<td></td>
<td>Project Defense</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music Electives (5 Units)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 580 Recital</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 580 Recital</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 580 Recital - Final Project</td>
<td>0.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 585 Lecture Recital</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final DMA Project Option</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 585 Lecture Recital/Document</td>
<td>1.0</td>
<td></td>
<td>Major Advisor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 585 Lecture Recital/Coursework</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>WIND_PER 595 Research Document</td>
<td>1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lecture Recital/Coursework* (3 units)</td>
<td>Grade</td>
<td>Quarter</td>
<td>Member 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Member 2</td>
<td></td>
</tr>
</tbody>
</table>

*If the DMA Lecture Recital/Coursework option is selected and approved, there will only be 2 members on the DMA Advisory Committee. A minimum of 3 approved 400-level Music Studies (Musicology, Music Education, and Music Theory) will count towards the Lecture Recital/Coursework option with a minimum grade of "B" and above. This will count as a total of nine (9) academic courses in two years of coursework.
SECTION IV

Doctor of Philosophy Degrees
DOCTOR OF PHILOSOPHY SPECIALIZATIONS

Specializations of study are offered in three fields: (1) Music Education, (2) Musicology and (3) Music Theory and Cognition. Each curriculum is structured to take full advantage of the many and varied academic opportunities available within the school and throughout Northwestern University.

All PhD programs at Northwestern are administered and awarded by The Graduate School (www.tgs.northwestern.edu). However, each program of study is designed and taught by individual schools responsible for the details of the curriculum. Students apply for admission to The Graduate School and comply with uniform guidelines for candidacy and graduation set forth by The Graduate School and the Bienen School of Music. The Bienen School is responsible for the many details of the degree, the actual teaching, advising, and oversight of research. Students are advised to work carefully with Bienen School faculty for detailed advice and to become familiar with The Graduate School regulations that govern all PhD degrees at Northwestern.

10.0 General Information for all PhD students

10.1 Forms for PhD Students for Maintaining Degree Status
Many of the forms that students must file are available on CAESAR via the Self-Service section (www.northwestern.edu/caesar). The forms can be sent to your department and The Graduate School electronically. These documents include:

- Application for Degree
- Prospectus Submission
- Final Exam Application
- Leave of Absence Request

Once you submit a form on CAESAR, the information will be sent to the Office of Music Admission, Financial Aid and Enrollment in the Bienen School of Music for approval. Once approved, The Graduate School will be notified and, barring any problems or holds, will also approve. You will receive an email notifying you of form submission and final approval. Students are encouraged to fill out the forms in consultation with their major advisor.

10.2 PhD Financial Aid and Expectations of Service for Assistantships
PhD students in the Department of Music Studies typically receive two types of funding from The Graduate School: fellowships and graduate assistantships. These awards are in the form of a grant to cover tuition costs, and a stipend for living expenses. Fellowships do not carry a requirement for service to the Department, but graduate assistantships do, in the form of teaching and/or research assistance to faculty. Typically, students in the PhD program are funded for up to five academic years, with the first and last years designated as fellowships. The second, third, and fourth years are awarded as graduate assistantships.
10.2.1 Special Awards
Special Awards are also offered to students on a competitive basis, and include Presidential Fellowships, Summer Language Grants, and Conference Travel Grants, among others. PhD students in the Department of Music Studies are encouraged to apply for these special awards in consultation with their advisor and the Director of Graduate Music Studies (DGS) for the Department.

10.2.2 Requirement for Seeking Outside Funding
The Graduate School requires all PhD students to make a good-faith effort to seek outside supplement sometime prior to their fourth year of study. It is hoped that such awards will result in larger stipends, as well as enhancements of student vitae and improved grant-writing skills. The Graduate School incentivizes the process by awarding an additional stipend amount to students who are successful in this endeavor.

10.2.3 Graduate Assistantship Duties and Responsibilities
Graduate Assistantships require students to serve the Department of Music Studies for up to twenty hours weekly for each of the ten weeks in a given quarter. Fall, winter and spring quarters are required for such service; the summer quarter carries no expectation of service, but students are expected to maintain registration and file a study plan with the DGS. Stipends are paid on a 12-month basis.

Assignments for graduate assistantships are made by the Department Chair in consultation with the DGS, the coordinators of programs that have PhD students, and the coordinator of non-major courses. Students are notified of their assignments in summer prior to the year of service. Students who receive external funding or have any other professional obligation that would necessitate missing more than two days of assistantship tasks must receive approval— as early as possible— from their RA/TA supervisor; their major advisor or program coordinator; the Director of Admission, Financial Aid and Enrollment; and their advisor in The Graduate School. A form for requesting such a leave is available from the Office of Music Admission, Financial Aid and Enrollment.

Two types of graduate assistantships are specified by The Graduate School, each carrying different kinds of duties: Teaching Assistants (TAs) or Research Assistants (RAs). The following are general descriptions of duties as specified by The Graduate School:

Research Assistants or Trainees may:
• Work in a lab
• Conduct other types of investigative research for their primary investigator

Teaching Assistants may:
• Serve as graders for a course
• Function in an administrative capacity
• Lead discussion sections as part of a larger lecture course
• Instruct their own class sections
It is typical for PhD students to begin their graduate assistantships in the second year of study. Students may be assigned TA responsibilities for 100- or 200-level courses under close supervision by faculty and/or RA responsibilities to assist with faculty research. Generally, TA assignments are made to faculty members teaching courses with enrollments that exceed 25 students, although this varies by program of study. Students in their second and third year are not assigned their own class sections if they are still in coursework themselves. Students who are finished with coursework are often assigned TA responsibilities, and may teach their own class sections. Students teaching their own classes must submit a complete syllabus to the Department Chair or the Coordinator of Non-Major courses for approval prior to the teaching assignment. Department faculty are expected to mentor students teaching their own classes, which includes class visitations and consultation with the instructor.

At the beginning of the assignment in the fall, or at another appropriate time, the Department expects that faculty members and TA or RA students collaborate to place in writing a clear description of the work to be accomplished during the quarter. This written description should be signed by the faculty member and student, dated, and sent to the Office of Music Admission, Financial Aid and Enrollment to be placed in the student's official record file. It will be reviewed at the end of the assignment to determine if work was done appropriately. It is the joint responsibility of the student and the faculty member to monitor the progress and timing of the work during the quarter.

Duties are assigned by faculty in the Department of Music Studies who oversee RA and TA work, and are consistent with The Graduate School regulations regarding this work. Examples of inappropriate duties include:

- Personal requests not related to research and teaching
- Requests for research assistance that place an undue burden on the student
- Maintenance of office hour consultation on behalf of faculty
- Grading, marking, or other evaluation of student work for courses above the 200 level
- Requests for grading without proper explanation of grading process
- Requests for teaching sequences on topics of study not well understood by the student
- Duties that exceed the stated limit of 15/20 hours per week, and for weeks not included in the allotted number of 10 per quarter

PhD students who feel uncomfortable with the execution of duties during work assignments should discuss the issue first with the faculty member. If no resolution is found, students should seek assistance from their Program Coordinator or Department Chair.

10.3 Student Loans
Students needing additional funds to pay for their education may wish to apply for loans. Only U.S. citizens and permanent residents who are enrolled at least half-time are eligible for federal loans. There are alternative loan options for part-time students and for
international students. For more information, consult the Office of Music Admission, Financial Aid and Enrollment in the Bienen School of Music.

10.4 Health Insurance
For PhD students, the University provides 100 percent of the cost of health insurance. The health insurance subsidy will appear on the student’s account as long as the student is registered for the appropriate coursework and is in good standing. For information on the Northwestern student health insurance coverage, contact the Student Health Insurance Office.

10.5 Advising
Each PhD student is assigned both a program specialization advisor within the Department of Music Studies and a student services advisor from The Graduate School. For additional advising, contact the Office of Music Admission, Financial Aid and Enrollment or your Department Chair. The specialization advisors are in charge of the overall academic career and may or may not be the major advisor for the student's dissertation.

10.6 Course of Study
Students design a course of study incorporating their individual interests and a broad-based approach to contemporary music research. A year-long sequence of selected courses in Music Education, Musicology, and Music Theory and Cognition provides an interdisciplinary context for students in all specializations, with additional seminars and colloquia in each major as a foundation for advanced work. A unique aspect of this program is a cognate area requirement in a non-music field such as psychology of learning, cognitive science, learning sciences, cultural studies, social sciences, humanities, philosophy, or communication studies.

Students are encouraged to check with their specialization advisors to obtain any additional information about expectations not specified here.

10.7 Period of Study
A student pursuing a doctoral degree must have a minimum residency of nine quarters of full-time study or its equivalent. (Up to three quarters of residency credit may be granted for a previously earned Master's degree.) Three of the last six quarters must be consecutive and full-time. Registration in the Summer Session is not required to fulfill the continuous residency requirement, but registration is required during summer periods in which a PhD student is in residence and can be fulfilled with courses in either the Bienen School of Music or The Graduate School. Except for the three required consecutive quarters, a student may meet the residency requirement on a part-time basis. Registration for two course units in one quarter and four course units in another does not constitute two, but rather one and two-thirds quarters of residency.

10.7.1 Time Limitation
Each doctoral student must complete all requirements for the PhD by an established deadline. Graduate Faculty legislation states that all requirements for the doctoral degree must be met within nine years of initial registration in a doctoral program.
Students who do not expect to meet the nine-year deadline may petition The Graduate School to extend the deadline. The petition must be based on a meeting between the student and the dissertation committee, in which the student reviews the progress made on the dissertation and proposes a timetable for completion during the period of the extension. All members of the dissertation committee must sign the petition for a deadline extension. If The Graduate School approves the petition, the student will have up to two additional years to complete all requirements for the PhD degree. Registration is not required as a condition of the extension. A student on extension is not eligible for a teaching assistantship, University fellowship, or graduate research assistant tuition scholarship.

10.7.2 Candidacy
Admission to The Graduate School does not constitute or guarantee a student's admission to candidacy for the PhD degree. Admission to candidacy is contingent upon the recommendation of the student’s department or program and upon approval of the Graduate Faculty. The student’s music advisor initiates the procedure for scheduling the Qualifying Examination. The Office of Music Admission, Financial Aid and Enrollment is responsible for entering approval of the Qualifying Examination and must submit approval to TGS via the Self-Service form, "PhD Qualifying Exam". Following the completion of the Qualifying Examination, students will be admitted to candidacy. Students are notified in writing by The Graduate School of their admission to candidacy, further requirements for the completion of their program, and their degree deadline. A student must be admitted to candidacy prior to the beginning of the student's fourth year. Periods of non-registration do not alter the candidacy deadline.

10.7.3 Continuation Courses
Active PhD students must always be registered for study. The Graduate School maintains a series of courses under the TGS listing in CAESAR for such courses which are appropriate for students who have completed all formal course work and are working on their Qualifying Exams or dissertation. All such courses are for "0" credit. TGS 598 is the appropriate course for students in residence who have not yet been advanced to candidacy. TGS 599 is the correct registration for students in residence who have been advanced to candidacy and are working on their dissertations. The Graduate School requires a maximum of three registrations for 599. If the dissertation is completed before the completion of all three 599 registrations, the remaining 599 courses are not necessary for the degree. TGS 512 is appropriate for students who are not in residence but are working on their degree.

10.8 Maintaining Academic Standing
To be eligible for all forms of financial aid, continuing graduate students must remain in good academic standing and demonstrate satisfactory progress toward their respective degrees. In general, to be in good academic standing in The Graduate School, students must meet the standards set by the academic program and The Graduate School and make satisfactory progress toward fulfilling all stated requirements for the degree. A student whose overall grade average is below B, has more than one incomplete grade, or otherwise fails to make progress toward the degree in accordance with the requirements adopted by Graduate Faculty is not considered in good standing. The definition of "Satisfactory Academic Progress" encompasses enrollment stipulations and time limits for achieving the degree, as well as grade quality, and differs for students pursuing the master's degree as
compared with those pursuing the doctorate. For complete information regarding satisfactorily academic progress, please see the student services pages on the website for The Graduate School, www.tgs.northwestern.edu.

Student progress is reviewed annually by the Bienen School of Music and The Graduate School. Students will submit an annual review, which will include a self-evaluated form, updated CV, and if required, summer reading list to the Coordinator of Graduate Services and Financial Aid. A formal, written review by the music faculty occurs at the end of the first year of study.

10.9 Dismissal
The Office of Graduate Services in the Bienen School of Music, in conjunction with the administration in The Graduate School, is ultimately responsible for monitoring Satisfactory Academic Progress. If students do not maintain Satisfactory Academic Progress or if major deadlines for degree completion are not met, students may be dismissed after due process.

11.0 PhD Program Overview

11.1 Curriculum requirements
Requirements differ by area of specialization. However, the guidelines for all PhD students in music include 18 units for those matriculates with a Master's degree and 27 units for those entering with a Bachelor's degree only. Normally, this requires two years of coursework in the former case and three years in the latter. For further details see the specifications below.

11.2 Specialization
Each student pursues a major field of study comprising a minimum of six to nine units. Specializations are in Music Education, Music Theory/Cognition, and Musicology. Students should check with their music advisor for details.

11.3 Cognate Area of Study
All students are required to take three 300- or 400-level courses outside the Bienen School of Music in an approved cognate area. Students whose work touches fields such as cognitive psychology, learning sciences, performance studies, comparative literature, linguistics, cultural anthropology, African studies, acoustics, film or dance are encouraged to take enough coursework in these areas to develop meaningful intellectual connections and true depth of understanding. The purpose of this requirement is to learn to think as a scholar in another field – a fundamentally epistemological orientation that will play a central role in the future of musical scholarship and teaching.

11.4 Approved Courses
All courses for the PhD must be selected from the approved listing of courses maintained by The Graduate School. Students should consult the approved list in the Graduate Catalog.
11.5 Other Requirements
At several key points in the student’s program of study, an assessment process asks students to demonstrate that they are making appropriate progress. This evaluation includes:

- Faculty assessment at the end of the first year or beginning of the second year
- Successful demonstration of foreign language proficiency (as required by the specialization area)
- Teaching demonstration in the form of a classroom or other professional presentation similar to the sessions the Bienen School of Music requires as a part of its own faculty search procedures
- Public lecture, paper, or presentation outside the Bienen School of Music, to be given before completion of the dissertation. (This is designed to stimulate early involvement in the presentation of original research at the regional, national or international level.)

11.6 Master of Arts in Music Studies
The Master of Arts in Music Studies is a non-admitting degree from The Graduate School for students admitted to the PhD program in Music that are pursuing coursework in one of three specializations: Music Education, Music Theory and Cognition, and Musicology. While some of the coursework is specified and required, each curriculum allows for considerable flexibility and electives. Studies in closely related areas, such as in pedagogy or cognition, and interdisciplinary work outside the department, is encouraged.

A student may request the MA in Music Studies in CAESAR while finishing the remainder of their PhD. The MA in Music Studies will assist with applying for adjunct work. A student may request this degree only if he or she does not already hold a Masters level degree in the field of specialization at the time of the request. This request for the MA in Music Studies can be made through CAESAR after completing fifteen units towards the PhD coursework and the following requirements based on each area:

- Music Education – completion of the teaching demonstration and the qualifying exam
- Music Theory and Cognition – one component of the qualifying exam or the dissertation prospectus
- Musicology – one foreign language exam and either two components of the qualifying exam or the dissertation prospectus

11.7 Comprehensive Qualifying Examination
Students must complete a comprehensive examination at the conclusion of course work. This examination differs by specialization, but each program requires both a written and an oral component. A description of the intended dissemination often accompanies the examination. Successful passage of this examination advances the student to candidacy for the degree.

11.8 Dissertation Proposal
Once candidacy is achieved, students are expected to complete a dissertation project which is guided by faculty and defended by an oral examination. Details about the format and submission of the dissertation are available on The Graduate School website, www.tgs.northwestern.edu
## 11.9 Music Studies PhD Directory

Bienen School of Music:
Director of Graduate Studies, PhD – Dr. Drew Davies
Coordinator of Graduate Studies and Financial Aid – Donna Su
Coordinator for Music Education – Dr. Steve Demorest
Coordinator for Music Theory – Dr. Mark Butler
Co-Coordinators for Musicology – Dr. Linda Austern & Dr. Jesse Rosenberg
The Graduate School: gradservices@northwestern.edu
TGS Advisor, last names A-J – Antoaneta Condurat
TGS Advisor, last names K-U – Angela Wengrenovich
TGS Advisor, last names V-Z – Kate Veraldi

## 11.10 PhD Timeline

The TGS policy states that all requirements for the doctoral degree must be met within nine years of initial registration in a doctoral program, which falls on the last day of the 36th quarter. For students on an approved leave of absence or approved childbirth accommodation, milestones will be extended accordingly.

<table>
<thead>
<tr>
<th>Year</th>
<th>Quarter</th>
<th>Registration</th>
<th>Milestones to be Achieved</th>
<th>Forms to be Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Year One</td>
<td>Q1 – Fall</td>
<td>3-4 units of coursework or 590</td>
<td>Coursework towards residency requirement. A minimum of nine graded courses are required by TGS. Individual programs may require more graded courses.</td>
<td>Annual Review Form</td>
</tr>
<tr>
<td></td>
<td>Q2 – Winter</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Q3 – Spring</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Q4 - Summer</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year Two</td>
<td>Q5 – Fall</td>
<td>3-4 units of coursework or 590</td>
<td>Coursework towards residency requirement. A minimum of nine graded courses are required by TGS. Individual programs may require more graded courses.</td>
<td>Annual Review Form</td>
</tr>
<tr>
<td></td>
<td>Q6 – Winter</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Q7 – Spring</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Q8 - Summer</td>
<td>3-4 units of coursework or 590</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year Three</td>
<td>Q9 – Fall</td>
<td>TGS 500 and/or coursework</td>
<td>Coursework towards program requirements (if applicable). Students must complete all required courses (including incomplete grades/F grade make-up) and be admitted to candidacy (PhD Qualifying</td>
<td>Annual Review Form</td>
</tr>
<tr>
<td></td>
<td>Q10 – Winter</td>
<td>TGS 500 and/or coursework</td>
<td>PhD Qualifying Exam form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Q11 – Spring</td>
<td>TGS 500</td>
<td>(submitted by the Bienen School Office of Graduate Services. No student entry)</td>
<td></td>
</tr>
<tr>
<td>Year Four</td>
<td></td>
<td>Year Five</td>
<td></td>
<td>Year Six - Nine</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Q12 - Summer</td>
<td>and/or coursework</td>
<td>Exam) by the end of the twelfth quarter. Students who have completed their program requirements will register for TGS 500 in addition to any non-required (extra) coursework. Students who have not completed their program requirements will register for courses as determined by their program.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q13 – Fall</td>
<td>TGS 500 and/or coursework</td>
<td>Students must complete their Prospectus (proposal of dissertation topic) before the end of the sixteenth quarter.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q14 – Winter</td>
<td>TGS 500 in addition to non-required coursework</td>
<td>Annual Review Form PhD Prospectus form (submitted by student via TGS Forms in CAESAR; approved online by department)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q15 – Spring</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q16 - Summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q17 – Fall</td>
<td>TGS 500 in addition to non-required coursework</td>
<td>Students who are completing their degree must complete: (1) Application for Degree via TGS Forms in CAESAR; (2) Final Exam Form via TGS Forms in CAESAR to be approved by the program; (3) Online submission of dissertation via UMI ProQuest.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q18 – Winter</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q19 – Spring</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Q20 - Summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fall</td>
<td>TGS 500 if receiving funding; TGS 512 if unfunded</td>
<td>Degree deadline - students have 9 years from matriculation to complete the PhD degree. Only rarely under extenuating circumstances will students be granted permission to continue beyond 9 years.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winter</td>
<td></td>
<td>Annual Review Form</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spring</td>
<td></td>
<td>Students who are completing their degree will complete the following forms: (1) Application for Degree via TGS Forms in CAESAR; (2) Final Exam Form via TGS Forms in CAESAR which will be approved by the department; (3) NRC Survey of Earned Doctorates; (4) Online submission of dissertation via UMI ProQuest.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12.0 PhD in Music Education

This specialization is designed for individuals who have (1) a solid musical background, (2) successful teaching experience, (3) high levels of intellectual capacity, and (4) strong professional leadership abilities. Awarding of the degree is based not only on completion of objective requirements, but on the level of distinction attained by the candidate in the above four qualities.

12.1 Program of Study

The PhD in Music Education requires 18 courses (NU units) beyond the masters. Full-time registration is 3 courses per quarter (a 4th course can be taken without extra tuition). Coursework is divided among five categories:

a) Foundations of Music Education (philosophy and curriculum) (2 units)

b) Research (methods and types, design and implementation) (3 units)

c) Music Education Electives (e.g. psychology, creative thinking, technology, Proseminar, etc.) (3 units)

d) Cognate Area (student’s professional teaching area, related teaching areas) (3 units)

e) Electives (focused study leading to a dissertation, musical studies, special needs and interests) (6 units)

NOTE: All PhD students must register continuously for MUSIC ED 420 Research Center Seminar (zero credit). Students have the option to take 420 one time for one unit of credit.

A typical program satisfying the 18-course requirement is outlined below.

Foundations in Music Education (2 units)

- MUSIC ED 421 Philosophical Bases of Music Education (1 unit)
- MUSIC ED 422 Curriculum Development in Music Education (1 unit)

Research in Music Education (3 units)

- MUSIC ED 423 Paradigms and Processes of Research in Music Education (1 unit)
- MUSIC ED 424 Qualitative Research in Music Education (1 unit)
- MUSIC ED 425 Quantitative Research in Music Education (1 unit)

Music Education Electives (Choose 3)

- MUSIC TECH 434 Technology for Music Educators
- MUS_ED 401-3 Proseminar in Music and the Academy
- MUS_ED 430 Seminar in General Music Education
- MUS_ED 432 Seminar in Instrumental Music Education
- MUS_ED 437 Psychology of Music Teaching & Learning
- MUS_ED 438 Creative Thinking in Music
- MUS_ED 441 Professional Practicum
- MUS_ED 463 Teaching High School Non-Performance

Cognate Field (3 units)
### 12.2 Sample Ph.D. Curriculum in Music Education

*For a complete listing of approved courses for PhD Students, see the Graduate Catalog, online at: [http://www.tgs.northwestern.edu/academics/](http://www.tgs.northwestern.edu/academics/)*

<table>
<thead>
<tr>
<th>Year One</th>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>400 Level Music Course</td>
<td>Music History</td>
<td>Music Theory/Cog</td>
<td>Music and the Academy</td>
</tr>
<tr>
<td>Major Field</td>
<td>Music Ed 423</td>
<td>Music Ed 422</td>
<td>Music Ed 425</td>
</tr>
<tr>
<td></td>
<td>Elective</td>
<td>Elective</td>
<td>Qualitative Research in Music Education</td>
</tr>
<tr>
<td></td>
<td>Paradigms and Processes of Research in Music Ed</td>
<td>Curriculum Development in Music Education</td>
<td>Quantitative Research in Music Education</td>
</tr>
<tr>
<td>Possible Elective in or outside of Music</td>
<td>Music Ed 424</td>
<td>Music Ed 425</td>
<td>Music Performance Elective</td>
</tr>
<tr>
<td></td>
<td>Qualitative Research in Music Education</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year Two</th>
<th>Major Field</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Possible Electives In or Outside of Music</td>
<td>Music History elective</td>
<td>Music Theory elective</td>
<td>Music Ed 420 Research Center Seminar</td>
</tr>
</tbody>
</table>

*All courses for the PhD must appear on the approved list of courses as published by The Graduate School*

### 12.3 Additional Requirements

**Center for the Study of Education and the Musical Experience** During the years of residence, regular participation in the weekly seminar of the Center for the Study of Education and the Musical Experience is required. Continuing participation beyond the residence years is strongly encouraged.

**Teaching Demonstration** The student will be asked to prepare a classroom presentation similar to the ones the Bienen School of Music requires as part of its own faculty search procedures. This 90-minute presentation will be developed with the consultation of the faculty in music education and can be related to the student's developing dissertation focus. The presentation is public and will include handouts and technological support as needed.

**Presentation Outside the Bienen School of Music** This requirement is designed to stimulate early involvement in the presentation of original research at a regional, national, or international level meeting. This requirement is meant to help the student develop experiences that are consistent with what a professor of music education frequently does as part of professional life.
12.4 Waiver of Courses
Any course waived because the student has taken it previously, has had the same course elsewhere, or through proficiency determination, will normally be replaced by an elective course in that area of the program. The major advisor may, upon the student’s petition, exercise discretion in this matter, substituting a course outside the area of the waiver for a good cause.

12.5 Qualifying Examination and Candidacy
At an appropriate time toward the end of coursework, each student will take a Qualifying Examination. Details will be provided by the Advisor. Candidacy is awarded upon 1) passing the Qualifying Examination, and 2) acceptance of a dissertation topic. Students must submit a two-page description of their anticipated research study at the time of the qualifying examination, including an anticipated title.

This examination is completed at the end of coursework, often during the last quarter of residency, but no later than six months following the end of coursework. The examination includes a written portion and an oral defense. Questions for the examination are written by the student with the approval of the examination committee. The answers are presented to the committee in written form and then defended in an oral examination.

- Spring of Year Two: Teaching Demonstration passed
- Winter of Year Three: Comprehensive Exam passed and Dissertation Proposal Document written and approved
- Fall of Year Four: Data Collection and Dissertation Writing
- Spring of Year Four: Dissertation Writing Continuing and Final Submission of Dissertation with Oral Defense
- June Graduation during Year Four
13.0 PhD in Music Theory and Cognition

13.1 Program of Study
27 units are required for students entering directly from a Bachelor’s degree program. Students entering with a Master’s degree in music theory may choose to pursue an 18-unit course of study pending faculty approval.

Core Courses (9 units)
MUS THRY 316  16th-Century Counterpoint
MUS THRY 317  Figured Bass
MUS THRY 318  18th-Century Counterpoint
*choose 2 units from the 3 courses above
MUS THRY 332/432  Rhythm and Meter (1 unit)
MUS THRY 335/435  Advanced Tonal Analysis (1 unit)
MUS THRY 355  Post-Tonal Analysis (1 unit)
MUS THRY 405  Intro to Research in Music Theory and Cognition (1 unit)
MUS THRY 415 & 416  History of Music Theory 1 & 2 (2 units)
MUS THRY 451  Music Cognition (1 unit)

Seminar in Music Theory and Cognition (6 units/4 units)
MUS THRY 450
Each academic year the Music Theory and Cognition faculty will offer 2 seminars on a significant and current topic within music theory and/or music cognition. All students currently in coursework must take these courses. Students on a 3-year plan will be required to take 6 units in all; students on a 2-year plan will be required to take 4.

Cognate Discipline (3 units)
Three courses to be taken in a related department outside of music; typical departments to choose are linguistics, communication sciences and disorders (auditory neuroscience), psychology, and anthropology.

Graduate-level electives (remaining units)
The remainder of courses taken will be electives. Students should take as many electives as are needed to complete the required number of units (as noted above, 27 units for students on a 3-year plan, and 18 for students on a 2-year plan). Students who have been exempted from one or more core courses (pending transcript review and faculty approval) will need to take more electives to complete the required number of units. In addition, the following stipulations apply:

- At least one elective must be a “Methods Course.” This will be a graduate-level Music Studies course that will enable the acquisition of professional skills needed for the student’s research. Courses such as Analysis of Popular Music, Computational Methods, or Empirical Methods will count toward this requirement. Other courses may satisfy this requirement pending faculty approval.
- Second-year students are strongly encouraged to take MUS THRY 410, Teaching of Theory, as one of their electives. This course will help them prepare for the teaching
demonstration component of the qualifying examination and for student teaching beginning in year 3.

- If an even number of electives is taken, at least half must be Music Theory and Cognition courses. If an odd number is taken, the majority must be Music Theory and Cognition courses.

13.2 Qualifying Exam – Candidacy

The Qualifying Examination will consist of the following four components:

1. A repertoire exam based on a list of 25 compositions from the years 1600–2000. Students will prepare the list in advance and submit it to the faculty for approval. At the time of the examination, four compositions from the list will be selected, of which the student must discuss three. The discussion should address the style, structure, and treatment of each work in the music-theoretical literature.

2. A teaching demonstration based on one of two preassigned topics chosen by the faculty.

3. An analysis exam involving an advanced tonal work. The identity of the work will not be revealed until the time of the exam.

4. Two papers. One should be an agreed-upon topic in music theory, and the other an agreed-upon topic in music cognition. Each topic must be approved by the student’s dissertation advisor and at least one other member of the Music Theory and Cognition faculty (normally, another member of the student’s dissertation committee). The papers should involve literature review and critical assessment of the research on the topic. It is likely that their focus will relate to the student’s emerging dissertation topic in some way, but they should also have some breadth in relation to the concerns of music theory and cognition as fields.

Normally, Part 1 will occur at the beginning of the student’s second academic year, Part 2 during the spring quarter of the second academic year, and Part 3 at the beginning of the student’s third academic year. These examinations will be graded pass/fail, with a failing score leading to a required retake at the beginning of the winter quarter.

For Part 1, students will be asked to submit a list of compositions to the faculty for approval by no later than May 15 of the preceding academic year. For Part 2, the topics of the potential classes will be given by the end of the preceding academic year.

Part 4 of the qualifying examination must be passed by the end of the third academic year. To pass, each paper must have been approved by the student’s advisor and at least one other member of the Music Theory and Cognition faculty (normally, another member of the student’s dissertation committee).

The Graduate School requires all PhD students to have achieved candidacy by the end of the twelfth quarter in residence. Failure to achieve candidacy by this time may result in the student being placed on academic probation.
13.3 Dissertation Prospectus

Students should have identified a primary advisor by the end of the second academic year. Identification of an advisor should begin with a verbal agreement between the student and prospective advisor.

The Graduate School requires that the dissertation prospectus be completed and approved by the end of the fourth academic year in order to maintain good academic standing. The Music Theory and Cognition faculty, however, encourage students to complete the prospectus sooner if possible. By the end of the fall quarter during the fourth academic year is an ideal time.

In order to specify the members of the committee, the student should submit their names via the TGS Prospectus Form. This should be completed by the time of the prospectus defense at the very latest. The program will approve this form after the prospectus has been approved as described below.

The student should work with his or her advisor on the prospectus until it is deemed ready for defense. At this time, the prospectus will be distributed to the remaining committee members. They will read the document, and the student will present it in a private defense with the members of the committee. Revisions may be required before the document will be approved.

The prospectus should be a 25–30 page document that outlines the topic, significance, and methodologies of the dissertation and surveys the relevant scholarly literature and primary sources to be considered. Also included should be a comprehensive bibliography and a timeline for completion of the project.

13.4 Dissertation and Oral Defense

The student will complete the dissertation under the direction of a committee comprised of 3–4 members, at least two of whom (including the advisor) must be members of the Northwestern University Graduate Faculty. The student is encouraged to apply for external funding of dissertation research through TGS and the Office of Fellowships. Near the end of the dissertation process, students must present their work in an oral defense in front of the committee and (if the student wishes) graduate students in Music Theory and Cognition. The defense is to be scheduled through consultation with the advisor and committee members. Dissertations must be formatted according to TGS Dissertation Formatting Guidelines, and, following a successful defense, the student and committee must complete and submit the PhD Final Form via TGS or CAESAR.
14.0 PhD in Musicology

14.1 Diagnostic evaluation and initial advisement
There will be an initial interview with the Musicology Program Coordinator to review the student’s background in Western music history, world music cultures, theory, languages, and bibliographic skills to determine the best course of study, based on the student’s interests and previous coursework.

14.2 Program of Study
(18 units for those matriculates with a Master’s degree and 27 units for those entering with a Bachelor’s degree only)

A typical program of study includes a concentration in either Historical Musicology or Ethnomusicology; identification of and coursework in a non-music cognate area; electives to strengthen the student’s main area of interest; and a common core of methodological courses in Musicology. A majority of courses must be at the 400-level, and a majority, or minimum of two, each quarter must be Musicology (designated MUSICOL) unless approval is given by the Program Coordinator prior to registration. Depending on their main field of interest, students will have to serve as a TA for the complete core Music History sequence (MUSIC 214-16) and/or the core World Music Cultures course (MUSIC 213) as part of their professional preparation. See section 14.4.

Seminars (6-12 units)
All students will take at least one musicology seminar (400-level MUSICOL course) per quarter, which must include during the course of study Field Methods, Historiography, and Notation/Editing/Performance.

Music Historical and Regional Studies (3-8 units)
The courses in this area will depend on the student's interests and previous coursework. Students with primary or secondary interests in Western music will enroll in whichever of courses Musicology 350-355 they have not previously taken at the same level at another school. Students with primary or secondary interest in ethnomusicology will enroll in whichever of courses Musicology 320-329 they have not previously taken at the same level at another school.

Cognate Area (3 units)
Students will take three courses in a non-music field relevant to their main interest, such as Anthropology, Art History, History, Literary and Cultural Studies, Philosophy, or Sociology.

Musical Studies (0-8 units)
Additional courses in musicology

Electives (0-6 units)
Courses in Music Education, Music Theory and Cognition, or other Humanities and Social Sciences.

Students who wish to register for elective classes at other universities may do so via two programs:
• CIC Traveling Scholar Program
• Chicago Metropolitan Exchange Program

Questions about these programs should be directed to the Coordinator of Student Services in The Graduate School with prior consent of the student’s advisor.

14.3 Foreign Language Requirement

General Information. The Musicology Program generates and assesses its own language examinations in French, German, Italian, Spanish and Russian in order to emphasize the kind of readings and technical vocabularies most likely to be encountered in research on the histories and cultures of music. PhD students must pass examinations in two of these foreign languages. The exam for each of these five languages will be offered each academic year, and will be compiled and evaluated by the Musicology faculty member with the best knowledge of the scholarly literature in that language. The examination consists of three parts and is two hours in length. Part One is the translation of a substantial excerpt from a scholarly article or book chapter on a musical topic. Part Two is a translation of a poem and Part Three is the translation of music terms. Students may use a bound dictionary, but no electronic resources. The exam is evaluated on a pass-fail basis, and students may pass or fail each of the three parts separately. The examiner may also ask the student about aspects of their translations before making any final determinations.

Students whose dissertation research will involve significant research in scholarly literature in a foreign language other than French, German, Italian, Spanish or Russian may petition to replace one of their two examinations with that language, for which special arrangements will need to be made in advance.

Foreign Language Exam Procedure. The student planning to take any language exam tells the Program Coordinator no later than the second week of the fall quarter which language and approximately when during the academic year they wish to take it. The Coordinator will pass the names of examinees for each language on to the Office of Music Admission, Financial Aid and Enrollment. This office will coordinate the date, time and place for each exam with the set of examinees for that language. The evaluator will collect the examinations from this Office after they have been completed, and will communicate the results of the exam to the student within one week of the exam date.

14.4 Teaching

All TA assignments for second-year PhD students will be to generally assist with the undergraduate core sequence in Music History (MUSIC 214-16) and/or World Music Cultures (MUSIC 213). After successful completion of coursework, they may teach their own sections of General Music courses.

14.5 Qualifying Examination

The Comprehensive PhD Qualifying Exam is normally taken during the academic year following completion of coursework. No later than the final quarter of coursework, each candidate should assemble a committee of three members of the Musicology faculty, chaired by the candidate’s proposed dissertation advisor.
The examination consists of three parts, and will be administered and evaluated during a week of the student’s choosing within the regular academic year. Part One will be given on the Monday of the chosen week, and turned in the following day. At least four months prior to the examination date, the candidate submits five broad research questions covering content and methodology relating to the general field surrounding the dissertation area. These questions may be modified or conflated by the student's committee in order to generate three questions from which the candidate will select two. This portion of the examination may be completed by the student at home. The answers should demonstrate the student’s command not only of the issues raised by the questions, but also the relevant scholarly literature cited with author-date references within the body of the two answers, as well as an attached bibliography prepared in advance.

The second part of the examination will occur on the Wednesday of the chosen week. As preparation for this, the candidate must submit to the committee at least four months in advance of the proposed examination date, a list of forty musical works. For historical musicology, this list must include all time periods and geographies of Western tradition. The committee with input from the rest of the Musicology faculty, may at its discretion replace with other choices a substantial portion of the items on the submitted list. The examination will consist of a set of five questions about the listed works, of which the student will answer four, and will emphasize not only aspects of the individual pieces, but connections between and among them, as well as the cultures in which they were produced. This part of the examination is closed-book, to be completed within an eight-hour period inclusive of breaks.

Part Three of the examination takes place on Friday of the chosen week, and is a teaching demonstration at the sophomore level, designed to replicate the teaching aspect of an academic job interview. The topic, which will lie outside the candidate's area of expertise, will be presented to the candidate the Friday before the exam. This 45-minute demonstration will be given before the Committee and any other Musicology faculty members who wish to attend. Following the teaching demonstration will be a question period during which the Committee will ask the candidate any questions they have about any part of the exam. The outcome may be pass, fail, or a provisional pass, which then may involve an additional oral or written examination at a later date.

14.6 Dissertation Prospectus
According to The Graduate School (www.tgs.northwestern.edu/academics/academics-services/satisfactory/) doctoral students who have not passed the prospectus by the end of the fourth year are not making satisfactory progress toward the degree. The prospectus in Musicology is to be completed as soon as possible after passing the comprehensive examination. It consists of a proposal for the dissertation which outlines the topic, its significance, its methodologies, and includes a survey of the current scholarly literature and primary sources necessary for successful completion of the dissertation as well as a comprehensive bibliography. The prospectus will be evaluated by the student's dissertation committee, and will be formally accepted after a brief defense. Following the successful defense, the student and their committee must complete the Prospectus Form via TGS on CAESAR.
14.7 Dissertation and Oral Defense

The student will complete the dissertation under the direction of a committee comprised of three or four current faculty of Northwestern University, at least two of whom must be members of the Musicology program. The Director (advisor) must be on The Graduate School faculty. The student is encouraged to apply for external funding of dissertation research through TGS and the Office of Fellowships. Dissertations must be formatted according to TGS Dissertation Formatting Guidelines (please see Appendix), and, following an oral defense in front of the committee and (if the student wishes) graduate students in Musicology, the student and committee must complete and submit the PhD Final Form via TGS or CAESAR.
SECTION V

Course Listings
Conducting and Ensembles

(Conduct)

Conduct 323-0
Marching Band Techniques
Writing for marching and pep bands; rehearsing for the marching band.

Conduct 326-0
Basic Conducting
Fundamentals in both instrumental and choral conducting; transpositions, ranges, and podium technique. Extensive laboratory experience with videotaped evaluation.

Conduct 335-0
Selected Topics in Conducting
Topics relevant to the professional needs of conducting majors.

Conduct 340-1, 2, 3
Advanced Conducting Band
Advanced Conducting Choral
Advanced Conducting Orchestral
Separate quarters of band, orchestral, and choral conducting that emphasize the techniques of score preparation and analysis, repertoire, and rehearsal methods. Prerequisite: 326 or equivalent. May be repeated for credit.

Conduct 341-0
Choral Literature
A comprehensive examination of choral music literature from 1600 to 1800.

Conduct 342-0
Choral Literature
A comprehensive examination of choral music literature from 1800 to the present.

Conduct 345-0
Orchestral Bowing: Style and Function
Designed for non-string-playing conductors, teachers, and composers wishing to enhance their knowledge of bowing principles and practices as well as string players wishing to explore teaching concepts and in-depth bowing analyses. Topics include sound production principles, applied bowing techniques and pedagogy, performance practice, interpretation, and analysis.

Conduct 364-0
Choral Organizations
University Chorale, University Singers, Alice Millar Chapel Choir, Women's Chorus, and Bienen Contemporary and Early Music Ensemble (BCE). Open to all qualified students.

Conduct 374-0
Band Organizations
Marching Band, Concert Band, Symphonic Band, Symphonic Wind Ensemble. Open to all qualified students.

Conduct 378-0
Contemporary Music Ensemble
Membership by audition.

Conduct 391-0 or 491-0
Chamber Music
Performance of chamber music literature in a variety of small ensemble settings.

Conduct 393-0
Orchestral Organizations
Membership by audition in Symphony Orchestra, Chamber Orchestra, or Philharmonic.

Conduct 395-0
Baroque Music Ensemble
Performance of choral, solo, and instrumental music of the Middle Ages through the early baroque.

Conduct 436-0
Wind Orchestral Repertoire for Conductors

Conduct 440-0/540-0
Seminar in Conducting
Conducting experiences with University organizations. Students receive direct and regular supervision assisting conductor with a regular performing organization.

Conduct 445-0
Orchestral Bowing: Style and Function
In-depth analysis of bowing function, styles, and performance practice. Includes rehearsal protocol, individual projects, and hands-on applications. Final project: bowing analysis of major work. May count as required pedagogy course.

Conduct 480-0
Master's Recital

Conduct 493-0
Repertoire Studies

Conduct 499-0
Independent Study
CONDUCT 580-0
DMA Recital

CONDUCT 585-0-20
DMA Lecture Recital/Document

CONDUCT 585-2-0-21
DMA Lecture Recital/Coursework

CONDUCT 595-0
DMA Final Research Document

Jazz Studies
(JAZZ_ST)

JAZZ_ST 305-0
Optional Recital

JAZZ_ST 330-0
Jazz Composition and Arranging
The techniques of composing and arranging for large and small ensembles in the jazz tradition. Study of scores by major composers and arrangers from throughout jazz history.

JAZZ_ST 333-0
Jazz Theory
Chord symbols, melodic and harmonic structures, and other analyses as applied to the language of jazz.

JAZZ_ST 335-0
Selected Topics in Jazz Studies
Topics vary. May be repeated for credit as topics change.

JAZZ_ST 336-1, 2, 3
Jazz Improvisation IV
Jazz Improvisation V
Jazz Improvisation VI

JAZZ_ST 337-0
The Business of Jazz
A survey of the music industry as it pertains to jazz. Includes discussions on songwriting, music publishing, national and international copyright law, music licensing, artist management, music production, and related topics.

JAZZ_ST 361-1,2
Jazz Keyboard
Basic keyboard skills, with an emphasis on jazz voicing, harmonization, and analysis.

JAZZ_ST 362-0
Applied Jazz

JAZZ_ST 370-0
Junior Recital

JAZZ_ST 377-0
Jazz Orchestra

JAZZ_ST 391-0
Small Ensemble

JAZZ_ST 430-0
Jazz Composition and Arranging

JAZZ_ST 440-0
Seminar in Jazz Pedagogy
Topics vary. May be repeated for credit as topics change.

JAZZ_ST 462-0
Applied Jazz

JAZZ_ST 480-0
Master's Recital

JAZZ_ST 499-0
Independent Study

Music Composition
(MUS_COMP)

MUS_COMP 311-1,2,3
Class Composition
Class instruction in techniques of composition. Writing for solo instruments. Writing for two to four instruments. Writing for instruments and or voices.

MUS_COMP 312-0
Applied Composition
Original compositions; individual instruction.

MUS_COMP 314-1
Instrumentation
Instruments of the orchestra; scoring techniques; analysis of instrumental combinations. Prerequisite: MUS 211-3 or consent of instructor.

MUS_COMP 314-2
Orchestration
Stylistic scoring projects; analysis of orchestral and chamber scores. Prereq: MUSIC 211-3 or consent of instructor.

MUS_COMP 314-3
Advanced Orchestration
Contemporary scoring techniques; creative projects; analysis of orchestral and chamber scores. Prereq: 314-2 or consent of instructor
MUS_COMP 335-0
Selected Topics in Music Composition
Topics vary; announced before registration. Writing projects, analysis of scores, 20th-century stylistic techniques, performers and composers. In-class performance of original works. Prereq: 335 or consent of instructor. May repeat for credit.

MUS_COMP 435-0
Selected Topics in Music Composition
Topics vary; announced before registration. May be repeated.

MUS_COMP 436-1,2
Contemporary Repertoire I & II
Close study of specific recent compositional styles; modernism post-1945, music since 1975. Prereq: consent of instructor.

MUS_COMP 437-0
Topics in Contemporary Repertoire
Topics vary by quarter. Close study of compositions which may include minimalism, complexity, music of the last decade, experimental music. Prereq: consent of instructor.

MUS_COMP 438-0
Composer Portraits
Composers vary by quarter. Portrait studies of the work of a major composer or composers. Prereq: consent of instructor.

MUS_COMP 439-0
Compositional Concepts and Techniques
Composers vary by quarter. Content, musical spaces, extended techniques and spectralism. Prereq: consent of instructor.

MUS_COMP 440-0
Composition Workshop
Topics vary by quarter. Examples include Composer/Performer, Composing for Percussion, Composing for Dance, Composing for solo instrument. Prereq: Consent of instructor.

MUS_COMP 490-0
Composition Colloquium

MUS_COMP 499-0
Independent Study

MUS_COMP 512-0
Applied Composition

MUS_COMP 580-0
DMA Recital

MUS_COMP 595-0
DMA Final Document

Music Technology
(MUS_TECH)

MUS_TECH 300-0
Foundations of Music Technology for Music
 Majors Introduction of key concepts in acoustics, digital audio theory, production, and postproduction. Through projects and presentations, students will learn to record and edit their work, use notation software, communicate with recording engineers, and prepare and present work online.

MUS_TECH 320-0
Physics of Sound
Principles of physical acoustics. Acoustics of musical instruments, the human voice and concert halls.

MUS_TECH 321-0
Producing in the Virtual Studio
Techniques for creating and producing music in the context of a computer-based audio production environment. Topics include MIDI, audio editing, plugins, effects processing, mastering, and basic surround mixing. Assignments include creative projects. Prerequisites: 259, 262, or equivalent experience and consent of instructor.

MUS_TECH 322-0
Recording Techniques
Microphone and placement techniques including stereo and close/distant miking of voices, acoustic instruments, and ensembles. Topics also include console design, signal flow, and dynamics processing. Projects include recording assignments. Prerequisites: 259, 262, or equivalent experience and consent of instructor.

MUS_TECH 335-0
Selected Topics in Music Technology
Topics vary; announced before registration. May be repeated with change of topic.

MUS_TECH 337-0
Multimedia for the Web
Advanced instruction in web design and programming with a focus on the design and maintenance of multimedia intended for distribution via the Internet. Assignments include web-based projects. Prerequisite: consent of instructor.
MUS_TECH 338-0
Programming
Syntax of programming languages, program development, user interfaces, and music-specific algorithms. Techniques for creating musical applications. Prerequisite: 259, 262, or equivalent experience.

MUS_TECH 340-0
Composing with Computers
Foundational techniques of composition using music and audio software. Techniques of algorithmic composition, sound processing. Analysis of electroacoustic music. Assignments include student compositions. Prerequisite: 259, 262, or equivalent experience.

MUS_TECH 342-1,2
Computer Sound Synthesis I & II
I. Synthesis of musical sounds, including the characteristics of digital audio signals, wavetable synthesis, modulation, and sample-based synthesis. II. Processing of audio signals, including digital filtering, reverberation, and effects, processing; physical modeling synthesis. Assignments include sound synthesis programming. Prerequisite: 259, 262, or equivalent experience.

MUS_TECH 343-0
Sound Design for New Media
Creative projects for the web and DVD. Topics include philosophies and techniques of sound design, authoring for 5.1 surround sound, techniques of sound montage. Prerequisite: consent of instructor.

MUS_TECH 344-0
Advanced Projects in Music Technology
Individual instruction in projects related to music technology. Prerequisite: consent of instructor.

MUS_TECH 345-0
Technology-Based Performance
Creation, rehearsal, and performance of technology-based music in a group setting. Topics include real-time interaction, technological performance interfaces, application of algorithmic methods. Prerequisite: consent of instructor.

MUS_TECH 348-0
3D Sound and Spatial Audio
Techniques and applications of 3-D sound and spatial audio. The physical acoustics and psychoacoustics of spatial hearing, simulating 3-D cues, stereo sound reproduction, multichannel audio formats, environmental acoustics, and environmental simulation. Prerequisite: fundamental knowledge of acoustics.

MUS_TECH 350-0
Studio Techniques for Electroacoustic Music
MUS_TECH 434-0
Computers, Technology & Music Experience
Introduction to technological resources for musicians, including performers, teachers and scholars. Advanced computer software and hardware in a hands-on. Project oriented environment.

MUS_TECH 435-0
Selected Topics in Music Technologies
Topics vary; announced before registration. May be repeated with change of topic.

MUS_TECH 499-0
Independent Study

Music Theory
(MUS_THRY)

MUS_THRY 316-0
Renaissance Counterpoint
Contrapuntal textures from two to four voices. Cadence and form, melodic line and motive, rhythm, simple and complex imitation, and treatment of dissonance in the sacred music of Lassus, Josquin, and Palestrina.

MUS_THRY 317-0
Figured Bass
The study of harmony at the keyboard as learned by musicians since the early 17th century, Figured bass is an essential subject for performers of early music (including Bach and Mozart) and a key to the analysis of most pre-20th-century European music.

MUS_THRY 318-0
Baroque Counterpoint
Baroque dance suite, chorale prelude, invention, fugue, chiefly involving the music of J.S. Bach. Melodic, harmonic, structural characteristics; contrapuntal techniques.

MUS_THRY 321-0
Analytical Techniques
Detailed analysis of all parameters of selected musical examples, compositional procedures as a means of developing an intelligent rationale for interpretation. Prerequisite: MUSIC 211-1, 2, 3 or consent of instructor.

MUS_THRY 331-0
Analytical Studies
Extension and refinement of concepts and techniques acquired in MUSIC 111-1,2,3, MUSIC 211-1,2,3,
MUS_THRY 355-0
Atonal Analysis
Topics vary; announced before registration. May be repeated.

MUS_THRY 400-0
Style Analysis

MUS_THRY 401-0
Graduate Theory Review

MUS_THRY 405-0
Introduction to Research Methods in Music

MUS_THRY 410-0
Teaching of Theory

MUS_THRY 415-1
History of Music Theory 1

MUS_THRY 415-2
History of Music Theory 2

MUS_THRY 420-0
Current Readings in Music Theory & Cognition

MUS_THRY 431-0
Topics in Advanced Analysis
Topics vary; announced before registration. May be repeated.

MUS_THRY 435-0
Selected Topics in Music Theory
Topics vary; announced before registration. May be repeated.

MUS_THRY 436-0
Selected Topics in Music Cognition
Topics vary; announced before registration. May be repeated.

MUS_THRY 451-0
Music Cognition
An in-depth survey of the field of music cognition for graduate students in music and the behavioral sciences. Readings from primary sources in music, cognitive psychology, and neuroscience. Small experiments utilizing both behavioral and psychophysiological methods.

MUS_THRY 485-0
MM Project

MUS_THRY 499-0
Independent Study

MUS_THRY 590-0
Research

Interdepartmental Courses
for
Music Majors
(MUSIC)

MUSIC 335-0
Selected Topics in Music
Topics vary; announced before registration. May be repeated.

MUSIC 350-0
Alexander Technique
Methods of using the body efficiently to reduce unnecessary tension and stress in instrumental and vocal performance.

MUSIC 360-0
Career Innovation in Music and the Performing Arts
Introduction to various models of performing arts careers, exploration of innovative approaches to existing career paths. Case studies, guest speakers. Topics include fee and contract negotiation, artist and booking management, fundraising and grant writing, marketing and public relations, social media, and organizational and business structures. Open to music majors only.

MUSIC 361-0
Entrepreneurship in Music and the Performing Arts
Students each develop a proposed career-building project, then research and critique each other's plans in a seminar format, resulting in business plans that can be implemented successfully. Open to music majors only.

MUSIC 397-0
Summer Internship

MUSIC 398-0
Internship

MUSIC 440-0
Intro to Music Bibliography – MM
A study of standard reference tools, primarily for the composer, performer or teacher.

MUSIC 480-0
MM Recital Continuation
MUSIC 488-0  
Resident Master’s Study

MUSIC 499-0  
Independent Study

MUSIC 540-0  
Intro to Music Bibliography – DMA  
A study of standard reference tools, primarily for the composer, performer or teacher.

MUSIC 507-0 through 521-0  
Doctor of Musical Arts Continuation

---

**Music Education (MUSIC_ED)**

MUSIC_ED 314-0  
Music Education Rehearsal Practicum  
Students rehearse their peers in a public-school level ensemble, learn public school repertoire, and gain practical experience on their secondary instrument.

MUSIC_ED 335-0  
Selected Topics in Music Education  
Topics vary; announced before registration. May be repeated.

MUSIC_ED 361-0  
Teaching General Music I  
For grades K-5, curriculum materials and strategies for developing musical growth. Lab experiences; developing creativity in the music classroom. Open only to music majors or with consent of instructor.

MUSIC_ED 362-0  
Teaching General Music II  
For grades 6-12, effective teaching of general music classes in middle and high school. Available curriculum materials; innovative approaches.

MUSIC_ED 364-0  
Teaching Instrumental Music I  
Teaching and administrative principles for elementary and middle school instrumental music programs. Rehearsal dynamics, conducting, rehearsal room management, and pedagogy for school ensembles. Prerequisite: MUSIC ED 237.

MUSIC_ED 365-0  
Teaching Instrumental Music II  
Teaching and administrative principles for secondary school instrumental music programs. Rehearsal dynamics, conducting, rehearsal room management, and pedagogy for school ensembles. Prerequisite: 364.

---

MUSIC_ED 366-0  
Teaching Choral Music I  
Development and application of skills, knowledge, and understandings for teaching choral music in elementary and middle school.

MUSIC_ED 367-0  
Teaching Choral Music II  
Continuation of 366. High school choral program, curriculum model, repertoire, sight-reading, rehearsal techniques, programming, administration.

MUSIC_ED 368-0  
Teaching Composition in the Schools  
Practical and research literature in teaching composition; design of curricular materials for teaching composition and improvisation in school music programs.

MUSIC_ED 369-0  
Research and Evaluation in Music Education  
Procedures and issues in research and evaluation in music teaching. Practical application of research to decision making.

MUSIC_ED 380-0  
Student Teaching in the Elementary School: General Music

MUSIC_ED 381-0  
Student Teaching in the Middle School/Jr, High School: General/Choral Music

MUSIC_ED 383-0  
Student Teaching in the Senior High School: Choral and Nonperformance

MUSIC_ED 385-0  
Student Teaching in the Elementary School: Instrumental

MUSIC_ED 386-0  
Student Teaching in the Middle School/Jr, High School: Instrumental

MUSIC_ED 387-0  
Student Teaching in the Senior High School: Instrumental and Nonperformance

MUSIC_ED 390-0  
Student Teaching Colloquium

MUSIC_ED 401-0  
Music and the Academy
MUSIC_ED 420-0
Research Center Seminar
Ongoing weekly seminar. Student and faculty discussions, reports, dissertation reviews, guest speakers, special projects.

MUSIC_ED 421-0
Philosophical Basis of Music Education
Aesthetic theories relevant to music education; application of theory to practical problems of the music educator. Topics include art and feeling, the creative process, aesthetic experience, musical meaning and musical experience.

MUSIC_ED 422-0
Curriculum Development in Music Education

MUSIC_ED 423-0
Paradigms and Processes of Research in Music Education

MUSIC_ED 424-0
Qualitative Research in Music Education
Intensive exploration of technique and assumptions related to quantitative and qualitative paradigms. Critiques of selected studies. Design and implementation issues as relevant to music education research.

MUSIC_ED 425-0
Quantitative Research in Music Education
Application of material in courses MUSIC ED 423 and 424. Development of a research project related to studies in the Center. Presentation of the project to the Center.

MUSIC_ED 430-0
Seminar in General Music Education
Survey and critical examination of general music courses in elementary middle and junior high schools. Emphasis on the comprehensive musicianship approach in developing criteria, and teaching and learning strategies based on principles of aesthetic education.

MUSIC_ED 432-0
Seminar in Instrumental Music Education
Principles of effective instruction in instrumental music classes and rehearsals. Topics include development of presentational skills, criteria for the selection of instructional materials, instrumental performance problems and the development of a performance-based instrumental curriculum.

MUSIC_ED 435-0
Cultural Diversity in Music Education

MUSIC_ED 436-0
Seminar on Music in Higher Education

MUSIC_ED 437-0
Psychology of Music Teaching & Learning
Study of theories that drive research and scholarship in music psychology. Review of research related to the musical experience with emphasis on musical development, teaching and learning.

MUSIC_ED 438-0
Creative Thinking in Music
Study of definitions and models of creative thinking in music. Review of important research on creative thinking in music psychology and its application to creative teaching strategies in music.

MUSIC_ED 441-0
Professional Practicum
Field placement in an appropriate teaching or other professional situation.

MUSIC_ED 445-0
Music in the Interdisciplinary Curriculum
For individuals interested in promoting music and arts based interdisciplinary experiences for elementary and secondary school students. Focuses on curriculum development that relates various arts disciplines to one another and establishes valid connections between the arts.

MUSIC_ED 463-0
Teaching High School Non-Performance Courses
Planning and teaching high school music, arts, humanities courses. Present practices; development of exemplary course plans.

MUSIC_ED 499-0
Independent Study

MUSIC_ED 590-0
Research
Musicology (MUSICOL)

MUSICOL 323-0
Topics in Ethnomusicology
Ethnomusicology; its history, bibliographical resources, methods, and theories.

MUSICOL 326-0
Topics in World Music: Asia
The musical traditions of South Asia, East Asia, and Southeast Asia. Topics include characteristics of instruments and instrumental ensembles, sound structures, theatrical traditions, and vocal performance.

MUSICOL 327-0
Topics in World Music: Africa
Introduces students to the diverse musics of Africa through the multidisciplinary lenses ethnomusicology. Topics include music learning and transmission, aesthetics, musical styles and structures, performance practice, compositional process, musical change, and the role of music in society.

MUSICOL 328-0
Topics in World Music: The Americas
An ethnomusicological perspective on music of the Americas as influenced by the European, African, Hispanic, and native American cultures. The socioeconomic impact of jazz, rock, gospel, and popular music; the role of music in the spiritual and social life of the Americas' diverse peoples.

MUSICOL 329-0
Music and Islam
History, basic tenets, and aesthetic of Islam; the musics of Islamic cultures from North Africa, Spain, the Middle East, central Asia, and the Indian subcontinent. Methods of contextualizing musical cultures and critical methodology related to gender, post-colonial theory, and religion.

MUSICOL 330-0
Russian Fairytale and Opera
Russian cultural and national identity through the study of folk tales and their musical counterparts in such operas as Glinka's Ruslan and Ludmila, Tchaikovsky's The Sleepers, and Rimsky-Korsakov's The Snow Maiden, Sadko, and The Tale of Tsar Saltan. Current critical theory, concepts related to the portrayal of women, the interplay of nationalism and gender, and the dichotomy between East and West.

MUSICOL 331-0
Orientalism and Music
The imagery of the East in the music of the West expressed in musical genres of various historical periods; focus on romantic opera and contemporary musical culture. Orientalism as formulated by Edward Said and developed by John MacKenzie is defined and further clarified through references in literature and the visual arts.

MUSICOL 332-0
Music and Gypsies
Romany music from Hungary, Spain, the Balkans, Turkey, the Middle East, and India; Andalucian flamenco; 19th-century opera and operetta (Bizet's Carmen, Verdi's La Traviata); instrumental works by Haydn, Liszt, Brahms, and others; and more recent "world" music phenomena.

MUSICOL 333-0
Europop
Explores major popular genres such as French chanson, Italian disCo, Russian bardic song, and British ensembles. Union, studying popular musics as entwined with sociopolitics, gender, and globalization. Second half of the quarter focuses on Eurovision song contest relative to the structure and dynamics of the European

MUSICOL 335-0
Selected Topics in Musicology
Topics vary; announced before registration. May be repeated.

MUSICOL 338-0
Expressionism
The interaction of music with other art forms (painting, poetry, theater, dance) in early-20th-century Germany and playwrights such as Frank Wedekind and Bertolt Brecht; choreographers such as Kurt Jooss; visual Austria. Schoenberg, Berg, Webern, Weill, Hindemith; poets such as Stetim George; artists such as Vasily Kandinsky.

MUSICOL 339-0
Music and Gender
The many intersections between music and ideas of gender; focus on issues of composition, characterization, patronage, and performance. Elite and popular forms of Western music from the Middle Ages to 2000 explored in relation to gender issues in musics of other cultures.

MUSICOL 341-0
Music and the Visual Arts
The many ways in which the senses of sight and hearing interact in Western images of music and music making
as well as in select musical works inspired by concurrent ideas or movements in the visual arts.

MUSICOL 342-0
Authenticity
Focus on authenticity in music at the end of the 20th century and beginning of the 21st century by examining the three music genres.

MUSICOL 343-0
Music and Shakespeare
An exploration of some of the many intersections between Shakespearean drama and music from the late 16th through early 21st centuries, including study of plays, opera, ballet, film, musical theater, art song, popular music, and the symphony.

MUSICOL 344-0
Music and Film
Theory and practice of music as a part of the processes of making and viewing films from the beginning of the sound era to the present. Specific topic varies from year to year but typically concentrates on specific film genre and its musical traditions, techniques, personalities, and problems.

MUSICOL 345-0
From Literature to Opera to Film
Selected operas, based on literary or theatrical works, that inspired films. Examination of the literary or theatrical inspiration, the opera as written for stage and film and video adaptations. Cross-listed as COMP LIT 375.

MUSICOL 346-0
Composer Topics
Topics vary; announced before registration. May be repeated.

MUSICOL 346 Composer Topics: Wagner
An introduction to the music and aesthetic theories of Richard Wagner, with special attention to his ten final operas; topics will include Wagner’s conception of the Gesamtkunstwerk, the cultural history of the Bayreuth Festival, and controversies surrounding Wagner's antisemitism and the staging of his operas.

MUSICOL 346 Composer Topics: Verdi
An introduction to the life, music, and career of Giuseppe Verdi. Topics will include Verdi’s strong identification with the Italian political movement known as the Risorgimento, Verdi’s collaboration with librettists, the formal conventions of 19th-century Italian opera, the effect of censorship, and the recent series of critical editions of Verdi’s works.

MUSICOL 335: Special Topics: Faust in Music
This course will provide an examination of the many musical compositions, across a wide variety of genres, inspired by the Faust legend. Of various literary treatments of the legend, the one by Johann Wolfgang von Goethe will receive special attention, since it lies at the heart of the most celebrated musical realizations by Franz Schubert, Robert Schumann, Hector Berlioz, Arrigo Boito, Charles Gounod, and Ferruccio Busoni.

MUSICOL 347-0
The Lied
Survey of voice-piano settings of German poems, from Mozart through Richard Strauss.

MUSICOL 348-0
Bel Canto Opera
Italian opera in the early-to mid-19th century. The relations of Rossini, Donizetti, and Bellini to the operatic culture of their time.

MUSICOL 350-0
Topics in Medieval Music
Gregorian and medieval chant, secular monophony, and the development of polyphony from the earliest records through the music of Ockeghem and Busnois.

MUSICOL 351-0
Topics in 16th-Century Music
Middle and late renaissance and early manifestations of the baroque, from Josquin through the Gabriels.

MUSICOL 352-0
Topics in 17th-Century Music
The baroque from Monteverdi through Bach and Handel.

MUSICOL 353-0
Topics in 18th-Century Music
Representative works and critical studies of European art music from the Arcadian reform of opera through the Napoleonic era.

MUSICOL 354-0
Topics in 19th-Century Music
Representative works and critical studies of European art music from the Congress of Vienna to the death of Mahler.

MUSICOL 355-0
Topics in 20th-Century Music
Representative works and critical studies of art music from Debussy to the present.

MUSICOL 356/456
Topics in Contemporary Music
This course develops musicological research skills, archival experience and contemporary performance practice.
MUSICOL 400-0
Graduate Review of Music History

MUSICOL 423-0
Seminar in Ethnomusicology
Selected topics, application of ethnomusicological techniques in individual research projects.

MUSICOL 424-0
Fieldwork Methods

MUSICOL 425-0
Musical Mediation & Circulation
This seminar draws upon a wide range of interdisciplinary writing about music work that is increasingly central to musicology.

MUSICOL 435-0
Selected Topics in Musicology
Topics vary; announced before registration.. May be repeated.

MUSICOL 439-0
Seminar in Music and Gender

MUSICOL 441-0
Seminar in Music and Visual Arts

MUSICOL 443-0
Seminar in Music and Shakespeare

MUSICOL 444-0
Seminar in Music and Film

MUSICOL 448-0
Seminar in Wagner

MUSICOL 450-0
Seminar in Medieval Music

MUSICOL 451-0
Seminar in Early Modern Music

MUSICOL 452-0
Seminar in 17th Century Music

MUSICOL 453-0
Seminar in the 18th Century Music

MUSICOL 454-0
Seminar in 19th Century Music

MUSICOL 455-0
Seminar in 20th Century Music

MUSICOL 457-0
Seminar in Opera

MUSICOL 458-0
Seminar in Art Song

MUSICOL 459-0
Seminar in Sacred Music

MUSICOL 460-0
Notation and Editing

MUSICOL 461-0
Epistemologies of Music

MUSICOL 485-0
Master's Project

MUSICOL 490-0
Musicology Colloquium

MUSICOL 499-0
Independent Study

MUSICOL 590-0
Research

Piano
(PIANO)

PIANO 313-1,2,3
Piano Repertoire
Analytical and historical study of piano solo and concerto repertoire from early keyboard literature to the present.

PIANO 315-1,2,3
Piano Pedagogy
Lecture/demonstration/laboratory course in piano teaching at all levels. Principles and techniques of group and individual instruction; survey of teaching materials. Seniors and graduate students.

PIANO 328-1,2,3
Beginning Collaborative Piano
Piano students work with a singer and instrumentalist in the preparation and performance of mainstream recital repertoire.

PIANO 335-0
Selected Topics in Piano
Topics vary; announced before registration. May be repeated.

PIANO 340-0
Piano Recital Hour
PIANO 358-0
Other Keyboard: Instruction in Harpsichord or Organ

PIANO 415-1, 2, 3
Advanced Piano Pedagogy
Emphasis on teaching college and adult students, beginners through advanced levels. Includes observation and student teaching of piano classes and individual lessons. Course is sequential. Prerequisite: Piano 315

PIANO 420-0
Internship in Teaching
Special teaching assignments in piano pedagogy. Usually taken after completion of Piano 315 or Piano 415. Prerequisite: consent of instructor.

PIANO 421-0
Internship in Teaching Ensemble Arts

PIANO 429-0
Duo Collaborative Coaching
Provides an opportunity for pianists and their vocal and/or instrumental partners to receive intensive coaching on works of their choice. A final performance is required.

PIANO 458-0
Applied Keyboard

PIANO 459-0
Piano Pedagogy Lecture
The lecture portion of Piano 315. Does not include student teaching.

PIANO 460-0
Advanced Piano Pedagogy Lecture
The lecture portion of Piano 415. Does not include student teaching.

PIANO 461-0
Applied Piano

PIANO 462-0
Advanced Ensemble Arts

PIANO 480-0
Master's Recital

PIANO 492-0
Studio Ensemble

PIANO 493-0
Repertoire Studies

PIANO 499-0
Independent Study

PIANO 561-0
Applied Piano

PIANO 562-0
Advanced Ensemble Arts
Regularly scheduled coaching sessions of the pianist with partners provide feedback on different ensemble and stylistic issues primarily from the pianist's point of view.

PIANO 580-0
Doctor of Musical Arts Recital

PIANO 583-0
Final Pedagogy Workshop

PIANO 585-0-20
DMA Lecture Recital/Document

PIANO 585-2-0-21
DMA Lecture Recital/Coursework

PIANO 595-0
DMA Final Research Document

---

**String Instruments**

(Strings)

STRINGS 311-0
Suzuki Pedagogy
Fundamental principles of Suzuki philosophy and materials, with emphasis on application to violin. Open to all string players.

STRINGS 312-0
String Class Pedagogy
Group teaching strategies, materials, and techniques for violin, viola, cello, and double bass. Pedagogical applications to school settings and teaching college-level string techniques classes. Open to all string players.

STRINGS 313-0
History of String Pedagogy
Historical survey of major violin, viola, cello, and double bass pedagogues from the early baroque through the 20th century and their contributions to contemporary pedagogical schools. Open to all string players.

STRINGS 314-0
Comprehensive String Pedagogy
Survey and application of general principles of successful string teaching. Lecture, discussion, and
demonstration format. Open to all string players.

**STRINGS 315-1, 2, 3**  
**Violin and Viola Pedagogy**  
Developmental approach to teaching beginning through advanced precollege violin and viola students. Includes apprenticeship teaching and observations. Designed as a one-year sequence. Open to all violinists and violists.

**STRINGS 316-1, 2, 3**  
**Cello and Double Bass Pedagogy**  
Developmental approach to teaching beginning through advanced precollege cello and double bass students.

**STRINGS 317-0**  
**Principles of Advanced/College-level Studio Teaching**  
In-depth analysis of pedagogy for advanced violin, viola, cello, or double bass playing. Observation of artist faculty. Open to all string players.

**STRINGS 318-1, 2, 3**  
**Harp Pedagogy and Maintenance**  
Guests and master classes related to playing and teaching. 2. Instrument maintenance and repair clinic with hands-on experience in routine maintenance and common repairs. 3. Pedagogical instruction and demonstration of teaching techniques for all levels and ages.

**STRINGS 319-1, 2, 3**  
**Orchestral Studies**

**STRINGS 335-0**  
**Selected Topics in Strings**  
Topics vary; announced before registration. May be repeated.

**STRINGS 374-0**  
**Guitar Ensemble**  
Performance of the chamber literature for guitar: guitar duos, trios, and quartets; flute and guitar; voice and guitar; chamber works with strings; other instrumental combinations.

**STRINGS 441-0 or 541-0**  
**Applied Violin**

**STRINGS 442-0 or 542-0**  
**Applied Viola**

**STRINGS 443-0 or 543-0**  
**Applied Cello**

**STRINGS 444-0 or 544-0**  
**Applied Double Bass**

**STRINGS 451-0 or 551-0**  
**Applied Harp**

**STRINGS 471-0 or 571-0**  
**Applied Guitar**

**STRINGS 475-1, 2, 3 or 575-1, 2, 3**  
**Lute and Guitar History and Literature**  
Analytical and historical survey of the literature for plucked instruments from the 16th through the 20th centuries. The study of tablatures, instrument construction and tuning, performance practice, and style.

**STRINGS 476-1, 2, 3 or 576-1, 2, 3**  
**Guitar Pedagogy**  
Principles of individual and group study. Survey of development of right and left-hand technique from 16th-century lute and vihuela tutors through modern classical guitar methods. Interaction between musical texture and technical innovations; Influences of fingering on stylistic inflection and ornamentation.

**STRINGS 480-0**  
**Master's Recital**

**STRINGS 485-0**  
**Master's Project**

**STRINGS 490-0**  
**Studio Classes**

**STRINGS 492-0**  
**Studio Ensemble**

**STRINGS 499-0**  
**Independent Study**

**STRINGS 580-0**  
**Doctor of Musical Art Recital**

**STRINGS 585-0-20**  
**DMA Lecture Recital/Document**

**STRINGS 585-2-0-21**  
**DMA Lecture Recital/Coursework**

**STRINGS 595-0**  
**DMA Final Research Document**
**Voice and Opera**  
*(VOICE)*

**VOICE 311-0**  
**Vocal Solo Class**  
Weekly recital hour. Required for any student registered for full-credit private voice lessons.

**VOICE 410-0 or 510-0**  
**Applied Voice**

**VOICE 411-1,2,3**  
**Graduate Phonetics and Diction**  
Italian, French and German pronunciation.

**VOICE 423-0**  
**Seminar in Vocal Problems**  
Study of cause of and solution to vocal problems.

**VOICE 424-0**  
**Student Teaching in Voice**  
Practical experience in teaching individual and class voice lessons.

**VOICE 425-0**  
**Vocal Pedagogy for the Choral Conductor**

**VOICE 451-1,2,3**  
**Graduate Opera Workshop I**  
Development of Acting techniques and skills necessary for the preparation of an operatic role. Must be taken sequentially.

**VOICE 452-1,2**  
**Graduate Opera Workshop II**  
Performance and audition techniques of operatic repertoire. Character analysis and scene study. Repertoire ranges from Baroque opera through contemporary opera and musical theatre. Must be taken sequentially. Prerequisite Voice 451 or permission of instructor.

**VOICE 453-0**  
**Interpretation of Vocal Repertory**  
Practical study and class coaching of representative vocal repertoires spread over six quarters.

**VOICE 455-0**  
**Musical Preparation**  
Individual sessions to study various aspects of performing.

**VOICE 459-0**  
**Vocal Chamber Class**  
Study of vocal chamber music, concentrating on repertoire from various genres for reduced numbers.

Stresses versatility of the human voice. By permission only.

**VOICE 463-0**  
**Opera Performance**  
Preparation and performance of a major operatic role.

**VOICE 480-0**  
**Master's Recital**

**VOICE 493-0**  
**Repertoire Studies**

**VOICE 499-0**  
**Independent Study**

**VOICE 580-0**  
**Doctor of Musical Arts Recital**

**VOICE 585-0-20**  
**DMA Lecture Recital/Document**

**VOICE 585-2-0-21**  
**DMA Lecture Recital/Coursework**

**VOICE 595-0**  
**DMA Final Research Document**

**Wind and Percussion**  
*(WIND_PER)*

**WIND_PER 302**  
**Warm-Up Class**

**WIND_PER 335-0**  
**Selected Topics in Winds & Percussion**  
Topics vary; announced before registration. May be repeated.

**WIND_PER 347-0**  
**Percussion Pedagogy**  
Methods, materials, and writings related to percussion playing and teaching.

**WIND_PER 352-0**  
**Preparing for an Audition**

**WIND_PER 357-0**  
**Reedmaking**

**WIND_PER 359-0**  
**Teaching Techniques**
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>WIND_PER 360-0</td>
<td>Bass Clarinet</td>
</tr>
<tr>
<td>WIND_PER 361-0</td>
<td>English Horn</td>
</tr>
<tr>
<td>WIND_PER 362-0</td>
<td>Baroque Flute</td>
</tr>
<tr>
<td>WIND_PER 411-0 or 511-0</td>
<td>Applied Flute</td>
</tr>
<tr>
<td>WIND_PER 412-0 or 512-0</td>
<td>Applied Oboe</td>
</tr>
<tr>
<td>WIND_PER 413-0 or 513-0</td>
<td>Applied Clarinet</td>
</tr>
<tr>
<td>WIND_PER 414-0 or 514-0</td>
<td>Applied Saxophone</td>
</tr>
<tr>
<td>WIND_PER 415-0 or 515-0</td>
<td>Applied Bassoon</td>
</tr>
<tr>
<td>WIND_PER 421-0 or 521-0</td>
<td>Applied Trumpet</td>
</tr>
<tr>
<td>WIND_PER 422-0 or 522-0</td>
<td>Applied French Horn</td>
</tr>
<tr>
<td>WIND_PER 423-0 or 523-0</td>
<td>Applied Euphonium</td>
</tr>
<tr>
<td>WIND_PER 424-0 or 524-0</td>
<td>Applied Trombone</td>
</tr>
<tr>
<td>WIND_PER 425-0 or 525-0</td>
<td>Applied Tuba</td>
</tr>
<tr>
<td>WIND_PER 431-0 or 531-0</td>
<td>Applied Percussion</td>
</tr>
<tr>
<td>WIND_PER 447-0</td>
<td>Percussion Pedagogy</td>
</tr>
<tr>
<td>WIND_PER 480-0</td>
<td>Master's Recital</td>
</tr>
<tr>
<td>WIND_PER 490-0</td>
<td>Studio Classes</td>
</tr>
<tr>
<td>WIND_PER 492-0</td>
<td>Studio Ensemble</td>
</tr>
<tr>
<td>WIND_PER 493-0</td>
<td>Repertoire Studies</td>
</tr>
<tr>
<td>WIND_PER 499-0</td>
<td>Independent Study</td>
</tr>
<tr>
<td>WIND_PER 580-0</td>
<td>Doctor of Musical Arts Recital</td>
</tr>
<tr>
<td>WIND_PER 585-0-20</td>
<td>DMA Lecture Recital/Document</td>
</tr>
<tr>
<td>WIND_PER 585-2-0-21</td>
<td>DMA Lecture Recital/Coursework</td>
</tr>
<tr>
<td>WIND_PER 595-0</td>
<td>DMA Final Research Document</td>
</tr>
</tbody>
</table>

The courses listed above in the course offerings will not be offered every quarter or every year. It is the responsibility of the student to check CAESAR for the most updated and accurate list of course offerings for each quarter. Consult with your primary faculty advisor, your Director of Graduate Studies, or the Coordinator of Graduate Studies & Financial Aid should you have questions.
SECTION VI

Financial Aid
The Office of Music Admission and Financial Aid processes financial aid for all students enrolled in graduate music programs at Northwestern. We are responsible for managing all aid/loan applications and answering any questions you may have regarding your financial assistance.

The information in this handbook is provided as a reference to guide you in financing your graduate study and to answer commonly asked questions. Please also refer to the financial information sent to you previously, as well as that located on the Bienen School of Music web site. Retain all these financial aid documents and any others for future reference.

**Office of Music Admission and Financial Aid**

**General Information**

**Location and phone number**
Ryan Center for the Musical Arts  
70 Arts Circle Drive, Room 2-115, Evanston, IL  60208-1200  
(847) 491-3141

**Email questions**
Ryan O’Mealey, Director of Music Admission, Financial Aid and Enrollment
r-omealey@northwestern.edu  
Donna Su, Coordinator of Graduate Services and Financial Aid
donnasu@northwestern.edu  
Student Financial Services
student-financial-services@northwestern.edu

**Office hours**
Monday through Friday, 8:30 am - 5:00 pm  
It is highly recommended to call in advance and make an appointment.

**Services provided**
1. Financial assistance and loan application processing for all graduate music students.  
2. Assistance with financial management and educational debt counseling.  
3. Assistance with setting up payroll for work stipend/work-study.  
5. Net ID, Password and Email support for all Music Graduate Students.

**Services that cannot be provided by the Office of Music Graduate Studies**
1. We are not permitted to request, grant or certify loan deferments. Only your lender can grant you a loan deferment. You must request deferment forms from your lender and have them certified by the Northwestern Registrar’s Office.  
2. We do not disburse loan funds. Disbursement of funds is made at the Office of Student Accounts at 555 Clark St.*  
3. We cannot authorize the Office of Student Accounts or the Student Loan Office to disburse money to you before the first day of class.

*Consult the 2015-16 Financial Regulations for Students on the Evanston Campus published by the Office of Student Financial Services for a complete discussion of all regulations and policies regarding your account with the University. These regulations include a listing of all required charges and the refund policy.
Rights and Responsibilities
As a Financial Aid Applicant

Your Rights:
• to know what financial assistance programs are available to you;
• to be aware of the deadlines for submitting all application materials for each of the available programs;
• to understand how financial assistance will be disbursed;
• to know how your financial need was determined (including how costs for tuition and fees, and allowances for room and board, travel, books, supplies, and personal expenses are reflected in the Cost-of-Attendance budget);
• to know what resources were considered in the calculation of your need;
• to know how much of your financial need has been met, as determined by the institution;
• to understand the characteristics of the various programs in your financial aid package (including terms of the specific loan programs you have been offered);
• to be aware of the university refund policy;
• to understand what portion of your financial aid must be repaid and what portion is grant aid;
• to understand how the school determines whether you are making satisfactory academic progress, and what happens if you are not; and
• to know the names of associations, agencies or governmental bodies which accredit, approve or license the school and its programs and the procedures by which documents describing that activity may be reviewed.

Your Responsibilities:
• to complete all application forms accurately and completely according to the procedures and deadlines provided by the Office of Music Admission and Financial Aid;
• to provide correct information (in most instances, misreporting information on financial aid application forms is a violation of the law and may be considered a criminal offense which could result in indictment under the U.S. Criminal Code);
• to submit all additional documentation, verification, corrections, and/or new information requested either by the Office of Music Admission and Financial Aid or any agency to which you have submitted an application;
• to read and understand all forms you are asked to sign, and to retain copies of those forms;
• to be accountable for all agreements you sign;
• to be aware of and comply with all deadlines for application or reapplication for assistance;
• to advise the Office of Music Admission and Financial Aid in writing of any change in your circumstances that might affect your eligibility for financial assistance including changes in marital status, earnings, assets, contributions from family members and others, and enrollment status;
• to be aware of the university refund policies; and
• to be aware that schools are obligated to provide information to prospective students about the schools’ programs and performance and to encourage students to consider this information carefully before deciding to enroll.
Financial Aid Information

CAESAR (Computer Assisted Electronic Student Access Route) is the site for online student services. Through this feature, you can browse your “to do” items, enrollment information, academic information and financial information including: your tuition bill and your financial aid awards. You may also accept and/or decline your loan funding, check to make sure that financial aid has received the proper paperwork and change your address, including providing your emergency contact information. www.northwestern.edu/caesar.

The following is a brief outline of services that will be important to note:

- **Financial Aid** – Students can view all outstanding “to do” items via CAESAR, their financial aid award, and accept and/or decline loans.
- **eBill** – eBilling via CAESAR is the default method of delivery for Northwestern’s tuition and fees. With electronic billing, email notification is provided when each new bill is securely posted online. Students may then pay the bill online via their personal bank, by check or by credit card. Students may elect for a hard copy of the tuition and fees bill to be sent via post from the Office of Student Accounts by contacting that office directly. eBill is updated once a month in CAESAR.
- **Student Account** – Students can view their current account balance. This is helpful to see all charges between eBill statements, scholarships and loans that have posted (or will be posted) to the account. Student Account is updated on a daily basis in CAESAR and will be the most accurate reflection of your account balance.
- **Change Billing Address** – It is extremely important that the University have the correct address for students at all times. This link allows students to conveniently update their address via CAESAR.
- **Loan Entrance Interviews** – For all federal Stafford, Perkins and Graduate Plus loans to disburse, students must complete an online interview. The link located on the Student Financial Services page can help you locate the site necessary to complete the interview for *Stafford Loans*. For Perkins loans, an email will be sent to your NU email account to direct you in completing the loan entrance interview process.
- **Refunds** – Students can request refunds via CAESAR, as well as complete a form to have the refund directly deposited into a personal bank account. Student Accounts will automatically refund balances at various starting points each quarter.

Please see the following links for help on frequently asked Caesar questions:

- **How do I see my account?**
  http://ses.northwestern.edu/documentation/SC_View_Account_How_To_v9.pdf
- **How do I pay my bill?**
- **How do I set up direct deposit?**
  http://ses.northwestern.edu/documentation/SC_Direct_Deposit_How_To_v9.pdf
- **How do I request a refund?**
  http://ses.northwestern.edu/documentation/SC_Refund_How_To_v9.pdf
- **How do I change my address?**
  http://ses.northwestern.edu/documentation/SC_Maintain_Contact_Info_Tip_Sheet.pdf
The Student Financial Services Office, located at 555 Clark Street, first floor, has counselors available to help Bienen School of Music graduate students with questions concerning student accounts, billing and payments, cash advances, financial aid and student loans. Though it is better to see the Office of Music Admission and Financial Aid directly with questions, our counselors do travel periodically throughout the academic year. Student Financial Services counselors are happy to help in those instances.

Above is the Student Financial Services Web page located at http://www.northwestern.edu/sfs. This is an invaluable resource for Bienen School of Music students as it provides links to all processes necessary for students to conduct business via the web. This page’s functionality will be highlighted during the Financial Aid meeting during Wildcat Welcome. Further, your financial aid counselor is happy to guide students through this page at any time.
# Financial Regulations for Music Graduate Students

The regulations printed in this handbook are policies of the Northwestern University Bienen School of Music in particular and are provided in order to supplement the brochure entitled *Financial Regulations for Students on the Evanston Campus, 2015-16*. Copies of this brochure are given to students by the Office of Student Accounts prior to the Fall term and are also available from the Office of Music Admission and Financial Aid.

The tuition and fees listed below are for the 2015-16 academic year and are subject to change without notice.

## Tuition

Full time (3 to 5 units), which may include a maximum of one unit of private instruction: each quarter $16,208

Excess units (more than 5): each unit $5,766

Part time: each unit, each quarter $5,766

### Resident or Nonresident Continuation (each year):

- 480 Master’s Recital Continuation $1,255
- 488 Resident Master’s Study $5,403
- 507, 508, 509 registration in DMA program (each course, each quarter): $398
- 510, 511, 512 registration in DMA program (each course, each quarter): $796
- 513, 514, 515 registration in DMA program (each course, each quarter): $1,194
- 516, 517, 518 registration in DMA program (each course, each quarter): $1,592
- 519, 520, 521 registration in DMA program (each course, each quarter): $1,990

## Other Required Fees

- Student health insurance coverage: $3,692

## Service Fees

- Application fee (non-refundable): $75
- Tuition deposit fee (non-refundable): $200
  
  *(Required for each new School of Music graduate student; the fee is applied to the first tuition bill)*

- Late registration fee: $35
  
  *(For registering at other than the scheduled time; a $5 surcharge will be assessed if billed)*

- Retroactive registration fee: $225
  
  *(For registering after the quarter has ended)*

- Late payment penalty fee: (for late payment of bills) $150
- Returned check fee: $35
- Doctoral dissertation fee *(Doctor of Philosophy candidates)*: $55
- Copyright fee *(Doctor of Philosophy candidates)*: $55
- Transcript fee: $8
- Replacement WildCARD fee: $15
- 9Pay App Fee (per year): $50
- 9Pay Late Fee (per late payment): $10
- Music Ed edTPA fee $360
FINANCIAL ASSISTANCE

There are two forms of financial assistance for Graduate Students in the Bienen School of Music: merit-based and need-based. Merit-based awards can include grants and/or work assistantships. Not all admitted students are chosen to receive merit-based aid.

All U.S. citizens can be considered for need-based aid if they complete the FAFSA (Free Application for Federal Student Aid). Need-based aid is determined and packaged during the summer before a given academic year based upon federal calculations of need. Need-based awards can include Perkins loans, Stafford loans (Unsubsidized), Federal Graduate PLUS Loan, loans from an outside lender, and Federal College Work-Study.

GRANT ASSISTANCE (MERIT-BASED)

Students are selected to receive grant assistance through the admission process. Students receiving these awards must satisfy the following conditions throughout the academic year to remain eligible for this assistance:

i. Students must be in residence* and enrolled on a full-time basis (3-5 units each quarter),
ii. Students must maintain Satisfactory Academic Progress,
iii. Students must remain in good personal standing with both the University and the Bienen School of Music.

* the term “in residence” refers to full-time enrollment and attendance for the 10 weeks of each required quarter. Students who will not be in attendance for 10 weeks each quarter must contact their financial aid officer.

Failure to satisfy any of the conditions listed above may result in the removal of grant assistance. Grant assistance is intended to help defray the cost of attendance during the intended length of study for a particular program (see Table 1). Students who do not complete their degree program within the intended length of study typically do not receive additional funding (see “Funding Review”).

Grant assistance is divided equally by the number of terms of study in the academic year (typically three) and disbursed at the beginning of each term (Fall, Winter and Spring).

NOTE: If you have received a Grant Assistance award, it may be selected later in the year to be replaced, in whole or in part, by one of our prestigious Bienen School of Music Endowment Scholarships. Endowment Scholars are selected during the academic year on the basis of donor criteria, musical accomplishment, and academic excellence. If you become a recipient of this distinction, the dollar amount of your original Bienen School of Music Grant Assistance award will not change. Rather, you will find that a portion of your award is financed, either in advance or retroactively, by the Endowment fund for which you have been selected.

WORK ASSISTANCE (MERIT- AND NEED-BASED)

Students who are selected to receive a work or teaching assistantship must satisfy the following conditions throughout the academic year to remain eligible for this assistance:

i. Students must be in residence* and enrolled on a full-time basis (3-5 units each quarter),
ii. Students must maintain Satisfactory Academic Progress,
iii. Students must remain in good personal standing with both the University and the Bienen School of Music.
iv. Students must serve the allocated number of hours as dictated by the Office of Music Admission and Financial Aid.

*the term “in residence” refers to full-time enrollment and attendance for the 10 weeks of each required quarter. Students who will not be in attendance for 10 weeks each quarter must contact their financial aid officer.

Failure to satisfy any of the conditions listed above may result in the removal of the assistantship. Assistantships are intended to help defray the cost of attendance by providing students an opportunity to receive compensation for work performed for the Bienen School. Students who do not complete their degree program within the intended length of study typically do not receive additional funding (see “Funding Review”).

**STIPENDS**

If you were awarded a work stipend as part of your financial aid package, you are required to complete a Northwestern Personal Data Form, a Federal W-4 form, an Illinois W-4 form, and an I-9 certificate of citizenship/work eligibility form using E-Verify, the electronic system by which eligibility to work in the US is verified. The E-Verify I-9 form requires you to show two forms of original identification, which are listed on the back of the form. You must bring these two forms of identification into the Office of Music Graduate Services upon your arrival on campus in the fall. We will then make a copy to complete the electronic I-9 process. Failure to complete these forms and the I-9 process will delay your paycheck. It is imperative that you complete these forms in a timely manner so that you can receive payment for your hours worked. If you have worked at Northwestern University within the last two years, you should check with Music Administration to see if new forms are required.

International students without a Social Security number and card must apply for one when they arrive in Evanston at the Social Security Administration Office, 2116 Green Bay Road, Evanston, Illinois. The phone number for this office is (800) 772-1213. The International Office offers an informative website to help with this process: [http://www.northwestern.edu/international/information-for/international-students.html](http://www.northwestern.edu/international/information-for/international-students.html). In addition, international students will need to fill out a FNIS form. If there are further questions, they may contact Diana Malishkevich, Payroll Specialist, in the Human Resources Building, second floor, to ensure the payroll application is complete.

Students whose work or teaching assistantship is funded by a stipend are required to enroll in direct deposit or in the PayChek Plus paycard program. Paper checks are not available. Students should note that taxes will be withheld from stipend paychecks. Accepting a work stipend is acknowledgement that you will fulfill the hours assigned. Work stipends are taxed and paid on the last day of each month during the academic year.

**FEDERAL COLLEGE WORK-STUDY**

Graduate students who qualify for work-study will be notified by the Director of Music Admission, Financial Aid, and Enrollment of their eligibility. The pay rate is assigned based on the specific work assignment and ranges from $10.00 - $12.00 per hour. The Bienen School of Music will enter hours into the payroll system. Specific authorization forms will be supplied in the fall. Since work-study is taxed, students are required to report their hours biweekly in order to be paid.

If you were awarded federal college work-study as part of your financial aid package, you are required to complete a Northwestern Personal Data Form, a Federal W-4 form, an Illinois W-4
form, and an I-9 certificate of citizenship/work eligibility form. The I-9 form requires you to show two forms of identification listed on the back of the form. You must bring these two forms of identification into the Office of Music Graduate Studies upon your arrival on campus in the Fall. We will then make a copy to complete the I-9 process. Failure to complete these forms and the I-9 process will complicate the payroll process. It is imperative that you complete these forms in a timely manner so that you can receive payment for your hours worked. If you have worked at Northwestern University within the last two years, you should check with Music Administration to see if new forms are required.

Students whose work or teaching assistantship is being funded through the Federal College Work-Study Program (FCWS) are required to fill out an electronic time sheet through Kronos via the web at http://www.northwestern.edu/hr/current-employees/using-kronos-time-entry. The student’s NetID and password are used to access the Kronos time-entry system. Students may choose either direct deposit or the PayChek Plus paycard program. Students should note that taxes will be withheld from FCWS paychecks. FCWS may be awarded with your merit-based award or later as part of your need-based award.

**LOAN ASSISTANCE (NEED-BASED)**

Students who are enrolled on at least a half-time basis may be eligible for loans through the federal government, an outside lender, or Northwestern University. Eligibility forms and loan applications are available and should be completed at least one month prior to the beginning of an academic term. If interested, students should consult with the Office of Music Graduate Studies in the Ryan Center for the Musical Arts.

Loan assistance is disbursed through electronic funds transfer (EFT) to the Office of Student Accounts. By policy, any loan assistance borrowed is divided by the number of terms enrolled in the academic year (usually the three quarters) and disbursed at the beginning of each term of study.

**DIRECT UNSUBSIDIZED STAFFORD LOAN** can be used to meet financial need and/or replace your expected family contribution. Interest on the Unsubsidized Federal Stafford Loan is **NOT deferred and subsidized by the government** at any time. You can either pay the interest or allow it to accrue and capitalize (i.e. be added to the principal) while in school. Lenders typically send statements outlining their procedures regarding the loan. The maximum amount of Unsubsidized Federal Stafford Loan that you may borrow per academic year is $20,500. The cumulative lifetime maximum is $138,500, less the amount of your Subsidized Federal Stafford Loan cumulative maximum.

Direct Unsubsidized Stafford Loans for Graduate or Professional Students made on or after July 1, 2015, and before July 1, 2016 will have an interest rate of 5.84% with a 1.073% origination fee.

Repayment of principal is deferred on the unsubsidized Federal Stafford Loans so long as you are enrolled as a student at least half-time. Repayment of principal (and interest on the subsidized loan) begins 6 months after you cease to be enrolled at least half-time and extends from 5 to 10 years. There is no penalty for early repayment. Deferments are available under certain conditions once you enter repayment.

**FEDERAL PERKINS LOAN** is both a federally insured and federally subsidized loan program administered by the University. It is designed to provide need-based, low-interest financial
assistance to students demonstrating high financial need. The exact loan amount offered to a student depends upon the availability of funds and the amount of his or her financial need, but cannot exceed $6,000 per year for graduate/professional students. The cumulative lifetime maximum for graduate/professional students for this program is $40,000 and includes both undergraduate and graduate borrowing. Principal and interest are deferred during the in-school years. Repayment begins following a grace period of either 6 or 9 months, depending on when you received your first Federal Perkins Loan. The interest rate is fixed at 5% during the repayment period, which can last up to 10 years. There is no penalty for early repayment. Deferments are available under certain situations once you enter repayment.

**DIRECT PLUS LOAN FOR GRADUATE AND PROFESSIONAL STUDENTS** is not based on financial need and is available to students who have borrowed the maximum $20,500 under the Federal Stafford Loan Program. The loan has a fixed interest rate of 6.84%. A student's eligibility is determined by subtracting any aid to be received for the loan period (including other loan funds) from the determined cost of education. For any Direct PLUS loans that are first disbursed on or after 7/1/2015, there is a 4.404% origination fee and a maximum 1% insurance premium may be deducted from each loan disbursement at the lender's discretion. Students can learn more about the terms of this loan from the websites of our preferred lenders [http://www.northwestern.edu/sfs/loan_instruc_info/loanchart.html](http://www.northwestern.edu/sfs/loan_instruc_info/loanchart.html)

**PRIVATE LOANS** can be used to meet any unmet need of an aid package. Please consult the lender comparison chart to learn more about alternative private loans: [http://www.northwestern.edu/sfs/loan_instruc_info/private_loans.html](http://www.northwestern.edu/sfs/loan_instruc_info/private_loans.html)

**Loan Applications**

Students who will use the Federal Direct Loan program need only fill out the FAFSA (Free Application for Federal Student Aid) at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). The U.S. government may select a student for verification randomly; if this happens, additional documents will be required for the loan application to go through. Students who accept Federal Direct Loans offered through CAESAR will be directed to electronically complete the loan application process by having an entrance interview and signing a Master Promissory Note for that loan. For Stafford and PLUS loans, these requirements will pop-up in your To-Do List on CAESAR. If you were offered and have accepted a Perkins loan, you will receive an email outlining the loan application procedures at your Northwestern email address.

For those loan procedures completed in a timely manner, every effort is made to have funds available by the first week of class. However, if all required loan procedures have been completed in a timely manner, and the funds do not arrive by the first day of classes, Student Financial Services can provide a cash advance against anticipated recommended loan proceeds (see section VII for details regarding cash advances).

**Loan Entrance Interview**

You are required to have an interview before any of your federal loans (Stafford, Perkins or Grad Plus) can be disbursed. This will only take a few minutes of your time and will help familiarize you with the terms of these loans.

The Direct Unsubsidized Stafford entrance interview is located at: [www.studentloans.gov](http://www.studentloans.gov). Be sure to select **Northwestern University – Graduate School of Music** as your school choice and NOT
Northwestern University - The Graduate School. If you are returning for your second year of coursework at Northwestern, you have already completed this requirement.

If you were offered and have accepted a Perkins loan, you will receive an email outlining the loan entrance interview procedures at your Northwestern email address.

**Promissory Notes**
You will be required to sign promissory notes before any loan monies can be disbursed. Links to sign the promissory note electronically will be available in your To-Do List once you accept a loan. To e-sign you will need names and contact information of two references (from separate addresses). If you choose an alternative lender, you should contact your lender concerning MPN procedures.

If you were offered and have accepted a Perkins loan, you will receive an email outlining the promissory note procedures at your Northwestern email address.
Table 1  Intended Length of Funding for Graduate Music Programs

<table>
<thead>
<tr>
<th>Master of Music</th>
<th>6 quarters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting (wind/band, choral,</td>
<td></td>
</tr>
<tr>
<td>orchestral)</td>
<td></td>
</tr>
<tr>
<td>Music Education</td>
<td>3 quarters</td>
</tr>
<tr>
<td>Music Education with Teacher</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Certification</td>
<td></td>
</tr>
<tr>
<td>Music Education and Piano</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Pedagogy</td>
<td></td>
</tr>
<tr>
<td>Music Education and String</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Pedagogy</td>
<td></td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Musicology</td>
<td>3 quarters</td>
</tr>
<tr>
<td>Music Theory</td>
<td>3 quarters</td>
</tr>
<tr>
<td>Piano Performance</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Piano Performance and Collaborative Arts</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Piano Performance and Pedagogy</td>
<td>6 quarters</td>
</tr>
<tr>
<td>String Performance</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Voice Performance</td>
<td>6 quarters</td>
</tr>
<tr>
<td>Wind and Percussion Performance</td>
<td>6 quarters</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Doctor of Musical Arts (all degrees, one exception below)</th>
<th>6 quarters</th>
</tr>
</thead>
<tbody>
<tr>
<td>DMA, Composition (entering with BM only)</td>
<td>9 quarters</td>
</tr>
</tbody>
</table>

| Doctor of Philosophy (all degrees)                        | Variable   |

MASTER’S CONTINUATION
Students who do not complete the requirements for the Master of Music degree within the normal number of quarters will be required to register for Recital Continuation or Resident Study. Students may register for Recital Continuation if they will complete their recital within the next academic quarter. Otherwise, students will register for Resident Study. Students who need to maintain full-time status (international students, those needing to defer loans) must register for Resident Study. Maximum registration is for three quarters in any combination of Recital Continuation and Resident Study. Financial aid is not available for MM continuation or resident study.

DOCTORAL CONTINUATION
Students enrolled in the DMA program are required to register for a series of registrations after coursework is completed. Termed “Continuation”, these registrations are needed to keep each student’s candidacy active until the point where final approval or disapproval for degree completion is received. Students are automatically registered for the appropriate continuation registration until the degree is completed or candidacy is terminated. Students in Doctoral Continuation are not eligible for any merit-based funding (including a stipend or federal college work-study) from the Bienen School of Music. The cost of continuation may be met through loan funding.

WITHDRAWAL
Students who choose to withdraw from the University prior to the completion of their program should obtain a withdrawal form from the Office of Music Admission and Financial Aid in the Ryan Center for the Musical Arts. This form should be brought in for the appropriate signature,
then to each of the offices listed on the bottom of the form, which is ultimately submitted to the Registrar’s Office.

Students who withdraw are subject to the refund/repayment policies stated in the Financial Regulations for Students on the Evanston Campus, 2015-16. The student, prior to making a decision to withdraw, should seek academic, professional, and financial advising with the Office of Admission and Financial Aid. Tuition deposits are not refundable under any circumstances. Tuition, less the tuition deposit, and refundable fees may be refunded. The percentage of tuition refunded depends on the percentage of time you were enrolled in the quarter. Financial aid recipients who withdraw from the University may be required to return a portion of their Title IV funds to the federal programs as well as some of their state assistance, outside scholarships, and/or institutional financial aid. Three different calculations – the Institutional Refund, Return of Title IV Funds, and Return of Non-Title IV Funds – are used to determine such repayments.

**FUNDING REVIEW**

Students continuing in the second year of a graduate program who wish to be considered for an increase in their original merit-based award also may initiate a funding appeal according to the process outlined below. However, they should be aware that the financial aid committee rarely is able to grant such an increase. Requests for continued funding will be considered on a case-by-case basis, and submitting a request is not a guarantee that additional assistance will be available. To appeal for continued funding, students must do the following:

- Submit a letter of appeal to Ryan O’Mealey by **February 15, 2016**; the letter must explain the need for continued study and funding.
- Obtain a letter of recommendation from a faculty member supporting the appeal. Letters of recommendation are also due by **February 15, 2016**.
- Submit a detailed monthly budget of all expenses by **February 15, 2016**.
- Please note: Appeals received after February 15, 2016, will **NOT** be considered.

You have the right to submit an appeal of the expected family contribution if there has been a significant change in circumstances in your and/or your family’s financial situation since you filed your 2016-17 Free Application for Federal Student Aid (FAFSA)/Renewal FAFSA and/or other application materials. An appeal must be submitted in writing and accompanied by formal documentation of the change in family circumstances. **You should contact the Office of Music Admission and Financial Aid if there are other circumstances that you feel may warrant reconsideration of your financial aid award.**

**SATISFACTORY ACADEMIC PROGRESS**

The policy for achieving Satisfactory Academic Progress for the purposes of financial aid is included on the next page and available on the Bienen School of Music website, and is also available upon request from the Office of Music Admission and Financial Aid. Students, who are awarded any form of financial aid, whether need-based or merit-based, must maintain Satisfactory Academic Progress at all times in order to continue receiving aid.

The policy also includes instructions and requirements for appealing the cancellation of financial aid due to failure to achieve Satisfactory Academic Progress. For questions on this policy, please make an appointment with the Director of Music Admission, Financial Aid, and Enrollment.
The following guidelines are applicable to all graduate students in the Bienen School of Music who are recipients of federal financial aid. Undergraduate students should refer to the policies of the Office of Undergraduate Financial Aid. PhD student guidelines for financial aid are presented in conjunction with policies set forth by The Graduate School at Northwestern University.

Cases of improper academic and/or research conduct, and inappropriate or unprofessional behavior are considered outside the boundaries of “satisfactory academic progress” for financial aid purposes. These cases are covered separately in the Bienen School of Music Graduate Handbook (www.music.northwestern.edu/academics/degrees-and-certificates/index.html), and the Office of Equal Opportunity and Access (www.northwestern.edu/hr/eeo). These cases are addressed according to the University’s existing disciplinary procedures and may result in a range of sanctions up to and including exclusion from the University.

Satisfactory Academic Progress

Federal guidelines require that students make real and measurable progress toward degree completion in order to continue to receive federal aid. This requirement is called “Satisfactory Academic Progress” or SAP. The Office of Music Admission and Financial Aid will review SAP annually. There are four sets of criteria that may be taken into account when determining SAP – students must meet all four criteria to remain eligible:

- Grade Point Average
- Pace of degree completion
- Maximum completion timeframe
- Program- or department-specific criteria

Grade point average – Students must maintain a cumulative grade point average of at least 3.0 (B) to remain eligible for financial aid. Students whose overall grade average is below 3.0, or who have more than three incomplete grades will not pass this review. Coursework taken on a Pass/Fail or Satisfactory/Unsatisfactory grading basis will be taken into account. Students who return to the Bienen School of Music after being academically dismissed must complete one quarter of full-time graduate study with a 3.0 GPA before they can regain financial aid eligibility.

Pace of degree completion – To be eligible for financial aid, graduate students must be enrolled full-time (at least three units per quarter during coursework). You must complete and pass two-thirds (67%) of all attempted units. Only coursework at the 300, 400, and 500 levels may count towards graduate study, and therefore towards federal financial aid eligibility. The intended length of coursework (number of quarters) for each degree program will be taken into consideration.

Note: You may not use repeated, passed courses to maintain full-time status or to fulfill additional degree requirements.

Students in the Master of Music degree may not transfer graduate credit to the Bienen School of Music. Students in the Doctor of Musical Arts program may transfer up to three units in music academic subjects.
with the approval of the Director of Graduate Studies. Approved transfer units for the Doctor of Musical
Arts degree will be counted in the calculation of attempted and completed units towards degree completion,
but approval of transfer credit by the Director of Graduate Studies must be communicated in writing to the
Office of Music Admission and Financial Aid.

**Maximum completion timeframe** – Master of Music (MM) students must complete degree requirements
within the intended length of each degree, with the requirement that at least three quarters are taken
consecutively. The number of units for which you receive federal financial aid may not exceed 150% of the
units required for graduation. Registration in Master’s Recital Continuation or Resident Master’s Study
beyond the intended length of study is not eligible for any form of financial aid. Students who
drop/withdraw from a required course in their final quarter for reasons of health, family emergency or death,
etc., may appeal for additional financial aid in subsequent quarters to complete the unfinished requirements.

Doctor of Musical Arts (DMA) students have seven (7) calendar years from the date of initial matriculation
to complete all degree requirements. During the required two years of coursework (three years for those
entering the Composition DMA without a Master’s degree), the number of units for which you receive
federal financial aid may not exceed 150% of the units required for coursework completion. After
coursework is completed, DMA students will remain eligible to receive federal financial aid while in
doctoral continuation, provided they have met all the prerequisites for approval to register in DMA
continuation outlined in the Graduate Handbook. Students who are not approved to register for DMA
continuation are ineligible for financial aid. Students in DMA continuation who receive financial aid must
achieve candidacy for the DMA by the end of their fourth year of registration. Students seeking financial aid
in their fifth, sixth, or seventh year of registration may be asked to provide a written record of
 correspondence with their doctoral committee and/or primary advisor that includes the timely completion of
deadlines for any outstanding requirements. Failure to provide proof of progress towards degree completion
beyond the fourth year of registration may result in a failed SAP review.

*Note: Merit-based financial aid will only be offered for the intended length of coursework for each degree.*

**Program- or department-specific criteria** – Each program and/or department within the Bienen School of
Music may require additional criteria for degree completion not outlined in this document. Examples might
include exit examinations, thesis projects, studio class attendance, foreign language requirements, portfolios,
etc. These requirements must be published in the Graduate Handbook for the year in which the student
matriculated in order to be included in a SAP review.

**Financial Aid Suspension**

Students who fail the annual SAP review will be declared ineligible for all forms of financial aid. Notice of
financial aid suspension will be sent to a student’s Northwestern University email address. It is the student’s
responsibility to inform their instructors of any academic implications that may result from the suspension of
financial aid. Students who remain enrolled in coursework at the Bienen School of Music after receipt of a
suspension notice are solely responsible for payment of charges to their student account for that quarter.
Financial aid may be reinstated as the result of a successful appeal; however, the Bienen School of Music is
not responsible for late payment or late registration fees that are incurred as a result of the suspension of
financial aid.

Students who dispute a grade for a required course, who receive an incomplete grade, or whose grades have
not been submitted by their instructor may still be subject to financial aid suspension. It is the responsibility
of the student to reconcile any situations that impede their financial aid eligibility. Financial aid can be
reinstated (in some cases retroactively) as the result of a successful appeal.
If a student is the recipient of Federal College Work-Study, they should cease to perform their duties upon receiving notification of financial aid suspension. Regardless of whether a financial aid appeal has been filed, no payment will be made for work performed during the period of financial aid ineligibility. Students who are successful in an appeal for the reinstatement of financial aid may have their work award reinstated. Students who are on a graduate work stipend (not FCWS) should only cease to perform their duties if their financial aid cancellation notice includes a cancellation of the work stipend award.

Students will not be given a financial aid warning period. It is the responsibility of the student to maintain sufficient progress towards degree completion and a cumulative GPA of 3.0 or higher at all times. The Office of Music Admission and Financial Aid reserves the right to suspend students who completely withdraw or fail to complete any courses in a term, and may ask the student to submit an appeal upon subsequent registration.

**Appeal of Financial Aid Suspension**

If your financial aid has been suspended because of failure to meet the minimum SAP requirements, and you feel that severe or unusual circumstances have kept you from making progress toward your degree, you may submit an appeal. Appeals must be submitted in writing to the Director of Music Admission, Financial Aid and Enrollment. The appeal may be submitted via email provided it comes from a Northwestern University email address (@u.northwestern.edu). Decisions on a financial aid appeal will be made in a timely manner, and will be communicated in writing to the student.

An appeal of financial aid cancellation must include:

- Reason for failure to maintain Satisfactory Academic Progress (e.g., death in the family, severe illness, etc.)
- A description of what has changed that will now allow SAP to be achieved
- Plan of action for finishing all degree requirements, including a time-frame
- A signature from your academic advisor to document that you have discussed this plan of action together

The appeal committee reserves the right to request any supplemental information that may help in making a decision to reinstate financial aid.

Students who are readmitted to the Bienen School of Music after an absence, and whose former coursework indicates that they are below the minimum SAP requirements, will not initially be eligible for federal financial aid. However, students may submit an appeal as described above for the first quarter of re-entry.

Current NU students who are applying for financial aid for the first time, and whose former coursework indicates that they are below the minimum SAP requirements, will not initially be eligible for federal financial aid. However, students may submit an appeal as described above to receive federal financial aid.

Questions regarding this policy should be directed to:

Ryan O’Mealey  
Director of Music Admission, Financial Aid and Enrollment  
847-491-3141  
r-omealey@northwestern.edu
Questions and Answers

About your Financial Aid and Tuition Bill

Q. I have a personal email address. Do I have to use my Northwestern email account?
A. Yes. Review the policy at http://www.registrar.northwestern.edu/registration/E-mail_Policy.html. Adherence to this policy helps University business offices remain in contact with students.

Q. How is my financial aid disbursed?
A. All financial aid is disbursed equally over the quarters of attendance (Fall, Winter, and Spring terms).

Grants and loans are divided equally into three parts and electronically disbursed into your account on the first day of classes of the Fall, Winter, and Spring terms. Students granted stipends will receive payment at the end of each month of study for one-ninth of the full awarded amount.

Stipends are a taxable form of income. Thus, net proceeds from the checks will be less than the gross amount. Students receiving stipends must file payroll forms with the Office of Music Admission and Financial Aid. Direct deposit is required of all students on payroll. Students who receive assistance from the Federal College Work-Study Program (FCWS) must fill out a time sheet every two weeks documenting the number of hours worked. Like stipends, FCWS funds are taxable.

Federal Stafford, Perkins and PLUS Loans borrowed through Northwestern University are disbursed via electronic funds transfer (EFT) directly to your account at the Office of Student Accounts. Note that you will need to sign a promissory note for each loan before the funds can be disbursed to you if the note was not part of the original application.

You can receive a cash disbursement from your account with the University if the assistance you receive results in a credit balance. You may request your credit balance from the Office of Student Accounts online via CAESAR. You may have it transferred electronically to your bank account. You must have Electronic Funds Transfer (direct deposit) set up with the Office of Student Accounts prior to requesting your credit balance electronically.

Please note that no financial aid funds can be disbursed to you nor can we process a cash advance for you before the first day of classes. Therefore, you should have some personal cash available at the start of each school year for the purchase of books and other supplies.

Q. What is the “anticipated aid” on my bill?
A. “Anticipated aid” typically appears on the first tuition bill for each term reflecting Federal and/or University loan funds you are expected to receive for that term. The anticipated credit is temporary. It does not indicate that you necessarily have applied for your loans nor that yourself or your lender has paid the funds to the University. Rather, the anticipated credit allows you to calculate how much money you and your family need to pay directly toward your tuition account over and above the recommended loan assistance you expect to receive. The temporary credits will be removed from your bill if you fail to apply for your loan(s) in a timely manner. If the actual loan funds have not been credited to your bill when
the anticipated credits are removed, you may be charged a late payment fee. Consequently, it is important that you apply for all loans as soon as you receive the appropriate instructions.

Anticipated loan credits are removed automatically when the actual loan funds are received at the Office of Student Accounts. Any questions or problems regarding these credits or other items on your bill should be directed to the Office of Music Admission and Financial Aid.

Q. Why are the actual proceeds from my Federal Stafford Loan or Graduate Professional PLUS Loan less than the amount I requested on the application?
A. An origination fee may be charged to federal loan borrowers and deducted directly from the loan proceeds. The federal government established this fee to reduce the cost of administering the program. Private lenders may or may not assess a fee.

Q. Where do I pay my bill?
A. All physical (check) payments to your tuition account at the University can be paid in person to the Bursar’s Office, or by mail through the Office of Student Accounts at 555 Clark Street on the 1st floor. Students are sent an eBill via CAESAR and can pay online through a personal bank account or credit card.

Q. What else do I need to know about the payment of bills and late fees?
A. You are responsible for paying your tuition bill by the stated due date. The Office of Student Accounts will assess a late payment penalty fee of $200 if your bill is not paid on time.

Please note that you will not be allowed to register for a subsequent term if you have a past-due balance owed to the University.

Q. How do I appeal my financial aid award?
A. You have the right to submit an appeal of the expected family contribution if there has been a significant change in circumstances in your and/or your family’s financial situation since you filed your 2015-16 Free Application for Federal Student Aid (FAFSA)/Renewal FAFSA and/or other application materials. An appeal must be submitted in writing and accompanied by formal documentation of the change in family circumstances. You should contact the Office of Music Admission and Financial Aid if there are other circumstances that you feel may warrant reconsideration of your financial aid award. You also have the right to appeal merit scholarship. The financial aid committee meets annually to review appeals. Please see the previous section on “Funding Review” for more information.

Q. What must I do if I withdraw, transfer, or take a leave of absence?
A. After you notify the Office of Music Admission and Financial Aid of your intended change in enrollment status, you must participate in a loan exit interview with the Student Loan Office during which time you must provide information regarding your future plans. Then you must contact each of your lenders to arrange a repayment schedule. Contact our office for more information. Refer to the Financial Regulations for Students on the Evanston Campus, 2015-16 for the University policies regarding withdrawal, refunds, and repayments.
Q. How do I re-apply for financial aid next year?
A. The Office of Music Admission and Financial Aid automatically sends renewal information of the current academic year to all students who applied for assistance during that year. This information is emailed to your NU address and contains all the steps needed to apply for financial aid for the coming academic year. Anyone not currently receiving aid can obtain a financial aid application packet by coming to the Office of Music Admission and Financial Aid. Applications for financial aid are due by May 1 of each academic year.

Be advised that institutional funding (grants and work assistance) is only granted for the intended length of a specific program. If you need extra time to finish your degree program you may not be considered for continued institutional funding. See the section entitled “Funding Review” for further information.

Q. What is the difference between a RECOMMENDED and an OPTIONAL loan?
A. A recommended loan is awarded to meet a portion of your financial need as determined by our office. An optional loan can replace a portion of the expected contribution from you and your family (it is not used to meet your financial need as determined by our office). Optional loans are always denoted as such on your Financial Aid Announcement and are NOT subsidized in any way by the government.

Q. What are short-term loans?
A. The University offers a short-term loan program to all full-time students. This short-term loan program, called CASH ADVANCES, is provided as a service to you and is charged against anticipated aid. The following conditions are required for eligibility:
   - You must be enrolled at least half-time at Northwestern.
   - You must have a valid WildCARD.
   - The academic year must be in session. No cash advances can be processed before the start or after the end of the academic year.
   - You must have an anticipated aid balance.

Cash Advance Policy
Students who have submitted all required need-based loan applications and who have, as a result of those loans, an anticipated credit balance on their tuition account with the Office of Student Accounts may be eligible to receive an advance on a portion of those anticipated loan credits. Students cannot receive cash advances against optional (non need-based) loans without special permission from the Director of Music Admission, Financial Aid and Enrollment.

Cash advances against loan assistance are typically awarded when the loan is delayed in processing for some reason beyond your control. Cash advances typically do not exceed whichever is less, $3,000 per month or the current anticipated credit balance on your account.

Cash advances, by definition, are repaid when the anticipated loan funds being advanced to you are credited to your tuition account at the Office of Student Accounts. There are no finance charges or fees associated with a cash advance provided the anticipated loan funds are received and credited to your tuition account. Should the anticipated loan not be received or credited, you will be required to repay the advanced funds from other sources and you may be subject to the late payment fee of $200.
Q. How do I apply for a cash advance?
A. Fill out an application at 555 Clark, 1st floor. Remember to bring your NU WildCARD. The application must be submitted to the Office of Student Accounts within 24 hours and approval of the application typically can be determined and funds disbursed the same day if requested by 3:00 pm.

Q. What steps should I take to effectively manage my debt portfolio while I am in school?
A. The types of materials to keep are your copies of the loan applications, promissory notes, disclosure statements, and copies of all of your correspondence with the lender. You also should keep each monthly statement you receive from the Office of Student Accounts.

Keep a cumulative record of your educational loans. The Student Loan Ledger that is included in this Handbook provides an easy way to keep track of your loans. This type of record keeping also enables you to estimate your projected debt level and monthly payments. It is very important that you keep this record up to date.

The third step involves keeping lenders informed of any changes in your name, address and/or registration status. This must be done in writing.

Finally, you should confirm all of your telephone conversations with your lenders with a follow-up letter. This is a sound practice in any business transaction.

Q. Should I let the interest on my Federal Stafford Loan and/or Federal Graduate PLUS Loan accrue and capitalize?
A. You are increasing the cost of your loan(s) by permitting the interest to accrue and capitalize. Capitalizing the interest adds any unpaid interest to the outstanding principal balance. The amount of interest charged each quarter, therefore, will be increased.

Q. I currently am in repayment and am receiving loan bills from agencies that I do not recognize. What should I do?
A. Many lenders sell their loan portfolios to secondary markets that then collect the loans. Federal loans are serviced by a variety of processing lenders and your loans may be assigned to any of them. For private loans, you should contact each of your lenders to determine if your loans have been sold. For federal loans, you should verify who is servicing your loan and where you will mail your payment. This is one of the many reasons why you should keep accurate loan records.

Q. What should I do if I am experiencing difficulty in repaying my loan?
A. The most important action to take is to contact your lender quickly before you go into default. Your lender may be willing to offer you a “forbearance” period under certain conditions, or a similar temporary payment option. To qualify, you must demonstrate that you are willing to make the loan payments but are unable to do so because of extraordinary circumstances.

Q. My monthly loan payments are not manageable; is there a way to reduce the burden?
A. Yes, there are also various repayment plans that can be changed at any time during repayment ranging from the Standard Repayment Plan to the Graduate Repayment Plan to the Extended Repayment Plan to the Income-Based Repayment Plan (IBR) to the Pay As
You Earn Repayment Plan (PAYE). The latter two repayment plans are based on income and you may pay as little as 10-15% of your discretionary income. Therefore, your payment changes as your income changes. For more information and a repayment calculator to better determine which option is for you, visit https://studentaid.ed.gov/repay-loans/understand/plans/.

As another option, you can contact your lender/servicer regarding a Direct Consolidation Loan. A Direct Consolidation Loan would stretch out your payments over a longer period of time and reduce your monthly installments into one manageable monthly payment. It also fixes the interest rate on the loans you consolidate; for more information, visit www.loanconsolidation.ed.gov.

You gain more disposable income by consolidating one or more of your Federal Stafford Loans, Federal SLS, and Federal Perkins Loans. Doing so can make the repayment of your educational debt more manageable. The total amount you must repay increases, however, because of the extended repayment period and the potentially higher fixed interest rate. You must be in repayment or in the grace period, and you cannot be more than 90 days delinquent in order to consolidate your loans. You can consolidate any portion of your Federal Stafford, Federal PLUS, and Federal Perkins portfolio. You will want to notice the interest rate being offered for consolidation, however, as it may be higher than what is currently offered on any of these loans.

Q. What happens if I do not repay my loans?
A. The lender will follow the collection procedures required by the government. If the lender cannot get your account current, your delinquency will be reported to all national credit bureaus as well as the Internal Revenue Service. Defaulted loans will affect your credit rating and jeopardize your future ability to borrow funds for any purpose. You also will be liable for any collection expenses that are incurred.

Q. How do I defer prior educational loans while I am a student at Northwestern University?
A. You must submit deferment forms for any prior educational loans (Federal Stafford, Federal PLUS, Federal Perkins) you do not wish to repay while you are enrolled in the Bienen School of Music. You are entitled to defer most prior educational loans as long as you are enrolled at least half-time in a degree program. Contact your lender(s) to determine if you qualify for a STUDENT DEFERMENT. The following steps should be followed to obtain a STUDENT DEFERMENT for each loan you wish to defer. Note that separate deferment forms typically are required and must be submitted at least once each year for each loan you want deferred.

1. Contact your lender to obtain a STUDENT DEFERMENT form.
2. Complete the STUDENT SECTION as directed on the form.
3. Have the deferment form certified by the NU Registrar (Rebecca Crown Center).
4. Be certain that the certified STUDENT DEFERMENT form is mailed to your lender.
5. Contact your lender by telephone three to four weeks after submitting the form to verify that the deferment has been received and processed by your lender.

Contact your lender immediately if you continue to receive requests for payment after you have submitted a deferment form. Your lender may not have received and/or approved the deferment you submitted. Also notify your lender(s) of any change in address and/or enrollment status that might affect your deferment(s).

DO YOU STILL HAVE QUESTIONS?

Please feel free to call (847) 491-5740 or come by our office in Room 2-115, RCMA. It is best to call in advance for an appointment.

The Office of Music Admission and Financial Aid is open from 8:30 am to 5:00 pm, Monday through Friday.
# Important Contact Information

**Office of Music Admission and Financial Aid**  
Ryan Center for the Musical Arts  
70 Arts Circle Drive, Room 2-115  
Evanston, IL  60208  
Ph: (847) 491-3141, Fax: (847) 467-7440  
Email: musiclife@northwestern.edu

**Office of Graduate Services**  
70 Arts Circle Drive, Room 2-115  
Evanston, IL  60208  
Ph: (847) 491-3141, Fax: (847) 467-7440  
Email: musiclife@northwestern.edu

**Office of Student Financial Services**  
555 Clark Street, 1st Floor  
Evanston, IL  60208  
Ph: (847) 491-8950  
http://www.northwestern.edu/sfs/

**Office of Student Accounts**  
555 Clark Street, 1st Floor  
Evanston, IL  60208  
Ph: (847) 491-5224, Fax: (847) 467-2451  
Email: studentaccounts-ev@northwestern.edu

**NU Student Loan Office**  
555 Clark Street, 3rd Floor  
Evanston, IL  60208  
Ph: (847) 491-3125, Fax: (847) 491-2537  
Email: studentloans@northwestern.edu

**Your Lenders:** *(List the name, address and phone number of your lender(s) in the spaces provided below if other than those listed above.)*

<table>
<thead>
<tr>
<th>Federal Stafford Loan(s)</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>________________________</td>
<td></td>
</tr>
<tr>
<td>________________________</td>
<td></td>
</tr>
<tr>
<td>________________________</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Federal SLS Loan(s)</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>____________________</td>
<td></td>
</tr>
<tr>
<td>____________________</td>
<td></td>
</tr>
<tr>
<td>____________________</td>
<td></td>
</tr>
</tbody>
</table>
This worksheet is provided to assist you in estimating your monthly budget and managing your available financial resources for the 2015-16 academic year. **Use the tables provided on the following page to estimate your own personal budget.** You should refer to the base expense budget given below when estimating your expenses. The Office of Music Admission and Financial Aid derived the base monthly living allowances listed below from the 2015-16 Standard Educational Budget that has been developed for graduate music students. Your expenses may vary from the “average” base budget for your class. Consequently, you should calculate your monthly expenses based upon your anticipated expenses for the 9-month academic year. These monthly estimates should be derived to ensure you have enough funds to complete the year. **Remember, your budget and financial aid awards are for the Fall, Winter, and Spring quarters of the 2015-16 academic year, and do not include the summer.**

**2015-16 BASE EXPENSE BUDGET**

<table>
<thead>
<tr>
<th>Budget Item</th>
<th>Annual Amount</th>
<th>Amount/Quarter</th>
<th>Monthly Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$48,624</td>
<td>$16,208</td>
<td>$ n/a</td>
</tr>
<tr>
<td>Room and Board</td>
<td>13,260</td>
<td>4,420</td>
<td>$1,105</td>
</tr>
<tr>
<td>Books/Supplies</td>
<td>1,350</td>
<td>450</td>
<td>150</td>
</tr>
<tr>
<td>Personal Expenses</td>
<td>3,300</td>
<td>1,100</td>
<td>367</td>
</tr>
<tr>
<td>Transportation</td>
<td>1,413</td>
<td>471</td>
<td>157</td>
</tr>
<tr>
<td>Health Insurance*</td>
<td>3,692</td>
<td>(fall only)</td>
<td>3,692</td>
</tr>
</tbody>
</table>

**TOTAL** $72,323

*This is the amount of a one-year (12 month) individual student health insurance plan through Northwestern University for 2015-2016. You are required to carry health insurance, but may use your own plan if you so choose. If you do not inform us that you have your own health insurance, this amount will be charged to your student account in the fall.

**YOUR TOTAL FINANCIAL RESOURCES**

<table>
<thead>
<tr>
<th>Item</th>
<th>Monthly Amount</th>
<th>Annual Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants, Scholarships</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal Stafford Loan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal Perkins Loan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Federal Grad PLUS Loan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Loans (e.g., NU Loan)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summer/Acad. Year Earnings (net)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Savings/Other Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spouse Earnings (net)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parent Contribution/gifts</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**USE THE FOLLOWING PAGE TO ESTIMATE YOUR PERSONAL EXPENSES**
## YOUR LIVING EXPENSES

<table>
<thead>
<tr>
<th>Item</th>
<th>Monthly Amount</th>
<th>Annual Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Books/Supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charge Card Payments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rent/Mortgage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utilities (electric, gas, water, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Telephone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Insurance (all types)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Groceries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meals Away from Home</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Household Supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clothes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laundry/Dry Cleaning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subway/Bus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auto Payment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gas/Oil/Auto Maintenance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Parking/Tolls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Travel/Vacation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medical/Dental/Medication</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Child Care</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recreation/Entertainment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cable TV/Subscriptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hair Care/Grooming Supplies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cigarettes/Alcohol</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### BALANCE SHEET

<table>
<thead>
<tr>
<th></th>
<th>Monthly Amount</th>
<th>Annual Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL RESOURCES (side one)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>minus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL EXPENSES (side two)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>equals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SURPLUS/DEFICIT</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
# Appendix II

## How Far Will My Paycheck Go?

### Income

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>My annual salary/wages:</td>
<td>$______</td>
</tr>
<tr>
<td>My spouse’s salary/wages:</td>
<td>$______</td>
</tr>
<tr>
<td>Other income:</td>
<td>$______</td>
</tr>
<tr>
<td><strong>Total annual income: (sum of above)</strong></td>
<td>$______</td>
</tr>
</tbody>
</table>

**MONTHLY INCOME: (Total annual income/12)** $______ (1)

### What I Have To Pay For

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxes: (assume 1/3 of total monthly income)</td>
<td>$______</td>
</tr>
<tr>
<td>My monthly student loan payment:</td>
<td>$______</td>
</tr>
<tr>
<td>(assume a monthly payment of $125 for every $10,000 you owe)</td>
<td></td>
</tr>
<tr>
<td>My spouse’s monthly student loan payment:</td>
<td>$______</td>
</tr>
<tr>
<td>My total monthly credit card payment:</td>
<td>$______</td>
</tr>
<tr>
<td>(assume monthly payment is 3% of total credit card balance and include all other personal debt payments)</td>
<td></td>
</tr>
<tr>
<td>My spouse’s total monthly credit card payment</td>
<td>$______</td>
</tr>
<tr>
<td><strong>TOTAL OF WHAT I HAVE TO PAY EACH MONTH: (sum of above)</strong></td>
<td>$______ (2)</td>
</tr>
</tbody>
</table>

### Discretionary Monthly Income

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total monthly income: (from box 1)</td>
<td>$______</td>
</tr>
<tr>
<td>Total monthly required payments: (from box 2)</td>
<td>$______</td>
</tr>
<tr>
<td><strong>TOTAL MONEY AVAILABLE FOR LIVING EXPENSES: [(1) - (2)]</strong></td>
<td>$______ (3)</td>
</tr>
</tbody>
</table>

### What I Want to Pay For

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Housing: (e.g., rent, mortgage)</td>
<td>$______</td>
</tr>
<tr>
<td>Utilities/telephone:</td>
<td>$______</td>
</tr>
<tr>
<td>Food:</td>
<td>$______</td>
</tr>
<tr>
<td>Transportation: (e.g., car payment(s), parking fees, insurance, gas, upkeep)</td>
<td>$______</td>
</tr>
<tr>
<td>Clothing</td>
<td>$______</td>
</tr>
<tr>
<td>Insurance: (e.g., home, life, medical, dental)</td>
<td>$______</td>
</tr>
<tr>
<td>Retirement investments:</td>
<td>$______</td>
</tr>
<tr>
<td>(financial planners recommend saving 10% of gross monthly income each month)</td>
<td></td>
</tr>
<tr>
<td>Other personal expenses:</td>
<td>$______</td>
</tr>
<tr>
<td>(e.g., entertainment, vacations, pet care, personal care)</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL OF WHAT I WANT TO PAY EACH MONTH: (sum of above)</strong></td>
<td>$______ (4)</td>
</tr>
</tbody>
</table>

The amount of money I have left over each month? $______ (3) - (4)
SECTION VII

Appendix
The following pages in the Appendix are sample forms that are included for your convenience. For electronic copies, please contact Donna Su at donnasu@northwestern.edu or stop by the Office of Graduate Services in RCMA 2-115 for a paper copy.

It is the responsibility of the student to ensure that all degree and program requirements are met during the period of residency. Consult with your primary faculty advisor, your Director of Graduate Studies, or the office Graduate Services should you have questions.

Appendix Table of Contents
1. Petition for Independent Study
2. Short Term Absence Form
3. Sample Voice Recital Program
4. DMA First Year Review
5. DMA Completed Recital Form
6. DMA Record of Doctoral Committee
7. DMA Program Qualifying Examination Report
8. Final DMA Major Document/Project Defense
9. Example of Title Document Page
10. Petition for Graduate Degree
11. PhD RA Responsibilities
12. PhD Comprehensive Examination Completion Verification
Bienen School of Music
Petition for Independent Study 499-0

REGULATIONS/INSTRUCTIONS

1. Independent studies offer students opportunities to extend their classroom work and to enrich their curriculum with supervised study of topics not normally covered by courses. Ideally, the topic selected for independent study is one with which the student is already somewhat familiar. The independent study should be used to complement previous studies, and may not be used for topics covered in existing courses.

2. No more than one credit of 499 may be registered during a single quarter.
3. A maximum of 3 credits of independent study may be applied toward graduate degrees.

PROCEDURE

1. Discuss the course proposal with your academic advisor or Program Coordinator. It is very important that you understand how the independent study relates to your curricular requirements. The independent study can be used to achieve a required competence, or can be in a related area of interest, and may count either as a course in the major or as an elective.

2. Describe the independent study thoroughly in writing after its approval by your academic advisor. The proposal should contain a clear statement of the topic investigated, the objectives of study, the method by which the objectives will be fulfilled, and the precise means of evaluation. A completed proposal will normally be at least one page in length, and will include a syllabus, outline, and, when appropriate, bibliography of sources to be studied.

3. Seek a sponsor who is willing to work on this course and secure his or her signature below. The nature of the topic determines the program in which the credit is granted. The sponsor of the independent study need not be in the program or department in which the student is pursuing a degree, but should have acknowledged expertise in the area of study. Only full-time faculty members may supervise an Independent Study.

4. Submit the completed and signed form along with the course proposal to the Office of Graduate Services, RCMA 2-115. This must be done BEFORE the end of the add/drop period for any given quarter.

5. Upon approval by the Director of Graduate Studies, registration will take place only in RCMA 2-115. If you have any further questions, please contact Donna Su at donnasu@northwestern.edu or 847/491-5740

STUDENT INFORMATION

Name ________________________________ NU I.D. ___________________

Degree program ___MM ___DMA ___PhD

COURSE INFORMATION

Check one

Music Comp □ Music Tech □ Piano □ Jazz □ Winds-Perc □
Musicology □ Music Theory □ Strings □
Music Educ □ Conducting □ Voice □

SIGNATURES

Student Signature ___________________________ Instructor Signature ___________________________

OFFICE USE/APPROVAL

Director Signature ___________________________ Date ___________________________

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115 Evanston, IL 60208-1200
Phone: (847) 491-5740 FAX: (847) 491-5260 EMAIL: donnasu@northwestern.edu

179
# Bienen School of Music
## Short Term Absence Request Form

### REGULATIONS/INSTRUCTIONS

**To be used when a student is requesting to miss 1-4 class periods. Attendance**: Students are expected to attend all sessions of courses and ensembles for which they are registered. Students are responsible for complying with the attendance policy of their program, class instructors, and ensemble conductors. Performance activities such as auditions, special rehearsals or concerts, and special travel opportunities for performance off-campus are not an automatic excuse for non-attendance. Special arrangements must be made in advance for such occurrences. Excessive absence is cause for failure in a course. Private lessons missed by the student and private lessons falling on University holidays are not rescheduled. (Graduate Student Handbook 2015-2016, 1.3)

### PROCEDURE

1. Discuss the planned short term absence with your Applied Lesson instructor to obtain their signature.
2. Discuss and obtain signatures from all instructors, ensemble conductors, approving the absence.
3. Obtain your Program Coordinator signature and the Director of Admission, Financial Aid and Enrollment (Ryan O'Mealey)'s signature. Submit the completed and signed form along to RCMA 2-115. This must be done BEFORE the short term absence is to occur.

### STUDENT INFORMATION

<table>
<thead>
<tr>
<th>Name</th>
<th>NU I.D.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Degree program</th>
<th>MM</th>
<th>DMA</th>
<th>PhD</th>
<th>Dates Missed</th>
<th>From</th>
<th>To</th>
</tr>
</thead>
</table>

### COURSE INFORMATION/PERMISSIONS

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Instructor Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SIGNATURES

<table>
<thead>
<tr>
<th>Student Signature</th>
<th>Applied Teacher Signature</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Program Coordinator Signature</th>
<th>Director of Admission, Financial Aid and Enrollment</th>
</tr>
</thead>
</table>

### OFFICE USE/APPROVAL

<table>
<thead>
<tr>
<th>Director Signature</th>
<th>Date</th>
</tr>
</thead>
</table>

---

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115  Evanston, IL 60208-1200
Phone: (847) 491-5740   FAX: (847) 491-5260   EMAIL: donnasu@northwestern.edu

181
Bienen School of Music
Completed DMA Recital Form

REGULATIONS/INSTRUCTIONS
1. Obtain committee signatures and evaluation after recital performance.
2. Attach a copy of the recital program and accompanying program notes, if any, to this form
3. Submit the completed and signed form along to RCMA 2-115.

STUDENT INFORMATION

Name
NU I.D.

RECITAL INFORMATION

Date of Recital
Location of Recital
Recording Format

Which requirement of the degree does this recital fulfill

1st 2nd 3rd 4th Final Project Lecture Recital

SIGNATURES (Minimum of 2, or in some programs, 3)

Name Approve Disapprove
Major Advisor
Name Approve Disapprove
Name Approve Disapprove
Name Approve Disapprove

Comments and/or recommendations concerning the recital:

OFFICE USE/APPROVAL

Date Submitted
Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115 Evanston, IL 60208-1200
Phone: (847) 491-5740 FAX: (847) 491-5260 EMAIL: donnasu@northwestern.edu
INSTRUCTIONS
1. Faculty will review DMA Students after their first year
2. Completed and signed form will be submitted to RCMA 2-115.

STUDENT INFORMATION

Name ___________________________ NU I.D. ___________________________

Program/Major Performance
Area: ______________________________________________________________________

Date Of Review ___________________________ Faculty ___________________________

REVIEW

Please summarize your impressions of this student in class contexts and in other ways you know this student. Please comment on both the positives and any concerns that you might have. Use additional comment sheets if necessary. Consider such questions as:

1. Has this student demonstrated writing skills consistent with professional-level work?
2. Has this student demonstrated academic success in the classroom?
3. Is there evidence of independent, creative and artistic thinking?
4. Does this student show self-motivation?
5. Has there been growth in conceptual understanding?
6. Has there been evidence of artistic growth and composure?

If there are major areas of concern, how best do you suggest that they be remediated and what is the timeframe for remediation?

When did you/do you plan to discuss these concerns with the student?

SIGNATURE

Name ___________________________ Date ___________________________

Faculty Reviewer Signature

OFFICE USE/APPROVAL

Date Submitted ___________________________

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115 Evanston, IL 60208-1200

Phone: (847) 491-5740    FAX: (847) 491-5260    EMAIL: donnasu@northwestern.edu
Bienen School of Music  
Completed DMA Recital Form

REGULATIONS/INSTRUCTIONS
1. Obtain committee signatures and evaluation after recital performance.
2. Attach a copy of the recital program and accompanying program notes, if any, to this form
3. Submit the completed and signed form along to RCMA 2-115.

STUDENT INFORMATION

Name ___________________________________________ NU I.D. ___________

RECITAL INFORMATION

Date of Recital ______________________________________
Location of Recital __________________________________
Recording Format ____________________________________

Which requirement of the degree does this recital fulfill

1st  2nd  3rd  4th  Final Project Lecture Recital

SIGNATURES (Minimum of 2, or in some programs, 3)

Name ___________________________ Approve ___________ Disapprove ____
Chairperson

Name ___________________________ Approve ___________ Disapprove ____

Name ___________________________ Approve ___________ Disapprove ____

Name ___________________________ Approve ___________ Disapprove ____

Comments and/or recommendations concerning the recital:

OFFICE USE/APPROVAL

Date Submitted ________________________________

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115  Evanston, IL 60208-1200
Phone: (847) 491-5740       FAX: (847) 491-5260       EMAIL: donnasu@northwestern.edu
REGULATIONS/INSTRUCTIONS
1. Obtain committee signatures and evaluation after recital performance.
2. Attach a copy of the recital program and accompanying program notes, if any, to this form
3. Submit the completed and signed form along to RCMA 2-115.

STUDENT INFORMATION

Name

Last, Family or Surname  First Name  Middle Initial

NU I.D.

Major Area:  Date of Submission

DMA FINAL PROJECT

Please indicate which DMA Final Project you will be completing for the DMA degree.

<table>
<thead>
<tr>
<th>Code</th>
<th>Project Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>585-0-20</td>
<td>Lecture Recital/Document (minimum of 3 members)</td>
</tr>
<tr>
<td>585-0-21</td>
<td>Lecture Recital/Coursework (minimum of 2 members)</td>
</tr>
<tr>
<td>595</td>
<td>Research Document (minimum of 3 members)</td>
</tr>
</tbody>
</table>

DMA COMMITTEE

Printed Name: Committee Major Advisor  Signature (indicates acceptance of committee membership)

Printed Name: Committee Member (Music Performance)  Signature (indicates acceptance of committee membership)

Printed Name: Committee Member (Music Studies)  Signature (indicates acceptance of committee membership)

Printed Name: Committee Member  Signature (indicates acceptance of committee membership)

Check here if this form represents a change of committee membership
If so, please list the date that this committee change was made and the committee member(s) being replaced

OFFICE USE/APPROVAL

Date Submitted

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115  Evanston, IL 60208-1200
Phone: (847) 491-5740  FAX: (847) 491-5260  EMAIL: donnasu@northwestern.edu
REGULATIONS/INSTRUCTIONS
1. By Spring of the 4th year, DMA students need to have completed their Qualifying Exams, including Part Two: the written area exam and the oral exam, including the Prospectus for the Final Document. The Prospectus must be submitted at least a week before the Oral exam. For more information, please see section 9.4
2. After both the written and oral parts of the Qualifying Exam is complete, obtain signatures from committee members.
3. Submit the completed and signed form along to RCMA 2-115.

STUDENT INFORMATION
Name ____________________________
Last, First Middle Initial

NU I.D. ____________________________

Major Area: ____________________________

Date of Qualifying Exam

Written Portion
PASS FAIL OTHER

Comments:

Oral Portion
PASS FAIL OTHER

Comments:

DMA COMMITTEE
Printed Name: Committee Major Advisor Signature

Printed Name: Committee Member (Music Performance) Signature

Printed Name: Committee Member (Music Studies) Signature

OFFICE USE/APPROVAL
Date Submitted ____________________________

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115 Evanston, IL 60208-1200 Phone: (847) 491-5740 FAX: (847) 491-5260 EMAIL: donnasu@northwestern.edu
Example of Document Title Page

NORTHWESTERN UNIVERSITY

(TITLE)

A RESEARCH DOCUMENT
or
PROJECT DOCUMENT
or
LECTURE RECITAL/PERFORMANCE DOCUMENT

SUBMITTED TO THE BIENEN SCHOOL OF MUSIC
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree

DOCTOR OF MUSICAL ARTS

Program of _______________________________________

By

(Full Name)

EVANSTON, ILLINOIS

June/September/December 20__
Bienen School of Music
DMA Final Project Defense

REGULATIONS/INSTRUCTIONS
1. When a DMA Final Project, including all approved revisions, has been completed and approved by the DMA Committee, a defense of the document is scheduled. The defense includes questions from committee members concerning any aspect of the document. The Advisory Committee may still ask for minor changes and resubmission after a defense. For more information, please see section 9.5

2. Following the successful defense of a Final Project requirement, one unbound copy of the document as well as this form are submitted to RCMA 2-115

STUDENT INFORMATION

Name

Last, Family or Surname                       First Name                       Middle Initial

NU I.D.

Major Area:

Date of Final Defense

Date of Degree Expected (June, September, December)

FINAL PROJECT
Title of Major Document or Project:

Result of the Defense:   PASS   FAIL

Comments:

DMA COMMITTEE

Printed Name: Committee Major Advisor      Signature

Printed Name: Committee Member (Music Performance)    Signature

Printed Name: Committee Member (Music Studies)       Signature

OFFICE USE/APPROVAL

Date Submitted

Bienen School of Music, Ryan Center of Musical Arts, 70 Arts Circle Drive, Room 2-115 Evanston, IL 60208-1200
Phone:  (847) 491-5740     FAX:  (847) 491-5260     EMAIL: donnasu@northwestern.edu

195
## Guidelines for Research Assistants (RAs) and their Advisors

### Best Practices to Calibrate Expectations and Responsibilities

<table>
<thead>
<tr>
<th>The Faculty advisor undertakes to:</th>
<th>The Student RA undertakes to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Select a specific project and duties that contribute to the student’s education. This may be within any of the academic realms of research (e.g. organization and project management; data gathering and/or analysis; writing and/or publication), teaching (curriculum design or evaluation; pedagogical innovation; exploration of new technology), or service (especially assistance with professional organizations or journals).</td>
<td>• Approach the research assistantship as a learning experience, seeking clarification as to the expectations and benefits of engagement with the project and its applicability to academic protocols, roles, and expectations.</td>
</tr>
<tr>
<td>• Provide an overview of the project at the beginning of the quarter, detailing what is expected of the student, a timeline, how the student will contribute to the project, and how the student’s efforts will contribute to her/his professional development.</td>
<td>• Manage the assigned responsibilities along with other academic work, keeping to deadlines and problem-solving with the supervisor when adjustments seem necessary.</td>
</tr>
<tr>
<td>• Meet regularly with the student.</td>
<td>• Meet regularly with the faculty supervisor.</td>
</tr>
<tr>
<td>• Scale the student’s contribution to an average of 12-15 hours per week, recognizing academic expectations of the student during the quarter.</td>
<td>• Fulfill the commitment of 12-15 hours per week (averaged over the quarter) on this project.</td>
</tr>
<tr>
<td>• Explain at the outset whether or not there is a prospect for coauthored research results.</td>
<td></td>
</tr>
</tbody>
</table>
Bienen School of Music
PhD Comprehensive Examination Completion Verification

To be submitted to the Office of Graduate Services (RCMA 2-115)

Student's name

Last
First

PhD Program
ID Number

Examination date

COMMITTEE MEMBERS

Chair (printed name)

Printed name

Printed name

Printed name

TENTATIVE TITLE OF DISSERTATION

Chair signature
# BIENEN SCHOOL OF MUSIC
## PETITION FOR GRADUATE DEGREE

### Degree petitioned

<table>
<thead>
<tr>
<th>Master of Music</th>
<th>Doctor of Musical Arts</th>
<th>Doctor of Philosophy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>□</td>
</tr>
</tbody>
</table>

### Date of expected graduation

<table>
<thead>
<tr>
<th>June, 20_____</th>
<th>September, 20_____</th>
<th>December, 20_____</th>
</tr>
</thead>
</table>

### Personal Information

Printed name as you wish it to appear on your diploma  

Signature  

Student ID #  

Program/Instrument  

Local address  

to  

Telephone  

Email  

Address to be used for mailing diploma in the case of non-attendance  

from  

to  

### Title of Major Paper or Project (DMA/PhD only)

Title of Major Paper or Project (DMA/PhD only)  

### Previous Degrees Awarded (DMA/PhD only)

<table>
<thead>
<tr>
<th>Institution</th>
<th>Degree</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Office Use Only

<table>
<thead>
<tr>
<th>Approved</th>
<th>Diploma correct</th>
<th>Diploma delivered</th>
<th>Diploma mailed</th>
<th>Final Project rec'd</th>
<th>Final Project to lib'y</th>
<th>Grades changed</th>
</tr>
</thead>
<tbody>
<tr>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
<td>□</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SES Correction</th>
<th>Data file</th>
</tr>
</thead>
<tbody>
<tr>
<td>□</td>
<td>□</td>
</tr>
</tbody>
</table>