

School of Music

Degrees Offered

- Master of Arts (options: Music Business and Industry, Musicology, and Music Theory)
- Master of Music (options: Collaborative Piano, Composition, Conducting, Jazz Pedagogy, Music Education, Performance, and Piano Pedagogy)
- Doctor of Musical Arts (options: Collaborative Piano, Composition, Conducting, and Performance)

Graduate 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

DIRECTOR

- Kelly Burke - D.M.A. (University of Michigan)
Clarinet

DIRECTOR OF GRADUATE STUDIES

- Michael Vercelli - D.M.A. (University of Arizona)
Director of World Music Performance Center

PROFESSORS

- Peter Amstutz - D.M.A. (Peabody Conservatory)
Piano
- Cynthia Anderson - M.M. (Manhattan School of Music)
Oboe, Theory
- Hope Koehler - D.M.A. (University of Kentucky)
Voice
- Andrew Kohn - Ph.D. (University of Pittsburgh)
Double Bass, Theory
- Mikylah Myers - D.M.A. (University of Houston)
Violin, Chamber Music
- Sandra Schwartz - Ph.D. (University of Miami)
Music Education
- Travis Stimeling - Ph.D. (University of North Carolina - Chapel Hill)
Ethnomusicology/Musicology
- Darko Velichkovski - M.A. (City University of New York)
Director of Music Industry
- Michael Vercelli - D.M.A. (University of Arizona)
Director of World Music Performance Center
- John Weigand - D.M.A. (Florida State University)
Clarinet, Chamber Music
- George Willis - M.M. (Temple University)
Percussion Studies

ASSOCIATE PROFESSOR

- Nina Assimakopoulos - M.M. (Munich Academy of Music)
Flute, Chamber Music
- Mark Benincosa - M.S. (West Virginia University)
Recording Technology
- Erin Ellis - D.M.A. (Eastman School of Music)
Cello, Chamber Music, String Pedagogy

- Matthew Heap - Ph.D. (University of Pittsburgh)
Theory, Composition
- Andrea Houde - M.M. (Peabody Institute)
Viola, String Pedagogy, Chamber Music
- Lucy Mauro - D.M.A. (Peabody Institute)
Piano Pedagogy, Class Piano, Piano, Chamber Music
- Kym Scott - D.M.A. (University of Southern California)
Director of Choral Activities
- Jared Sims - D.M.A. (Boston University)
Director of Jazz Studies
- Scott Tobias - D.M.A. (The University of Georgia)
Director of Bands

ASSISTANT PROFESSOR

- Thomas Erik Angerhofer - D.M.A. (University of Colorado Boulder)
Voice
- Katelyn Best - Ph.D. (Florida State University)
Ethnomusicology/Musicology
- Hakeem Bilal - M.M. (Carnegie Mellon University)
Trombone
- Jason Gossett - Ph.D. (The Pennsylvania State University)
Music Education
- Alan Hankers - Ph.D. (Stony Brook University)
Composition
- Albert Houde - D.M.A.-ABD (West Virginia University)
Horn
- Mary Grace Johnson - D.M.A. - ABD (Rice University)
Violin and Chamber Music
- William Koehler - D.M.A. (University of Minnesota)
Voice
- Emily Lambert - Ph.D. - ABD (University of Miami)
Music Therapy
- Alton Merrell - Ph.D. (University of Pittsburgh)
Jazz/Gospel/Commercial Piano
- Angela Munroe - Ph.D. (University of Colorado Boulder)
Music Education
- Jake Sandridge - Ph.D.- ABD (Rice University)
Composition and Music Theory
- Robert Sears - D.M.A. (University of Illinois at Urbana-Champaign)
Trumpet, Jazz, Chamber Music
- Jeffrey Siegfried - D.M.A. (University of Michigan)
Saxophone, Chamber Music
- Andy Sledge - D.M.A.- ABD (Yale School of Music)
Bassoon and Music Theory
- Joshua Swiger - M.A. (West Virginia University)
Music Industry
- Karen Roethlisberger Verm - Visiting - M.M. (University of Cincinnati/College-Conservatory of Music)
Opera and Vocal Coaching
- Laura Knoop Very - M.M. (Yale University)
Voice
- Jennifer Walker - Ph.D. (University of North Carolina - Chapel Hill)
Musicology
- Rotem Weinberg - D.M.A. (University of Michigan)
Director of Orchestral Activities (Visiting)
- Cheldon Williams - D.M.A. (University of Texas at Austin)
Associate Director of Bands

LECTURERS

- Hannah Ivey Bush - M.M. (University of Georgia)
Music Therapy
- Timothy DeWitt - D.M.A. (Eastman School of Music)
Music Education
- Rebecca Kreider - M.M. (Indiana University)
General Education Courses
- Sun Jung Lee - D.M.A. (West Virginia University)
Accompanying, Piano, Chamber Music
- 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
- Stacey Russell - D.M.A. (University of South Carolina)
Theory
- 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
- John Hendricks III
- Leo Horacek, Jr.
- Barton Hudson
- Christine B. Kefferstan
- Gerald Lefkoff
- James Miltenberger
- Janet Robbins
- William Skidmore
- Connie Arau Sturm
- David Taddie
- Robert H. Thieme
- Virginia Thompson
- Gilbert Trythall
- Molly Weaver
- Don G. Wilcox
- Christopher Wilkinson
- John Winkler

ASSOCIATE PROFESSORS EMERITI

- David Bess
- Joyce A. Catalfano
- Rose M. Crain
- John E. Crotty
- June D. Swartwout

Admissions

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; with the exception of the master of arts in musicology and master of arts in music business and industry, all 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, master of arts in musicology, or master of arts in music theory 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, music theory, and music business and 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 business and 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 business and industry degree is offered online through <https://online.wvu.edu> (<https://online.wvu.edu/>). Admission to the master of arts in music business and industry is selective and competitive.

Applicants seeking admission to the music education major 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 provisional admission. 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 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 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, Chamber Singers, 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 to 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.

In this Section:

1. MASTER OF MUSIC/MASTER OF ARTS

- Requirements (p. 6)

2. DOCTOR OF MUSICAL ARTS

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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, or jazz pedagogy. The Master of Arts degree may be taken in musicology, music theory, or music business and industry.

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

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

- Master's degree students must establish an overall grade point average of 3.0.
- Except for master of arts in music theory, 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 degrees, the master of arts in musicology, and the master of arts in music theory. 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 BUSINESS AND 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) 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.

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 repertoire, 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 their 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 their 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. Research projects require an approved research prospectus completed after a student enters candidacy. 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.

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.