School of Music

Degrees Offered

• Master of Music
• Doctor of Musical Arts
• Doctor of Philosophy

The School of Music is an accredited institutional member of the National Association of Schools of Music, the only nationally recognized accrediting agency for professional music instruction. All programs comply with the objectives and guidelines required by this organization.

Prospective graduate students in music are required to have completed the appropriate curriculum of undergraduate study in music at WVU or its equivalent at another institution of recognized-standing. For acceptance into a degree program, the applicant should make inquiry to the Director of Graduate Studies, School of Music, College of Creative Arts, P.O. Box 6111, Morgantown, WV 26506-6111.

Applicants for degree study in composition, music theory, music history, and performance must take diagnostic tests in music theory, music history, and piano proficiency. In addition, performance majors in voice and conducting take diagnostic tests in pedagogy and literature. Applicants for degree study in music education must take proficiency tests in piano and voice. Applicants in music education have the option to take diagnostic exams in music history and music theory. The results of these tests may indicate the need for remedial study, which must be completed before admission to candidacy.

Faculty

School of Music Director

• H. Keith Jackson - D.M.A. (Arizona State University)
  Trombone, Jazz Studies

Director of Graduate Studies

• Cynthia Babin Anderson - M.M. (Manhattan School of Music)
  Oboe, Theory

Professors

• Peter Amstutz - D.M.A. (Johns Hopkins University, Peabody Institute)
  Coordinator of Keyboard Instruments, Piano
• John Beall - Ph.D. (University of Rochester, Eastman School of Music)
  Composition, Theory
• William P. Haller - D.M.A. (North Texas State University)
  Organ, Theory
• Christine B. Kefferstan - D.M.A. (University of Cincinnati College-Conservatory of Music)
  Piano Performance
• James E. Miltenberger - D.M.A. (University of Rochester, Eastman School of Music)
  Piano, Piano Repertoire, Jazz
• Janet Robbins - Ph.D. (Ohio State University)
  Music Education
• William Skidmore - M.M. (University of Illinois)
  Cello, Chamber Music
• David Taddle - Ph.D. (Harvard University)
  Music Theory, Electronic Music
• Robert H. Thieme Jr. - M.M. (West Virginia University)
  Director of WVU Opera Theatre, Opera, Vocal Repertoire, Accompanying-Coaching
• Virginia Thompson - D.M.A. (University of Iowa)
  Horn, Chamber Music
• Molly Weaver - Ph.D. (University of Michigan)
  Coordinator of Music Education, Instrumental Music Education
• John F. Welgand - D.M.A. (Florida State University)
  Coordinator of Woodwinds, Clarinet, Chamber Music
• Christopher Wilkinson - Ph.D. (Rutgers University)
  Music History
• Cecil B. Wilson - Ph.D. (Case Western Reserve University)
  Associate Provost, Musicology, 19-century Music, Orchestration
• John Winkler - D.M.A (Northwestern University)
  Coordinator of Brass Instruments, Trumpet, Chamber Music

**Associate Professor**

• Mitchell Arnold - D.M.A. (Northwestern University)
  Director of Orchestral Activities, Conducting
• David Bess - Ph.D. (West Virginia University)
  Music Education
• John E. Crotty - Ph.D. (University of Rochester, Eastman School of Music)
  Music Theory
• Mary Ferer - Ph.D. (University of Illinois)
  Coordinator of Music History, Music History
• John Hendricks - M.M. (West Virginia University)
  Assistant Dean, Director of Bands, Coordinator of Conducting and Large Ensembles, Conducting
• Hope Koehler - D.M.A. (University of Kentucky)
  Coordinator of Voice Studies, Voice
• Andrew Kohn - Ph.D. (University of Pittsburgh)
  Coordinator of Theory and Composition, Double Bass, Theory
• Lucy Mauro - D.M.A. (Johns Hopkins University, Peabody Institute)
  Piano Pedagogy, Class Piano, Piano, Chamber Music
• Mikylah McTeer - D.M.A (University of Houston, Moores School of Music)
  Coordinator of String Instruments, Violin, Chamber Music
• Paul Scea - M.M. (University of Iowa)
  Director and Coordinator of Jazz Studies, Jazz, Chamber Music, Theory
• Sandra Schwartz - Ph.D. (University of Miami)
  Choral Music Education
• George Willis - M.M. (Temple University)
  Coordinator of Percussion Studies

**Assistant Professor**

• Nina Assimakopoulos - M.M. (Academy of Music and Performing Arts, Munich)
  Flute, Chamber Music
• Dearl J. Drury - M.M. (West Virginia University)
  Marching Band, Varsity Band, Concert Band
• Lynn Hileman - D.M.A. (University of Rochester, Eastman School of Music)
  Bassoon, Theory
• Andrea Houde - M.M. (Johns Hopkins University, Peabody Institute)
  Viola, String Pedagogy, Chamber Music
• Michael Ibrahim - D.M.A. (Manhattan School of Music)
  Saxophone
• Nicholas Perna - D.M.A. (University of Miami)
  Voice
• Jeffery Redding - Ph.D. (Florida State University)
  Director of Choral Activities
• Michael Vercelli - D.M.A. (University of Arizona)
  Director of World Music Performance Center

**Faculty Equivalent Academic Professional**

• Mark Benincosa - M.S. (West Virginia University)
  Recording Technology
• Christopher Nichter - M.M. (West Virginia University)
  Bands, Conducting

**Lecturers**

• Scott Elliott - M.M. (Duquesne University)
The degree of master of music may be taken in music education, performance, composition, music theory, or music history.

**Performance majors may specialize in the following:**

- piano
- piano pedagogy
- collaborative piano
- voice
- percussion
- flute
- oboe
- clarinet
- bassoon
• saxophone
• horn
• trumpet
• trombone
• tuba
• violin
• viola
• cello
• double bass
• guitar
• jazz pedagogy
• conducting

Admission

Applicants to the program leading to the degree of master of music must present necessary credentials for evaluation of previous training and experience to the School of Music. These include transcripts from all institutions previously attended showing a grade point average of at least 3.0 in all undergraduate study submitted through the WVU Office of Admissions. Applicants for music history and music theory must also submit scores from the Graduate Record Examination General Aptitude Test. Three letters of recommendation from individuals who are qualified to judge the applicant’s potential success as a graduate student in music may be submitted to the WVU Office of Graduate Admissions or directly to the Director of Graduate Studies in Music.

With the exception of applicants in composition, all applicants are also required to demonstrate, by audition, their level of attainment in a principal performance area. The evaluation of performance proficiency is based on technical ability, repertoire, and musicianship. A listing of representative material for each performance area, graded by proficiency level, is available upon request. A recording may be submitted in cases where travel makes an audition impractical. Each degree option has established standards which must be met for admission. For performance majors, the estimated proficiency level must be confirmed by a jury examination at the end of the first semester of performance study. Credit in performance may be counted toward degree requirements only after the proficiency-level prerequisite has been reached.

Applicants seeking admission as composition majors must submit representative compositions for evaluation and approval. When the application for composition is complete, it will be reviewed by the composition faculty. If this review is favorable, a representative of the composition faculty will contact the applicant to schedule an entrance audition and interview.

Applicants seeking admission as music theory or music history majors must submit a sample of writing, such as a term paper. A musical subject is recommended but not required.

Applicants to music education curricula must submit the following:

1. An essay describing and discussing your training, experiences, present interests, and career aspirations in the field of music education
2. A current résumé
3. A video recording of teaching, preferably a K-12 music class or rehearsal (Please submit a detailed lesson plan for each class or rehearsal presented on your video of teaching. When the application for music education is complete, it will be reviewed by the music education faculty. If this review is favorable, a representative of the music education faculty will contact the applicant to schedule an entrance interview and audition. Note: This is not required of those who are applying for the certification option.)

Provisional Admission

Applicants whose admission profile does not meet the qualifications outlined above may be considered for acceptance as provisional students. If, upon completion of up to twelve semester hours of graduate study, they have achieved a minimum of a B (3.0) average and satisfied any previous undergraduate deficiencies or other conditions, such students may be accepted as degree students.

Additional Requirements for Master’s Degree Programs

In addition to fulfilling the degree requirements for each specific program, the following pertains to all students in master’s degree programs:

• Master’s degree students must establish an overall grade point average of 3.0.
• A representative public recital is required of candidates majoring in performance. Composition majors must submit a composition in a large form as a thesis.
• All candidates for the master of music degree are required to participate for credit for two semesters (or summer sessions) in a performing group which meets at least two clock-hours per week and which is selected with the advisor’s approval.
• A general comprehensive oral examination must be passed by all candidates for the master of music degree. Unsuccessful candidates may repeat this examination after a three-month period. The results of the second oral examination will normally be considered final. The examining committee will decide immediately after an unsuccessful second attempt whether a petition for a third attempt will be granted.

• Students must complete their programs within eight calendar years. Failure to do so will result in the loss of credit for courses taken at the outset of the program.

Graduate-Level Music Theory and Music History Courses

The following graduate-level courses in music theory and music history can be taken to fulfill graduate degree program requirements; the credits for each course are noted:

**Theory Courses**

- MUSC 460 Upper Division Composition 2
- MUSC 461 Counterpoint 2
- MUSC 462 Counterpoint 2
- MUSC 463 Analysis 18th-19th Cent. Music 3
- MUSC 464 Analysis 20th-Century Art Music 3
- MUSC 465 Electronic Music 2
- MUSC 466 Electronic Music-Digital Audio 2
- MUSC 468 Jazz Harmony 2
- MUSC 761 Theory Topics 3-5
- MUSC 762 Pedagogy of Theory 3
- MUSC 763 Analytical Techniques 3
- MUSC 764 Comp Techniques/Contemp Music 3

**Total Hours** 30-32

**History Courses**

- MUSC 470 European Music Before 1500 3
- MUSC 471 16Th & 17Th Century Music 3
- MUSC 472 18Th Century Music 3
- MUSC 473 19Th Century Music 3
- MUSC 474 20Th Century Music 3
- MUSC 475 History Of Jazz 3
- MUSC 591 - Advanced Topics (subject matter changes) 1-6
- MUSC 670 Perspectives of Music History 3
- MUSC 731 Keyboard Literature 3

**Total Hours** 26-36

**Music Education**

The M.M. music education degree is designed to cultivate continued development of professional competence beyond the baccalaureate degree. High levels of musicianship and pedagogical expertise are integrated into a comprehensive program of study. Unique to the degree in music education are four degree options that enable students to pursue individual interests and talents: Field Study Option, Recital Option, Thesis Option, and Certification Option.

At the core of each of the thirty-hour degree options is coursework that immerses students in the foundations and research of music education, performance studies, music history, and music theory. Depending on the degree option a student selects, coursework and culminating projects are tailored to emphasize a specialization in performance, research, or teaching.

**Requirements in Music Education**

**Field Study Option**

This degree option emphasizes teaching and includes opportunities to integrate performance studies and research with a school-based field study that demonstrates application of knowledge and skills from graduate study as a culminating project.
### Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 783</td>
<td>Foundations of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 784</td>
<td>Intro-Research Music Education</td>
<td>3</td>
</tr>
<tr>
<td>Advanced seminars *</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>One graduate-level music theory course and one graduate-level music history course **</td>
<td>5-6</td>
<td></td>
</tr>
<tr>
<td>MUSC 500 or MUSC 700 Performance</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Master’s Field Study</td>
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<td>4</td>
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<tr>
<td>Music Electives</td>
<td></td>
<td>4-5</td>
</tr>
<tr>
<td><strong>Total Hours</strong></td>
<td></td>
<td>29-31</td>
</tr>
</tbody>
</table>

* Advanced seminars in music education, methods, workshops, and directed studies. (Maximum of two hours from workshops; maximum of two hours from directed studies.)

** Students who do not take the diagnostic exam in music theory must take MUSC 561 Graduate Theory Review as a prerequisite to any graduate-level theory course. Students who do not take the diagnostic exam in music history must take MUSC 670 Perspectives of Music History as a graduate-level history course.

### Recital Option

This degree option emphasizes performance studies and includes opportunities to integrate research and teaching with a representative public recital that demonstrates advanced performance competence as a culminating project.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 783</td>
<td>Foundations of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 784</td>
<td>Intro-Research Music Education</td>
<td>3</td>
</tr>
<tr>
<td>Advanced seminars *</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>One graduate-level music theory course and one graduate-level music history course **</td>
<td>5-6</td>
<td></td>
</tr>
<tr>
<td>MUSC 500 or MUSC 700 Performance</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Masters Recital (total of 8 hours)</td>
<td>2</td>
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<tr>
<td>Music electives</td>
<td></td>
<td>2-3</td>
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<tr>
<td><strong>Total Hours</strong></td>
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<td>29-31</td>
</tr>
</tbody>
</table>

* Advanced seminars in music education, methods, workshops, and directed studies. (Maximum of two hours from workshops; maximum of two hours from directed studies.)

** Students who do not take the diagnostic exam in music theory must take MUSC 561 Graduate Theory Review as a prerequisite to any graduate-level theory course. Students who do not take the diagnostic exam in music history must take MUSC 670 Perspectives of Music History as a graduate-level history course.

### Thesis Option

This degree option emphasizes research and includes opportunities to integrate performance and teaching with an original thesis that demonstrates advanced research and writing competence as a culminating project.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 783</td>
<td>Foundations of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 784</td>
<td>Intro-Research Music Education</td>
<td>3</td>
</tr>
<tr>
<td>Advanced seminars *</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>One graduate-level music theory course and one graduate-level music history course **</td>
<td>5-6</td>
<td></td>
</tr>
<tr>
<td>MUSC 500 or MUSC 700 Performance</td>
<td></td>
<td>4</td>
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<tr>
<td>MUSC 698</td>
<td>Thesis</td>
<td>4</td>
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<tr>
<td>Music electives</td>
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<td>29-31</td>
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* Advanced seminars in music education, methods, workshops, and directed studies. (Maximum of two hours from workshops; maximum of two hours from directed studies.)

** Students who do not take the diagnostic exam in music theory must take MUSC 561 Graduate Theory Review as a prerequisite to any graduate-level theory course. Students who do not take the diagnostic exam in music history must take MUSC 670 Perspectives of Music History as a graduate-level history course.
**Certification Option**

This degree option is designed for persons who obtained an undergraduate degree in music other than music education. Coursework (including student teaching) leads to a professional certificate (birth-adult music, West Virginia) and is combined with a master's degree in music education with the generation of a professional portfolio as a culminating project. Students begin the program with a series of undergraduate courses that are necessary for certification. This block of undergraduate courses ranges from zero to twenty credits depending on the student’s previous coursework.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MUSC 487</td>
<td>Student Teaching Seminar - CAP</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 491</td>
<td>Professional Field Experience</td>
<td>10</td>
</tr>
<tr>
<td>MUSC 380</td>
<td>Instrumental Methods/Materials</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 381</td>
<td>Choral Music Methods/Materials</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 382</td>
<td>General Musc Mthds/Mtrls</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 783</td>
<td>Foundations of Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 784</td>
<td>Intro-Research Music Education</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 500</td>
<td></td>
<td>4</td>
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<tr>
<td></td>
<td>Advanced seminars*</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>One graduate-level music theory course and one graduate-level music history course **</td>
<td>5-6</td>
</tr>
<tr>
<td></td>
<td>C&amp;I 491</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Prof Fld Expr:Student Teaching</td>
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<tr>
<td></td>
<td>RDNG 422</td>
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</tr>
<tr>
<td></td>
<td>Reading in the Content Areas</td>
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<tr>
<td></td>
<td>SPED 500</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Legal/Eductnl Foundtns:Spec Ed</td>
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<tr>
<td></td>
<td>SPED 601</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Acadmc Interventns:Spec Needs</td>
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</tr>
<tr>
<td></td>
<td>One of the following (3 credits)</td>
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<tr>
<td></td>
<td>EDP 600</td>
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<tr>
<td></td>
<td>Educational Psychology</td>
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<tr>
<td></td>
<td>EDP 700</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Psych Foundations of Learning</td>
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<tr>
<td></td>
<td>Ensemble (2 semesters)</td>
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<tr>
<td></td>
<td>Total Hours</td>
<td>60-61</td>
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</table>

* Advanced seminars in music education, methods, workshops, and directed studies. (Maximum of two hours from workshops; maximum of two hours from directed studies.)

** Students who do not take the diagnostic exam in music theory must take MUSC 561 Graduate Theory Review as a prerequisite to any graduate-level theory course. Students who do not take the diagnostic exam in music history must take MUSC 670 Perspectives of Music History as a graduate-level history course.

**M.M. Performance Program**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 700</td>
<td>MUSC 700 Performance (major performance area)</td>
<td>8</td>
</tr>
<tr>
<td>MUSC 771</td>
<td>Music Research &amp; Bibliography</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Masters Recital</td>
<td>4</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Masters Recital</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>One graduate-level music theory course and one graduate-level music history course</td>
<td>5-6</td>
</tr>
<tr>
<td></td>
<td>Music Electives (no more than four hours in the major performance area)</td>
<td>7-8</td>
</tr>
<tr>
<td></td>
<td>Ensembles (two semesters)</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Total Hours</td>
<td>32-33</td>
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</tbody>
</table>

**M.M. Conducting Program**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 700</td>
<td>MUSC 700 Performance (major performance area)</td>
<td>8</td>
</tr>
<tr>
<td>MUSC 771</td>
<td>Music Research &amp; Bibliography</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 710</td>
<td>Conducting</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 711</td>
<td>Conducting Seminar</td>
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<tr>
<td></td>
<td>Select one survey course (major area) (3 credits)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>MUSC 631</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Survey of Orchestral Music</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MUSC 632</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Survey Of Wind Music</td>
<td></td>
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<tr>
<td></td>
<td>MUSC 633</td>
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<tr>
<td></td>
<td>Survey Of Vocal Music</td>
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</table>
Select one Techniques course (secondary area) (2 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
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<tbody>
<tr>
<td>MUSC 780</td>
<td>Choral Techniques</td>
</tr>
<tr>
<td>MUSC 781</td>
<td>Instrumental Techniques</td>
</tr>
</tbody>
</table>

One 700-level theory course

One graduate-level music theory or music history course

Ensemble (2 semesters)

MUSC 689 Masters Recital

Total Hours 31-34

**M.M. Piano Pedagogy Program**

Course List

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 700E</td>
<td>Performance:Piano</td>
<td>8</td>
</tr>
<tr>
<td>MUSC 771</td>
<td>Music Research &amp; Bibliography</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Masters Recital</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 630</td>
<td>Keyboard Performance &amp; Pedagogy</td>
<td>6</td>
</tr>
<tr>
<td>MUSC course - Pedagogy Project</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>One graduate-level theory course or one graduate-level music history course</td>
<td>2-3</td>
<td></td>
</tr>
<tr>
<td>Music Electives</td>
<td></td>
<td>4-5</td>
</tr>
<tr>
<td>Ensembles (two semesters)</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

Total Hours 32-33

**M.M. Collaborative Piano Program**

Performance Level ten required for admission. Undergraduate piano performance or collaborative piano degree required. Jury required at end of first semester (solo/collaborative). Students need to have appropriate amount of diction at undergraduate level or will be required to register for diction for every semester in residence.

Course List

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 700E</td>
<td>Performance:Piano</td>
<td>8</td>
</tr>
<tr>
<td>MUSC 771</td>
<td>Music Research &amp; Bibliography</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Recital (vocal)</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Recital (instrumental)</td>
<td>2</td>
</tr>
<tr>
<td>MUSC 647</td>
<td>Chamber Music:Piano</td>
<td>2</td>
</tr>
<tr>
<td>one graduate-level music theory course and one graduate-level music history course</td>
<td>5-6</td>
<td></td>
</tr>
<tr>
<td>Music electives (no more than four hours in the major performance area)</td>
<td>7-8</td>
<td></td>
</tr>
<tr>
<td>Ensembles (no more than four hours in the major performance area)</td>
<td>1-2</td>
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</tbody>
</table>

Total Hours 32-33

**M.M. Jazz Pedagogy Program**

Prerequisite: Level nine in the major performance area; piano proficiency (level three); one year of jazz pedagogy/group or equivalent teaching experience.
Course List

MUSC 700 Performance (Major Performance area) 8
MUSC 771 Music Research & Bibliography 3
MUSC 689 Masters Recital 2
MUSC 634 Jazz Performance/Pedagogy 6
One graduate-level music theory course or one graduate-level music history course 2-3
Music Electives 4-5
MUSC 797 Research 4
Ensemble (two semesters) 2
Total Hours 32-33

M.M. Composition Program

Prerequisite: Piano proficiency (level four); evaluation of previously completed compositions at a graduate major level.

Course List

MUSC 660 Composition (total of 6 hours) 3
MUSC 771 Music Research & Bibliography 3
MUSC 764 Comp Techniques/Contemp Music 3
MUSC 761 Theory Topics 3
MUSC 762 Pedagogy of Theory 3
Music Electives (must include of the following): 8
  MUSC 465 Electronic Music
  MUSC 763 Analytical Techniques
  MUSC 765 Transcription and Arranging
MUSC 698 Thesis 4
Ensemble (two semesters) 2
Total Hours 29

M.M. Music History Program

Prerequisite: Audition on principal instrument; submission of writing sample and GRE Scores; two semesters or equivalent proficiency in one language (French, German, Italian, or a language pertaining to the thesis topic); four semesters of undergraduate music theory study; three semesters of undergraduate music history study.

MUSC 771 Music Research & Bibliography 3
Graduate Music History Electives 6
  Select two of the following:
    MUSC 470 European Music Before 1500
    MUSC 471 16Th & 17Th Century Music
    MUSC 472 18Th Century Music
    MUSC 473 19Th Century Music
    MUSC 474 20Th Century Music
    MUSC 475 History Of Jazz
    MUSC 670 Perspectives of Music History
    MUSC 791/591 Advanced Topics 6
Graduate Music Theory Electives 6
  Select one of the following:
    MUSC 460 Upper Division Composition
    MUSC 461 Counterpoint
    MUSC 462 Counterpoint
    MUSC 463 Analysis 18th-19th Cent. Music
    MUSC 464 Analysis 20th-Century Art Music
    MUSC 465 Electronic Music
M.M. Music Theory Program

Prerequisite: Level eight in the major performance area; piano proficiency (level four); equivalent undergraduate courses of MUSC 461 16th-century counterpoint and 18th-century counterpoint (MUSC 461 and MUSC 462 will be required if not taken at the undergraduate level.)

MUSC 771  Music Research & Bibliography  3
MUSC 763  Analytical Techniques  3
MUSC 764  Comp Techniques/Contemp Music  3
MUSC 762  Pedagogy of Theory  3
MUSC 761  Theory Topics  3
One graduate-level music history course  3
Electives  8
MUSC 698  Thesis  4
Ensemble (two semesters)  2
Total Hours  32

The primary objective of the doctor of musical arts degree is the recognition of the highest achievement in music performance and teaching. The principal objective of the degree is to prepare artist-pedagogues for careers in higher education and in the professional world.

The degree may be taken in performance and literature (with specialization in piano, collaborative piano, voice, percussion, flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tuba, low brass, violin, viola, cello, double bass, or conducting), vocal pedagogy and performance, or in composition. Historical and theoretical knowledge sufficient to support individualized interpretations for performers, original voice research for vocal pedagogues, and original creative work for composers is expected, as are writing and speaking skills needed to communicate clearly and effectively. To assist the student in achieving these objectives, the course of study includes requirements in performance or composition, pedagogy, academic coursework, and research.

The doctor of musical arts curriculum in conducting prepares students for careers in higher education and in the professional world. During the program of study, students will study repertoire and technique specific to ensembles in all three major performance areas: wind band, choir, and orchestra. Demonstration of knowledge, skill, expressive fluency, and general conducting competency will be developed through public performance preparation with all three areas; however, most performing will be completed in the student’s primary area of emphasis.

Admission

Acceptance into doctoral programs is competitive. Applicants to the program leading to the D.M.A. must present necessary credentials for evaluation of previous training and experience. These include transcripts showing an average of at least a 3.0 grade point average in a minimum of twenty-eight hours in liberal arts studies submitted through the WVU Office of Admissions. Copies of programs of recent major recitals must be submitted directly to the director of graduate studies in music. Three letters of recommendation from individuals who are qualified to judge the applicant’s potential success as a graduate student in music may be submitted to the WVU Office of Graduate Admissions or directly to the Director of Graduate Studies in Music. Normally, the admission process also includes an on-campus audition and interview with the faculty of the major performance area. Applicants to the D.M.A. in composition must also submit scores and recordings for review. Applicants to the D.M.A. in vocal pedagogy and performance must submit a letter detailing their previous pedagogic experience which states their purpose in attaining such a degree and a sample of their scholarly writing. Applicants who do not meet all of the criteria for regular admission to the D.M.A. degree program may be granted a provisional admission subject to the satisfactory completion of certain specified courses or the attainment of a specified grade point average within a semester’s work.

Applicants for the D.M.A. in conducting must meet language prerequisites: at least two years of undergraduate study of one language (French, Italian, German, or Spanish) or appropriate undergraduate study in diction (English, French, Italian, German, or Latin). At the discretion of the conducting
faculty, a demonstrated ability to read in a language other than English may be accepted as meeting the prerequisite. Students who have not taken the required courses at the undergraduate level may meet the prerequisite by passing a proficiency exam subsequent to admission or may be directed to take additional language or diction courses to address any deficiencies, as determined by the conducting faculty, and as appropriate to the expectations of the degree.

Audition Requirements

Have a complete résumé and prepared list of your completed repertoire in hand for examination by the audition committee. On this list, using asterisks indicate those numbers that you have performed from memory. Auditions are approximately sixty minutes of performance. Live auditions are strongly recommended, but tapes or other recorded formats can be considered when travel distance poses a hardship.

The following repertoire guidelines are intended to be flexible and to encourage diversity of individual interests, but they also provide a sense of expected scope. Offering repertoire from all the categories listed below is not mandatory at your audition, but you should certainly choose a program that contains stylistic variety and represents your own strengths. Works customarily performed from memory in public recitals should be performed from memory at your audition.

Percussion

• Keyboard
  A. Major contemporary marimba work
  B. Solo violin work (one movement) from J.S. Bach Sonatas and Partitas
  C. Vibraphone solo of any style
  D. Perform six orchestral excerpts (xylophone and glockenspiel)

• Snare Drum
  A. Solo or etude from the advanced classical repertoire
  B. Solo or etude from the advanced rudimental repertoire
  C. Three orchestral excerpts

• Drumset
  A. Perform at least four varying styles
  B. World percussion (optional) (Possibilities include steel drums, African drumming, taiko, etc.)

• Multi-media
  A. Video recording of last solo percussion recital that includes multiple percussion and chamber music (if possible)

Piano

• A major Baroque work, such as a group of Scarlatti sonatas, a suite by Bach, or one or more preludes and fugues from the well-tempered Clavier
• A complete sonata, variation set, or similar work by Beethoven or another classical composer
• A major Romantic or Impressionist work
• Another work of your choice, preferably a major composition (or several shorter pieces) representative of twentieth-century style

Collaborative Piano

• Sixty minutes of music, including a major instrumental sonata and art songs, as well as one solo memorized major work

Voice

Have a prepared list of your previous vocal teachers and vocal coaches and a precise statement of your present language background, e.g., foreign language study, diction, phonetics, etc.

  1. An Aria from an Oratorio: Handel, Haydn, or Mendelssohn
  2. One selection of your own; preferably a major operatic aria
  3. At least two selections from each of the four language categories

• Italian - 17th and 18th-century, Aria by Mozart, 19th and 20th-century opera
• German - An Aria by Bach, Lieder, Mozart, Schubert, Schumann, Brahms, Wolf, Mahler, Strauss
• French - Art Songs: Debussy, Ravel, Faure, Poulenc
• English - Early Songs: Purcell or Arne, Contemporary American and British songs (such as Britten, Menotti, or Floyd)
Strings
Audition repertoire for the D.M.A. in music performance should be chosen to demonstrate the applicant’s current level of achievement. Early in the application process, potential students should contact the major teacher in the area and discuss audition repertoire possibilities. Suggested repertoire could include a concerto, sonata, show piece, solo Bach, and for the double bass, three major orchestral excerpts.

Woodwinds, Brass
Audition repertoire for the D.M.A. in music performance should be chosen that allows the applicants to demonstrate their current level of achievement. Early in the application process, potential students should contact the major teacher in their area and discuss audition repertoire possibilities.

Conducting
An on-campus audition with the WVU Wind Symphony, University Choir, or Symphony Orchestra is preferred, although video recorded auditions are allowed when great distance precludes a visit to campus. The student is encouraged to audition in his/her strongest performance area: wind band, choir, or orchestra. Further audition requirements are as follows:

1. The applicant will perform a conducting audition with an appropriate WVU ensemble which will consist of twenty–thirty minutes of rehearsal of repertoire to be assigned at least two weeks in advance by the appropriate conducting faculty.
2. The applicant will perform an audition on his/her major instrument or voice before appropriate music faculty. Those who have been away from solo performance for a period of several years may offer evidence of past proficiency (e.g. recital programs, letters, reviews, video or audio recording, etc.)
3. Knowledge of literature and techniques appropriate to the applicant’s desired area of emphasis will be assessed by appropriate faculty.
4. Applicants desiring a choral emphasis will also be asked to demonstrate knowledge of appropriate vocal pedagogy within the choral rehearsal as well as appropriate piano skills.

Curriculum
The exact amount and nature of coursework undertaken will be determined by the student’s advisor with the approval of the committee on graduate studies in light of previous preparation and field of specialization. A paradigm detailing recommended courses and other requirements is available upon request.

Candidacy
Upon completion of the requirements of the School of Music and the general WVU graduate studies requirements, the student will be recommended for admission to candidacy for the degree. These requirements are (in order of occurrence):

1. Pass written qualifying examinations satisfactorily to show the following:
   • Broad knowledge in music theory and music history and literature
   • In-depth knowledge of the literature of the field of specialization or of the craft of composition
2. Satisfactorily pass a comprehensive oral qualifying examination.

The qualifying examinations shall be considered one integral examination consisting of written and oral parts. If the first attempt is unsuccessful, the student is allowed to try the entire examination a second time. The second attempt will be considered final. The applicant’s committee may elect to discourage a second attempt if the first does not indicate probable success upon repetition. Graduate students who have met these requirements and who have maintained a minimum average of B (3.0) in courses completed shall be admitted to candidacy.

Residency Requirements
Completion of the requirements for this degree normally requires at least three years of full-time graduate work. A minimum of two consecutive semesters must be spent in full-time graduate study at WVU beyond the master’s degree or its equivalent.

Academic Requirements
• Academic requirements include courses in music theory, music history, and music literature.
• Academic requirements for the D.M.A. in vocal pedagogy will also include courses in vocal pedagogy, voice pathology, and voice acoustics/teaching technology.

Performance Requirements (for D.M.A. in Performance)
Performance requirements include private lessons, master classes in applied repertory, and public performance of at least two solo recitals and other types of presentations appropriate for the preparation of an artist-teacher, such as chamber music programs, concerto performances, lecture recitals, major roles in opera oratorio, musical theater, or major accompaniments. Collaborative piano requirements include private lessons, master classes in applied collaborative repertory, and public performances of collaborative vocal and instrumental repertoire, along with presentations appropriate for the
preparation of a collaborative artist-teacher, such as chamber music programs, concerto performances, piano in large ensemble works, major large ensemble accompaniments, and lecture recitals. Credit for each public performance is determined in advance, during the first semester of study, along with the establishment of the student’s doctoral committee. A performance prospectus indicating projected performance repertoire is prepared by the student in consultation with his/her committee and the major ensemble directors as appropriate.

**Composition Requirements (for D.M.A. in Composition)**

Composition requirements include private lessons and the creation of a composition portfolio. The student will be encouraged by the major professor to compose works in a timely manner in a wide variety of genres from which can be drawn a select number of pieces for the portfolio. The comprehensive examination determines the admission to candidacy and is normally taken after the successful completion of required coursework in music theory and music history. Work on the major project and research document normally will commence only after admission to candidacy. The candidate will submit to his/her doctoral committee for approval a prospectus for the portfolio to include the proposed major work, the proposed research document, and the other compositions with proposed credit weighting for each.

**Research Requirements (for all D.M.A. programs)**

Research requirements are intended to develop theoretical and historical investigative techniques sufficient to enable the performer to form valid individualized interpretations and to assist the composer in developing an original style. These requirements consist of the course Music Research and Bibliography (MUSC 771); for composers, a doctoral seminar; and for all students, a research project culminating in an extended written study related to the student’s area, although not necessarily constituting original research. The research project for vocal pedagogy and performance students must include original research. Projects will be supervised by an approved graduate faculty member who is a member of the student’s doctoral committee in consultation with the entire doctoral committee.

**Final Examination**

For performers, the final examination will consist of a major solo recital (which will be regarded as the equivalent of the Ph.D. dissertation defense). Immediately following the public performance, the candidate’s committee will meet to evaluate the performance as evidence of mature musicianship and finished technique. The final recital will not occur in the same semester as the qualifying examination.

For composers, when all compositions and the major project have been approved and all other requirements have been fulfilled, the candidate’s doctoral committee will administer the final oral examination. At the option of the committee, a written examination may also be required. The final examination(s) shall be concerned with the compositions, the major project, and the candidate’s grasp of the field of specialization and its relation to other fields. The final examination will not be given in the same semester as the qualifying examination.

For vocal pedagogy and performance candidates, the final examination will be the oral defense of the doctoral research document.

**Time Limitation**

Following admission to candidacy, doctoral students are allowed five years to complete all remaining degree requirements. An extension of time may be permitted only upon repetition of the qualifying examination and completion of any other requirements specified by the student’s doctoral committee.

**Doctor of Philosophy in Music Education**

The doctor of philosophy curriculum in music education prepares students for careers as teachers and researchers in higher education. A main purpose of the program is to develop skilled and knowledgeable professionals who will challenge the present and enrich the future with significant contributions to the field through teaching, research, and service. Acceptance into the doctoral program is competitive. A prospective doctoral student in music education is required to have completed appropriate undergraduate and master’s degrees in music or their equivalent at institutions of recognized standing. Also, an applicant must provide evidence of excellence in teaching and musicianship demonstrated during at least three years of successful, full-time contractual K-12 music teaching. Applicants to the program leading to the doctor of philosophy must present necessary credentials for evaluation of previous training and experience to the School of Music. These include transcripts showing at least a 3.0 grade point average in a minimum of twenty-eight hours in liberal arts studies submitted through the WVU Office of Admissions. The following items must be submitted directly to the Director of Graduate Studies in Music:

1. An essay describing and discussing your training, experiences, present interests, and career aspirations in the field of music education
2. A current résumé
3. A video recording of teaching, preferably a K-12 music class or rehearsal (Please submit a detailed lesson plan for each class or rehearsal presented on your video of teaching. When the application for music education is complete, it will be reviewed by the music education faculty. If this review is favorable, a representative of the music education faculty will contact the applicant to schedule an entrance interview and possible audition.)

Applicants who do not meet all of the criteria for regular admission to the Ph.D. degree program may be granted a provisional admission subject to the satisfactory completion of certain specified courses or the attainment of a specified grade point average within a semester’s work.
Coursework for Ph.D. in Music Education

Music Education Courses

Other Required Courses (eleven–twelve credits): Music History, Music Theory/Composition, Statistics, Educational Psychology

Cognate Courses (Twelve credits total, nine credits in same discipline)
Anthropology, applied music, art history, audiology, computer science, curriculum and instruction, educational administration, educational foundations, educational psychology, elementary education, foreign language, history, literature, music history, music theory/composition, philosophy, physics, psychology, secondary education, sociology, special education, statistics, and theatre

Elective Courses (eight to nine credits)
Selected at the discretion of the student in conjunction with an academic advisor.

Examinations

Written Qualifying
Each student must demonstrate the following areas of knowledge:

- A broad knowledge in the fields of music history and music theory
- Appropriate knowledge in the cognate field
- In-depth knowledge in the field of music education

Oral Qualifying
The student’s doctoral committee will administer a comprehensive oral examination integral with the written examinations; passage of all is the basis for formal admission to candidacy.

Candidacy
Upon completion of the requirements of the School of Music and the general WVU graduate studies requirements, the student will be recommended for admission to candidacy for the degree. These requirements are (in order of occurrence):

1. Complete all coursework.
2. Complete a major project from a graduate music education seminar. (This project should be appropriately refined and presented publicly under the supervision of a member of the graduate music education faculty. A concise written proposal articulating the scope and context of the project and the nature of its intended forum must be submitted to the graduate music education faculty for consensus approval.)
3. Pass written qualifying examinations demonstrating the following:
   A. Broad knowledge in music history and music theory
   B. Appropriate knowledge in the cognate field (usually integrated into the music education exam)
   C. In-depth knowledge in the field of music education
4. Pass a comprehensive oral qualifying examination.

The qualifying examinations shall be considered as one integral examination consisting of the written and oral parts. If the first attempt is unsuccessful, the student is allowed to try the entire examination a second time. The second attempt will be considered final. The applicant’s committee may elect to discourage a second attempt if the first does not indicate probable success upon repetition.

Dissertation Prospectus
1. The requirement for doctoral seminars must be completed before the presentation of the dissertation prospectus.
2. The prospectus must include the following: table of contents, introduction, statement of purpose, research hypothesis, summary of related literature, specifics of methodology, research design, data collection process, analysis procedures, appendices, and a comprehensive bibliography.

Dissertation
The candidate must submit a dissertation produced at WVU under the direction of a major professor that demonstrates a high-order of independent scholarship, originality, and competence in research and that makes an original contribution to the field of specialization.
After the dissertation has been approved and all other requirements have been fulfilled, the candidate’s doctoral committee will administer the final oral examination. However, a final examination will not be given in the same semester as the qualifying examination. At the option of the student’s committee, a final written examination may also be required. The final examination(s) shall be concerned with the dissertation, its contribution to knowledge, its relation to other fields, and the candidate’s grasp of the field of specialization.

**Residence Requirements**

Completion of the requirements for this degree normally requires at least three years of full-time graduate work. A minimum of two consecutive semesters must be spent in residence in full-time graduate study at WVU beyond the master’s degree or its equivalent.

**Time Limitation**

Following admission to candidacy, Ph.D. students are allowed five years to complete all remaining degree requirements. An extension of time may be permitted only upon repetition of the qualifying examination and completion of any other requirements specified by the student’s doctoral committee.