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.
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SECTION I

Bienen School of Music Policies

NORTHWESTERN UNIVERSITY
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 and visiting graduate students are classified as graduate students.

Non-degree student A student who is not seeking a degree at Northwestern University but is registered for coursework.

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 performance 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, which includes obtaining permission numbers from course instructors. A $35 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 & Financial Aid. 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 “Blackboard”
Northwestern University’s Course Management System, usually called “Blackboard” 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, class rosters, assignment dropboxes, syllabi, multimedia files, and text documents can all be made available to students within each class. Instructors may also use Blackboard to upload assignments, readings, tests, and to start discussion groups.

Blackboard 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 Blackboard 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.

Blackboard is also available as a mobile application. For more information and tutorials on how to use Blackboard, use this link: http://www.it.northwestern.edu/education/course-management/

1.5 Advising
The central office for graduate music advising is Music Administration Building (MAB), Room 7. 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 are also assigned a faculty advisor during Wildcat Welcome or at the start of the degree program. The student’s program is evaluated and approved by the faculty advisor or program coordinator, in conjunction with the DGS. However, it is the student’s responsibility to ensure that all degree requirements are completed. Staff advisors in the Office of Music Admission, Financial Aid and Enrollment are 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 that starts the same quarter as you. Upon enrollment, you were subscribed to the listserv by the Office of Graduate Admission, Financial Aid and Enrollment. 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)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>C</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>F</td>
<td>Failure (credit for the course can be obtained only by a repetition of the course, not by correspondence or examination)</td>
</tr>
<tr>
<td>K</td>
<td>Work in progress</td>
</tr>
<tr>
<td>N</td>
<td>No grade, no credit (non-music courses only)</td>
</tr>
<tr>
<td>P</td>
<td>Pass with credit (non-music courses only)</td>
</tr>
<tr>
<td>S</td>
<td>Satisfactory (non-credit course)</td>
</tr>
<tr>
<td>U</td>
<td>Unsatisfactory (non-credit course)</td>
</tr>
<tr>
<td>W</td>
<td>Dropped course with permission</td>
</tr>
<tr>
<td>X</td>
<td>Missed final examination – failed to earn credit</td>
</tr>
<tr>
<td>Y</td>
<td>Work incomplete – failed to earn credit</td>
</tr>
</tbody>
</table>

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)
- Alice Millar Chapel Choir
- Women’s Chorus
- **Jazz Orchestra**
- **Contemporary Music 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 faculty sponsor willing and able to supervise your work.

3. Notify the Office of Graduate Services in MAB 7 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 Assistant Dean of Student
Affairs or the Director of Graduate Studies in the Bienen School of Music, who may decide on
further action.

Financial Matters

2.1 Tuition
Tuition and fees are subject to change without notice. Modest increases are to be expected in future
years. 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.

2.2 Doctoral Continuation Fees
Beginning in the seventh quarter of registration, if all required units have been completed, DMA
students are required to maintain full-time registration status (DMA Continuation, MUSIC 507-521)
until the requirements of the degree are completed. Graduate Services 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. Non-
payment of DMA Continuation fees results in a hold being placed on future registrations, and denies
the student that ability to work on any aspect of their degree. Complete payment of all fees within
the next quarter is required, or a student may be dismissed.

For PhD continuation, consult the Graduate School Bulletin.

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. 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.

2.5 Overdue Payment Obligations
The Director 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
A withdrawal form (available from the Coordinator of Graduate Services) 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 Music Admission, Financial Aid and Enrollment
Music Administration Building, Room 1
(847) 491-3141
www.music.northwestern.edu
Ryan O’Mealey, Director
Donna Su, Coordinator

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 second and third floors in MAB and 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. A red Public Safety telephone is located on the first and third floors of the Music Administration Building, first level of the Beehive, and the northwestern entry area of Regenstein Hall. 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 MAB 101 or Regenstein 230, as well.

3.2 Office and Building Hours
Administrative offices are open from 8:30am to 5:00pm, Monday through Friday, except for the 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 Business Office, MAB 101.

3.3 Practice Rooms
Rooms are available in the Beehive, Regenstein Hall, and Music Administration Building, and are for the exclusive use of students who are currently enrolled in the Bienen School of Music. Instrumentalists are required to practice in Regenstein Hall or the Beehive. Grand pianos on the third floor of MAB are reserved for piano majors, with designated rooms available to voice students. 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 847-491-7075. See the Department of Music Performance in Regenstein 230 for details regarding the Regenstein practice room policy. 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 MAB 101 for Music Administration Building space. For Regenstein chamber rehearsal rooms, see the Department of Music Performance office in Regenstein 226. Regenstein Recital Hall (MCR), Lutkin Hall and Pick-Staiger Stage and Rehearsal Room are scheduled in the Pick-Staiger Concert Office, room 113.
3.5 **Music Library**
The Music Library (847/491-3434) is located in the Deering Library and may be accessed through 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](http://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 petition form. You must be registered for applied study 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 Pick-Staiger Concert Office. The Bienen School of Music presents more than 250 student recitals each year, and the Concert Office can provide you with outstanding service if you follow the guidelines in registering for your recital. While informative notes are provided in this handbook, complete details are provided in the forms you may pick up from the Concert Office or at [www.pickstaiger.org](http://www.pickstaiger.org). Before you begin the scheduling process, please read all information completely. If you have any questions, call (847) 491-5441 or stop by the Concert Office for assistance.

Schedule your recital by visiting the Pick-Staiger Concert Office on Monday, Tuesday, Wednesday and Friday from 9:00am to 12:00pm and on Thursdays from 1:00pm to 4:00pm. Recitals and rehearsals MUST be scheduled in person.

The Petition for Recital Permission must include your studio teacher’s signature in two places. Your instructor must sign the Petition form and also sign the Program Copy form. You also need to turn in your program at this time. It should be typed (mandatory) and include movements, composers and composer dates. While Pick staff books recitals in Lutkin and MCR only, you still must bring your completed Petition for Recital Permission packet to the Concert Office in order to get credit for your recital regardless of location.

4.3 **Deadline for Booking a Recital**
Recitals may be booked no earlier than 8 weeks and no later than 4 weeks prior to the requested date. However, Voice and Piano students have priority to book Lutkin Hall seven or eight weeks before
the requested performance date. All other students must wait to book Lutkin during the remaining two weeks of the four-week recital-booking window.

4.4 Date and Time Restrictions
SPRING QUARTER is for required recitals only, including doctoral, masters, senior and the following junior recitals: Voice-Honors program, Piano performance and String performance (excluding guitar and harp).

In order to fit in as many recitals as possible, times that you may choose are Monday through Friday: 6:15pm or 8:30pm Saturday and Sunday: 12:00pm, 3:00pm, 6:15pm or 8:30pm

4.5 Available Facilities
Please contact the Concert Office for information.

4.6 Cancellations/Rescheduling
All exceptions to regulations about recitals stated here and on forms available at Pick-Staiger 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 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 forwarded to the Concert Hall director for consideration.

4.7 Dress Rehearsal Information
Those scheduled for a recital in Regenstein and Lutkin are allowed a two-hour dress rehearsal prior to their recital date. This can be booked at the time you book your recital or at a later date. (Conducting students are allowed a 4-hour dress rehearsal). Additional time may be arranged on an informal basis within the week preceding the recital, depending on hall availability. The Concert Office does not provide a stage manager, music stands, chairs or other staging equipment or instruments at dress rehearsals. You are responsible for securing piano access, stands and chairs for rehearsals.

4.8 Program Production
Recital programs may be produced by the Pick-Staiger staff only. You will be supplied with 90 copies. 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 Pick-Staiger only with a signed proof. You can pick up your finished programs one business day before your recital. If you have problems, contact the business manager (847) 491-5441 at the Concert Office. The School will bind and file your recital program at the Northwestern Music Library. For questions, please call the Concert Hall at (847) 491-5441.
4.9 Marketing
An ad for your event will be run in the Daily Northwestern the week of your recital. A listing on the Bienen School of Music homepage will also appear in the “Concerts and Events” box and on the Pick-Staiger homepage at www.pickstaiger.org.

4.10 Accessing the Piano in Lutkin Hall
Piano majors must request a permission card from the Concert Office for use of the Lutkin Steinway piano key. To obtain the piano key for daytime (Monday through Friday 9am – 5pm) rehearsals in Lutkin, inquire in Room 101 in the Music Administration Building (MAB) immediately before your scheduled rehearsal. There is a monitor assigned to Lutkin Hall to unlock pianos Monday through Friday between 5pm and 10pm and Saturday and Sunday from 9am to 10pm. These hours may be limited during Exam weeks, academic breaks and holidays.

4.11 Stage Manager
The Concert Office provides a stage manager who will arrive forty-five minutes before the start of your recital to open the hall, assist with the set-up, adjust the lights and secure the hall after the performance. If the stage manager does not arrive, call Pick-Staiger at (847) 491-5441. It is recommended that you arrange for at least one usher (a friend or family member) to be available to distribute programs and close the doors at the beginning of your performance and after intermission. You must provide your own page-turner; the stage manager will not turn pages.

4.12 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.

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

4.14 Special Needs
Recitals featuring prepared piano works or with other special needs (dual pianos, lid removal, etc.) call for special attention. Please talk to the operations manager at Pick-Staiger in order to schedule a meeting with the School’s piano technicians.

4.15 Harpsichords
Harpsichords can be provided for student recitals in Lutkin and Regenstein Halls. To ensure availability and proper tuning, please submit a written request to the Pick-Staiger Concert Office at least three weeks in advance, for any special keyboard needs. To request a harpsichord tuning for your recital, please call keyboard Maintenance at (847) 467-6970.

4.16 Receptions
Small receptions may be held in the lobby or student lounge at Regenstein or the second floor lounge in the Music Administration Building. No other areas are to be used. It is your responsibility to clean up after the reception; the stage manager can provide cleaning supplies and trash bags.
4.17 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 Office of Music Admission, Financial Aid and Enrollment 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**

*Division of Student Affairs*

601 University Place, Rm 36  
(847) 491-8430  
[www.northwestern.edu/studentaffairs](http://www.northwestern.edu/studentaffairs)

*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](http://www.northwestern.edu/msa/index.html)

*Graduate Housing*

1915 Maple Ave  
(847) 491-5127  
[http://www.northwestern.edu/gradhousing/](http://www.northwestern.edu/gradhousing/)

*Living Off-Campus*

601 University Place, Rm 6  
(847) 491-8430  
[http://www.northwestern.edu/offcampus/](http://www.northwestern.edu/offcampus/)

*Health Services, Evanston campus*

633 Emerson Street  
(847) 491-8100  
[www.nuhs.northwestern.edu/evanston/default.aspx](http://www.nuhs.northwestern.edu/evanston/default.aspx)

*Counseling & Psychological Services (CAPS)*

633 Emerson Street  
(847) 491-2151  
[http://www.northwestern.edu/counseling/](http://www.northwestern.edu/counseling/)

*Norris University Center (including WildCard Office)*

1999 Campus Drive  
(847) 491-2300  
[www.norris.northwestern.edu/](http://www.norris.northwestern.edu/)

*Office of Religious Life*

1870 Sheridan Rd  
(847) 491-7256  
[www.northwestern.edu/religious-life](http://www.northwestern.edu/religious-life)

*Parking & Transportation (including Shuttle Service and SafeRide)*

1801 Maple Ave, Suite 2300  
(847) 491-7569  
[www.northwestern.edu/up/parking](http://www.northwestern.edu/up/parking)

*Services for Students with Disabilities*

601 University Place, Rm 21  
[ssd@northwestern.edu](mailto:ssd@northwestern.edu)
5.2 Career Services
University Career Services (UCS) Main Office
620 Lincoln Street, Evanston, IL
Office Hours: 8:30am – 5:00pm Monday through Friday (Year round)
Walk-In Hours: 11:00am – 3:00pm Tuesdays & Wednesdays

The Bienen School of Music faculty and staff often receive information on job openings, competitions, festivals, auditions and other employment opportunities. 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 Pick-Staiger 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 MAB 101, in Regenstein 230 and/or 059, 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

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/pollicy/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/disability

5.8 Non-Discrimination Policy
It is the policy of Northwestern University not to discriminate against any individual on the basis of race, color, religion, national origin, sex, sexual orientation, marital status, age, disability, or veteran status in matters of admission, employment, housing, or services, or in the educational programs and activities it operates, in accordance with civil rights legislation and University commitment. 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

NORTHWESTERN UNIVERSITY
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 New Student Week. 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 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. Certain Music Education degree programs may allow exceptions to this rule. 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
Students who have met both the entrance and the terminal requirements of two programs in music may receive a MM degree with two areas of concentration. Double majors 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. Students seeking a double major arrange their curriculum under the supervision of their Director of Graduate Studies and the major advisors of both programs.
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 making up work for an incomplete grade in a
prior quarter. If a student is participating in two groups, that student will be registered twice.

After completing the registration process, please log on to the chamber music website at:
http://courses.northwestern.edu You will need an active Northwestern email account and you will
have to enter the user ID that goes with your email account. 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.

Please also check the chamber music boards that are located outside of the second floor music office
in Regenstein Hall and in MAB (outside of Room 204). These boards will have signs about 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. Located on these boards are also
applications for group placement. Fill out this form and bring it to the mandatory meeting or submit
it as indicated on the form.

Please consult the chamber music website 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 entitle 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 Office of Music Admission, Financial Aid and Enrollment
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 the Office of Music Admission, Financial Aid & Enrollment 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. For more information on Music Education at Northwestern, go to:
http://www.music.northwestern.edu/academics/areas-of-study/music-education.html
| NAME | DATE |
| CORE AREA (4 UNITS) | UNITS | QUARTER | ENSEMBLE** (0-1.5 UNITS) | UNITS | QUARTER |
| MUSIC_ED 421 Philosophical Bases of Music Education | 1.0 | | | | |
| MUSIC_ED 422 Curriculum Development in Music Education | 1.0 | | | | |
| MUSIC_ED 423 Paradigms and Processes of Research | 1.0 | | | | |
| MUS_TECH 434 Computers, Technology, and Music Experience | 1.0 | | ** 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. |
| PROFESSIONAL EMPHASIS* (2 UNITS) | UNITS | QUARTER |
| | | |
| | | Diagnostic Evaluation | Pass | Fail |
| | | Date Passed |
| TERMINAL REQUIREMENTS | |
| Teaching Demonstration | Date Passed |
| Final Assessment/Oral Examination | Date Passed |
| 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 |

**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, and music technology.**

GENERAL ELECTIVES (6 UNITS) | UNITS | QUARTER |
| | | |

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.

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. More information can be found on the Music Education program website.
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 generally 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
(student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 232 Voice (0.5 unit)
- MUSIC ED 368 Composition in the Schools (1 unit)
- CONDUCT 340 Advanced Conducting (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 396 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 12 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:
- MUSIC ED 361 Teaching General Music I (1 unit)
- MUSIC ED 362 Teaching General Music II (1 unit)
- MUSIC ED 366 Teaching Choral Music I (1 unit)
- MUSIC ED 367 Teaching Choral Music II (1 unit)

Instrumental techniques elective from:
- MUSIC ED 230-239 (0.5 units)
- MUSIC ED 231-1, Guitar Class I (0.5 units)

Professional education requirements include:
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336

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.

Other requirements. In addition, all certification students must complete three state certification tests, fulfill 100 hours of observation, and complete a digital portfolio required by the Teacher Education Unit. Additional information is available from the music education program coordinator.
## General Electives (6 Units)

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
<th>Quarter</th>
<th>Certification (\text{(5 Units)})</th>
<th>Units</th>
<th>Quarter</th>
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<tr>
<td>MUSIC_ED 361 Teaching General Music I</td>
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<td>F13</td>
<td>MUSIC_ED 362 Teaching General Music II</td>
<td>1.0</td>
<td>W14</td>
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<tr>
<td>MUSIC_ED 366 Teaching Choral Music I</td>
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<td>S14</td>
<td>MUSIC_ED 367 Teaching Choral Music II</td>
<td>1.0</td>
<td>SM14</td>
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<td>MUSIC_ED 230-239</td>
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<tr>
<td>PROFESSIONAL EDUCATION (2 UNITS)</td>
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**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.**

## Teaching Observation (100 hours)
Complete

## Digital Portfolio
Complete

## Illinois Basic Skills Test
Date Passed

## Illinois Content Area Test #143 (K-12 Music)
Date Passed

## APT Test #104 (post student teaching)
Date Passed

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.

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**Ensemble\(\text{** (0-1.5 Units)**)

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
<th>Quarter</th>
<th>Certification Requirements 1</th>
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<td>Digital Portfolio</td>
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<tr>
<td>Illinois Content Area Test #143 (K-12 Music)</td>
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<td>Date Passed</td>
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<tr>
<td>APT Test #104 (post student teaching)</td>
<td></td>
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</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.**

## Program of Study
- **Master of Music in Music Education with Teacher Certification:**
  - **Choral Certification Track:** 18-24 units (2 years)
- 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.

## Other Requirements
- **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.

---

**Notes:**
- **3 quarters required; ensemble credit does not count towards 12 required units**
- **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.
- **Other Requirements:** All certification students must complete three state certification tests, fulfill 100 hours of observation, and complete a digital portfolio required by the Teachers Education Unit. 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 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.

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
(student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 232 Voice (0.5 unit)
- MUSIC ED 368 Composition in the Schools (1 unit)
- CONDUCT 340 Advanced Conducting (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 396 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 12 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:
- MUSIC ED 230 Flute Class (0.5 units)
- MUSIC ED 233 Clarinet and Saxophone 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)
- MUSIC ED 364 Teaching Instrumental Music II (1 unit)
- MUSIC ED 365 Teaching Instrumental Music I (1 unit)
- MUSIC ED 362 Teaching General Music II (1 unit)

Professional education requirements include:
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336

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.

Other requirements. In addition, all certification students must complete three state certification tests, fulfill 100 hours of observation, and complete a digital portfolio required by the Teacher Education Unit. Additional information is available from the master’s program advisor in music education.
# NAME

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<thead>
<tr>
<th>CORE AREA (9.5-10.5 UNITS)</th>
<th>UNITS</th>
<th>QUARTER</th>
<th>CERTIFICATION TRACK (7 UNITS)</th>
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*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.

<table>
<thead>
<tr>
<th>GENERAL ELECTIVES (6 UNITS)</th>
<th>UNITS</th>
<th>QUARTER</th>
</tr>
</thead>
</table>

# CERTIFICATION REQUIREMENTS

| Teaching Observation (100 hours) | Complete |
| Digital Portfolio | Complete |

*300-level and above; see Section 1.6 for guidelines

# ENSEMBLE** (0-1.5 UNITS) | UNITS | QUARTER |
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<td></td>
</tr>
<tr>
<td>APT Test #104 (post student teaching)</td>
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<td></td>
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</tbody>
</table>

**Additional information about these requirements is available from the Master's program advisor in music education.

# OTHER REQUIREMENTS

| Diagnostic Evaluation | Pass | Fail |

# TERMINAL REQUIREMENTS

| Teaching Demonstration | Date Passed |
| Final Assessment/Oral Examination | Date Passed |

Termin an 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.

# NOTES

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.

Other Requirements. All certification students must complete three state certification tests, fulfill 800 hours of observation, and complete a digital portfolio required by the Teacher’s Education Unit. Additional information is available from the master's program advisor in music education.

NOTES CONTINUED
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 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.

Program of Study (18-24 units). All requirements for the MM in Music Education as listed in section 7.1, plus 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 for all certification tracks
(Student teaching will be scheduled for at least one full quarter of placement in area schools)
- MUSIC ED 232 Voice (0.5 unit)
- MUSIC ED 368 Composition in the Schools (1 unit)
- CONDUCT 340 Advanced Conducting (1 unit)
- MUSIC ED 380 Student Teaching (3-4 units)
- MUSIC ED 396 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 toward the 12 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:
- MUSIC ED 231-1 Guitar Class I (0.5 units)
- MUSIC ED 231-2 Guitar Class II (0.5 units)
- MUSIC ED 240 Classroom Instruments (0.5 units)

Instrumental techniques elective from:
- MUSIC ED 230-239 (1 unit)
- MUSIC ED 361 Teaching General Music I (1 unit)
- MUSIC ED 362 Teaching General Music II (1 unit)
- MUSIC ED 366 Teaching Choral Music (1 unit)

Professional education requirements include:
- SESP 201 or HDSP 301
- TEACH ED 327 or CSD 336

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.

Other requirements. In addition, all certification students must complete three state certification tests, fulfill 100 hours of observation, and complete a digital portfolio required by the Teacher Education Unit. Additional information about these requirements is available from the music education program coordinator.
# NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

## MASTER OF MUSIC

**MUSIC EDUCATION W/ TEACHER CERTIFICATION**  
**GENERAL CERTIFICATION TRACK**  
**18-24 UNITS (2 YEARS)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>UNITS</th>
<th>QUARTER</th>
<th>CORE AREA (9.5-10.5 UNITS)</th>
<th>UNITS</th>
<th>QUARTER</th>
<th>CERTIFICATION TRACK (5 UNITS)</th>
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<td>MUSIC_ED 230-239</td>
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<td>PROFESSIONAL EDUCATION (2 UNITS)</td>
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<td>TEACH_ED 327 or CSD 336</td>
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</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**

*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)

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<th>UNITS</th>
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<th>CERTIFICATION REQUIREMENTS 1</th>
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<td></td>
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<td>APT Test #104 (post student teaching)</td>
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</table>

*300-level and above

**ENSEMBLE** (0-1.5 UNITS)

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<th>UNITS</th>
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<th>OTHER REQUIREMENTS</th>
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<td>Diagnostic Evaluation</td>
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<td>TERMINAL REQUIREMENTS</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Final Assessment/Oral Examination</td>
</tr>
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</table>

**3 quarters required; ensemble credit does not count towards 12 required units

### NOTES

**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.

**Other Requirements.** All certification students must complete three state certification tests, fulfill 100 hours of observation, and complete a digital portfolio required by the Teachers Education Unit. Additional information is available from the master's program advisor in music education.
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 361 or 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>DATE</th>
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<tbody>
<tr>
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<td>PIANO 415 Advanced Piano Pedagogy</td>
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<td>PIANO 459 Piano Pedagogy Lecture</td>
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**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.

**Diagnostic Evaluation**

**Terminal Requirements**

**Final Assessment**

**Notes**

**43**
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>
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<tr>
<td>Renaissance Counterpoint (316)</td>
<td>Theory/Analysis course</td>
<td>Baroque Counterpoint (318)</td>
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<td>Elective</td>
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</table>

Program of Study (12 units)

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

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

Correlative Studies (3 units)
- 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.
**NORTHERN UNIVERSITY BIENEN SCHOOL OF MUSIC**

**MASTER OF MUSIC**

**MUSIC THEORY**

12 UNITS (1 YEAR)

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<th>GENERAL ELECTIVES (2 UNITS)</th>
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<th>OTHER REQUIREMENTS</th>
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<td>Music Cognition (MUS_COG)</td>
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</tr>
<tr>
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<td>TERMINAL REQUIREMENTS (1 UNIT)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>MUS_THRY 485 Masters Project**</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. 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 music history, world music cultures, languages, and bibliographic skills. See also Section 6.1.

Program of Study (12 units). 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.

Period Courses MUSICOL 350-355 (5 units) Students must take all of the following:
- MUSICOL 350 Medieval Music, or MUSICOL 351 16th Century Music
- MUSICOL 352 17th Century Music
- MUSICOL 353 18th Century Music
- MUSICOL 354 19th Century Music
- MUSICOL 355 20th Century Music

Non-Western Music MUSICOL 320-329 (4 units)
- MUSICOL 326 Topics in World Music: Asia
- MUSICOL 327 Topics in World Music: Africa
- MUSICOL 328 Topics in World Music: The Americas
- MUSICOL 329 Music and Islam

Methodology Seminars (1-2 units)
- MUSICOL 423 Fieldwork Methods
- MUSICOL 435 Historiography
- MUSICOL 435 Notation/Editing/Performance

Note: May substitute any 300- or 400-level Musicology course on non-western music, popular music, or Russian music for up to two units of these, with permission of the Program Coordinator.

Colloquium (0 units)
- MUSICOL 490-0 Colloquium (registration is required for each quarter)

Musicology Electives, 300-level or above (1 - 2 units)
- Musicology Electives, 300-level or above (0 - 2 units)

May be Musicology, Music Education, or Music Theory/Cognition.

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 hand-written in examination blue books. Each essay will be evaluated by the professor who taught the course. Students may consult hand-written class notes during the exam, but may not have access to the internet or other electronic resources.
**NORTHEASTERN UNIVERSITY BIENEN SCHOOL OF MUSIC**

**MASTER OF MUSIC**
**MUSICOLOGY**
**12 UNITS (1 YEAR)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>DATE</th>
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<th>QUARTER</th>
<th>MUSICOLOGY ELECTIVES* (2 UNITS)</th>
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<th>QUARTER</th>
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<tr>
<td>NON-WESTERN MUSIC (3 UNITS)</td>
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<td>QUARTER</td>
<td></td>
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<tr>
<td>MUSICOL 423 Fieldwork Methods</td>
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<td>MUSICOL 326 Topics: Asia</td>
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<td>MUSICOL 328 Topics: The Americas</td>
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<td>MUSICOL 329 Music and Islam</td>
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</tr>
<tr>
<td>NOTE: May substitute any 300- or 400-level Musicology course on non-western music, popular music, or Russian music for up to two units of these, with permission of the Program Coordinator</td>
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<th>QUARTER</th>
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<table>
<thead>
<tr>
<th>OTHER REQUIREMENTS</th>
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</thead>
<tbody>
<tr>
<td>DIAGNOSTIC EVALUATION: An interview with the Program Coordinator to review the student’s background in music history, world music cultures, languages, and bibliographic skills.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>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.</td>
</tr>
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<td>FINAL ASSESSMENT: Comprehensive written examination based on the student’s course of study.</td>
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<table>
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<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). Enter number of units earned, if blank, into &quot;Units&quot; column. Quarter Abbreviations: F = Fall; W = Winter; S = Spring; Sm = Summer</td>
</tr>
</tbody>
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<th>TERMINAL REQUIREMENTS</th>
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</thead>
<tbody>
<tr>
<td>FINAL ASSESSMENT DATE Passed</td>
</tr>
</tbody>
</table>

47
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.

Year 1

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<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 only)</td>
<td>Adv Conducting (Choral only)</td>
<td>Adv Conducting (Orch only)</td>
</tr>
<tr>
<td>Bibliography or Research</td>
<td>Orchestral Bowing (445)</td>
<td>Music Studies Elective*</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>
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</table>

Year 2

<table>
<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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</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 only)</td>
<td>Adv Conducting (Choral only)</td>
<td>Adv Conducting (Orch only)</td>
</tr>
<tr>
<td>Music Studies Elective*</td>
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<td>Ensemble</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble</td>
<td>Recital (480)</td>
</tr>
<tr>
<td>Music Elective*</td>
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<td>Foreign Language Exam</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.

Foreign Language Requirement. Proficiency in French or German.

Ensembles. Master's conducting majors are required to participate for three quarters in one of the instrumental performing ensembles. Assignment to an ensemble is determined by an audition and the decision of the faculty. Conducting majors register for ensemble as observers and/or active performers and are usually assigned staff 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.
# NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

## MASTER OF MUSIC CONDUCTING

18 UNITS (2 YEARS)

### NAME

<table>
<thead>
<tr>
<th>PERFORMANCE STUDIES (8.5 UNITS)</th>
<th>UNITS</th>
<th>QUARTER</th>
<th>MUSIC STUDIES *(4 UNITS)</th>
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<th>QUARTER</th>
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<tbody>
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<tr>
<td>CONDUCT 440 Seminar in Conducting</td>
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### BIBLIOGRAPHIC MATERIAL & RESEARCH (1 UNIT)

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<th>MUSIC ELECTIVES* (0-2 UNITS)</th>
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</tr>
<tr>
<td>MUSIC ED 423 OR</td>
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</tr>
<tr>
<td>MUSIC ED 445</td>
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### INSTRUMENTAL/CHORAL PERFORMANCE (3 UNITS)

<table>
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<tr>
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### TERMINAL REQUIREMENTS

<table>
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<th>QUARTER</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

### NOTES

**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.

**Initial Recital.** Conducting a recital or concert in total or in part, the length and content determined by the major advisor.

**Terminal Requirement.** Conducting a recital or concert the length and content determined by the major advisor.

**Final Assessment.** Comprehensive written and oral examinations
# 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>
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<tr>
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<td>Jazz Orchestra (377)</td>
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</tr>
<tr>
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</tr>
<tr>
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### Year 2

<table>
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<tr>
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<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
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<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>
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<td>Music Studies Elective*</td>
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<tr>
<td>Music Elective**</td>
<td>Music Elective**</td>
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</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.
### Applied Studies (7 Units)

<table>
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<tbody>
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<tr>
<td>JAZZ_ST 462</td>
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### Music Technology (1 Unit)

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### Music Studies* (2 Units)

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</thead>
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### Music Electives* (2 Units)

<table>
<thead>
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<tbody>
<tr>
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### Bibliography (1 Unit)

<table>
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### Performance (5 Units)

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### Terminal Requirements

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<tr>
<td>Final Assessment/Oral Examination</td>
<td>Date Passed</td>
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</tbody>
</table>

### Notes

- **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.

---

*One unit from a combination of these categories must be at the 400 level. Music Electives cannot be in Jazz Studies.
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>
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<tbody>
<tr>
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<td>Piano Repertoire (313-2)</td>
<td>Piano Repertoire (313-3)</td>
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<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>
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<td>Recital Hour (340)</td>
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**Year 2**

<table>
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<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
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<td>Chamber Music or Accompanying*</td>
<td>Chamber Music or Accompanying*</td>
</tr>
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<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>
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*two units from Chamber Music/Accompanying and Piano Electives must be at the 400 level

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.

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### APPLIED STUDIES (0-3 UNITS)

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### NOTES

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- **Final Assessment.** Comprehensive Oral Examination
Master of Music
Piano Performance and Collaborative Arts

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

Year 1

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*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).

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### MUSIC ELECTIVES* (2-3 UNITS)

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### CHAMBER MUSIC/ACCOMPANIMENT* (3 UNITS)

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*NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

**MASTER OF MUSIC**

**PIANO PERFORMANCE AND COLLABORATIVE ARTS**

**18 UNITS (2 YEARS)**

*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

*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

**INSTRUCTIONS**

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- **Final Assessment.** Comprehensive Oral Examination

**NOTES**

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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. Those with an undergraduate major in pedagogy and/or extensive teaching experience may request to complete the program in one year plus one summer (15 units). A Final Exit Examination must be completed as well.

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

Year 1

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# MASTER OF MUSIC
## PIANO PERFORMANCE AND PEDAGOGY
### 18 UNITS (2 YEAR)

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<tr>
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<tbody>
<tr>
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<tr>
<td>PIANO 313-2 Piano Repertoire</td>
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### MUSIC ELECTIVES* (2-3 UNITS)

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### TERMINAL REQUIREMENTS

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<th>Quarter</th>
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<tr>
<td>PIANO 480 Master's Recital - Vocal/Instr.</td>
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### OTHER REQUIREMENTS

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<thead>
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### CHAMBER MUSIC/ACCOMPANIMENT* (3 UNITS)

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<thead>
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<th>Quarter</th>
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<tbody>
<tr>
<td>Final Assessment/Oral Examination</td>
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</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

*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
- 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.
Master of Music
String Performance in Guitar

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>
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</thead>
<tbody>
<tr>
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<td>Guitar Pedagogy (476-3)</td>
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<td>Guitar Ensemble (374)</td>
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</tr>
<tr>
<td>Music Elective</td>
<td>Bibliography</td>
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Year 2

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<tr>
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<tr>
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<td>Guitar Ensemble (374)</td>
<td>Guitar Ensemble (374)</td>
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<td>Music Elective</td>
<td>Music Studies Elective*</td>
<td>Master's Recital (480)</td>
</tr>
<tr>
<td></td>
<td>Music Elective</td>
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</tr>
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</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 or August. Students who do not pass this exam are allowed one additional opportunity to take the examination.
### NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

**MASTER OF MUSIC**  
**STRING PERFORMANCE: GUITAR**  
**18 UNITS (2 YEARS)**

<table>
<thead>
<tr>
<th>NAME</th>
<th>DATE</th>
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<tr>
<td>APPLIED LESSONS (6 UNITS)</td>
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</tr>
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<td>GUITAR HISTORY &amp; LITERATURE (1.5 UNITS)</td>
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<tr>
<td>STRINGS 475-1</td>
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<td>STRINGS 475-2</td>
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<tr>
<td>STRINGS 475-3</td>
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<tr>
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<td>STRINGS 476-2</td>
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<tr>
<td>STRINGS 476-3</td>
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<tr>
<td>BIBLIOGRAPHY (1 UNIT)</td>
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<tr>
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<tr>
<td>MUSIC STUDIES *(1 UNIT)</td>
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<tr>
<td>MUSIC 440</td>
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<td>ENSEMBLE* (3 UNITS)</td>
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<td>NOTES</td>
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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.

<table>
<thead>
<tr>
<th>Year 1</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>
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<tr>
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<td>Orchestral Studies (319-2)</td>
<td>Orchestral Studies (319-3)</td>
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<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>Music Elective*</td>
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<table>
<thead>
<tr>
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<th>Spring</th>
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</thead>
<tbody>
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<td>Applied Lessons (400 level)</td>
<td>Applied Lessons (400 level)</td>
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<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>
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</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 or August. Students who do not pass this exam are allowed one additional opportunity to take the examination.
NORTHERN UNIVERSITY BIENEN SCHOOL OF MUSIC

MASTER OF MUSIC
STRING PERFORMANCE
18 UNITS (2 YEARS)

<table>
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**APPLIED LESSONS (6 UNITS)**

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**APPLIED STUDIES (3 UNITS)**

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**STRINGS PEDAGOGY (1.5 UNITS)**

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<td>STRINGS 311-317</td>
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**BIBLIOGRAPHY (1 UNIT)**

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**MUSIC ELECTIVES (2.5 UNITS)**

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

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**STUDIO CLASS**

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**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).

Diagnostic Evaluation or MUS_THRY 401 Grad Review Theory

**TERMINAL REQUIREMENTS**

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**OTHER REQUIREMENTS**

Diagnoastic Evaluation or MUS_THRY 401 Grad Review Theory

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

Pass | Fail

Date | Passed

61
Master of Music
Voice Performance

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

### Year 1

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<thead>
<tr>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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</thead>
<tbody>
<tr>
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<td>Vocal Solo Class (311)</td>
<td>Vocal Solo Class (311)</td>
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<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>
</tr>
<tr>
<td>Foundations of Vocal Pedagogy (423)</td>
<td>Choral Organizations (CONDUCT 364)</td>
<td>Choral Organizations (CONDUCT 364)</td>
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<td>Choral Organizations (CONDUCT 364)</td>
<td>Music Studies Elective or Bibliography</td>
<td>Music Studies Elective or Bibliography</td>
</tr>
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<td>Opera Workshop (451-3)</td>
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<td>Voice Musical Preparation (455)</td>
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### Year 2

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<tbody>
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<td>Vocal Solo Class (311)</td>
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<td>Vocal Repertory*</td>
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<tr>
<td>Voice Musical Preparation (455)</td>
<td>Voice Musical Preparation (455)</td>
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<td>Music Studies Elective</td>
<td>Music Electives*</td>
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<td></td>
<td>Master's Recital (480)</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.

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 the Fall Quarter of their second year of study. All voice juries occur during exam week in the Fall and Winter Quarters.

Recitals. To complete the Master of Music in Voice Performance, each student must present, from memory, one full-length recital consisting of a variety of musical styles and genres. Students register for VOICE 480, for zero credit, usually in the quarter that the recital is given. A permission hearing is required of all voice recitals, and the actual recital must be presented within two quarters following the granting of permission. Permissions require the student to present 75 per cent of the program, which is to be memorized, with representation from each section, group or cycle in the recital. The studio professor will attend and grade the student on the recital. Students who do not present their recital during their residency should pursue Recital Continuation, see section 4.17. The faculty of record may approve that a student use music for a work from oratorio, cantata, or chamber music when preformed 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. Please see Appendix for additional information for Voice Recital.

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. 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.
**NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC**

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

<table>
<thead>
<tr>
<th>NAME</th>
<th>DATE</th>
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<tbody>
<tr>
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**APPLIED LESSONS (6 UNITS)**

<table>
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<th>Quarter</th>
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</thead>
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**VOCAL SOLO CLASS (0 UNITS)**

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**VOICE STUDIES (3 UNITS)**

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**MUSIC ELECTIVES (1.5 UNITS)**

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**VOICE 410 Applied Voice**

- Units: 1.0
- Quarter: F12

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: W12

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: S12

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: S12

**VOICE 411-1 Graduate Diction**

- Units: 0.0
- Quarter: W12

**VOICE 411-2 Graduate Diction**

- Units: 0.0
- Quarter: S12

**VOICE 411-3 Graduate Diction**

- Units: 0.0
- Quarter: S12

**VOICE 423 Foundations of Vocal Pedagogy**

- Units: 0.5
- Quarter: S12

**VOICE 451-1 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**VOICE 451-2 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**VOICE 451-3 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**BIBLIOGRAPHY (1 UNIT)**

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

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**MUSIC ELECTIVES (1.5 UNITS)**

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</table>

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: W12

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: W12

**VOICE 311 Vocal Solo Class**

- Units: 0.0
- Quarter: W12

**VOICE 411-1 Graduate Diction**

- Units: 0.0
- Quarter: W12

**VOICE 411-2 Graduate Diction**

- Units: 0.0
- Quarter: S12

**VOICE 411-3 Graduate Diction**

- Units: 0.0
- Quarter: S12

**VOICE 423 Foundations of Vocal Pedagogy**

- Units: 0.5
- Quarter: S12

**VOICE 451-1 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**VOICE 451-2 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**VOICE 451-3 Opera Workshop I**

- Units: 0.5
- Quarter: F12

**VOICE 480 Master's Recital**

- Units: 0.0

**CONDUCT 364**

- Units: 0.5
- Quarter: F12

**MUS_THRY 401 Grad Review Theory**

- Units: 0.0

**VOICE 480 Master's Recital**

- Units: 0.0

**Final Assessment**

- Date: Passed

**VOICE 451 (Musical Prep)**

- Though not required, graduate students in Voice Performance will often enroll in this course each quarter with a faculty vocal coach.

**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).

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

**NOTES**

Terminal Requirement: A full recital
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.
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**

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<td>History or Theory Elective**</td>
<td>History or Theory Elective**</td>
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**Year 2**

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<td>Master's Recital (480)</td>
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*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 Musicology/Theory 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 August. 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 Biener School of Music

## Master of Music

### Wind and Percussion Performance

18 units (2 year)

### Applied Lessons (6 Units)

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<td>Conduct</td>
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### Solo, Repertoire, & Pedagogy (1.5 - 3 Units)

- Wind_Per 360 Bass Clarinet Class: 0.5 units
- Wind_Per 361 English Horn Class: 0.5 units
- Wind_Per 362 Baroque Flute Class: 0.5 units
- Wind_Per 492 Studio Ensemble: 0.5 units
- Wind_Per 493 Wind, Brass, Per Orch Re: 0.5 units

### Bibliography (1 Unit)

- BIBLIOGRAPHY (1 Unit)
  - Units: 1.0

### Music Theory & Musicology Electives* (3 Units)

- Music theory & Musicology Electives* (3 Units)
  - Units: 1.0

### Chamber Ensembles (1.5 - 3 Units)

- Conduct 491 Chamber Music: 0.5 units
- Conduct 491 Chamber Music: 0.5 units
- Conduct 491 Chamber Music: 0.5 units

### Other Requirements

- Diagnostic Evaluation or MUS_THRY 401 Grad Review Theory: Passed/Failed
  - Date Passed

### Terminal Requirements

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### 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. 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 Studies & 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 Office of Music Admission, Financial Aid and Enrollment 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 Office of Music Admission, Financial Aid and Enrollment 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 by the end of Winter quarter of their second year. By the spring quarter of the end of their coursework, each DMA student will need to submit a completed DMA Committee form to MAB, Room 7. The committee consists of 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 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 project and attends the project defense.

8.7 First Year Review
The Major Advisor and the Director of Graduate Studies for each department may 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; (Voice/Piano – 4; everyone else – 3 with the exception of conducting
- Successfully completing the written Qualifying Examinations: Music Theory, Music History, and Area
- 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 Office of Music Admission, Financial Aid and Enrollment. 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 August 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 Common 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
- MUS_THRY 400 – Style and Analysis
- MUSICOL 400 – Graduate Review of History
If any of these courses is not offered in a particular academic year, appropriate substitutions will be listed.

NOTE: In 2013-2014, MUS_THRY 400 Style and Analysis will not be offered. Instead, students must choose from the following courses:
- MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
- MUS_THRY 318 18th Century Counterpoint (Spring 2014)
- MUS_THRY 321 Analytical Techniques (Winter 2014)
- MUS_THRY 355 Atonal Analysis (Winter 2014)
- MUS_THRY 431 Schenker Analysis (Spring 2014)

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 significant role in a major opera or a solo performance with a major 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. This option is NOT available for the final recital. All recitals must be recorded by a qualified recording engineer.

A lecture recital may always be elected as one of the 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 date of the presentation. The recital portion
must be at least 45 minutes of music. If the student wishes to use the lecture recital document as the Final Project, 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 approximately 75 pages in length, representing original scholarship as specified above for the research document;
- Consultation with the DGS for the student’s department is strongly advised.

The final 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 or elsewhere.

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 program. In some programs, a third faculty member must pass the recital, either in person or via an audio recording. In circumstances where long distances make an on-campus performance impossible, a student may request permission of the major advisor to send a professional-quality recording in lieu of performing in person for recital approval.

To document each recital, the student is to submit a “Completion of DMA Recital Form” with requisite faculty signatures, along with a recital program, to MAB 7. This is to be done immediately after all faculty approval has been obtained. Students should keep a copy of their recital programs and recordings. It is also the student’s responsibility to keep the Office of Music Admission, Financial Aid and Enrollment 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. The package containing the videotape, CD or DVD must be postmarked at least two weeks in advance of the scheduled recital permission date.

9.2.2 Recital Registration
Students in performance degree programs that require recitals must register for each required recital (580) for zero credit. These registrations must occur prior to entering Continuation, regardless of when each recital is performed.

9.2.3 Scheduling Recitals
The student must secure recital performance dates through the Concert Manager’s office in Pick-Staiger Concert Hall. The Committee will evaluate the performance while in attendance or by recording if a committee member’s presence is not possible.
Qualifying Examinations
The Qualifying Examination tests the knowledge and musicianship that the DMA student has developed over the entire course of graduate study. Qualifying Examinations are separated into two parts:
Part One consists of written examinations in Music Theory and Musicology
Part Two consists of written examination in the Performance Area of study and an oral exam

9.3 Qualifying Examination Part One
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 Music Admission, Financial Aid and Enrollment early in each academic year. The student must pass both of these components before scheduling the program parts of the exam.

9.3.1 Music History 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 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/Bibliography 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:

**Basic Concepts of Tone and Notation of Pitch**
- Pitch contour
- Interval construction
- Clefs, including common C clefs
- Key signatures
- Scales (major and minor), pentatonic, and chromatic
- Modes

**Tone Duration**
- Note value
- Meter, tempo
- Compound meter, mixed meters
- Melodic rhythm
- Irregular Beat divisions

**Harmonic Concept**
- Chord constructions
- Triadic function
- Harmonic cadences
- Passing tones and pedal point
- Figures bass symbols

**Modulation**
- Key change
- Key digression
- Chromaticism

**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

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

Twentieth-Century Theory
   Atonality and serial compositions
   Notational conventions

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 Qualifying Examination Part Two
Upon successful completion of the theory and musicology exams, the student must schedule the second part major/performance area part of the exam. Before the student can schedule their oral exam, they will also need to submit a prospectus to their committee. By Spring of the 4th year, the
performance area and oral exam must be completed in order for the DMA student to be cleared for candidacy.

9.4.1 Major/Performance Area Qualifying Exam
The nature of this comprehensive test is determined by the program, so the DMA student should seek advice about preparation and scheduling from the Major Advisor or Program Coordinator.

9.4.2 Oral Exam/Prospectus
In close proximity to taking the major/performance area test (usually 7 – 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 a 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 part of the Qualifying Exam, submission of the prospectus brief is a prerequisite to scheduling the oral exam.

NOTE: Students are reminded that faculty members are not 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 you out of 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. The Committee’s approval of the prospectus brief and bibliography is documented via a completed and signed Approval of DMA Project Brief form, which must be submitted by the student to the Office of Music Admission, Financial Aid, and Enrollment to be placed in the student's permanent file.

9.4.3 Oral Exam
All three members of the Advisory Committee (two from Performance and one from Music Studies) 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 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 Report form must be submitted to the Office of Music Admission, Financial Aid and Enrollment. 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.

9.5 Final Document Requirement

The Final Document 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 Document Requirement early in their doctoral study. Ideas should be discussed and explored with their applied professor and their major advisor. Written work on a major research document, a lecture-recital/performance document or three document projects may begin only after a 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 two options for the Final Document, each of which carries one unit of credit.

**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.

**Lecture Recital/Performance Document** The lecture-recital/performance document (585) 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 program – 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 75 pages.

Regardless of which option is selected, the Final Project Requirement carries one unit of credit. Students may register for the Final Project Requirement (595) at any time during coursework and prior to entering Continuation. The final grade for 595, however, will not be submitted until all aspects of the Final Project Requirement have been completed. Until the Final Project Requirement is complete, student will receive a grade of K, or ‘work in progress.’

**NOTE:** Music Composition students are referred to the degree checksheet and program information for the DMA in Composition for instructions for completion of the Final Project Requirement.
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/academic-services/guidelines_for_students.pdf](http://www.tgs.northwestern.edu/documents/academic-services/guidelines_for_students.pdf)

In this handbook’s Appendix, there is the proper format for the title page for DMA documents. DO NOT follow 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 (Appendix 3, FORM DMA 3) are submitted to the Office of Music Admission, Financial Aid and Enrollment.

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: [http://www.proquest.com/en-US/products/dissertations/submitted_authors](http://www.proquest.com/en-US/products/dissertations/submitted_authors). 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 in Musical Arts: Student/Advisor Program Guide

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Quarter</th>
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<th>Courses</th>
<th>Milestones</th>
<th>Forms to be completed</th>
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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 400 Graduate Review of History (1 unit)
  MUS THEORY 400 Style Analysis' (1 unit)

This course will not be offered in 2013-2014. Instead, one of the following courses must be taken:
  MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
  MUS_THRY 318 18th Century Counterpoint (Spring 2014)
  MUS_THRY 321 Analytical Techniques (Winter 2014)
  MUS_THRY 355 Atonal Analysis (Winter 2014)
  MUS_THRY 431 Schenker Analysis (Spring 2014)
  MUSICOL 540 Introduction to Bibliography (1 unit; offered in Fall quarter)
  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, microtonality, 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

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### NORTHWESTERN UNIVERSITY BIENEN SCHOOL OF MUSIC

#### DOCTOR OF MUSICAL ARTS  
**COMPOSITION**  
18-27 UNITS (2-3 YEARS)

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Doctor of Musical Arts
Conducting

Program of Study (18 units)
CONDUCT 540 Seminar in Conducting (6 units)
MUS THEORY 400 Style Analysis (1 unit)
*this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
  MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
  MUS_THRY 318 18th Century Counterpoint (Spring 2014)
  MUS_THRY 321 Analytical Techniques (Winter 2014)
  MUS_THRY 355 Atonal Analysis (Winter 2014)
  MUS_THRY 431 Schenker Analysis (Spring 2014)
MUSICOL 400 Graduate Review of History (1 unit)
MUSICOL 540 Introduction to Music Bibliography (1 unit)
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 studies during the quarter of the recital, with the exception of the third and final recital, which takes place after the student has completed coursework, qualified as a doctoral candidate, and completed the final project requirement. See Section 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
## Doctor of Musical Arts

**Conducting**

18 Units (2 Year)

### Core Area (3 Units)

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### Music Electives (5 Units)

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### Advisory Committee Members

- Chair
- Member 1
- Member 2

### Notes

**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 studies during the quarter of the recital, with the exception of the third and final recital, which takes place after the student has completed coursework, qualified as a doctoral candidate, and completed the final project requirement.
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 400 Graduate Review of History (1 unit)
- MUS THEORY 400 Style Analysis* (1 unit)
  *this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
    - MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
    - MUS_THRY 318 18th Century Counterpoint (Spring 2014)
    - MUS_THRY 321 Analytical Techniques (Winter 2014)
    - MUS_THRY 355 Atonal Analysis (Winter 2014)
    - MUS_THRY 431 Schenker (Spring 2014)
- MUSICOL 540 Introduction to Music Bibliography (1 unit)
- 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
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**Core Area (3 Units)**

- Musicol 540 Intro to Music Biblio. 1.0
- Musicol 400 Grad Review of History 1.0
- MUS_THRY 400 Style Analysis 1.0

**Applied Studies (6 Units)**

- PIANO 561 1.0
- PIANO 561 1.0
- PIANO 561 1.0

**Continuation Registrations**

- PIANO 561 1.0
- PIANO 561 1.0
- PIANO 561 1.0

**Recital Hour (6 Registrations Required)**

- PIANO 340 0.0
- PIANO 340 0.0
- PIANO 340 0.0

**Music Studies Electives (3 Units)**

- PIANO 340 0.0 Qualifying - Written Theory
- PIANO 340 0.0 Qualifying - Written History
- PIANO 340 0.0 Qualifying - Written Major Area

**Terminal Requirements**

- PIANO 580 Recital 0.0 Chair
- PIANO 580 Recital 0.0
- PIANO 580 Recital 0.0 Member 1
- PIANO 580 Recital Final recital 0.0
- PIANO 595 Final Project 1.0 Member 2

**Notes**

Recitals. Four recitals are required. The final recital is a full-length program (60 to 75 minutes) of solo literature from various periods.
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 400 Graduate Review of History (1 unit)
- MUS THEORY 400 Style Analysis* (1 unit)
  *this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
    - MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
    - MUS_THRY 318 18th Century Counterpoint (Spring 2014)
    - MUS_THRY 321 Analytical Techniques (Winter 2014)
    - MUS_THRY 355 Atonal Analysis (Winter 2014)
    - MUS_THRY 431 Schenker (Spring 2014)
- MUSICOL 540 Introduction to Music Bibliography (1 unit)
- 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
### CORE AREA (3 UNITS) UNITS QUARTER MUSIC STUDIES ELECTIVES (3 UNITS) UNITS QUARTER
- MUSICOL 540 Intro to Music Biblio. 1.0
- MUSICOL 400 Grad Review of History 1.0
- MUS_THRY 400 Style Analysis 1.0

### APPLIED STUDIES (6 UNITS) UNITS QUARTER MUSIC ELECTIVES (5 UNITS) UNITS QUARTER
- PIANO 561 1.0
- PIANO 561 1.0
- PIANO 561 1.0
- PIANO 561 1.0
- PIANO 562 Adv. Ensemble Arts 1.0
- PIANO 562 Adv. Ensemble Arts 1.0

### RECITAL HOUR (6 REGISTRATIONS REQUIRED) UNITS QUARTER CONTINUATION REGISTRATIONS YEAR
- PIANO 340 0.0 MUSIC 507-509
- PIANO 340 0.0 MUSIC 510-512
- PIANO 340 0.0 MUSIC 513-515
- PIANO 340 0.0 MUSIC 516-518
- PIANO 340 0.0 MUSIC 519-521
- PIANO 340 0.0 Extension

### COLLABORATIVE STUDIES (3 UNITS) UNITS QUARTER OTHER REQUIREMENTS Date Passed
- PIANO 392 Qualifying - Written Theory
- PIANO 421 Qualifying - Written History
- PIANO 429 Qualifying - Written Major Area
- PIANO 448 Qualifying - Oral Major Area
- CONDUCT 491 Final Project

### TERMINAL REQUIREMENTS UNITS QUARTER Project Defense
- PIANO 580 Recital 0.0
- PIANO 580 Recital 0.0
- PIANO 580 Recital 0.0
- PIANO 580 Recital - Final recital 0.0 Chair
- PIANO 595 Final Project 1.0

### ADVISORY COMMITTEE MEMBERS
- Member 1
- Member 2

### NOTES
- **Recitals.** Four recitals are required. The final recital is a full-length program (60-75 minutes) representative literature from various periods.
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 400 Graduate Review of History (1 unit)
MUS THEORY 400 Style Analysis* (1 unit)
*this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
- MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
- MUS_THRY 318 18th Century Counterpoint (Spring 2014)
- MUS_THRY 321 Analytical Techniques (Winter 2014)
- MUS_THRY 355 Atonal Analysis (Winter 2014)
- MUS_THRY 431 Schenker (Spring 2014)

MUSICOL 540 Introduction to Music Bibliography (1 unit)

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. 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 BIELEN SCHOOL OF MUSIC

#### DOCTOR OF MUSICAL ARTS

**PIANO PERFORMANCE AND PEDAGOGY**  
18 UNITS (2 YEAR)

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<th><strong>APPLIED STUDIES (6 UNITS)</strong></th>
<th><strong>MUSIC PERFORMANCE ELECTIVES (2 UNITS)</strong></th>
<th><strong>RECITAL HOUR (6 REGISTRATIONS REQUIRED)</strong></th>
<th><strong>CONTINUATION REGISTRATIONS</strong></th>
<th><strong>PIANO PEDAGOGY (5 UNITS)</strong></th>
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**NOTES**

Recitals. Four recitals are required. The final recital is a full-length program (60-75 minutes) representative literature from various periods.
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)
- MUSICOLO 400 Graduate Review of History (1 unit)
- MUS THEORY 400 Style Analysis* (1 unit)
  *this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
    - MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
    - MUS_THRY 318 18th Century Counterpoint (Spring 2014)
    - MUS_THRY 321 Analytical Techniques (Winter 2014)
    - MUS_THRY 355 Atonal Analysis (Winter 2014)
    - MUS_THRY 431 Schenker (Spring 2014)
- MUSICOLO 540 Introduction to Music Bibliography (1 unit)
- 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
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ADVISORY COMMITTEE MEMBERS

| Chair |

NOTES

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 have been completed.

Member 1

Member 2
Doctor of Musical Arts
Voice Performance

Program of Study (18 units)
VOICE 510 Applied Voice (6 units)
MUSICOL 400 Graduate Review of History (1 unit)
MUS THEORY 400 Style Analysis* (1 unit)
*this course will not be offered in 2013-2014. Instead one of the following courses must be taken:
MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
MUS_THRY 318 18th Century Counterpoint (Spring 2014)
MUS_THRY 321 Analytical Techniques Winter 2014)
MUS_THRY 355 Atonal Analysis (Winter 2014)
MUS_THRY 431 Schenker (Spring 2014)
MUSICOL 540 Introduction to Music Bibliography (1 unit)
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. Four recitals are required: three 45-minute recitals and one final recital. Each of the first three involves
music with a particular theme that shows a depth of thought and knowledge in repertoire programming. The final
recital is a full-length program (60-75 minutes) of representative solo literature from various periods. A major
operatic role in a Northwestern University production may substitute for one of the first three recitals, with the
approval of the applied professor and Program Coordinator. See Sections 4.0 and 9.2

Qualifying Examination. See Section 9.3 and 9.4

Final Project Requirement. See Section 9.5
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<tr>
<td>Chair</td>
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<tr>
<td>Member 1</td>
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**Recitals.** Four recitals are required: three 45-minute recitals and one final recital. Each of the first three involves music with a particular theme that shows a depth of thought and knowledge in repertoire programming. The final recital is a full-length program (60-75 minutes) of representative solo literature from various periods. A major operatic role in a Northwestern University production may substitute for one of the first three recitals, with the approval of the applied professor and Program Coordinator.
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 400 Graduate Review of History (1 unit)
MUS THEORY 400 Style Analysis* (1 unit)
*this course will not be offered in 2013-2014. Instead one of the following courses must be taken:

MUS_THRY 316 Renaissance Counterpoint (Fall 2013)
MUS_THRY 318 18th Century Counterpoint (Spring 2014)
MUS_THRY 321 Analytical Techniques (Winter 2014)
MUS_THRY 355 Atonal Analysis (Winter 2014)
MUS_THRY 431 Schenker (Spring 2014)
MUSICOL 540 Introduction to Music Bibliography (1 unit)
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**

**18 UNITS (2 YEAR)**

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**NOTES**

**Recitals.** Three full-length recitals comprising representative solo and/or chamber literature recitals are required.

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<th><strong>Member 1</strong></th>
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SECTION IV

Doctor of Philosophy Degrees

NORTHWESTERN UNIVERSITY
DOCTOR OF PHILOSOPHY SPECIALIZATIONS

Specializations of study are offered in three fields: (1) music education, (2) musicology and (3) music theory/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 finishing 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 for 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, music history and music theory/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 CO!Tec 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 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 satisfactory 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. A formal, written review by the music faculty occurs at the end of the first year of study.
10.9 Dismissal
The Office of Music Admission, Financial Aid and Enrollment 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.)
11.5.1 Master of Arts in Music Studies
The Master of Arts in Music Studies is a non-admitting degree from The Graduate School 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 which will assist with applying for adjunct work while finishing the remainder of their PhD. 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 The Graduate School after completing fifteen units towards the PhD coursework and
- 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

11.6 Comprehensive Qualifying Examination
Students must complete a comprehensive examination at the conclusion of coursework. 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.

11.7 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
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. Award 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) Core courses as part of the Unified PhD program (3 units)
b) Foundations of Music Education (philosophy, curriculum, technology) (3 units)
c) Research (methods and types, design and implementation) (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)

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

Unified Ph.D. Program One especially powerful aspect of our doctoral specialization in music education is that it grows out of our effort at Northwestern to encourage PhD students to sample courses from all the specializations. This approach underscores our philosophy that advanced work in music at the collegiate level should be inclusive of the major issues that confront scholarship in music history and music theory/cognition.

Core Courses in the Unified Curriculum (3 units)

- Elective from one 400-level course in Music Theory/Cognition (1 unit)
- Elective from one 400-level course in Music History (1 unit)
- MUS_GRAD 401-3 Proseminar in Music and the Academy (1 unit)

Foundations in Music Education (3 units)

- MUSIC ED 421 Philosophical Bases of Music Education (1 unit)
- MUSIC ED 422 Curriculum Development in Music Education (1 unit)
- MUSIC TECH 434 Technology for Music Educators (1 unit)
- MUSIC ED 420 Research Center Seminar (this course is usually taken for zero credit each quarter. It can be taken for 1 credit unit in one quarter of your residency as an elective.

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)

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/

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<td>Music Theory elective</td>
<td>Music Ed 420 Research Center Seminar</td>
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</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 year 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, or has had substantially 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 Introduction 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, and Parts 2 and 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 verbal agreement and be recorded in writing with a Declaration of Advisor form.

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.

(Music Theory Addendum updated 9/24/2013)
14.0 PhD in Musicology

14.1 Diagnostic evaluation and initial advisement.
An 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. All students will serve as TA for the complete core Music History sequence (MUSIC 214-16) and/or the core World Music Cultures course (MUSIC 213), depending on their main field of interest, 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, Ali History, History, Literary and Cultural Studies, Philosophy, or Sociology.

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

Electives (0-6 units)
Courses in music education, music theory, 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. See above sections for further details and policies.

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.

Part Two 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 (\tgs.northwestern.edu/academics/academic-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, 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

NORTHWESTERN UNIVERSITY
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, and Women's Chorus. 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 / 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 works. May count as required pedagogy course.

Conduct 480-0
Master's Recital

Conduct 493-0
Repertoire Studies

Conduct 499-0
Independent Study

Conduct 575-0
Certificate Recital

Conduct 580-0
Doctor of Musical Art Recital
Jazz Studies

**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

Music Composition

**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
Doctor of Musical Art Recital

MUS_COMP 595-0
Doctor of Musical Art 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, pJug-ins, effects processing, mastering, and basic sound 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

MUS_THRY 415-2
History of Music Cognition

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
DMA 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 IVmusic
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 instruvtional 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**

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**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
Eurotop
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 in turn 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 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 400-0
Graduate Review of Music History

MUSICOL 423-0
Seminar in Ethnomusicology
Selected topics, application of ethnomusicological techniques to individual research projects.

MUSICOL 424-0
Fieldwork Methods

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-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.

**PIAN0335-0**  
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.

**PIAN0458-0**  
Applied Keyboard

**PIAN0459-0**  
Piano Pedagogy Lecture  
The lecture portion of Piano 315. Does not include student teaching.

**PIAN0460-0**  
Advanced Piano Pedagogy Lecture  
The lecture portion of Piano 415. Does not include student teaching.

**PIAN0461-0**  
Applied Piano

**PIAN0462-0**  
Advanced Ensemble Arts

**PIANO 480-0**  
Master's Recital

**PIAN0492-0**  
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 Art Recital

PIANO 583-0
Final Pedagogy Workshop

PIANO 585-0
DMA Lecture Recital

PIANO 590-0
DMA Project

PIANO 595-0
DMA Final 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 string; 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**  
Doctor of Musical Art Lecture Recital

**STRINGS 595-0**  
Doctor of Musical Art Final Document

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**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 repertoiore. 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**  
**Repetoire Studies**

**VOICE 499-0**  
**Independent Study**

**VOICE 580-0**  
**Doctor of Musical Art Recital**

**VOICE 585-0**  
**Doctor of Musical Art Lecture Recital**

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**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.
### Wind and Percussion Instruments (WIND_PER)

**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

**WIND_PER 360-0**  
Bass Clarinet

**WIND_PER 361-0**  
English Horn

**WIND_PER 362-0**  
Baroque Flute

**WIND_PER 411-0 or 511-0**  
Applied Flute

**WIND_PER 412-0 or 512-0**  
Applied Oboe

**WIND_PER 413-0 or 513-0**  
Applied Clarinet

**WIND_PER 414-0 or 514-0**  
Applied Saxophone

**WIND_PER 415-0 or 515-0**  
Applied Bassoon

**WIND_PER 421-0 or 521-0**  
Applied Trumpet

**WIND_PER 422-0 or 522-0**  
Applied French Horn

**WIND_PER 423-0 or 523-0**  
Applied Euphonium

**WIND_PER 424-0 or 524-0**  
Applied Trombone

**WIND_PER 425-0 or 525-0**  
Applied Tuba

**WIND_PER 431-0 or 531-0**  
Applied Percussion

**WIND_PER 447-0**  
Percussion Pedagogy

**WIND_PER 480-0**  
Master's Recital

**WIND_PER 490-0**  
Studio Classes

**WIND_PER 492-0**  
Studio Ensemble

**WIND_PER 493-0**  
Repertoire Studies  
Topics vary; announced before registration. May be repeated.

**WIND_PER 499-0**  
Independent Study

**WIND_PER 580-0**  
Doctor of Musical Art Recital

**WIND_PER 585-0**  
Doctor of Musical Art Lecture Recital

**WIND_PER 595-0**  
Doctor of Musical Art Final Document

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 Office of Music Admission, Financial Aid & Enrollment should you have questions.
SECTION VI

Appendix

NORTHWESTERN UNIVERSITY
The following pages in the Appendix are sample forms that are included for your convenience. For electronic or paper copies, please contact Donna at donnasu@northwestern.edu or stop the Office of Music Admission, Financial Aid & Enrollment for a 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 of Music Admission, Financial Aid & Enrollment should you have questions.

Appendix Table of Contents
1. Petition for Independent Study
2. Short Term Absence Form
3. Voice Recital Information
4. Sample Voice Recital Program
5. DMA – Record of Doctoral Committee
6. DMA First Year Review
7. DMA Completed Recital Form
8. DMA Program Qualifying Examination Report
10. Example of Title Document Page
11. Petition for Graduate Degree
12. PhD RA
13. PhD Comprehensive Examination Completion Verification
Northwestern University Bienen School of Music
Petition for Independent Study 499-0

REGULATIONS
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.

PROCEDURES
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 Studies, MAB 7. 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 MAB 7. 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 ☐ ☐ Piano ☐ ☐
Music Tech ☐ ☐ Strings ☐ ☐
Music Theory ☐ ☐ Voice ☐ ☐
Musicology ☐ ☐ Winds- ☐ ☐
Music Education ☐ Conducting ☐ ☐ Percussion ☐ ☐
Jazz ☐ ☐

SIGNATURES
Student Signature ____________________________ Instructor Signature ____________________________

OFFICE USE/APPROVAL
Director Signature ____________________________ Date ____________________________

0.5 unit approval ☐ ☐ 1 unit approval ☐ ☐

Office of Graduate Studies, Bienen School of Music, Music Admin. Bldg. Room 7 711 Elgin Rd. Evanston, IL 60208-1200
Phone: (847) 491-5740 FAX: (847) 491-5260 EMAIL: donnasu@northwestern.edu
Short Term Absence Request Form

To be used when a student is requesting to miss 2 – 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 2013-2014, 1.4)

Absence Information

| Student Name (Last, First): | | | |
| Student ID Number: | | | |
| Major: | | | |
| Applied Teacher/Advisor: | | | |

Dates of Absence: | To:

Course Information and Permissions

| Course Name: | | |
| Instructor Name: | | |

Instructor signature | Date

| Course Name: | | |
| Instructor Name: | | |

Instructor signature | Date

| Course Name: | | |
| Instructor Name: | | |

Instructor signature | Date

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Course Name: ____________________________________________
Instructor Name: ________________________________________

Instructor signature
Date

Course Name: ____________________________________________
Instructor Name: ________________________________________

Instructor signature
Date

Course Name: ____________________________________________
Instructor Name: ________________________________________

Instructor signature
Date

Course Name: ____________________________________________
Instructor Name: ________________________________________

Instructor signature
Date

Program Coordinator signature
Date

Director of Admission, Financial Aid and Enrollment signature
Date

Director of Graduate Studies signature
Date

Final Permissions
Voice Recital Information

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.

For general information on reserving your hall and time of your recital, please see section 4.0 Recitals.

Recital Permissions

- Read the Student Recital Policy and Procedures from the Pick-Staiger website [http://www.pickstaiger.org/student-recital-forms](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](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.
Sample Voice Program

Masters Recital or 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
(1845-1924)
with (name), baritone

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 (1867-1916)
Ay majo de mi vida 2:13
De aquel majo amante 3:04
(name), guitar

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
DMA Student First Year Review

**Please return to the Office of Academic Administration and Graduate Studies, Room MAB 7,**

Student Name: _______________________________ ID# ________________________

Program/Major Performance Area:________________________________________________________

Date of Review:_____________________ Faculty Reviewer:__________________________

I. 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?

II. If there are major areas of concern, how best do you suggest that they be remediated and what is the timeframe for remediation?

III. When did you/do you plan to discuss these concerns with the student?

Faculty Reviewer Signature _______________________________ Date ________________________

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# Completed DMA Recital Form

*To be submitted to MAB 7 after recital performance*

Name of student  

Date of recital presentation  

Location of recital presentation  

Which requirement of the degree does this recital fulfill?  

<table>
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<th>2nd</th>
<th>3rd</th>
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What is the recording format of the recital?  

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<tr>
<td>Chairperson</td>
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</tr>
<tr>
<td>Name</td>
</tr>
<tr>
<td>-----------------</td>
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</tbody>
</table>

Comments and/or recommendations concerning the recital:

Please attach a copy of the recital program and accompanying program notes, if any, to this form

For office use only:

Date submitted to Office of Academic Administration and Graduate Studies:  

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Record of DOCTORAL Committee

To be submitted to the Graduate Music Office for approval

Student’s name__________________________________________

Last, family or surname First Name Middle Initial

Major area________________________ ID Number________________________

Current address__________________________________________

City State Zip

Date ________________________________

COMMITTEE

Printed Name: Committee Chairperson Signature (indicates acceptance of committee membership)

Printed Name: Music Performance Signature (indicates acceptance of committee membership)

Printed Name: Music Studies Signature (indicates acceptance of committee membership)

_____ Check here if this form represents a change of committee membership
If so, list committee member(s) being replaced:

__________________________________________________________________________ ___________________________________________________________________
# DMA Program Qualifying Examination Report

To be submitted to the Office of Graduate Studies & Financial Aid, MAB Room 7 following the examination.

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<th>Last, family, or surname</th>
<th>First name</th>
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## Written Portion

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COMMENTS:

## Oral Portion

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COMMENTS:

## Qualifying Examination Committee

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</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional Member (only if applicable)</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Final DMA Major Document/Project Defense
To be submitted to the Office of Music Admission, Financial Aid and Enrollment following the defense.

Student's name ______________________________________________________________

Last, family or surname ____________________________ First name ____________________________ Middle Initial

Student ID# __________________________

Current Address ________________________________________________________________

Number and street ________________________________________________________________

Apt. __________________________

City __________________________ State __________________________ Zip __________________________

Local phone __________________________

Date of document defense __________________________

Date degree is expected

June 20 _____ August 20 _____ December 20 _____

Title of major document or project ______________________________________________________________

__________________________________________________________________________________________

Results of the defense: (circle one) PASS FAIL

Comments: ________________________________________________________________

__________________________________________________________________________________________

Committee (3 or 4 members)

Printed Name: Committee Chairperson __________________________ Signature __________________________

Printed name 2 __________________________ Signature __________________________

Printed name 3 __________________________ Signature __________________________

Printed name 4 __________________________ Signature __________________________
### 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>
NORTHEASTERN UNIVERSITY
Bienen School of Music
PhD Comprehensive Examination Completion Verification

To be submitted to the Office of Music Admission, Financial Aid and Enrollment (MAB 7)

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
**Petition for Graduate Degree**

**Degree petitioned**

| Master of Music | □ | Doctor of Musical Arts | □ | Doctor of Philosophy | □ |

**Date of expected graduation**

| June, 20____ | □ | August, 20____ | □ | December, 20____ | □ |

**Personal Information**

Printed name as you wish it to appear on your diploma: ____________________________

Signature: ____________________________

Student ID #: ____________________________

Program/instrument: ____________________________

Local address: ____________________________

__________________________ until _____________

Telephone: ____________________________ Email: ____________________________

Address to be used for mailing diploma in the case of non-attendance: ____________________________

__________________________ from ________ to ________

(date) (date)

**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>
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<tbody>
<tr>
<td>____________________________</td>
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</tbody>
</table>

**Office Use Only**

Approved □

Diploma correct □

DMA ONLY:

Diploma deliv'd at commencement □

Final Project rec'd □

Data file □

Diploma mailed □

Final Project to lib'y □

SES Correction □

Diploma ordered □

Grades changed □