School of Music

Degrees Offered

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

Certificates Offered

• Artist Diploma in Music Performance
• Music Industry

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.

FACULTY

INTERIM DIRECTOR

• Michael Ibrahim - D.M.A. (Manhattan School of Music)
  Saxophone

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
• Andrew Kohn - Ph.D. (University of Pittsburgh)
  Double Bass, Theory
• Mikylah McTeer - D.M.A. (University of Houston)
  Coordinator of String Instruments, Violin, Chamber Music
• David Taddie - Ph.D. (Harvard University)
  Music Theory, Electronic Music
• John F. Weigand - D.M.A. (Florida State University)
  Coordinator of Woodwinds, Clarinet, Chamber 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
• Nina Assimakopoulos - M.M. (Munich Academy of Music)
  Flute, Chamber Music
• Lynn Hileman - D.M.A. (University of Rochester, Eastman School of Music)
  Bassoon, Theory
• Hope Koehler - D.M.A. (University of Kentucky)
  Coordinator of Voice Studies, Voice
• Lucy Mauro - D.M.A. (Johns Hopkins University, Peabody Institute)
  Piano Pedagogy, Class Piano, Piano, Chamber Music
• Dena Register - Ph.D. (Florida State University)
  Music Therapy
• Sandra Schwartz - Ph.D. (University of Miami)
Choral Music Education
- Travis D. Stimeling - Ph.D. (University of North Carolina - Chapel Hill)
  Musicology
- Michael Vercelli - D.M.A. (University of Arizona)
  Director of World Music Performance Center
- George Willis - M.M. (Temple University)
  Coordinator of Percussion Studies

ASSISTANT PROFESSOR
- Robert Chafin - M.M. Cincinnati Conservatory of Music
  Voice
- Erin Ellis - D.M.A. (Eastman School of Music)
  Cello, Chamber Music, String Pedagogy
- Jason Gossett - Ph.D. (The Pennsylvania State University)
  Music Education
- Matthew Heap - Ph.D. (University of Pittsburgh)
  Coordinator of Theory and Composition, Theory, Composition
- Andrea Houde - M.M. (Johns Hopkins University, Peabody Institute)
  Viola, String Pedagogy, Chamber Music
- Ching-Wen Hsiao - D.M.A. (Juilliard School)
  Piano
- Laura Very Knoop - M.M. (Yale University)
  Voice - Visiting
- Stephen Lytle - D.M.A. (University of Cincinnati College-Conservatory of Music)
  Associate Director of Bands
- Evan MacCarthy - Ph.D (Harvard University)
  Music History
- James Kenon Mitchell - M.M. (Westminster Choir College)
  Opera, Vocal Coaching
- Angela Munroe - Ph.D. (University of Colorado Boulder)
  General Music Education
- Kym Scott - D.M.A. (University of Southern California)
  Director of Choral Activities
- Jared Sims - D.M.A. (Boston University)
  Director of Jazz Studies
- Jonas Thoms - M.M. (University of Cincinnati-College Conservatory of Music)
  Horn, Chamber Music
- Scott C. Tobias - D.M.A. (The University of Georgia)
  Director of Bands
- Darko Velichkovski - M.A. (City University of New York)
  Director of Music Industry

FACULTY EQUIVALENT ACADEMIC PROFESSIONAL
- Mark Benincosa - M.S. (West Virginia University)
  Recording Technology
- Sun Jung Lee - D.M.A. (West Virginia University)
  Accompanying, Piano, Chamber Music

LECTURERS
- Clifford Barnes
  Jazz Piano
- 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
• Christine Mazza - M.M. (Cleveland Institute of Music)  
  Harp
• Carson McTeer - B.A. (Rice University)  
  Tuba, Euphonium, Chamber Music
• Adam Osmianski - M.M. (West Virginia University)  
  General Education Courses
• Brian Piltnk - D.M.A. (West Virginia University)  
  Trombone, Euphonium, Chamber Music
• Kathleen Shannon - D.M.A. (University of Miami)  
  General Education Courses
• Brian Wolfe - B.M. (West Virginia University)  
  Drum Set, Percussion, Jazz
• Renee Wyatt - M.M. (West Virginia University)  
  Music Education

PROFESSORS EMERITI
• John Beall
• James W. Benner
• Thomas S. Brown
• Philip J. Faini
• Mary T. Ferer
• William Haller
• Barton Hudson
• Leo Horacek, Jr.
• Christine B. Kefferstan
• Gerald Lefkoff
• James Miltenberger
• Janet Robbins
• William Skidmore
• Connie Arau Sturm
• Robert H. Thieme
• Virginia Thompson
• Gilbert Trythall
• Molly Weaver
• Don G. Wilcox
• Christopher Wilkinson

ASSOCIATE PROFESSORS EMERITI
• David Bess
• Joyce A. Catalfano
• Rose M. Crain
• John E. Crotty
• June D. Swartwout

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, musicology, and performance (including conducting) must take a diagnostic test in music theory; masters students must pass a 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 proficiencies in piano and voice. Applicants in music education have the option to take the diagnostic exam in music theory. The results of these tests may indicate the need for remedial study, which must be completed before admission to candidacy.
Admission to Masters Program

Applicants to the program leading to the degree of master of music or master of arts in musicology 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. 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, musicology, and music industry, 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 musicology majors must submit a sample of writing, such as a term paper. A musical subject is recommended but not required. Musicology applicants must have taken the equivalent of four semesters of training in a language other than English; remedial work in languages may be recommended during masters degree study, if necessary.

Applicants seeking admission to the master of arts in music industry must submit transcripts from a bachelor's degree from an accredited university showing a GPA of 3.0 or higher. GPA exceptions will be made on an individual case-by-case basis, depending upon previous experience and/or years of applicable professional experience. Applicants must submit GRE scores, as well as a CV, and a 500 word essay describing the student’s professional preferences, goals and aspirations. Students must achieve 153 on the verbal and 144 on the quantitative GRE sections. The GRE requirement may be waived if the student’s bachelor’s degree GPA is 3.3 or higher (on 4.0 scale), and/or if his/her professional experience in the industry exceeds 5 years, with strong academic and/or professional recommendations. The master of arts in music industry degree is offered online through https://online.wvu.edu/. Admission to the master of arts in music industry is selective and competitive.

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. The decision to offer provisional admission will be made by the School of Music Committee on Graduate Studies based upon information available for review. If a student is offered and accepts enrollment as a provisional admit, the student may thereafter be accepted as degree student if, upon completion of up to twelve semester hours of graduate study, the student has earned a minimum of a B (3.0) average and satisfied any previous undergraduate deficiencies or other conditions.

Admission to Doctor of Musical Arts 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 (note: the School of Music is not currently accepting applicants to the D.M.A. in vocal pedagogy and performance). Applicants who do not meet all of the criteria for regular admission to the D.M.A. degree program may be considered for 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. The decision to offer or deny provisional admission will be made by the School of Music Committee on Graduate Studies based upon information available for review at the time of the application.
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 recordings 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 to demonstrate the applicant’s 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.

Admission to the Doctor of Philosophy in Music Education Program
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.

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3. DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION

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Master of Music/Master of Arts

The Master of Music degree may be taken in music education, performance (including conducting), composition, collaborative piano, piano pedagogy, jazz pedagogy, or music theory. The Master of Arts degree may be taken in musicology or music industry.

ADDITIONAL REQUIREMENTS FOR MASTER OF MUSIC DEGREES AND MASTER OF ARTS IN MUSICOLOGY:

In addition to fulfilling the degree requirements for each specific program, the following pertains to all students in master of music programs or the master of arts in musicology program:

- 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. Candidates for the master of arts in musicology are required to participate for credit in a performing ensemble for two semesters.
- A general comprehensive oral examination must be passed by all candidates for the master of music degree and the master of arts in musicology 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.

ADDITIONAL REQUIREMENTS FOR MASTER OF ARTS IN MUSIC INDUSTRY:

- 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.

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.

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, musicology, 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 (this degree is not offered at this time).

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, usually 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. (note: the School of Music is not currently offering the D.M.A. in Vocal Pedagogy and Performance)

TIME LIMITATION
Following admission to candidacy, doctoral students are allowed five years to complete all remaining degree requirements. An extension of time not to exceed one year 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.

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 not to exceed one year 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 500A. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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: 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 500H. Secondary Performance: 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 500I. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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. Secondary Performance: 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 501. Music Ensemble. 0-2 Hours.
To rehearse and perform as part of one of the following WVU major ensembles: the Wind Symphony, the Symphonic Band, the Symphony Orchestra, the University Choir, and Big Band (Jazz Ensemble).

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

MUSC 594. 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 610. Foundations of Recording Industry. 3 Hours.
PR: MUSC 611. The course covers development of the recorded music industry system, methods, and operations from mid 1800s to the present, with emphasis on the development of independent and major record labels, commercial and creative practices, technological progress, and social, cultural, economic and legal influences.

MUSC 611. Music Industry Regulations. 3 Hours.
Advanced analysis of the current scope and content of music industry regulations and their impact on today's music industry commercial models and practices. Structure and methods of collective music rights administration and enforcement mechanisms. Regulatory responses to music digitalization and digital market place.

MUSC 612. Music Product Advancement. 3 Hours.

MUSC 613. Music Performance Organization and Commerce. 3 Hours.

MUSC 614. Advanced Recording Industry. 3 Hours.
PR: MUSC 611. Administration, regulations, and commercial strategies of today's recording industry. Recorded music product production planning, budgeting, organization, advancement, and sales in the digital and physical market place.

MUSC 615. Advanced Music Publishing. 3 Hours.
Main stream music publishing industry regulations, models, structures and organization. Current commercial practices, strategies, and procedures in music publishing. Catalog acquisition, administration and advancement methods and processes.

MUSC 616. Development of Music Technology. 3 Hours.
PR: MUSC 611. The course covers development of technological innovations and their influence on music industry production, reproduction, regulations, and commerce, from mid 19th century to present.

MUSC 617. Music in Multimedia. 3 Hours.
PR: MUSC 611. The course covers scope, development, creation, and production of music material for visual, interactive, and digital media applications, as well as regulations, licensing, and commerce of music in multimedia.

MUSC 618. International Music Industry. 3 Hours.
PR: MUSC 611. The course covers music industry systems, commerce, and regulations in major international music markets, as well as strategic options for entering and competing in foreign music markets, role of alliances with music industry partners from developing economies, and competing in emerging music markets.

MUSC 619. Artist Representation. 3 Hours.
PR: MUSC 611. The course covers practices, methods, and regulations of artist management in the music industry, including talent agencies, personal management, performance, publishing, and recording agreements, tours, and artist promotion.

MUSC 620. Recording Production. 3 Hours.
PR: MUSC 611. This course is an overview of music recording production theory and practice, including audio recording concepts, practices, equipment, software, standard professional recording techniques, and their implications on the production management.

MUSC 621. Live Music Production. 3 Hours.
PR: 611. This course is an overview of live music production theory and practice, including sound reinforcement concepts, practices, equipment, as well as standard professional live audio engineering and production techniques.

MUSC 622. Music Industry Project. 3 Hours.
PR: Taken after the completion of all the MA in Music Industry Program courses, or, by permission of the program director, during the last semester of the MA in Music Industry studies, concurrently with other courses. Comprehensive final project utilizing acquired competencies in creative, technical, and operational elements of the commercial music industry's methods and practices. The course involves initiation, creation, and execution of an approved professional music industry project. This course is taken when all the other courses in the MA in Music industry sequence are completed.

(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 and 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: Percussion-Gamelan. 0-3 Hours.
(May be repeated for credit.) Performance in Gamelan ensembles.

MUSC 646. Chamber Music: Percussion 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 Musicology and Ethnomusicology. 3 Hours.
A survey of western and non-western musics, with particular attention to historiographies, social contexts, and evolution of musical styles.

MUSC 671. Music History Pedagogy. 3 Hours.
Current and best practices in the teaching of undergraduate music history courses, including courses for non-majors and music majors (so-called survey courses). Topics include: Development of learning objectives; syllabus design; textbooks/other teaching resources; undergraduate writing; assessment design and implementation; pedagogical models; classroom technologies; performance and composition in music history courses.

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 Elementary School. 3 Hours.

MUSC 681. Teaching Music Appreciation. 3 Hours.

MUSC 682. Contemporary Techniques in Classroom 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 in Middle School/Junior High. 3 Hours.
PR: MUSC 380, and MUSC 381, and MUSC 382 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/emotional needs and characteristics of children. Materials and activities for developing music concepts, skills, and positive response.

MUSC 686. Instrumental Methods and 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 and 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 Music Methods and Materials. 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. Master’s 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 or Dissertation. 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 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: Harpsichord. 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 hour.) 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 if 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 Teaching Technique. 1 Hour.
PR: Consent. (May be repeated for a maximum of 6 credit hours.) Doctoral seminar intended to refine and further the skills acquired in MUSC 432 and MUSC 433.

MUSC 721. Voice Acoustics/Teaching Technology. 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 Voce Vista.

MUSC 722. Vocal Repertoire-Teaching: English and American. 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 Repertoire-Teaching: Italian and Spanish. 1 Hour.
This course is designed to compile a database of repertoire, by language or style, for ease of use in the voice studio. Repertoire will be examined from a standpoint of pedagogic usefulness and appropriateness.

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

MUSC 725. Voice Repertoire-Teaching: 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. Vocal Repertoire-Teaching: Opera/Oratorio. 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 Repertoire-Teaching: Musical Theatre. 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 730A. Master Class in Applied Repertoire: 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. Master Class in Applied Repertoire: Percussion. 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. Master Class in Applied Repertoire: 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. Master Class in Applied Repertoire: 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. Master Class in Applied Repertoire: 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. Master Class in Applied Repertoire: 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. Master Class in Applied Repertoire: 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 in Applied 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 764. Compositional Techniques in Contemporary Music. 3 Hours.
Analysis of twentieth-century music.

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 and 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 Foundations of Music Education. 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. Introduction to Research in 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 788B. DMA Graduation Recital. 1 Hour.
Final recital and culminating event in the DMA degree for Performance or Conducting. Program repertoire must be approved by DMA committee prior to performance.
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-D. The Concept of Late Style in Music. 1-6 Hours.

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.