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 exams 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 Taddie - 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
School of Music

• 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)
Guitar
- Jeanne Frieben - M.M. (West Virginia University)

Clarinet
- Janna L. Kisner - M.Ed. (Waynesburg University)

Music Education
- William Koehler - D.M.A. (University of Minnesota)

Voice
- Rebecca Kreider - M.M. (Indiana University)

General Education Courses
- Diana B. Love - Ed.D. (Virginia Polytechnic Institute and State University)

Music Education
- David P. McCollum - M.M. (Duquesne University)

Tuba, Euphonium
- Adam Osmianski - M.M. (West Virginia University)

General Education Courses
- Brian Plitnik - D.M.A. (West Virginia University)

Trombone, Euphonium, Chamber Music
- Kathleen Shannon - D.M.A. (University of Miami)

General Education Courses
- Mandy Spivak - D.M.A. (University of Miami)

Voice
- Albert J. Wrublesky - M.M. (West Virginia University)

Percussion
- Renee Wyatt - M.M. (West Virginia University)

Music Education

PROFESSORS EMERITI
- James W. Benner - M.A. (Columbia University)
- Thomas S. Brown
- Philip J. Faini
- Barton Hudson
- Gerald Lefkoff
- Leo Horacek, Jr.
- Connie Arau Sturm
- Gilbert Trythall
- Don G. Wilcox

Director of Bands Emeritus

ASSOCIATE PROFESSORS EMERITI
- Joyce A. Catalfano
- Rose M. Crain
- June D. Swartwout

Admission to Masters Program

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

**ADDITIONAL REQUIREMENTS FOR MASTER'S DEGREE PROGRAMS**

The degree of master of music may be taken in music education, performance, composition, music theory, or music history.

Master of Music

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.

**Admission to Doctoral Programs**

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.

**Master of Music**

The degree of master of music may be taken in music education, performance, composition, music theory, or music history.

**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**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 761</td>
<td>Theory Topics</td>
<td>3-5</td>
</tr>
<tr>
<td>MUSC 762</td>
<td>Pedagogy of Theory</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 763</td>
<td>Analytical Techniques</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 764</td>
<td>Comp Techniques/Contemp Music</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Hours</strong></td>
<td></td>
<td><strong>12-14</strong></td>
</tr>
</tbody>
</table>

**HISTORY COURSES**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 591 - Advanced Topics</td>
<td>Subject matter changes</td>
<td>1-6</td>
</tr>
<tr>
<td>MUSC 670</td>
<td>Perspectives of Music History</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 731</td>
<td>Keyboard Literature</td>
<td>3</td>
</tr>
<tr>
<td>MUSC 791 - Advanced Topics</td>
<td>Subject matter changes</td>
<td>1-6</td>
</tr>
<tr>
<td><strong>Total Hours</strong></td>
<td></td>
<td><strong>8-18</strong></td>
</tr>
</tbody>
</table>

In this Section:

1. **DOCTOR OF MUSICAL ARTS**
   - Audition Requirements
   - Curriculum
   - Candidacy
   - Residency Requirements
   - Academic Requirements
   - Performance Requirements
   - Composition Requirements
   - Research Requirements
   - Final Examination
   - Time Limitation

2. **DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION**
   - Coursework
   - Examinations
   - Candidacy
   - Dissertation Prospectus
   - Dissertation
   - Residence Requirements
   - Time Limitation

**Doctor of Musical Arts**

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.

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.

COURSES

MUSC 500. Sec Prfm:Bassoon. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on bassoon, with emphasis on methods and materials for school music teachers.

MUSC 500A. Sec Prfm:Cello. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on cello, with emphasis on methods and materials for school music teachers.

MUSC 500B. Sec Prfm:Clarinet. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on clarinet, with emphasis on methods and materials for school music teachers.

MUSC 500C. Sec Prfm:Euphonium. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on euphonium, with emphasis on methods and materials for school music teachers.

MUSC 500D. Sec Prfm:Flute. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on flute, with emphasis on methods and materials for school music teachers.

MUSC 500E. Sec Prfm:Guitar. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on guitar, with emphasis on methods and materials for school music teachers.

MUSC 500F. Sec Prfm:Horn. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on horn, with emphasis on methods and materials for school music teachers.

MUSC 500G. Secondary Performance. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500H. Sec Prfm:Oboe. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on oboe, with emphasis on methods and materials for school music teachers.

MUSC 500I. Sec Prfm:Percussion. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on percussion instruments, with emphasis on methods and materials for school music teachers.

MUSC 500J. Sec Prfm:Piano. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on piano, with emphasis on methods and materials for school music teachers.

MUSC 500K. Sec Prfm:Pipe Organ. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on pipe organ, with emphasis on methods and materials for school music teachers.

MUSC 500L. Sec Prfm:Saxophone. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on saxophone, with emphasis on methods and materials for school music teachers.

MUSC 500M. Sec Prfm:String Bass. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on string bass, with emphasis on methods and materials for school music teachers.

MUSC 500N. Sec Prfm:Trombone. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on trombone, with emphasis on methods and materials for school music teachers.

MUSC 500O. Sec Prfm:Trumpet. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on trumpet, with emphasis on methods and materials for school music teachers.

MUSC 500P. Sec Prfm:Tuba. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on tuba, with emphasis on methods and materials for school music teachers.

MUSC 500Q. Sec Prfm:Viola. 1,2 Hour.  
(May be repeated for credit.) Group or individual instruction in performance on viola, with emphasis on methods and materials for school music teachers.
MUSC 500R. Sec Prfm:Violin. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on violin, with emphasis on methods and materials for school music teachers.

MUSC 500S. Sec Prfm:Voice. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on voice, with emphasis on methods and materials for school music teachers.

MUSC 500T. Sec Prfmnc:Ethnic Percussion. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on ethnic percussion, with emphasis on methods and materials for school music teachers.

MUSC 500U. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500V. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500W. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500X. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500Y. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 500Z. Secondary Performance. 1,2 Hour.
(May be repeated for credit.) Group or individual instruction in performance on a minor instrument (or voice), with emphasis on methods and materials for school music teachers.

MUSC 561. Graduate Theory Review. 3 Hours.
Review of undergraduate basic musicianship (writing, ear training, sight singing, and analysis) for incoming graduate students with deficiencies. Not open to undergraduates.

MUSC 590. Teaching Practicum. 1-3 Hours.
PR: Consent. Supervised practice in college teaching of music. Note: This course is intended to insure that graduate assistants are adequately prepared and supervised when they are given college teaching responsibility. It also provides a mechanism for students not on assistantships to gain teaching experience. (Grading will be P/F.)

MUSC 591A-Z. Advanced Topics. 1-6 Hours.
PR: Consent. Investigation of advanced topics not covered in regularly scheduled courses.

MUSC 592A-Z. Directed Study. 1-6 Hours.
Directed study, reading, and/or research.

MUSC 593A-Z. Special Topics. 1-6 Hours.
A study of contemporary topics selected from recent developments in the field.

MUSC 594A-Z. Seminar. 1-6 Hours.
Special seminars arranged for advanced graduate students.

MUSC 595. Independent Study. 1-6 Hours.
Faculty supervised study of topics not available through regular course offerings.

MUSC 630. Keyboard Performance/Pedagogy. 1-3 Hours.
(May be repeated for credit.) (Offered in one credit modules of which students may take one or more each semester.) Pedagogy, repertoire, interpretation, and other topics which will enhance preparation of private piano teachers.

MUSC 631. Survey of Orchestral Music. 3 Hours.
PR: 6 hours of upper-division music history or consent. Survey analysis of orchestral music from the late Baroque period to the present from the perspective of the conductor.

MUSC 632. Survey Of Wind Music. 3 Hours.
PR: 6 hours of upper-division music history or consent. Survey and analysis of wind music from the late Baroque period to the present from the perspective of the conductor.
MUSC 633. Survey Of Vocal Music. 3 Hours.
PR: 6 hours of upper-division music history. Survey of masses, oratorios, cantatas and opera from late Renaissance to the twentieth century. Sole repertoire will not be included.

MUSC 634. Jazz Performance/Pedagogy. 1-3 Hours.
(May be repeated for credit.) Methods and materials, observation. Offered in modules of which students may take one or more each semester: survey of jazz literature, survey of teaching technique, practical teaching/experience, or special topics.

MUSC 640. Chamber Music:Brass. 0-3 Hours.
(May be repeated for credit.) Performance in small brass ensembles.

MUSC 641. Chamber Music:Guitar. 0-3 Hours.
(May be repeated for credit.) Performance in small guitar ensembles.

MUSC 642. Chamber Music:Jazz. 0-3 Hours.
(May be repeated for credit.) Performance in jazz ensembles, instrumental or vocal.

MUSC 643. Chamber Music:Percussion. 0-3 Hours.
(May be repeated for credit.) Performance in percussion ensembles.

MUSC 644. Chamber Music:Percussion-Ethnic. 0-3 Hours.
(May be repeated for credit.) Performance in percussion ensembles emphasizing music from non-Western cultures.

MUSC 645. Chamber Music:Gamelan. 0-3 Hours.
(May be repeated for credit.) Performance in Gamelan ensembles.

MUSC 646. Chamber Music:Steel Band. 0-3 Hours.
(May be repeated for credit.) Performance in steel band ensembles.

MUSC 647. Chamber Music:Piano. 0-3 Hours.
(May be repeated for credit.) Performance in piano four-hand chamber music or performance by pianists in other ensembles.

MUSC 648. Chamber Music:String. 0-3 Hours.
(May be repeated for credit.) Performance in small string ensembles.

MUSC 649. Chamber Music:Voice. 0-3 Hours.
(May be repeated for credit.) Performance in small vocal ensembles.

MUSC 650. Chamber Music:Woodwind. 0-3 Hours.
(May be repeated for credit.) Performance in wind quintet and small woodwind ensembles.

MUSC 651. Chamber Music:Other. 0-3 Hours.
(May be repeated for credit.) Performance in small mixed ensembles.

MUSC 660. Composition. 3 Hours.
(May be repeated for credit.) PR: Consent. Primarily for candidates for graduate degrees in theory or composition.

MUSC 670. Perspectives of Music History. 3 Hours.
A survey of western vernacular and art music from the Middle Ages to the present with particular attention to historiography, social context, and evolution of musical styles.

MUSC 678. Masters Field Study. 2-4 Hours.
A school-based field study that demonstrates application of knowledge and skills from graduate study as a culminating project in music education.

MUSC 680. Music In The Elem School. 3 Hours.

MUSC 681. Teaching Music Appreciation. 3 Hours.

MUSC 682. Contmpy Tech Clsrm Music. 3 Hours.
PR: MUSC 382 or Consent. Principles and practice of contemporary techniques in elementary and junior high school classroom music, including those of Orff and Kodaly.

MUSC 683. Music Making Middle/Jr High. 3 Hours.
PR: MUSC 380, and MUSC 381, and MUSC 382 or equivalent or Consent. Identification and sequencing of appropriate concepts and skills for general music class students. Selection and use of materials including popular music. Emphasis on student music-making activities. Evaluation procedures included.

MUSC 684. Music In Early Childhood. 3 Hours.
PR: MUSC 380, and MUSC 381, and MUSC 382, or equivalent, or Consent. Musical experiences for children three through ten years. Emphasis on intellectual, physical and social/functional needs and characteristics of children. Materials and activities for developing music concepts, skills, and positive response.

MUSC 686. Instrumental Methods/Materials. 3 Hours.
PR: Consent. Methods, materials, and administration of K-12 instrumental music programs; sequential instruction; conceptual and skill development; aural and reading competencies in music. (Bi-weekly lab. 3 hr. lec.).
MUSC 687. Choral Music Methods/Materials. 3 Hours.
PR: Consent. Methods, materials, and administration of choral music programs; sequential instruction; conceptual and skill development; teaching aural and reading competencies. (Bi-weekly lab. 3 hr. lec.).

MUSC 688. General Musc Mthds/Mtrls. 3 Hours.
PR: Consent. Introduction to major pedagogical approaches used in K-12 general music classrooms; examination and development of materials and curricula; analysis of teaching and learning styles. (Bi-weekly lab. 3 hr. lec.).

MUSC 689. Masters Recital. 2-4 Hours.
PR: MUSC 499 Senior recital or consent. May be repeated for credit. Master’s performance students shall be permitted to give a recital only after they pass a qualifying audition before a designated faculty committee at least six weeks before the recital is to be given.

MUSC 690. Teaching Practicum. 1-3 Hours.
PR: Consent. Supervised practice in college teaching of music. Note: This course is intended to insure that graduate assistants are adequately prepared and supervised when they are given college teaching responsibility. It also provides a mechanism for students not on assistantships to gain teaching experience. (Grading will be P/F.).

MUSC 691A-Z. Advanced Topics. 1-6 Hours.
PR: Consent. Investigation of advanced topics not covered in regularly scheduled courses.

MUSC 692A-Z. Directed Study. 1-6 Hours.
Directed study, reading, and/or research.

MUSC 693A-Z. Special Topics. 1-6 Hours.
A study of contemporary topics selected from recent developments in the field.

MUSC 695. Independent Study. 1-6 Hours.
Faculty supervised study of topics not available through regular course offerings.

MUSC 696. Graduate Seminar. 1 Hour.
PR: Consent. Each graduate student will present at least one seminar to the assembled faculty and graduate student body of his or her program.

MUSC 697. Research. 1-15 Hours.
PR: Consent. Research activities leading to thesis, problem report, research paper or equivalent scholarly project, or a dissertation. (Grading may be S/ U.).

MUSC 698. Thesis. 1-6 Hours.
PR: Consent. This is an optional course for programs that wish to provide formal supervision during the writing of student reports (698), or dissertations (798). Grading is normal.

MUSC 699. Graduate Colloquium. 1-6 Hours.
PR: Consent. For graduate students not seeking coursework credit but who wish to meet residency requirements, use the University’s facilities, and participate in its academic and cultural programs. Note: Graduate students who are not actively involved in coursework or research are entitled, through enrollment in their department’s 699/799 Graduate Colloquium to consult with graduate faculty, participate in both formal and informal academic activities sponsored by their program, and retain all of the rights and privileges of duly enrolled students. Grading is P/F; colloquium credit may not be counted against credit requirements for masters programs. Registration for one credit of 699/799 graduate colloquium satisfies the University requirement of registration in the semester in which graduation occurs.

MUSC 700. Performance:Bassoon. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for course.

MUSC 700A. Performance:Cello. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours). Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700B. Performance:Clarinet. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700C. Performance:Horn. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700D. Performance:Percussion. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.
MUSC 700E. Performance:Piano. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700F. Performance:Pipe Organ. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700G. Performance:Saxophone. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700H. Performance:Trumpet. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700I. Performance:Voice. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700J. Performance:Conducting. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700K. Performance:Euphonium. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700L. Performance:Flute. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700M. Performance:Guitar. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700N. Performance:Harpischord. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700O. Performance:Oboe. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700P. Performance:String Bass. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700Q. Performance:Trombone. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700R. Performance:Tuba. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.
MUSC 700S. Performance: Viola. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700T. Performance: Violin. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700U. Performance: Applied Jazz. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700V. Performance. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700W. Performance. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700X. Performance. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700Y. Performance. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 700Z. Performance. 1-4 Hours.
PR: Open to qualified students in any field in performance. (May be repeated for a maximum of 24 credit hours.) Normally offered for two credits (one 30-minute lesson per week) or four credits (one 60-minute lesson per week). A student must demonstrate ability of grade-level 10 to receive credit for this course.

MUSC 704. Opera Theatre. 0-2 Hours.
Performance of major roles and advanced production techniques. Qualified students will undertake production-direction projects under supervision.

MUSC 710. Conducting. 3 Hours.
PR: MUSC 202 or equivalent. Instrumental and choral conducting. Major works are prepared and conducted through the use of recordings and music organizations.

MUSC 711. Conducting Seminar. 3 Hours.
PR: MUSC 710. Instrumental and choral conducting of major works under the supervision of the conductor of a major ensemble.

MUSC 720. Applied Voice Tchnng Technique. 1 Hour.
PR: Consent. (May be repeated for a maximum of 6 credit hours.) Doctorial seminar intended to refine and further the skills acquired in MUSC 432 and MUSC 433.

MUSC 721. Voice Acoustics/Tchnlg. 2 Hours.
This course is designed to prepare students to have knowledge of, and be comfortable using, technical equipment that has become available for use in the voice studio. Detailed attention will be given to Voice Vista.

MUSC 722. Vocal Reprtr-Tchnlg. 1 Hour.
This course is designed to compile a database of repertoire, by language or style, for ease of use in voice studio. Repertoire will be examined for pedagogic usefulness and appropriateness.

MUSC 723. Vocal Reprtr-Tchnlg. 1 Hour.
This course is designed to compile a database of repertoire, by language or style, for ease of use in voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.

MUSC 724. Vocal Repertoire-Tchnlg. 1 Hour.
This course is designed to compile a database of repertoire, by language or style, for ease of use in voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.
MUSC 725. Vocal Repertoire-Tchn:French. 1 Hour.
This course is designed to compile a database of repertoire, by language and style, for ease of use in the voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.

MUSC 726. Vcl Rptr-Tchn:Opera/Oratirio. 1 Hour.
This course is designed to compile a database of repertoire, by language and style, for ease of use in the voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.

MUSC 727. Vocal Rptr-Tchn:Musical Thet. 1 Hour.
This course is designed to compile a database of repertoire, by language and style, for ease of use in the voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.

MUSC 730. Mstr Clss Appld Rep:Keyboard. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in keyboard.

MUSC 730A. Mstr Clss Appld Rep:Voice. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in voice.

MUSC 730B. Mstr Clss Appld Rep:Percussn. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in percussion.

MUSC 730C. Mstr Clss Appld Rep:Organ. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in organ.

MUSC 730D. Mstr Clss Appld Rep:Woodwind. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in a woodwind instrument.

MUSC 730E. Mstr Clss Appld Rep:String. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in a stringed instrument.

MUSC 730F. Mstr Clss Appld Rep:Brass. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in a brass instrument.

MUSC 730G. Mstr Clss Appld Rep:Piano. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of the D.M.A. in piano.

MUSC 730H. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730I. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730J. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730K. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730L. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730M. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730N. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730O. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730P. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730Q. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730R. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730S. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730T. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730U. Master Class Appld Repertoire. 2 Hours.
(May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.
MUSC 730V. Master Class Appld Repertoire. 2 Hours. (May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730W. Master Class Appld Repertoire. 2 Hours. (May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730X. Master Class Appld Repertoire. 2 Hours. (May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730Y. Master Class Appld Repertoire. 2 Hours. (May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 730Z. Master Class Appld Repertoire. 2 Hours. (May be repeated for credit.) PR: Consent. Designed to give coverage through performance of the literature of a specific D.M.A. Performance field.

MUSC 731. Keyboard Literature. 3 Hours. PR: MUSC 434 and MUSC 435A. Intensive study of the literature for keyboard instruments and the history of the literature.

MUSC 732. Song Literature. 1-3 Hours. PR: MUSC 434 and MUSC 435. Intensive study of the Art Song and the Lied and the history of their development.

MUSC 733. Choral Literature. 3 Hours.

MUSC 737. Ethnic Percussion. 3 Hours. PR: MUSC 116 and MUSC 434 and MUSC 435; graduate percussion majors only. Examination of selected music from regions such as Africa, Asia, and Latin America; focus on music, instruments, and performance techniques and practices; functions of percussion music in society.

MUSC 738. Seminar in Ethnic Music. 3 Hours. PR: Consent. Open to graduate music majors only. Examination of selected ethnic music from Africa, Asia, and Latin America. Focuses on the music, instruments, and performance techniques and practices of these regions, and how the music functions in society.

MUSC 761. Theory Topics. 3-5 Hours. (May be repeated for max. 8 hr. credit.) Various types of analytical and theoretical problems and approaches to their solutions.

MUSC 762. Pedagogy of Theory. 3 Hours. PR: MUSC 264 or Consent. Consideration of various approaches to the teaching of theory.

MUSC 763. Analytical Techniques. 3 Hours. Analytical techniques and their application to scholarship and performance, with emphasis on pre-twentieth century styles.


MUSC 765. Transcription and Arranging. 3 Hours. (May be repeated once for credit.) PR: MUSC 266 or equivalent. Major projects in scoring for orchestra, band, or wind ensemble.

MUSC 766. Composition Pedagogy. 3 Hours. PR: graduate composition major status. Seminar in teaching techniques, curriculum design, and assessment of talent of undergraduate composers. Teaching practicum included.

MUSC 771. Music Research & Bibliography. 3 Hours. Introduction to research strategies to discover and critically evaluate print and electronic music resources in the search for new understanding of the field and related disciplines. Students will defray costs of a required field trip.

MUSC 779. Psychology of Music. 3 Hours. Introductory study of musical acoustics and psychology of perception of music.

MUSC 780. Choral Techniques. 2 Hours. PR: (MUSC 380 and MUSC 381 and MUSC 382) or equivalent. Advanced techniques and procedures involved in development of choral ensembles.

MUSC 781. Instrumental Techniques. 2 Hours. PR: (MUSC 380 and MUSC 381 and MUSC 382) or equivalent. Advanced techniques and procedures involved in individual performance and instruction through lecture demonstrations by performance faculty.

MUSC 782. Historical Foundation Music Ed. 3 Hours. Examination of the history of music education from classical antiquity to the present, with particular emphasis on practices in the United States; examination and application of historical research methods.

MUSC 783. Foundations of Music Education. 3 Hours. PR: (MUSC 380 and MUSC 381 and MUSC 382) or equivalent. Survey and critical study of historical, philosophical, psychological, and sociological aspects of music education. Includes current trends in music education.

MUSC 784. Intro-Research Music Education. 3 Hours. PR: (MUSC 380 and MUSC 381 and MUSC 382) or equivalent. Methods and measures necessary for conduct and understanding of research in music education.
MUSC 787. Vocal Pedagogy Internship. 0-2 Hours.
This course provides the opportunity for advanced study with a specialist in the student’s chosen area of dissertation research. This may take place at WVU or externally after passing the comprehensive exams.

MUSC 788. Doctoral Recital. 1-4 Hours.
PR: MUSC 689 Master’s Recital or consent. Number of credits depends upon length and content of the program; it must be approved in advance by the student’s doctoral committee. Acceptance of the recital will be at the discretion of the doctoral committee.

MUSC 789. Lecture Recital. 2 Hours.
PR: MUSC 771.

MUSC 791A-Z. Advanced Topics. 1-6 Hours.
PR: Consent. Investigation of advanced topics not covered in regularly scheduled courses.

MUSC 792A-Z. Directed Study. 1-6 Hours.
Directed study, reading, and/or research.

MUSC 793A-Z. Special Topics. 1-6 Hours.
A study of contemporary topics selected from recent developments in the field.

MUSC 794A-Z. Seminar. 1-6 Hours.
Special seminars arranged for advanced graduate students.

MUSC 795. Independent Study. 1-9 Hours.
Faculty supervised study of topics not available through regular course offerings.

MUSC 797. Research. 1-15 Hours.
PR: Consent. Research activities leading to thesis, problem report, research paper or equivalent scholarly project, or a dissertation. (Grading may be S/U.)

MUSC 900. Professional Development. 1-6 Hours.
Professional development courses provide skill renewal or enhancement in a professional field or content area (e.g., education, community health, geology.) The continuing education courses are graded on a pass/fail grading scale and do not apply as graduate credit toward a degree program.

MUSC 930. Professional Development. 1-6 Hours.
Professional development course provide skill renewal or enhancement in a professional field or content area (e.g., education, community health, geology). These tuition-waived continuing education courses are graded on a pass/fail grading scale and do not apply as graduate credit toward a degree program.