

REQUIREMENTS FOR GRADUATE STUDENTS under 2016-2017 catalogue

Examination Committee

The student's examination committee will be comprised of three or four faculty members. Three of the members must be full graduate faculty of the Department of Music. The fourth member may be an associate graduate faculty member. The Thesis/Recital Advisor will serve as chair. The student will have the right to choose one member; the Graduate Coordinator will select the other members. The Thesis/Recital Advisor is responsible for approval of the thesis topic or recital music. The examination committee is responsible for approval of the completed thesis or recital and analysis, and certification of the student's comprehensive knowledge of music as determined by oral and written examination.

Final Written and Oral Examination

All music students take both a written and an oral final examination in the final semester of graduate study.

The written examination will be administered the second week of the final semester at a time announced in the Music Department's calendar. The examining committee may consist of three or four faculty members. Four faculty members will contribute two questions each for the examination. If the committee only consists of three faculty members, the fourth faculty member will read and grade the questions he or she provides. The examination is limited to a maximum of four hours.

The advisor and other examination committee members will read and evaluate the completed examination. One copy of the written examination questions is to be filed with the Graduate Coordinator, along with the student's completed examination. Each member of the examination committee will submit the Comprehensive Examination Evaluation to the Graduate Coordinator and share the results with the student. Any requirements or assignments to remove a Conditional Pass will be stated in the examination evaluation.

The oral examination will be scheduled after the student's graduate committee has read the final draft of the Thesis/Recital Analysis and no later than finals week of the Spring or Fall semester.

Guidelines for

THE GRADUATE RECITAL ANALYSIS (Performance and Conducting Concentrations)

The organization of the Recital Analysis will vary, depending on the repertory of music on the program and on the nature of the critical interpretation. For example, students may wish either to devote a separate section to each work on their program or to topics that affect more than one work. The student's Graduate Advisor must approve a Recital Analysis Proposal in the semester before the student intends to graduate.

Recital Analysis Proposal

The student should submit a proposal to his or her advisor by midterm of the semester before the student intends to graduate. A recital analysis proposal must offer a brief account of the construction of the Recital Analysis, thesis statements (i.e., what one will show in the analysis), and a selective bibliography of sources.

Guidelines for Recital Requirement (Performance Concentration)

The Graduate Performance Recital will consist of a program of representative works determined by the student together with her/his Graduate Advisor. The Graduate Advisor will give final approval of the works that are performed.

Guidelines for Recital Requirement (Conducting Concentration)

The Graduate Conducting Recital will consist of a compilation DVD, which should contain several examples of works conducted in rehearsal and/or concert during the student's tenure as a graduate student. The concert portion should be at least 35 minutes long and the rehearsal footage should be at least 15 minutes long. The student shall submit copies of the DVD to the graduate examination committee in lieu of a formal recital.

Guidelines for Analysis (Performance and Conducting Concentrations)

The recital analysis document should provide a commentary on the music performed in the graduate recital and include musical examples and analysis as a means of supporting that commentary. This may take the form of extensive program notes showing that the student performer has an in-depth understanding of the music she/he is performing.

Revised 2016