

Status: PENDING

**PROGRAM REQUEST**  
Music - MUSIC-PH

Last Updated: Myers, Dena Elizabeth  
08/10/2011

<b>Fiscal Unit/Academic Org</b>	School Of Music - D0262
<b>Administering College/Academic Group</b>	Arts And Sciences
<b>Co-administering College/Academic Group</b>	
<b>Semester Conversion Designation</b>	Converted with minimal changes to program goals and/or curricular requirements (e.g., sub-plan/specialization name changes, changes in electives and/or prerequisites, minimal changes in overall structure of program, minimal or no changes in program goals or content)
<b>Current Program/Plan Name</b>	Music
<b>Proposed Program/Plan Name</b>	Music - MUSIC-PH
<b>Program/Plan Code Abbreviation</b>	MUSIC-PH
<b>Current Degree Title</b>	Doctor of Philosophy

**Credit Hour Explanation**

Program credit hour requirements		A) Number of credit hours in current program (Quarter credit hours)	B) Calculated result for 2/3rds of current (Semester credit hours)	C) Number of credit hours required for proposed program (Semester credit hours)	D) Change in credit hours
Total minimum credit hours required for completion of program		120	80.0	80	0.0
Required credit hours offered by the unit	Minimum	120	80.0	80	0.0
	Maximum	0	0.0	0	0.0
Required credit hours offered outside of the unit	Minimum	0	0.0	0	0.0
	Maximum	0	0.0	0	0.0
Required prerequisite credit hours not included above	Minimum	0	0.0	0	0.0
	Maximum	0	0.0	0	0.0

**Program Learning Goals**

Note: these are required for all undergraduate degree programs and majors now, and will be required for all graduate and professional degree programs in 2012. Nonetheless, all programs are encouraged to complete these now.

- Program Learning Goals**
- Students acquire research skills that allow them to function independently as scholars in the field of music.
  - Students engage in scholarly inquiry that includes such areas as music education, musicology, ethnomusicology, music theory, pedagogy, acoustics, physiology, psychology, anthropology, and other humanistic studies.
  - Students acquire and demonstrate performance skills by studying applied music lessons and/or by participating in numerous and diverse ensembles, including choirs, bands, orchestra, opera theater, and chamber music ensembles.

**Assessment**

Assessment plan includes student learning goals, how those goals are evaluated, and how the information collected is used to improve student learning. An assessment plan is required for undergraduate majors and degrees. Graduate and professional degree programs are encouraged to complete this now, but will not be required to do so until 2012.

**Is this a degree program (undergraduate, graduate, or professional) or major proposal? Yes**

**Does the degree program or major have an assessment plan on file with the university Office of Academic Affairs? No**

**DIRECT MEASURES (means of assessment that measure performance directly, are authentic and minimize mitigating or intervening factors)**

**Standardized tests**

- Local comprehensive or proficiency examinations

**Classroom assignments**

- Embedded testing (i.e. specific questions in homework or exams that allow faculty to assess students' attainments of a specific learning goal)
- Pre- and post-testing
- Other classroom assessment methods (e.g., writing assignments, oral presentations, oral exams)

**Evaluation of a body of work produced by the student**

- Portfolio evaluation of student work
- Capstone course reports, papers, or presentations

**Direct assessment methods specifically applicable to graduate programs**

- Candidacy exams
- Research proposals written and grants awarded
- Thesis/dissertation oral defense and/or other oral presentation
- Thesis/dissertation (written document)
- Publications

**INDIRECT MEASURES (means of assessment that are related to direct measures but are steps removed from those measures)**

**Surveys and Interviews**

- Student evaluation of instruction
- Student interviews or focus groups

**Additional types of indirect evidence**

- External program review
- Curriculum or syllabus review
- Comparison or benchmarking

**USE OF DATA (how the program uses or will use the evaluation data to make evidence-based improvements to the program periodically)**

- Meet with students directly to discuss their performance
- Analyze and discuss trends with the unit's faculty
- Analyze and report to college/school
- Analyze and report to accrediting organization
- Make improvements in curricular requirements (e.g., add, subtract courses)
- Make improvements in course content
- Make improvements in course delivery and learning activities within courses
- Make improvements in learning facilities, laboratories, and/or equipment
- Periodically confirm that current curriculum and courses are facilitating student attainment of program goals
- Benchmark against best programs in the field

**Program Specializations/Sub-Plans**

If you do not specify a program specialization/sub-plan it will be assumed you are submitting this program for all program specializations/sub-plans.

**Program Specialization/Sub-Plan Name** Music Education (Existing)

**Program Specialization/Sub-Plan Goals** •

**Program Specialization/Sub-Plan Name** Musicology (Existing)

**Program Specialization/Sub-Plan Goals** •

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Program Specialization/Sub-Plan Name Music Theory (Existing)  
Program Specialization/Sub-Plan Goals •

**Pre-Major**

Does this Program have a Pre-Major? No

**Attachments**

- PhD.pdf: letter,rationale,goals,etc.  
*(Program Proposal. Owner: Woliver,Charles Patrick)*
- A and H.Music PhD.CL.doc: A and H Cover Letter  
*(Letter from the College to OAA. Owner: Williams,Valarie Lucille)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Woliver,Charles Patrick	05/09/2011 02:47 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	06/06/2011 01:14 PM	Unit Approval
Revision Requested	Williams,Valarie Lucille	07/13/2011 03:25 PM	College Approval
Submitted	Woliver,Charles Patrick	07/13/2011 03:44 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	07/13/2011 03:45 PM	Unit Approval
Revision Requested	Williams,Valarie Lucille	07/18/2011 03:57 PM	College Approval
Submitted	Woliver,Charles Patrick	07/18/2011 04:07 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	07/18/2011 04:07 PM	Unit Approval
Approved	Williams,Valarie Lucille	08/10/2011 03:25 AM	College Approval
Approved	Myers,Dena Elizabeth	08/10/2011 08:37 AM	GradSchool Approval
Pending Approval	Cameron,Erin Marie Soave,Melissa A	08/10/2011 08:37 AM	CAA Approval



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February 3, 2011 & July 29, 2011

Elliot Slotnick, Associate Dean  
The Graduate School

Dear Elliot,

The School of Music has completed its proposal for semester versions of its graduate programs. The School of Music currently offers four graduate degrees, each with multiple transcriptable subplans/specializations, on file with the Board of Regents. The Arts and Humanities Disciplinary Advisory Panel within the College of Arts and Sciences reviewed and approved all programs with contingencies during meetings in January 2011, and revisions to the documents ensued throughout the Winter and Spring Quarters of 2011. The School of Music was reviewed in 2008 by the National Association of Schools of Music (NASM), and the graduate programs within the School of Music were found in line with the curricular requirements of the accrediting body; thus the programs are moving forward with minimal conversion.

We are sending forward the following program specializations from the School of Music for the PhD in Music:

PhD in Music – minimal conversion  
    Specialization in Music Education  
    Specialization in Theory  
    Specialization in Musicology

I have outlined below certain points and aspects common to all of the programs:

**Transition Plans:** In the Director's letter, Dr Blatti directly addresses the graduate student transition policy. Since the students work with their advisors to create an individual plan, and in close consultation with the Area Heads and Graduate Studies Committee, the School does not foresee any difficulties in transition for its graduate students. If substitutions or changes need to be made to expedite a student's progress, the Director of Graduate Studies, Dr. Patrick Woliver, will approve these changes.

**Learning Goals and Curriculum Map:** Please note that the learning goals for all programs in the School are set by NASM. The School has provided goals applicable to the PhD in Music. It has also provided a comprehensive curricular map applicable to the graduate courses for the program.

**Re-designed and New Courses:** The School of Music has also provided a detailed listing of each revised course or course sequence, and explained the re-design of the courses. Please see pages 2-5 of the Program Rationale Statement. In addition to the re-shaped courses, the School added four new courses for the graduate degrees.

The Programs:

**PhD in Music with a Specialization in Music Education:** The Specialization of Music Education is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, but under semesters they have included the list of available courses on the advising sheets. Supportive Studies and Related Studies Categories under quarters were collapsed into Supportive Studies Category under semesters. The requirement of dissertation hours remained the same under semesters as it was under quarters.

**PhD in Music with a Specialization in Theory:** The Specialization of Music Theory is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, except 828 was removed from the list. Other coursework was divided into optional decimalized versions, for example, 838 became 8838.01, -.02, -.03, -.04. Like the specialization in Music Education, the Supportive Studies and Related Studies Categories under quarters were collapsed into Supportive Studies Category under semesters. The requirement of dissertation hours remained the same under semesters as it was under quarters.

**PhD in Music with a Specialization in Musicology:** The Specialization of Musicology is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, with the formalization of four required courses: 6672 (672), 7730 (730), 8950 (950.01), and 7784 *Bibliography for Musicology*. Categorical requirements in Supportive Studies and Related Studies Categories under quarters will remain under semesters. The area provided pathways for students entering with only an undergraduate degree and for those entering with a MA or MM. Furthermore, particular courses listed by concentration are now spelled out according to the two concentrations: historical musicology and ethnomusicology. The requirement of dissertation hours remained the same under semesters as it was under quarters.

The courses that are specific to all of the programs are listed under the Book 3 listing of Music in PACER and have been advanced along with the program forms. All programs from the School of Music have the approval of Arts and Humanities. If you have any questions or concerns, please do not hesitate to call or email me at 292-5727 or williams.1415@osu.edu.

Thank you for your consideration of these proposals,



Valarie Williams, MFA, PhD

Associate Dean, College of Arts and Sciences, Arts and Humanities  
Professor of Dance

cc: Rick Blatti, Professor and Director, School of Music  
Patrick Woliver, Professor and Graduate Studies Director, School of Music  
Timothy Leasure, Associate Professor and Associate Director, School of Music  
Eva-Marie Banks, Assistant to the Associate Director, School of Music  
Mark Shanda, Professor and Dean, College of Arts and Sciences, Arts and Humanities



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January 7, 2011

To: Office of Academic Affairs  
Re: Cover letter for semester conversion in the School of Music  
Fr: Richard L. Blatti, Interim Director

**Rationale**

The School of Music offers the following documents for converting its degree programs from quarters to semesters. The School houses nine undergraduate degrees, four graduate degrees, two minors, and one Graduate Interdisciplinary Specialization.

**Degrees and Major Programs**

Bachelor of Arts in Music

Bachelor of Music in Composition

Bachelor of Music in Jazz Studies with 2 subplans:

*in Composition*

*in Performance*

Bachelor of Music in Performance with 3 subplans:

*in Brass, Harp, Percussion, Strings, or Woodwinds*

*in Piano*

*in Voice*

Bachelor of Music in Musicology

Bachelor of Music in Theory

Bachelor of Music Education in General Music

Bachelor of Music Education in Instrumental Music

Bachelor of Music Education in Choral Music

Master of Arts

*in Music Education*

*in Theory*

*in Musicology*

*in Brass Pedagogy*

*in Piano Pedagogy*

*in String Pedagogy*

*in Voice Pedagogy*

*in Woodwind Pedagogy*

Master of Music

*in Composition*

*in Choral Conducting*

*in Orchestral Conducting*

*in Wind Conducting*

*in Brass Performance*

*in Percussion Performance*

*in Piano Performance*

*in String Performance*  
*in Voice Performance*  
*in Woodwind Performance*

Doctor of Philosophy  
*in Music Education*  
*in Music Theory*  
*in Musicology*

Doctor of Musical Arts  
*in Composition*  
*in Conducting*  
*in Instrumental Performance*  
*in Voice Performance*

**Minor Programs**

Minor in Music

Minor in Music, Media, and Enterprise

**Specializations**

Graduate Interdisciplinary Specialization in Singing Health

**School of Music Program Prerequisites**

<p>Bachelor of Music Education <i>in General Music</i> <i>in Instrumental Music</i> <i>in Choral Music</i></p>	<p>Bachelor of Arts in Music</p>	<p>Bachelor of Music <i>in Composition</i> <i>in Jazz Studies (all subplans)</i> <i>in Performance (all subplans)</i> <i>in Musicology</i> <i>in Theory</i></p>
<p>The Bachelor of Music Education, the Bachelor of Arts in Music, and the Bachelor of Music degrees are considered prerequisite to both the Master of Arts and Master of Music degrees. Deficiencies may be removed by additional preparatory course work assigned by the advisor.</p>		
<p>Master of Arts <i>in Music Education</i> <i>in Theory</i> <i>in Musicology</i></p>	<p>Master of Arts <i>in Brass Pedagogy</i> <i>in Piano Pedagogy</i> <i>in String Pedagogy</i> <i>in Voice Pedagogy</i> <i>in Woodwind Pedagogy</i></p>	<p>Master of Music <i>in Composition</i> <i>in Choral Conducting</i> <i>in Orchestral Conducting</i> <i>in Wind Conducting</i> <i>in Brass Performance</i> <i>in Percussion Performance</i> <i>in Piano Performance</i> <i>in String Performance</i> <i>in Voice Performance</i> <i>in Woodwind Performance</i></p>
<p>The Master of Arts (Music Education, Theory, and Musicology) degree is prerequisite to the Doctor of Philosophy degree while both the Master of Arts degree and the Master of Music degree are prerequisite to the Doctor of Musical Arts degree.</p>		
<p>Doctor of Philosophy <i>in Music Education</i> <i>in Musicology</i> <i>in Music Theory</i></p>	<p>Doctor of Musical Arts <i>in Composition</i> <i>in Conducting</i> <i>in Instrumental Performance</i> <i>in Voice Performance</i></p>	

Members of the tenure track faculty of the School of Music led by eight academic area heads are responsible for crafting and delivering the curricula. Beginning in Winter Quarter, 2009, a task force began discussions and identified principles by which the conversion would take place. After comparing the semester systems used by peer institutions, the decision was made to minimize changes to OSU program goals and/or curricular requirements. Led by the Associate Director of Undergraduate Studies and the Chair of Graduate Studies, three committees, including the curriculum, graduate studies, and administrative (comprising the eight area heads), continued their deliberations. Administrative committee discussions yielded the decision to renumber the School's courses based upon the current numbering system rather than developing a new system.

For the remainder of the academic year, each area began to convert its courses to their semester equivalents. In the summer of 2010, new course information was collected to enter the School's 700 courses into the CUT spreadsheet. Also, during the summer of 2010, the Associate Director, in frequent consultation with the area heads, drafted semester programs, four-year plans, and curriculum maps. Each area vetted drafts of these documents at the annual faculty retreat in September of 2010. Simultaneously, the Chair of Graduate Studies, through consultation with area heads and the Graduate Studies Committee, revised the curricular sheets for the graduate degrees. Further modifications were made to these documents through October, and near-final drafts were properly vetted through the curriculum committee, Graduate Studies Committee, and administrative committee during that period. The full faculty approved all semester programs on October 27, 2010.

### **Transition Plans**

In the Autumn of 2010, the School faculty began to advise its students of the approaching conversion to semesters: 1) during the annual welcome convocation, the Associate Director spoke with students about the conversion process and how it will affect them; 2) on the same day, a portion of the School's website was dedicated to the semester conversion. Documents contained therein discuss the semester numbering system, the university's commitment to students, and advice for the students as the semester change approaches. Over time, these web pages will contain more specific information providing details on program and course conversion. Furthermore, the SOM Associate Director will create a spreadsheet that will show current quarter system course numbers and titles and their semester equivalents. During the 2010-2011 school year, the Associate Director will also meet with student organizations such as the Undergraduate Music Council, to discuss the conversion process in detail, and to provide the aforementioned documentation to the students.

In the Autumn of 2011, the Associate Director will offer an extensive group advising session for all undergraduate students on the day prior to the start of classes. Soon thereafter, during "Advising Fairs," members of the SOM faculty, even those not regularly assigned advisory duties, will offer special (one-time only) individual advising sessions in preparation for the School's conversion to semesters. Furthermore, several times in each quarter of 2012, the Associate Director will offer additional undergraduate group sessions which will be advertised by email, web communication, and posted flyers. One-on-one advising sessions with each student's regular advisor, undergraduate and graduate, will serve as follow up during the normal advising period. In determining eligibility for students enrolled in the School's minor programs, those courses taken in the quarter system will be honored using a 1:1 ratio.



It is anticipated that, for a number of students in the School who started earlier than 2008, flexibility will be required to prevent further delays in the time it takes them to graduate; the School intends to use substitute courses within each student's program to alleviate this problem. Moreover, those students who have been away from campus or have fallen behind in their programs will need special guidance to access the correct course sequence and fulfill the necessary prerequisites. For example, any student midway through a sequence in Music Theory or Musicology will have course options which are designed to overlap slightly with courses already taken and those yet to be taken. A specific scenario might describe a performance major who has completed Music 421 (the fourth of six quarters in theory) in the quarter system and needs to complete the sequence in the semester system by taking a seven-week course, designed to serve as a bridge between 421 and 3422, the fourth of four semesters in theory. Musicology sequences will be handled in similar fashion; the attached four-year plans will be of great assistance to all involved in this process.

For those graduate students who matriculate under the quarter system and are transitioning into the semester system, then: 1) no student will have their progress delayed by the change to semesters, 2) any required course under quarters that has been re-envisioned under semesters will be counted, and 3) if, for whatever reason, a student is unable to take a required course, then upon the recommendation of the advisor, either a substitute course will be allowed or the course will be waived by the Chair of Graduate Studies.

I would like to acknowledge the dedicated work of the Associate Director for Undergraduate Studies, Tim Leasure, and the Director of Graduate Studies, Pat Woliver; the documents shepherded by these two gentlemen throughout this time-consuming and frequently overwhelming task are monuments to their commitment, skill, and perseverance.

Respectfully Submitted,

A handwritten signature in black ink that reads "Richard L. Blatti". The signature is written in a cursive style with a clear, legible font.

Richard L. Blatti  
Professor and Interim Director

## Rationale for the Doctor of Philosophy Program

The School of Music offers two doctoral degrees: the Doctor of Philosophy and the Doctor of Musical Arts. Embedded within the Doctor of Philosophy degree is three subprograms: Music Education, Musicology, and Music Theory. During 2008, the National Association of Schools of Music (the accrediting body for music) reported that the doctoral degree programs were in compliance with their standards. For conversion to semesters, the SOM Graduate Studies Committee and graduate faculty voted to convert with minimal changes to the overall structure of the programs and (in most cases) with minimal changes to the curricular requirements. The Doctor of Philosophy degree program has been converted from 120 minimum quarter credit hours to 80 minimum semester credit hours.

Due to the various and diverse constituencies within the School of Music, the faculty offers a comparatively large number of graduate courses (see PhD goals and curriculum map). The curricula for the subprograms are not rigid and the curricular sheet for each program acts as a guidepost for degree requirements. The sheet is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the degree. The student's actual course work is designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. As stated in the School of Music Graduate Handbook, each student is assigned a graduate advisor. After assignment, the student consults with the adviser, and together develops a tentative program of studies. The adviser and student are charged with the responsibility of ascertaining that all degree requirements are met. At an appropriate time an advisory committee is selected by the student and the advisor. This advisory committee oversees the Candidacy Examination, the Dissertation, and the Final Oral Examination. The advisor, with the assistance of the Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's curriculum. Coursework is chosen from 5000-level through 8000-level courses of which at least 50% must be at the 6000 level or higher.

The following courses will be redesigned:

Music 630 (1) "Composer's Seminar" will be offered as Music 5630 (2) and Music 6630 (2) to allow the option of providing the course to a combined undergraduate and graduate population or to a graduate only population.

Music 637 (3-5) "Composition with Electronic Media" will be divided, under the semester system, into two courses Music 5637.01 (3) "Composition with Electronic Media I" and Music 5637.02 (3) "Composition with Electronic Media II" thus allowing a primary level of study and a secondary level.

Music 648 (3) "History and Literature of Chamber Music" will be retitled Music 5648 (2) "Western Art Music: I, Music from 1700 to 1870". Music 648 separated chamber music from its broader historical context and only addressed instrumental music. The revised course will treat the same sorts of issues and focus on the same sorts of repertory, but the

context will be broader and will include vocal music.

Music 649 (3) “History and Literature of Symphonic Music” will be retitled Music 5649 (2) “Western Art Music: II, Music from 1870 to the present”. Music 649 separated symphonic music from its broader historical context. The revised course will treat the same sorts of issues and focus on the same sorts of repertory, but the context will be broader.

Music 653 (3) “Piano Literature” will be divided into two courses, Music 5653.01 (3) “Piano Literature I” and Music 5653.02 (3) “Piano Literature II”, due to the vast amount of literature for study.

Music 674 (5) “Russian Opera: Meanings and Identities” will be retitled Music 5674 (3) “Meaning and Identity in Russian Opera”.

Music 677 (3) “Multimedia for Musicians” will be divided, under the semester system, into two courses, Music 5677.01 (2) “Multimedia for Musicians I” and Music 5677.02 (2) “Multimedia for Musicians II”, thus allowing a primary level of study and a secondary level.

Music 730.01 (5) “The Musical Object: Toward Musical Sound” and Music 730.02 (5) “The Musical Subject: Toward Musical Context” will be condensed into one course, Music 7730 (3) “Introduction to Musicology”.

Music 740 (4) “Studies in Medieval Music” and Music 741 (4) “Studies in Renaissance Music” will be condensed into one course, Music 7740 (3) “Studies in Music before 1600”.

Music 742 (4) “Studies in Baroque Music” and Music 743 (4) “Studies in Classical Music” will be condensed into one course, Music 7741 (3) “Studies in Music from 1600 to 1800”.

Music 744 (4) “Studies in Romantic Music” and Music 745 (4) “Studies in 20<sup>th</sup> Century Music” will be condensed into one course, Music 7742 (3) “Studies in Music from 1800 to the Present”.

Music 761 (3) “Principles of Music Learning” will be retitled Music 7761 (3) “Principles of Music Learning in Diverse Settings”.

Music 787.01 (5) “Music Cultures in Asia and the Middle East: Chinese Music” will be retitled as Music 7787 (3) “Chinese Music”.

Music 787.02 (5) “Music Cultures in Asia and the Middle East: Indian Music” and Music 787.03 (5) “Music Cultures in Asia and the Middle East: Arabic Music” will be condensed into one course, Music 7788 (3) “Music of the Arabic and Indian Traditions”.

Music 789 (5) “Performance Practices in Sub-Saharan African Music” will be retitled and redesigned as Music 7789 (3) “African Music: Ideas Forms and Trajectories”.

Music 810.21 (3) “Music Pedagogy: Vocal” and Music 810.22 (3) “Music Pedagogy: Vocal Practicum” will be condensed into a single course, Music 7810.21 (3) “History and Practice of Voice Pedagogy”.

Music 818.01 (3) “Theories of Schenker – Foundations” and Music 818.02 (5) “Theories of Schenker - Analysis Practicum” will be condensed into a single course, Music 8818 (3) “Theories of Heinrich Schenker”.

Music 820.01 (3) “Music Theory: Pedagogy” and Music 820.02 (3) “Music Theory: Teaching Practicum” will be condensed into a single course, Music 8820 (2) “Music Theory Pedagogy”.

Music 823 (5) “Seminar: Atonal Theory” will be divided, under the semester system, into two courses: Music 8823.01 (3) “20th Century Tone Structures: Sets and Series” and Music 8823.02 (3) “Transformational Theory and Analysis”.

Music 829 (3-5) “Seminar: Contemporary Theories of Music” will be divided into six (3 credit hour) courses under the semester system:

Music 6829 “Analysis and Performance” (studies in the interaction of musical performance and analysis: how musical analysis informs performance, but also how musical performance informs analysis. Both analytical writing and chamber music performance will be included);

Music 7829.01 “Scale Theory: Transformation and Tonality” (formal approaches to the theory of musical scales, with the premise that the distinct subfields of scale theory and transformational theory speak to fundamental questions of tonality - with that term understood broadly as some kind of orientation in pitch space);

Music 7829.02 “Sonata Theory” (studies in 18th- and 19th-century music through the lens of musical form, especially in terms of the treatment by Hepokoski and Darcy, but also considering Caplin, Rosen, Webster, and others);

Music 7829.03 “Compositional Modeling and Musical Allusion” (analysis of possible instances of composers who have used the work of their predecessors as models, and the interaction in such cases with notions of musical allusion. The case studies include but are not limited to compositions by Beethoven, Brahms, and Dvorak);

Music 7829.04 “Studies in Meter and Rhythm” (theory of meter and rhythm in music, with particular attention to work by Lerdahl and Jackendoff, Hasty, and London. Also, compositional strategies for creating musically interesting

rhythmic surfaces: rhythmic canons, quasi-periodic patterns, self-similar rhythms, and self-similar melodies);

Music 7829.05 “Special Topics” (special topics in music theory and/or music cognition).

Music 837 (3-5) “Composition with Electronic Media II” will be divided, under the semester system, into two courses, Music 6837 (3) “Composition with Electronic Media III”, and Music 8837 (3) “Composition with Electronic Media IV”. This change will allow for an intermediate level and an advanced level of instruction.

Music 838 (5) “Seminar in Music Perception” will be divided into four (3 credit hour) courses under the semester system: Music 8838.01 “Topics in Music Cognition” (critical survey of perceptual, cognitive, affective, or neuroscience research related to music); Music 8838.02 “Topics in Empirical Musicology” (critical survey of quantitative and systematic research related to music); Music 8838.03 “Music and Emotion” (an examination of modern ideas related to music and affect); and Music 8838.04 “Topics in Recent Literature of Music Cognition” (critical readings and discussion of current research publications in music cognition).

Music 839 (3) “Research Practicum in Music Perception” will be divided into two (3 credit hour) courses under the semester system: Music 8839.01 “Music Cognition Research Laboratory” (practical experiences in laboratory studies of music); and Music 8839.02 “Research Methods in Empirical Musicology” (a study of the philosophical and methodological foundations of empirical music research).

Music 970 (2-6) “Masters Project - Plan B” will be renamed Music 6998 (1-3) “Master's Research Non-Thesis”.

The following graduate courses are new:

Music 5313 (3) “Opera Chorus”  
Music 6881 (1) “Graduate Conducting Seminar”  
Music 7784 (2) “Bibliography for Musicologists”  
Music 7785 (3) “Cognitive Ethnomusicology”

**Program Goals and Curriculum Map for SOM PhD**

**A-Students acquire research skills that allow them to function independently as scholars in the field of music.**

**B-Students engage in scholarly inquiry that includes such areas as music education, musicology, ethnomusicology, music theory, pedagogy, acoustics, physiology, psychology, anthropology, and other humanistic studies.**

**C-Students acquire and demonstrate performance skills by studying applied music lessons and/or by participating in numerous and diverse ensembles, including choirs, bands, orchestra, opera theater, and chamber music ensembles.**

<b>course # Ser</b>	<b>Semester course title</b>	<b>Sem credit</b>	<b>Goals</b>	<b>Level</b>
5193	Individual Studies	1 to 3	ABC	beginning
5194	Group Studies	1 to 3	ABC	all levels
5313	Opera Chorus	3	C	beginning
5591	Career Development in Music	3	A	all levels
5607	Performance Enhancement I	1	C	beginning
5608	Performance Enhancement II	1	C	intermediate
5620	Extended Tonality from Wagner to Hindemith: Theory and Analysis	2	A	beginning
5621	Theory and Analysis: 17th-18th Centuries	2	A	beginning
5622	Theory and Analysis: 19th Century	2	A	beginning
5623	Theory and Analysis: 20th Century	2	A	beginning
5625	Orchestration II	2	AB	intermediate
5630	Composers Seminar	2	ABC	intermediate
5631	Intermediate Studies in Counterpoint	2	B	intermediate
5635	Composition II	2 to 3	B	intermediate
5636.01	Introduction to Electronic Music Synthesis	3	A	beginning
5636.02	Electronic Music Synthesis	3	A	intermediate
5637.01	Composition with Electronic Media I	3	B	intermediate
5637.02	Composition with Electronic Media II	3	B	intermediate
5638	Audio Recording	3	B	beginning

5639	Audio Recording Laboratory	3	B	intermediate
5646	History of Music in the United States	2	AB	beginning
5648	Western Art Music: I Music from 1700 to 1870	2	AB	beginning
5649	Western Art Music: II Music from 1870 to the present	2	AB	beginning
5650	History of Choral Music	2	AB	beginning
5651	History of Opera	2	AB	beginning
5652	18th and 19th Century Song Literature	2	AB	beginning
5653.01	Piano Literature I	3	BC	beginning
5653.02	Piano Literature II	3	BC	beginning
5655	20th and 21st Century Song Literature	2	AB	beginning
5662	Choral Repertoire	1	BC	beginning
5663	School Orchestra Literature	3	ABC	beginning
5664	School Wind Band Repertoire	3	ABC	beginning
5665	Content and Structure in Arts Education	2	AB	beginning
5666	Marching Band Techniques	2	ABC	beginning
5674	Meaning and Identity in Russian Opera	3	AB	beginning
5675	Music in the Russian Folk Tradition	3	AB	beginning
5677.01	Multimedia for Musicians I	2	AC	beginning
5677.02	Multimedia for Musicians II	2	ABC	intermediate
5756	Improvisation with Orff Instruments	3	ABC	beginning
5757	Dalcroze Eurythmics	3	ABC	beginning
5765	Literature for Vocal Music Education	3	ABC	beginning
5772	Music in Early Childhood	3	ABC	beginning
5777	Practicum in Teaching Music for Handicapped Learners	3	C	beginning
5791	Problems in Instrumental Music Education	3	ABC	beginning
5792	Choral Problems	1 to 5	ABC	beginning
5797	Study at a Foreign Institution	1 to 12	ABC	all levels
5798	Study Tour	1 to 3	ABC	all levels
6193	Individual Studies	1 to 3	ABC	intermediate
6200.11	Applied Music Secondary - piano	2	AC	intermediate
6200.21	Applied Music Secondary - Voice	2	AC	intermediate
6200.31	Applied Music Secondary - violin	2	AC	intermediate
6200.32	Applied Music Secondary - viola	2	AC	intermediate

6200.33	Applied Music Secondary- cello	2	AC	intermediate
6200.34	Applied Music Secondary - double bass	2	AC	intermediate
6200.36	Applied Music Secondary - jazz bass	2	AC	intermediate
6200.37	Applied Music Secondary - jazz guitar	2	AC	intermediate
6200.41	Applied Music Secondary - flute	2	AC	intermediate
6200.42	Applied Music Secondary - oboe	2	AC	intermediate
6200.43	Applied Music Secondary - clarinet	2	AC	intermediate
6200.44	Applied Music Secondary - bass clarinet	2	AC	intermediate
6200.45	Applied Music Secondary- saxophone	2	AC	intermediate
6200.46	Applied Music Secondary - bassoon	2	AC	intermediate
6200.47	Applied Music Secondary - jazz saxophone	2	AC	intermediate
6200.51	Applied Music Secondary - horn	2	AC	intermediate
6200.52	Applied Music Secondary- trumpet	2	AC	intermediate
6200.53	Applied Music Secondary - trombone	2	AC	intermediate
6200.54	Applied Music Secondary - euphonium	2	AC	intermediate
6200.55	Applied Music Secondary - tuba	2	AC	intermediate
6200.56	Applied Music Secondary- jazz trumpet	2	AC	intermediate
6200.57	Applied Music Secondary - jazz trombone	2	AC	intermediate
6200.71	Applied Music Secondary - percussion	2	AC	intermediate
6200.72	Applied Music Secondary - jazz percussion	2	AC	intermediate
6200.91	Applied Music Secondary - harp	2	AC	intermediate
6630	Composers Seminar	2	C	intermediate
6645	Music's Meanings	2 to 3	AB	beg(2)/int(3)
6672	Introduction to Ethnomusicology	2	AB	beginning
6676	Music Technology	3	ABC	beginning
6710	Introduction to Operatic Stage Techniques	3	ABC	beginning
6753	Teaching the Technology-Centered Music Curriculum	3	ABC	intermediate
6786	Music Research Methods and Bibliography	3	AB	beginning
6881	Graduate Conducting Seminar	1	AC	intermediate/a
7203.01	Chorale	1 to 2	AC	intermediate
7203.02	Symphonic Choir	1 to 2	C	intermediate
7203.03	University Chorus	1 to 2	C	beginning
7203.04	Men's Glee Club	1 to 2	C	intermediate



7203.05	Women's Glee Club	1 to 2	AC	intermediate
7203.06	Mastersingers	1	AC	intermediate
7203.07	Ladies First	1	AC	intermediate
7203.08	Statesmen	1	AC	intermediate
7204.01	Wind Symphony	1 to 2	AC	intermediate
7204.02	Symphonic Band	1 to 2	AC	intermediate
7204.03	Collegiate Winds	1 to 2	AC	intermediate
7204.04	University Band	1 to 2	AC	intermediate
7205.01	Univ. Marching Band	1 to 2	AC	intermediate
7205.02	Athletic Band	1 to 2	AC	intermediate
7206.01	Jazz Ensemble	1 to 2	AC	intermediate
7206.02	Jazz Lab Ensemble	1 to 2	AC	intermediate
7206.03	Jazz Workshop Ensemble	1 to 2	AC	intermediate
7207.01	Percussion Ensemble	1	AC	intermediate
7207.02	Steel Pan Ensemble	1	AC	intermediate
7208.02	Small Ensemble -Voice	1	AC	intermediate
7208.03	Small Ensemble - Strings	1	AC	intermediate
7208.04	Small Ensemble -Woodwinds	1	AC	intermediate
7208.05	Small Ensemble - Brass	1	AC	intermediate
7208.06	Small Ensemble - Jazz Combo	1	AC	intermediate
7208.99	Small Ensemble - Miscellaneous	1	AC	intermediate
7215.01	Symphony Orchestra	1 to 2	AC	intermediate
7611	Piano Pedagogy II	3	ABC	intermediate
7612	Piano Pedagogy III	3	ABC	advanced
7715	Structure and Function of the Singing Mechanism	3	AB	intermediate
7727	Keyboard Harmony for Graduate Students	3	ABC	intermediate
7730	Introduction to Musicology	3	AB	intermediate
7740	Studies in Music before 1600	3	AB	advanced
7741	Studies in Music from 1600 to 1800	3	AB	advanced
7742	Studies in Music from 1800 to the Present	3	AB	advanced
7743	Studies in Russian Art Music	3	AB	advanced
7754	Midwest Summer String Teachers Seminar	3	ABC	intermediate
7760	Basic Concepts in Music Education	3	ABC	intermediate

7761	Principles of Music Learning in Diverse Settings	3	ABC	intermediate
7762	Principles and Practices in Elementary School Music	3	ABC	intermediate
7763	Literature of Elementary School Music	3	ABC	intermediate
7764	Principles and Practices in Vocal Music Education	3	ABC	intermediate
7766	Teaching Practices in General Music	3	ABC	intermediate
7768	Principles and Practices in Instrumental Music Education	2	ABC	intermediate
7769	Literature for Instrumental Music Education	3	ABC	intermediate
7770	Introduction to Research in Music Education	3	AB	intermediate
7771	Instrumental Techniques	3	ABC	intermediate
7773	Introduction to Music for Exceptional Learners	3	ABC	beginning
7774	Directive Teaching in Music	3	ABC	intermediate
7780.05	Piano Accompanying Practicum	1 to 2	ABC	intermediate
7780.11	Opera Scenes	3	AC	intermediate
7780.12	Opera Performance	3	AC	intermediate
7780.2	African Performing Ensemble	1	ABC	intermediate
7780.21	Slavic Performing Ensemble	1	ABC	intermediate
7784	Bibliography for Musicologists	3	AB	intermediate
7785	Cognitive Ethnomusicology	3	AB	advanced
7787	Chinese Music	3	AB	advanced
7788	Music of the Arabic and Indian Traditions	3	AB	advanced
7789	African Music: Ideas Forms and Trajectories	3	AB	advanced
7790	Problems in Vocal Music Education	3	ABC	intermediate
7791	Problems in Instrumental Music Education	3	ABC	intermediate
7803.01	Choral Conducting	2	ABC	intermediate
7803.02	Orchestral Conducting	2	ABC	intermediate
7803.03	Wind Conducting	2	ABC	intermediate
7805	Masters Degree Recital	2	AC	intermediate
7810.11	Practicum in Teaching Applied Piano	3	ABC	advanced
7810.21	History and Practice of Voice Pedagogy	3	AB	intermediate
7810.3	Music Pedagogy: String Instruments	3	ABC	advanced
7810.4	Music Pedagogy: Woodwind Instruments	3	ABC	advanced
7810.5	Music Pedagogy: Brass Instruments	3	ABC	advanced
7810.7	Music Pedagogy: Percussion Instruments	3	ABC	advanced

7815	Seminar for Singing Health Specialists	3	AB	advanced
7829.01	Scale Theory: Transformation and Tonality	3	AB	advanced
7829.02	Sonata Theory	3	AB	advanced
7829.03	Compositional Modeling and Musical Allusion	3	AB	advanced
7829.04	Studies in Meter and Rhythm	3	AB	advanced
7829.05	Special Topics in Theory	3	AB	advanced
7835	Composition IV	2 to 3	AB	advanced
7852.01	Performance Literature - Piano	3	AB	advanced
7852.02	Performance Literature - Voice	2	AB	advanced
7852.03	Performance Literature - Strings	2	AB	advanced
7852.04	Performance Literature - Woodwinds	2	AB	advanced
7852.05	Performance Literature - Brass	2	AB	advanced
7852.07	Performance Literature - Percussion	2	AB	advanced
7905	Doctoral Preliminary Recital	2	AB	intermediate
8193	Individual Studies	1 to 3	ABC	advanced
8810.31	String Pedagogy for Applied Teaching	3	ABC	advanced
8810.32	Pedagogy for Beginning Lower Strings	3	ABC	advanced
8810.33	Pedagogy for Beginning Upper Strings	3	ABC	advanced
8818	Theories of Heinrich Schenker	3	AB	advanced
8819	Levels of Theory after Schenker	3	AB	advanced
8820	Music Theory Pedagogy	2	AB	advanced
8823.01	20th Century Tone Structures: Sets and Series	3	AB	advanced
8823.02	Transformational Theory and Analysis	3	AB	advanced
8824.01	Computational Musicology I	3	AB	intermediate
8824.02	Computational Musicology II	3	AB	advanced
8826	Development of Music Theory I	3	AB	intermediate
8827	Development of Music Theory II	3	AB	advanced
8837	Composition with Electronic Media IV	3	AB	advanced
8838.01	Topics in Music Cognition	3	AB	advanced
8838.02	Topics in Empirical Musicology	3	AB	advanced
8838.03	Music and Emotion	3	AB	advanced
8838.04	Topics in Recent Literature of Music Cognition	3	AB	advanced
8839.01	Music Cognition Research Laboratory	3	AB	advanced

8839.02	Research Methods in Empirical Musicology	3	AB	advanced
8847	Development of Notation: 900-1600	3	AB	advanced
8850	Historical Performance Practices	3	AB	advanced
8860.01	Wind Conducting Repertoire	3	AB	advanced
8860.02	Choral Conducting Repertoire	3	AB	advanced
8860.03	Orchestral Conducting Repertoire	3	AB	advanced
8874	Seminar: The Development of Music Education	3	AB	advanced
8875	Seminar: Psychological Factors in Music Education	3	AB	advanced
8876	Seminar: Evaluation and Measurement in Music Education	3	AB	advanced
8877	Seminar: Social Factors in Music Education	3	AB	advanced
8879	Seminar: Music in Higher Education	3	AB	advanced
8885	Fieldwork in Ethnomusicology	3	AB	advanced
8886	Theories and Methods of Ethnomusicology	2	AB	advanced
8895	Seminar in Music	1 to 3	ABC	advanced
8903.01	Advanced Wind Conducting	4	ABC	advanced
8903.02	Advanced Choral Conducting	4	ABC	advanced
8903.03	Advanced Orchestral Conducting	4	ABC	advanced
8905	Doctoral Degree Recital	2	AB	advanced
8950	Seminar in Musicology	3	AB	advanced
8998	Doctoral Research Non-Thesis	1 to 8	AB	advanced
8999	Research for Dissertation or Document purposes.	1 to 10	AB	advanced





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## SEMESTERS

### Doctor of Philosophy

#### Music Education

The program for the Doctor of Philosophy in Music Education provides advanced students with the opportunity to achieve the highest levels of scholarly competence and to develop the capacity to make significant contributions to knowledge in their field. For students who enter the program with a Master's degree in music (30 semester credits), the program requires a minimum of an additional 50 semester credits of advanced graduate study. The program has three elements: (1) a thorough knowledge of an area of concentration; (2) supportive studies that provide a broad general knowledge of the discipline of music; and (3) additional studies related to the area of concentration.

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the Ph.D. degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive and related studies. The advisor, with the assistance of the Ph.D. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

#### SUGGESTED CURRICULUM

**MASTERS DEGREE** **30 credit hours**

**Major Area of Concentration** **27 credit hours**

Studies in Music Education (students are normally advised to register for courses from the following list)

Music 6786 (3)	Music Research Methods and Bibliography
Music 7760 (3)	Basic Concepts in Music Education
Music 7761 (3)	Principles of Music Learning in Diverse Settings
Music 7770 (3)	Introduction to Research in Music Education
Music 8874 (3)	Seminar: The Development of Music Education
Music 8875 (3)	Seminar: Psychological Factors in Music Education
Music 8877 (3)	Seminar: Social Factors in Music Education
Music 8879 (3)	Seminar: Music in Higher Education
Music 8895 (3)	Seminar in Music (special topics)

**Dissertation (Music 8999)** **6 credit hours**

**Supportive Studies** **17 credit hours**

Courses may be from any discipline relevant to the student's development and interests

**TOTAL MINIMUM POST-BACCALAUREATE** **80 credit hours**



## SEMESTERS

**Doctor of Philosophy****Musicology****Post-Baccalaureate**

The program for the Doctor of Philosophy in Musicology provides advanced students with the opportunity to achieve the highest levels of scholarly competence and to develop the capacity to make significant contributions to knowledge in their field. The program requires a minimum of 80 semester credits of advanced graduate study after completion of a Baccalaureate degree in music. The program has three elements: (1) a thorough knowledge of an area of concentration; (2) supportive studies that provide a broad general knowledge of the discipline of music; and (3) additional studies related to the area of concentration.

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the Ph.D. degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive and related studies. The advisor, with the assistance of the Ph.D. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

**SUGGESTED CURRICULUM****Major Area of Concentration****40 credit hours****All students in the program take:**

Music 6672 (3)	Introduction to Ethnomusicology
Music 7730 (3)	Introduction to Musicology
Music 7784 (3)	Bibliography for Musicologists
Music 8950 (3)	Seminar in Musicology (multiple registrations encouraged)

**Students concentrating in historical musicology choose from:**

Music 5646 (2)	History of Music in the United States
Music 5674 (3)	Meaning and Identity in Russian Opera
Music 6645 (2 to 3)	Music's Meanings
Music 7740 (3)	Studies in Music before 1600
Music 7741 (3)	Studies in Music from 1600 to 1800
Music 7742 (3)	Studies in Music from 1800 to the Present
Music 7743 (3)	Studies in Russian Art Music
Music 8847 (3)	Development of Notation: 900-1600
Music 8850 (3)	Historical Performance Practices

**Plus one ethnomusicology course chosen from:**

Music 5675 (3)	Music in the Russian Folk Tradition
Music 7787 (3)	Chinese Music
Music 7788 (3)	Music of the Arabic and Indian Traditions
Music 7789 (3)	African Music: Ideas Forms and Trajectories

**Students concentrating in ethnomusicology choose from:**

Music 5675 (3)	Music in the Russian Folk Tradition
Music 7785 (3)	Cognitive Ethnomusicology
Music 7787 (3)	Chinese Music
Music 7788 (3)	Music of the Arabic and Indian Traditions
Music 7789 (3)	African Music: Ideas Forms and Trajectories
Music 8885 (3)	Fieldwork in Ethnomusicology
Music 8886 (2)	Theories and Methods of Ethnomusicology

**Plus one historical musicology course chosen from:**

Music 6645 (2 to 3)	Music's Meanings
Music 7740 (3)	Studies in Music before 1600
Music 7741 (3)	Studies in Music from 1600 to 1800
Music 7742 (3)	Studies in Music from 1800 to the Present

**Supportive Studies in Music (courses and ensembles)**

**15 credit hours**

Required: a minimum of two enrollments in ensembles of the student's choice  
Recommended: courses in music theory or music cognition

**Related Studies in Other Disciplines**

**15 credit hours**

such as anthropology, art history, classics, comparative studies, dance, folklore, history, linguistics, neuroscience, philosophy, psychology, theater, and various languages and literatures, according to the student's interests

**Dissertation (Music 8999)**

**10 credit hours**

TOTAL MINIMUM POST-BACCALAUREATE

**80 credit hours**

Reading proficiency in two foreign languages is required. Typically one of these will be French or German; proficiency in these languages may be demonstrated by passing French 5572 or German 5102 with a grade of B or better, or by passing the respective departmental reading examination. For other languages, the language requirement may be satisfied by passing the respective departmental reading examination, by taking the prescribed sequence of courses in the respective language departments at this university, or through additional documentation submitted by the advisor in consultation with a relevant internal or external specialist.

**Doctor of Philosophy****Musicology****For students entering with a Master's Degree**

The program for the Doctor of Philosophy in Musicology provides advanced students with the opportunity to achieve the highest levels of scholarly competence and to develop the capacity to make significant contributions to knowledge in their field. For students who enter the program with a Master's degree in music (30 semester credits), the program requires a minimum of an additional 50 semester credits of advanced graduate study. The program has three elements: (1) a thorough knowledge of an area of concentration; (2) supportive studies that provide a broad general knowledge of the discipline of music; and (3) additional studies related to the area of concentration.

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the Ph.D. degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive and related studies. The advisor, with the assistance of the Ph.D. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

**SUGGESTED CURRICULUM****MASTERS DEGREE****30 credit hours****Major Area of Concentration****24 credit hours****All students in the program take:**

- Music 6672 (3) Introduction to Ethnomusicology (if needed)
- Music 7730 (3) Introduction to Musicology (if needed)
- Music 8950 (3) Seminar in Musicology (multiple registrations encouraged)

**Students concentrating in historical musicology choose from:**

- Music 5646 (2) History of Music in the United States
- Music 5674 (3) Meaning and Identity in Russian Opera
- Music 6645 (2 to 3) Music's Meanings
- Music 7740 (3) Studies in Music before 1600
- Music 7741 (3) Studies in Music from 1600 to 1800
- Music 7742 (3) Studies in Music from 1800 to the Present
- Music 7743 (3) Studies in Russian Art Music
- Music 8847 (3) Development of Notation: 900-1600
- Music 8850 (3) Historical Performance Practices

**Plus one ethnomusicology course chosen from:**

- Music 5675 (3) Music in the Russian Folk Tradition
- Music 7787 (3) Chinese Music
- Music 7788 (3) Music of the Arabic and Indian Traditions
- Music 7789 (3) African Music: Ideas Forms and Trajectories

**Students concentrating in ethnomusicology choose from:**

- Music 5675 (3) Music in the Russian Folk Tradition
- Music 7785 (3) Cognitive Ethnomusicology
- Music 7787 (3) Chinese Music
- Music 7788 (3) Music of the Arabic and Indian Traditions
- Music 7789 (3) African Music: Ideas Forms and Trajectories
- Music 8885 (3) Fieldwork in Ethnomusicology
- Music 8886 (2) Theories and Methods of Ethnomusicology

**Plus one historical musicology course chosen from:**

- Music 6645 (2 to 3) Music's Meanings
- Music 7740 (3) Studies in Music before 1600
- Music 7741 (3) Studies in Music from 1600 to 1800
- Music 7742 (3) Studies in Music from 1800 to the Present

**Supportive and Related Studies**

**16 credit hours**

Courses selected from music theory, music cognition, and other disciplines related to the student's interests, such as anthropology, art history, classics, comparative studies, dance, folklore, history, linguistics, neuroscience, philosophy, psychology, theater, and various languages and literatures

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**MINIMUM TOTAL POST-BACCALAUREATE**

**80 credit hours**

Reading proficiency in two foreign languages is required. Typically one of these will be French or German; proficiency in these languages may be demonstrated by passing French 5572 or German 5102 with a grade of B or better, or by passing the respective departmental reading examination. For other languages, the language requirement may be satisfied by passing the respective departmental reading examination, by taking the prescribed sequence of courses in the respective language departments at this university, or through additional documentation submitted by the advisor in consultation with a relevant internal or external specialist.

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SEMESTERS

**Doctor of Philosophy**

**Music Theory**

The program for the Doctor of Philosophy in Music Theory provides advanced students with the opportunity to achieve the highest levels of scholarly competence and to develop the capacity to make significant contributions to knowledge in their field. For students who enter the program with a Master's degree in music (30 semester credits), the program requires a minimum of an additional 50 semester credits of advanced graduate study. The program has three elements: (1) a thorough knowledge of an area of concentration; (2) supportive studies that provide a broad general knowledge of the discipline of music; and (3) additional studies related to the area of concentration.

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the Ph.D. degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive and related studies. The advisor, with the assistance of the Ph.D. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

**SUGGESTED CURRICULUM**

**MASTERS DEGREE** **30 credit hours**

**Major Area of Concentration** **27 credit hours**

Studies in Music Theory (students may choose any courses from the following list)

- Music 8818 (3)            Theories of Heinrich Schenker
- Music 8819 (3)            Levels of Theory after Schenker
- Music 8826 (3)            Development of Music Theory I
- Music 8827 (3)            Development of Music Theory II
- Music 8824.01 (3)        Computational Musicology I
- Music 8824.02 (3)        Computational Musicology I
- Music 8823.01 (3)        20<sup>th</sup> Century Tone Structures: Sets and Series
- Music 8823.02 (3)        Transformational Theory and Analysis
- Music 7829.01 (3)        Scale Theory: Transformation and Tonality
- Music 7829.02 (3)        Sonata Theory
- Music 7829.03 (3)        Compositional Modelling and Musical Allusion
- Music 7829.04 (3)        Studies in Meter and Rhythm
- Music 7829.05 (3)        Special Topics in Theory
- Music 8838.01 (3)        Topics in Music Cognition
- Music 8838.02 (3)        Topics in Empirical Musicology
- Music 8838.03 (3)        Music and Emotion
- Music 8838.04 (3)        Topics in Recent Literature of Music Cognition

**Dissertation (Music 8999)** **6 credit hours**

**Supportive Studies** **17 credit hours**

Courses may be from any discipline relevant to the student's development and interests

**TOTAL MINIMUM POST-BACCALAUREATE** **80 credit hours**

## QUARTERS

### Doctor of Philosophy

#### Music Education

#### Music Theory

#### Musicology

The Doctor of Philosophy program provides advanced students with the opportunity to achieve the highest levels of scholarly competence and to develop the capacity to make significant contributions to knowledge in their field. The program requires a minimum of 75 quarter hours of advanced graduate study after completion of a master's degree in music. the program has three elements: (1) a thorough knowledge of an area of concentration chosen from Music Education, Music Theory, or Musicology; (2) supportive studies that provide a broader general knowledge of the discipline of music; and (3) additional studies related to the area of concentration.

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the Ph.D. degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. The adviser, with the assistance of the Ph.D. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be at the 800 level or higher.

### SUGGESTED CURRICULUM

Major Area of Concentration 35-41 hrs.

For Music Education choose at least 40 hours from

For Music Theory choose at least 40 hours from Music 818.01, 818.02, 819, 823, 824.01., 826, 827, 828, 829, 838

For Musicology choose at least 40 hours from Music 730.01-02, 740-748, 787.01-03, 789, 847, 850, 885, 886, 887, 950.01; remaining hours may come from Music 645, 646, 672, 674, 675

Dissertation (Music 999) 9-15 hrs.

#### Supportive Studies in Music

General studies in Music, not in the Area of Concentration 15 hrs.

#### Related Studies

Courses may be from any discipline 10 hrs.

relevant to the student's development and interests

### MINIMUM TOTAL

**75 hrs.**

## Transition Plan for Doctor of Philosophy Degree Program

For those graduate students who matriculate under the quarter system and are transitioning into the semester system, the transition plan includes: 1) no student will have their progress delayed by the change to semesters, 2) any required course under quarters that has been re-envisioned under semesters will be counted, and 3) if, for whatever reason, a student is unable to take a required course, then upon the recommendation of the advisor, either a substitute course will be allowed or the course will be waived by the Chair of Graduate Studies.