

2025 – 2026
Graduate Handbook

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ADMINISTRATIVE OFFICES – DIRECTORY

School of Music

Director Ann Marie Stanley, 232 Music I, AMStanley@psu.edu	814-865-4418
Associate Director, Music Graduate Program Chair Rachel Copeland, 210 Music II, rec311@psu.edu	814-865-6765
Music Education Graduate Program Chair Robert Gardner, 210 Music I, rdg13@psu.edu	814-933-6995
Graduate Office Lacy Miller, 233 Music I, ljs216@psu.edu	814-865-0431
Associate Director for Equity, Diversity, and Inclusion Velvet Brown, 120 Music II, vmb10@psu.edu	814-863-2126
Main Office, 233 Music I	814-865-0431

College of Arts and Architecture

Dean Stephen Carpenter, 124 Borland	814-865-2591
Interim Associate Dean for Academic Affairs Darrin Thornton, 104 Borland	814-865-9523
Associate Dean for Research, Creative Activity and Graduate Studies Mallika Bose, 102 Borland	814-863-0408

The J. Jeffrey and Ann Marie Fox Graduate School

Graduate Enrollment Services, 114 Kern	814-865-1795
Office of Graduate Fellowships and Awards Administration, 205 Kern	814-865-2514
Thesis Office, 115 Kern	814-865-5448

Office for Research Protections, 101 Technology Center	814-865-1775
Office of Graduate Educational Equity Programs, 111 Kern	814-863-1663

University Libraries

Arts and Humanities Library Reference Desk, 202 West Pattee	814-865-6481
Music and Media Center, 211 West Pattee	814-865-3616

Selected Student Services

HUB-Robeson Center Information Desk	814-865-2000
Counseling and Psychological Services (CAPS), 501 Student Health Center	814-863-0395
Center for Spiritual and Ethical Development, 111 Pasquerilla Spiritual Center	814-865-6548
Gender Equity Center, 222U Boucke Building	814-863-2027
Safe Walk Service, Eisenhower Parking Deck	814-865-WALK (9255)
University Police, Eisenhower Parking Deck	814-863-1111
University Health Services, Student Health Center	814-865-4847

Graduate Student Services

Graduate and Professional Student Association, 315 HUB-Robeson Center, GPSA@psu.edu	814-865-4211
Graduate Writing Center, 111-H Kern	814-865-8021
Student Health Insurance, 228 Bank of America Career Services Center	814-865-4847
International Student and Scholar Advising, 410 Boucke	814-865-7681

Administrative Offices

Bursar, l03 Shields	814-865-6528
Registrar, 112 Shields	814-865-6357
Payroll, 101 James M. Elliott Building, Suite 101	814-865-7621

GENERAL INFORMATION

GRADUATE ASSISTANT INFORMATION

When possible, Graduate Assistantships are granted for the normal expected duration of the graduate degree (between one and three years), and the duration will be clarified in an appointment letter. In all cases, renewal beyond the first year will be contingent upon the student's satisfactory academic/musical progress and the satisfactory performance of assigned duties under the assistantship. Summer tuition grants-in-aid are generally made available for a limited number of credits between the usual academic years and immediately after the final year of the appointment.

Assistantship assignments vary according to the needs of the School of Music and the abilities of the graduate assistant. Wherever possible, duties will be assigned in areas of teaching or performance directly related to the student's major area.

A graduate assistant may accept concurrent employment outside the School of Music, only with prior permission of the unit providing the assistantship and the head of the student's graduate program, with the primary consideration being that the additional hours do not compromise the students' academic progress, or their assistantship responsibilities. A request form can be found on the sharepoint site (https://sites.psu.edu/music/).

Every graduate assistant is assigned to one or more faculty supervisors according to the assigned duties. It is expected that close contact will be maintained between the graduate assistant and the supervisor, as appropriate to the assigned duties. The faculty supervisor will be expected to provide periodic evaluation of the graduate assistant's performance to the Director of Graduate Studies (for more information see Graduate Teaching Assistants' Evaluation Procedure below**).** It is intended that students make satisfactory progress both academically and also professionally for a contract to be renewed.

In any semester during which a graduate assistant is directly involved in teaching undergraduate students, they may register for Music 602: Supervised Experience in College Teaching. Enrollment in this course implies that regular meetings with the faculty supervisor will be held, during which teaching skills and other matters appropriate to the graduate assistant's teaching responsibilities will be discussed. The grade for Music 602, to be determined by the supervisor, will be based on the evaluation of any specific assignments required for the course and an evaluation of the assistant's teaching performance. The latter evaluation should include one or more class observations. Registration in Music 602 may be used to satisfy requirements for full-time registration but cannot cause an overload and cannot be used to fulfill degree requirements. Ordinarily, registration in this course will be limited to 1 credit per semester, but in cases where

a graduate assistant is involved in teaching in more than one area and with more than one supervisor, registration for 2 credits may be allowed.

GRADUATE TEACHING ASSISTANTS (GTAs) EVALUATION PROCEDURE:

The performance and progress of School of Music teaching assistants is closely supervised and monitored by Music faculty and administrators. Graduate teaching assistants (GTAs) should meet regularly with their faculty course supervisors to discuss the specifics of their duties and expectations.

For those GTAs with direct teaching responsibilities (i.e. in charge of their own class, section, discussion session, applied lessons, etc.), the following evaluation mechanisms are also in place.

Mid-Semester Course Evaluation

At mid-semester time, first semester GTAs with direct teaching responsibilities will be required to distribute a mid-term evaluation to all students in their classes, studios, and discussion sessions. The GTA will ask an undergraduate student in the class to distribute the forms (see Appendix for form), monitor the process, and deliver the completed forms to Lacy Miller, Graduate staff assistant.

Numbers alone only go so far in evaluating a course and its instructor. They do not indicate what the specific strengths of an instructor/course are nor those areas in need of improvement--hence the prose responses requested for numbers 3 and 4. The Mid-Semester Evaluation forms themselves will not be seen by the graduate student instructor (to avoid possible identification of handwriting) but will be reviewed confidentially by the GTA's faculty supervisor and the unit's graduate officer, and the results shared with each new GTA. It is important that each new GTA be informed of their success in the classroom/studio as well as made aware of any areas requiring improvement.

When the course supervisor and unit's graduate officer are reviewing the four-question forms, they will determine which new GTAs have received a "3" or lower average rating in questions 1 and/or 2 ("Quality of the course to date" and "Quality of teaching to date"). The courses of those GTAs that have an average rating of 3 or lower will be closely monitored by the unit. The course supervisor will assign a faculty mentor to discuss with the GTA ways to improve the course and/or teaching. The faculty mentor will observe the classes/studios of the GTA from time to time and then engage in further dialogue with the GTA to offer constructive criticism on ways to improve teaching, presentation of the course material, testing techniques, etc.

If the results from the official Penn State SEEQs (see below) do not show significant improvement in the instructor and course ratings by the end of the semester, the faculty

mentor and the GTA must make arrangements to take advantage of assistance provided by the Center for Excellence in Learning and Teaching (CELT) in the Schreyer Institute. If necessary, the four-question Mid-Semester Course Evaluation will again be administered at mid-term in subsequent semesters of teaching following the procedure outlined above.

Final Course Evaluation (SEEQs) and End-of-Semester Review

In courses in which GTAs have direct teaching responsibilities, the official Penn State SEEQs (Student Educational Experience Questionnaire) will be administered, either electronically or in hard copy, depending on the type of course. GTAs are required to share the results (ratings and comments) with their course supervisor(s). For electronic SEEQs, GTAs should visit https://rateteaching.psu.edu, click on "Proxy Access," and list their course supervisor(s). As soon as the semester's SEEQ results are available, GTAs should meet with their course supervisor to discuss their teaching effectiveness and possible areas for improvement. Course supervisors and area coordinators are required to report the results to the Director of Graduate Studies.

MUSIC EDUCATION ASSISTANTSHIPS – Please refer to the Music Education Handbook.

J. JEFFREY AND ANN MARIE FOX GRADUATE SCHOOL CIRTL TEACHING CERTIFICATE

Graduate students wanting recognition of their commitment to college teaching may now earn the J. Jeffrey and Ann Marie Fox Graduate School Teaching Certificate. This certificate was developed to provide graduate students with an avenue to enhance their teaching skills. The certificate is self-directed and available to all Penn State graduate students who fulfill the following requirements:

1. Attend the Schreyer New Instructor Orientation or an equivalent teaching orientation that includes lesson planning, teaching methods and strategies to encourage student participation. The Schreyer New Instructor Orientation Program is offered prior to fall and spring semesters as a single 3.5-hour session. For details on this program, see the Schreyer Institute's Web site, found at www.schreyerinstitute.psu.edu/
2. Complete one semester of SUBJ 602, *Supervised Experience in College Teaching* under the direction of a mentor.
3. Complete the Schreyer Institute Penn State Course in College Teaching or HI ED 546, *College Teaching*.
4. Complete another semester of SUBJ 602, to include either a block of lectures prepared and presented by the student, or total responsibility for a lab or recitation section.
5. Develop a Web site that includes a statement of teaching philosophy and demonstration of the ability to develop a PowerPoint presentation. To help students complete this requirement, Quick Skills courses are available through Information Technology Services' Web-Based Training Web site. These free courses are not required for the Teaching Certificate but are available if needed.

It is recommended that the Penn State Course in College Teaching precede the second semester of SUBJ 602. A grade of B or higher is required.

In order for the certificate to be issued, the program chair or department head, in consultation with the student's adviser, must verify completion of the requirements in a letter to the J. Jeffrey and Ann Marie Fox Graduate School. Notice of completion of the J. Jeffrey and Ann Marie Fox Graduate School Teaching Certificate will not appear on the student's transcript.

Graduate students wanting recognition of their commitment to college teaching are encouraged to speak to their advisers about this opportunity. Questions about the program should be directed to Dr. Sarah Ades, Assistant Dean for Graduate Student Affairs, at sea10@psu.edu.

Additional information is available at https://gradschool.psu.edu/graduate-student-life/graduate-school-teaching-certificate/**.** Please note that this is not a teacher certification program.

THE SCHOLARSHIP AND RESEARCH INTEGRITY (SARI) PROGRAM

The SARI program at Penn State is designed to offer graduate students comprehensive, multilevel training in the responsible conduct of research, in a way that is tailored to address the issues faced by individual disciplines. The program is implemented by Penn State colleges and graduate programs in a way that meets the particular needs of students in each unit. The School of Music SARI Program has two parts: Part 1. an online course (IRB or RCR, see below) to be completed in the first semester of graduate study and Part 2. five hours of discussion-based Responsible Conduct of Research (RCR) education prior to degree completion. The SARI Resource Portal (http://www.research.psu.edu/training/sari) provides information, teaching tools, and links to other resources to support SARI program activities, as well as access to an online training program provided by the Collaborative Institutional Training Initiative (CITI), which most programs, including the School of Music, will use for first-year training.

PART I: CITI online course training (IRB or RCR)

All graduate students entering the School of Music from fall semester 2009 and forward will be expected to complete the CITI online course training during their first year. Depending on the student's particular curriculum and research goals, students can enroll in either the human subjects research (IRB) course or the responsible conduct of research (RCR) course. Completing the training during the first semester is strongly recommended. Any student who fails to complete the required training will not be allowed to continue past his or her second semester until such training is successfully completed.

Access to Penn State's CITI Program: citi.psu.edu

This page provides two access buttons, one for Hershey Medical Center and College of Medicine personnel, and the other for University Park, Commonwealth and other (non-Hershey) PSU personnel. Users should log in through this secure site with their Penn State WebAccess credentials and their CITI Program user profile will be automatically created. Users will retain access to their previous account information, completion reports, and any partially completed courses.

- Once you have registered, you may enter and leave the course at any time, completing modules as time permits.
- Students who have successfully completed a CITI course (with a grade of 80% or higher) will receive a certificate at the end of the course.
- Present this certificate to Lacy Miller (233 Music) who maintains the database and will make the necessary updates in your LionPath student milestones, upon the successful completion of the CITI training program.

What course is right for me (IRB or RCR)?

- Music Education students and other students who plan to complete a degree project with human subjects (including interviews, observations, surveys, etc.) are **required** to complete the Human Subjects (IRB) course.
    - Check the following option: "I conduct, or plan to conduct, research with humans, including samples derived from humans or data gathered from human respondents and need to satisfy IRB training requirements."
- All other students (those who do not plan to complete a degree project with human subjects), should check the following option: "I need to take RCR training to satisfy training requirements, or for professional improvements."
    - The RCR course includes seven required modules and one elective module selected from five elective options (Research, Ethics, and Society; Environmental and Social Dimensions of Engineering Research; Using Animal Subjects in Research; Research Involving Human Subjects; Export Controls and National Security)

PART II: Five hours of discussion-based RCR education

All graduate students entering the School of Music will be expected to complete five hours of discussion-based RCR (Responsible Conduct of Research) education during their first year. These discussions will encompass both universal and discipline-specific material.

Requirements for students in the Master of Arts, Master of Music, and Doctor of Musical Arts degree programs:

- Enrollment in and satisfactory completion of Introduction to Music Reference and Research Materials (Music 500). At least five hours of discussion of related topics occur as part of this course (addressing publication practices, responsible authorship, citation methods, research misconduct, and peer review).

- The School of Music will periodically promote workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute, or the Office for Research Protections. Students are encouraged to attend some of these workshops, as appropriate.

Requirements for students in the Master of Music Education degree program:

• Enrollment in and satisfactory completion of Reflective Practice I (MU ED 540), Reflective Practice II (MU ED 550), and Contemporary Issues in Music Education (MU ED 559) (two semesters are required). At least five hours of discussion of related topics occur during these classes combined.

• The School of Music will periodically promote workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute, or the Office for Research Protections. Students are encouraged to attend some of these workshops, as appropriate.

Requirements for students in the Ph.D. in Music Education degree program:

• Enrollment in Doctoral Seminar in Music Education (MU ED 555) every semester in residence. Often, a course requirement is to attend selected Office for Research Protections (ORP) Research Integrity Brownbag discussions. Also, a discussion of the Code of Ethics used in the profession is part of this course. At least five hours of discussion of related topics occur during these seminars.

• Conduct at least one research project with human subjects prior to the comprehensive exams.

• The School of Music will periodically promote workshops sponsored by the College of Arts and Architecture, the School of Law (addressing artistic and intellectual property, and copyright), the Rock Ethics Institute, or the Office for Research Protections. Students are encouraged to attend some of these workshops, as appropriate.

FUNDING FOR GRADUATE STUDENT TRAVEL, RESEARCH, AND CREATIVE ACTIVITIES

The School of Music encourages its graduate students to seek opportunities that will support and enhance their professional development as musicians, educators, and scholars. When warranted and feasible, the School of Music, often with additional funds from the College of Arts and Architecture and/or the J. Jeffrey and Ann Marie Fox Graduate School, will try to support these types of activities. In recent years, funds have been requested for a range of activities, including:

- travel for research (e.g. to consult materials in a library/archive, etc.)
- travel to a professional meeting/conference/workshop;
- travel to consult with specialists (e.g. scholars, coaches, etc.);
- purchase of research materials (e.g. digital images)

**musical scores, books, etc. should be requested through the Penn State libraries

School of Music graduate students who want to request funds to support research, creative activities, and/or professional travel should submit a Graduate Student Support Request Form (found on the School of Music Sharepoint Site). This form includes a "faculty sponsor" section that must be completed (confidentially) by the student's faculty advisor or studio instructor. They will be reviewed on a rolling basis until all funds are expended. It is important to keep in mind that funds are limited and thus granted on a competitive basis. Requests should be related to the student's studies or have a direct/strong impact on his/her professional development. In recent years, allocations from the School of Music have typically been in the range of $50-$500 per request.

When appropriate, the Associate Director will forward the funding request to the Office of the Associate Dean for Research, which might be in a position to allocate additional funds. Money is then transferred to the School of Music budget, and students may contact the Administrative Assistant to the Director regarding reimbursement or direct billing of student travel expenses.

Requests from multiple students to attend the same conference or professional meeting (for example, a student chamber ensemble that has received an invitation to perform at a conference) should be submitted together.

Humanities Institute Graduate Student Residencies

The Humanities Institute offers a program of Graduate Student Scholars in Residence. It provides advanced students with a stipend and the use of an office in Ihlseng Cottage, enabling them to work on their theses, dissertations, or final creative projects. Graduate students are selected for semester-long residencies or summer residencies. Application deadlines are generally in mid-February for summer residencies and in March for semester-long residencies. For guidelines, please visit http://hi.psu.edu/**.**

STUDENT AID

A complete description of student aid programs applicable to graduate students is found in the current Graduate Degree Programs website at https://bulletins.psu.edu/graduate/programs/. Your attention is called to the following program of particular importance. Further information is available from the Office of Graduate Fellowships and Awards Administration, 205 Kern Building.

Summer Tuition Grants-in-Aid are generally made available for a specific number of credits to students who have been graduate assistants or fellows during the preceding year and who will not be the recipients of such aid during the summer.

OPPORTUNITIES FOR FINANCIAL SUPPORT FOR STUDY AND EDUCATION ABROAD

There are a number of opportunities for study abroad available to graduate students. Principal among them are Fulbright Grants and Rotary Ambassadorial Scholarships. For the Fulbright awards, there is a September deadline for applications for study during the following academic year. Applications for the Rotary Scholarships are made through the State College Rotary Club or the club in the applicant's hometown. Deadlines vary from March to July 15 of the calendar year before the grant period. Rotary Scholarships can be supplemental to Fulbright Grants. Information about these opportunities is available from Mallika Bose, Associate Dean for Research, College of Arts and Architecture, 102 Borland Building. Information specific to Fulbright Grants for graduate students is available from the Office of Graduate Fellowships and Awards Administration, 205 Kern Building.

RECITALS AND CONCERTS

Recitals and concerts available to Penn State music students are of several types as follows:

Common Hour Recitals: Scheduled in the Recital Hall during seventh period on Friday. These times can be scheduled for various events and performances involving undergraduates, graduates, faculty or visitors.

Student Recitals: Full recitals by music majors, either as part of the graduation requirements for their degree or as an extra recital experience. Scheduled in the Recital Hall or 122 Music Building II in afternoons or evenings.

Faculty Recitals: Full recitals by members of the faculty. Scheduled in the Recital Hall.

Major Ensemble Concerts: Concerts by the major performing ensembles of the School of Music in the Recital Hall, Eisenhower Auditorium or Pasquerilla Spiritual Center Worship Hall.

Special Department-Sponsored Concerts: From time to time the department sponsors concerts or lectures by visiting performers or scholars.

Center for the Performing Arts: A series of about twenty events per year featuring outstanding artists in music, theatre, and dance. See information for the Center for the Performing Arts at www.cpa.psu.edu for more information.

Recital Attendance Expectations

Although the School of Music does not systematically check graduate student recital attendance, the music faculty strongly believes that all music students should attend the majority of recitals and concerts presented on campus. The experience gained as a participant (listener) is not available by any other means and forms an important part of the total education the school is set up to provide. In the case of School of Music recitals and concerts, providing a critical audience for colleagues is a responsibility of graduate students.

USE OF SCHOOL OF MUSIC FACILITIES

Facilities

The School of Music is housed in two buildings that contain teaching studios, practice rooms, classrooms, rehearsal rooms, and administrative offices. The three primary concert halls on campus are Eisenhower Auditorium, which seats about 2,600; Pasquerilla Spiritual Center Worship Hall, which seats 452; and the Recital Hall in Music Building, which seats 420.

Practice Rooms

Practice rooms and the instruments therein are for the use of students registered for credit courses in music. Students may reserve practice room time at the beginning of each semester. Assignments are made on a priority basis by class rank; the number of hours permitted depends on the number of credits enrolled in applied music courses.

BEVERAGES, FOOD, AND SMOKING ARE NOT PERMITTED IN THE PRACTICE FACILITIES. Students violating this rule will be financially responsible for any resulting damage. The same applies to any student who defaces the walls or equipment therein.

Amplifiers may not be used in practice rooms.

Valuables should not be left unattended in practice rooms.

Recital Hall (130 Music Building I)

Use of the Recital Hall is restricted and must be scheduled with Nick Smarcz, 254 Music Building I. Students giving degree recitals are entitled to dress rehearsal time in the hall prior to the recital not to exceed 1 ½ hours. Students who are taking part in informal recitals may practice in the hall, subject to availability. The Recital Hall is NOT to be used for general rehearsals or practices.

Keys to the piano and the organ studios or practice space may be signed out with permission of the student's instructor. See Nick Smarcz in the Music Office, 254 Music Building I, for the piano and organ keys.

BEVERAGES, FOOD, AND SMOKING ARE NOT PERMITTED IN THE RECITAL HALL. Students who violate this rule will be financially responsible for any resulting damage.

Technology Rooms (Rooms 12, 15, 17, and 18)

Use of the Mac Lab and technology laboratories is restricted to students enrolled in the appropriate School of Music courses, and who have permission of the course instructor. No equipment may be removed from the electronic studio unless authorized by the faculty member in charge.

Lockers

Lockers are available to students in the School of Music on a first-come, first-served basis. Students must see Nick Smarcz, in 254 Music Building I, for a locker. Lockers are to be used primarily for the storage of instruments. There may not be room to store textbooks and personal items.

Equipment

All university instruments and equipment such as music stands, chairs and other university property may not be removed from the buildings without the permission of the director, except for School of Music-sponsored events. In these cases, adequate investigations should be made to determine if a faculty member or organization would need the equipment.

Students using School of Music-owned instruments on a regular basis must sign for such instruments and are financially responsible for the instrument in case of damage or loss.

PERFORMING ENSEMBLES

School of Music ensembles are open to all Penn State students. Admittance is based on auditions at the beginning of each semester. To audition or to receive more information regarding the time and locations of auditions, please access https://music.psu.edu/ensemble_auditions.

All ensembles earn one academic credit. Ensembles with a 400, 500, or 800 number, listed below, are available for graduate credit.

INSTRUMENTAL PERFORMING ENSEMBLES

CHAMBER ORCHESTRA (Music 508) Gerardo Edelstein, conductor; 104 Music Building II**,** gfe1@psu.edu. This ensemble has approximately 35 members and presents traditional and new music written especially for chamber orchestra.

PHILHARMONIC ORCHESTRA (Music 507) Gerardo Edelstein, conductor; 104 Music Building II, gfe1@psu.edu. Large orchestra of strings, winds, and percussion instruments. The 70-80 member orchestra performs 5-6 on- and off-campus concerts annually.

BAROQUE ENSEMBLE (Music 811 - Jim Lyon, coordinator; Music Building II, jpl5@psu.edu. Dedicated to the historically accurate performance of music from essentially the baroque period. A mixture of faculty and students, the ensemble provides baroque bows to string players and is regularly coached by visiting international and national early music groups.

SYMPHONIC WIND ENSEMBLE (Music 505) Tonya P. Mitchell-Spradlin, Director of Wind Band Studies, Conducting; 103 Music Building II, TMitchellSpradlin@psu.edu. The Symphonic Wind Ensemble is the premier wind/percussion ensemble in the School of Music. A 40-member group that is comprised of the finest wind and percussion instrumentalists on campus, it performs a variety of repertoire ranging from chamber music to literature for the full ensemble.

SYMPHONIC BAND (Music 811 - Instrumental Ensemble) Tonya P. Mitchell-Spradlin, Director of Wind Band Studies, Conducting; 103 Music Building II, TMitchellSpradlin@psu.edu. The Symphonic Band is a select 80-piece ensemble that utilizes the full resources of the large wind/percussion ensemble to perform outstanding works from the concert band repertory. The Symphonic Band presents concerts in Eisenhower Auditorium.

CENTRE DIMENSIONS (Music 811 - Instrumental Ensemble) Joshua Davis, conductor; 105 Music Building II, jcd265@psu.edu.The rehearsal and performance of large jazz band literature (“charts”) along with individualized formal study of jazz improvisation.

PERCUSSION ENSEMBLE (Music 811 - Instrumental Ensemble) Lee Hinkle, 114 Music Building II, lbh5492@psu.edu. Ensemble of 6-12 percussionists who perform contemporary works and transcriptions of standard repertoire. Auditions are open to all students.

BRASS CHAMBER MUSIC (Music 522) Velvet Brown, coordinator; 120 Music Building II, vmb10@psu.edu. These groups, range from the 25-member Brass Choir to Brass Trios. Also included are specialty groups such as Horn Ensemble, Trumpet Ensemble, Tuba-Euphonium Ensemble, and Trombone Choir.

STRING CHAMBER MUSIC (Music 520) Jim Lyon, coordinator; Music Building II, jpl5@psu.edu. These groups include trios, quartets, and other string ensembles. Performances include formal concerts and appearances at Common Hour.

WOODWIND CHAMBER MUSIC (Music 521) Tony Costa, coordinator; 212 Music Building II, ajc26@psu.edu. These groups include trios, quartets, and quintets for mixed instruments and saxophone quartets. Also included are specialty groups such as Flute Ensemble, Clarinet Ensemble, Saxophone Ensemble, and Double Reed Ensemble. Performances include formal concerts, as well as appearances at Common Hour and Bach's Lunch concert series.

CHORAL/VOCAL PERFORMING ENSEMBLES

CONCERT CHOIR (Music 810 - Choral Ensemble) Christopher Kiver, conductor; 106 Music Building I, cak27@psu.edu. The premiere choir of 45-50 mixed voices. Mainly of upper-class students which performs on campus. The choir has performed off-campus within the Commonwealth, in eastern North America, and in Europe. Repertoire includes works from the choral literature of all periods for unaccompanied and accompanied mixed choir.

ESSENCE OF JOY (Music 810 - Choral Ensemble) Anthony Leach, conductor; 105 Music Building I, atl105@psu.edu. This choir of 40-50 singers performs sacred and secular music from the African and African American choral traditions. Performs on-campus each semester, as well as a concert of spirituals in February. The group travels for performances in churches, community institutions, and events sponsored by musical organizations in the United States and abroad.

ORIANA SINGERS (Music 810 - Choral Ensemble) Katie Hylton, conductor, 104 Music Building I, kjh6093@psu.edu. This 55-60 select women's choir performs music written for treble voices. Repertoire includes three- and four-part music written between the sixteenth and twentieth centuries and includes sacred and secular compositions. The group performs regularly on campus, and also accepts invitations to perform off-campus.

GLEE CLUB (Music 810 - Choral Ensemble) Christopher Kiver, conductor; 106 Music Building I, cak27@psu.edu. The Penn State Glee Club is Penn State's oldest student

organization. Since its first spring tour in March of 1889, the Glee Club has performed throughout the United States and abroad, with recent tours to Wales, Trinidad and Tobago, France, and New Zealand. Includes 60-80 men.

UNIVERSITY CHOIR (Music 810 - Choral Ensemble) Bryan Nichols, conductor; 105 Music Building I, bnichols@psu.edu This 80-voice mixed choral ensemble performs a variety of literature representing every musical period and genre in its two major campus concerts per year.

OPERA WORKSHOP (Music 467) Ted Christopher, director; 113 Music Building I, euc11@psu.edu**.** Study and performance of opera scenes and full works from the 17th century to the present. Some performances offered in collaboration with other School of Music choral and orchestral ensembles.

STUDENT ORGANIZATIONS

The Graduate and Professional Student Association is the legislative body that represents the interests of all graduate students at Penn State. Graduate students in the School of Music are encouraged to participate. The School of Music is entitled to send two voting delegates to the GPSA Assembly. They can be selected either by appointment or by election. The GPSA is actively involved in many important decisions involving graduate students and sponsors many informative and recreational workshops and activities.

ACDA - The Penn State student chapter of the American Choral Directors Association was formed in 1998. The central purpose of this music education organization is to promote excellence in choral music through performance, composition, publication, research, and teaching. The Penn State chapter of ACDA assists with various service projects during the year such as providing technical support for choral performances and hosting the annual "Celebration of African-American Spirituals." Members receive The Choral Journal and can also attend division and national conferences of the American Choral Directors Association.

ASTA - The Penn State student chapter of the American String Teachers Association is open to all Penn State students with an interest in playing or teaching stringed instruments. Combined national and local dues are $23. Members receive the American String Teacher, Stringboard, and Notes and Quotes. Members are eligible to attend and participate in state and national conventions and competitions, and have access to a range of publications and information, including the ASTA Publications Library and the Media Resource Center, a job referral service, as well as low-cost instrument insurance. The Penn State chapter also sponsors workshops and demonstrations, field trips, and other activities related to string playing and teaching.

PCMEA - Pennsylvania Collegiate Music Educators Association is the student chapter of the Pennsylvania Music Educators Association (PMEA) and the National Association for Music Education (MENC). Membership is open to all students in the School of Music upon payment of nominal dues. Music education majors are strongly urged to join. Members receive the Music Educators Journal, Teaching Music, and the PMEA News and are eligible to attend state and national conventions for reduced registration fees. The organization also sponsors workshops and demonstrations on topics of interest to musicians and educators and assists with activities such as the PMEA Elementary Song Fest, the Pennsylvania Special Olympics State Games, and the School of Music auditions.

The **Penn State Jazz Collaborative** aims to create a space for jazz musicians of all backgrounds, degree paths, and skill levels; whether you want to learn how to teach the music, hone your skills and play professionally, or simply have fun with your friends and jam out. Meetings vary largely in topics, ranging from the cultural influences and significances of jazz, instrument-specific workshops, guides to help beginners develop fundamentals of jazz playing, and ways to further refine and advance the theory of jazz pedagogy. The organization is also responsible for planning and putting on the Annual Penn State Jazz Festival in April.

Phi Mu Alpha Sinfonia is a professional fraternity dedicated to excellence in the pursuit of musical endeavors and the advancement of American music. The Penn State chapter, Alpha Zeta, sponsors a dance band, German band, Dixieland band, brass quintet, The Dreamers vocal ensemble, and a barbershop quartet. This is in addition to the W. Paul Campbell Scholarship and annual service projects offered to the School of Music and its students. The Alpha Zeta Chapter has the largest alumni group of any chapter in the country and a national reputation for excellence. .

Pi Kappa Lambda is a national music honor society now comprising 200 chapters. It was established in 1918 by Peter Christian Lutkin whose initials, PCL, were used in their Greek equivalents as the name of the organization. Each spring, undergraduate and graduate students are elected to this society by the faculty on the basis of their outstanding academic achievements. The Penn State Pi Kappa Lambda Zeta Iota chapter was established in 1988.

PMTA - Pennsylvania Music Teachers Association is the student chapter of the Music Teachers National Association. Membership is open to all students enrolled in the University. The organization sponsors field trips, seminars, competitions, student recitals, and supports activities pertinent to independent music teaching. Members receive the American Music Teacher and six state newsletters throughout the year.

SNATS - The National Association of Teachers of Singing has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. A Student NATS (SNATS) chapter is an organization of undergraduate and graduate students that meets regularly to hold events and discussions relating to voice teaching as a profession. Any student interested in the voice, whether a voice emphasis student or not, may join. Since SNATS members are not members of NATS, there are no dues to pay to the national office, though our Penn State chapter does ask for local dues in order to pay for costs associated with workshops and programs we sponsor. SNATS members enjoy many benefits, one of which is a reduced student rate on subscriptions to the *Journal of Singing.*

GENERAL GRADUATE PROGRAM INFORMATION

ADVISING

Program Advising

Upon entering the School of Music, all students will be assigned a program adviser. For master's degree and D.M.A. students, the adviser is responsible for guiding and helping the student plan his or her academic program. The student should keep in close touch with the adviser, informing the adviser of any developments that relate to the student's academic program. For Ph.D. students, the assigned adviser will be responsible for guiding the student to the comprehensive exam phase of the program. Students should inform their advisers of any significant performances or other presentations undertaken, or any papers or articles presented or published.

Academic Plans

Advanced planning of courses to be taken and the scheduling of these courses is essential. **It is recommended that students meet with their adviser at the beginning of their graduate degree program and determine a plan as to when degree requirements will be fulfilled**. There are graduate checksheets available in the appendix of the Graduate Handbook or on the student sharepoint site (https://sites/psu.edu/music)**.** The plan should include alternative courses wherever possible and/or practical. Any modifications to this plan during the drop/add period or prior to ensuing registration periods should only be done after consultation between the student and adviser.

Doctoral Candidates

Doctoral candidates are referred to the current Graduate Degree Programs Bulletin, found at https://bulletins.psu.edu/graduate/ for additional information regarding advisers and doctoral committees. Ph.D. candidates in Music Education should also consult the School of Music Ph.D. Handbook.

COMPETENCY TESTING

Competency Testing in Music Theory and History:

Pursuant to Penn State School of Music policy, a basic competency in music theory and history is expected of all graduate students in the M.A., M.M., M.M.E., and D.M.A. programs, including those students with a bachelor's degree in music from Penn State. Students in these programs must demonstrate competency in the following areas:

Music theory Diagnostic Exams (three parts)
- Aural skills: Dictation & Sight Singing
- Part-writing/tonal harmony and analysis of 18th- and 19th-century music (tonal analysis)
- Analysis of 20th-century music

Music history and styles of Western Art Music Assessment
- Music before 1750
- Music after 1750

These exams must be passed, or remedial course work completed, prior to enrolling in advanced course work in music theory and history. A student who passes only some sections of the exams may register for advanced courses that require only those sections. All competency requirements must be satisfied prior to graduation (for M.A., M.M., and M.M.E. students) or prior to the candidacy examination (for D.M.A. students).

Testing Procedure

The evaluations will be offered two times each year: prior to registration at the beginning of the fall and spring semesters. All entering students in the M.A., M.M., M.M.E., and D.M.A. programs must take these examinations at the first opportunity. The sections of each exam are designed to determine whether a student's knowledge meets the standard of the appropriate undergraduate course in a particular area of music history or theory. Before enrolling in a particular graduate course in music history or theory, the student must satisfy the relevant competency requirements.

A student's performance on the history and theory competency exams will be assigned to one of two categories:

Pass: The student has passed the exam; no further demonstration of competency is required. The student may register for any upper-level course in the given discipline.

Fail: The student has failed the exam. There are two subtypes of this category:

(a) High Fail: Although the student has not passed the exam, the score is nearly passing. As a result, he or she is strongly encouraged to meet with

the faculty coordinator of the particular discipline (either music history or theory) for advice as to which course of action to pursue.

(b) Fail: The student has not passed the exam and may not register in upper-level course work in the failed areas of history and/or theory. It is recommended that the student enroll in the appropriate remedial course in history and/or theory.

Students who do not pass the exam as a whole or in any of its sections will follow one of two separate avenues of remediation. Such students must either:

1. Pursue a personal plan of study and then re-take all or portions of the exam, as suggested by the theory or history faculty coordinator. In music theory, only one such retake is allowed, and this must occur within one year of entering the program. The music history exam may be retaken at the beginning of each semester of a student's tenure.

OR

2. Complete designated remedial course work with a grade of B- or better. This option is strongly encouraged. Remedial course work may not be applied in any way toward a graduate music degree with the exception of Music 432, which may be applied toward the M.M.E. degree. These remedial courses are:

- Music 497 (2 credits) Graduate Review of Harmony and Tonal Analysis
- Music 429 (1 credit) Aural Review for Graduate Students
- Music 432 (2 or 3 credits) Graduate Review of 20th-Century Analysis
- Music 162 (2 credits) Music History II (1700-1820)
- Music 261 (3 credits) Music History I (Antiquity to 1700)
- Music 262 (3 credits) Music History III (1820-present)

Students are encouraged to talk with the music history and theory faculty members about specific test results.

Competency Testing in Diction and Languages (Voice and Choral Area Only):

Diction:

Students are required to demonstrate proficiency in French, German and Italian diction by transcript review, diagnostic diction proficiency exam or by passing a Penn State School of Music diction course with a grade of B or better. Students have the opportunity to take the diction proficiency exams to fulfill this requirement during orientation week of their first semester of enrollment.

Languages:

Students are required to demonstrate knowledge of grammar equivalent to two semesters at the college level in two of the following languages: French, German, or Italian, with a grade of C or better. Students having fewer than two semesters of two languages or a

grade below C on a collegiate transcript must pass proficiency tests administered by the Penn State Language department or take appropriate courses.

FULL-TIME ACADEMIC STATUS

Full-time academic status for graduate students requires enrollment in at least 9 credits. If a graduate student wishes to register for more than 15 credits, an exception to the normal maximum load must be granted through petition (with adviser's approval) to the Office of Graduate Enrollment Services. The following credit load ranges must be observed:

9 or more credits for a full-time graduate student
9-14 credits for those awarded quarter-time assistantships
9-12 credits for those awarded half-time assistantships

International students may endanger their Visa if full-time status is not maintained. The University may withdraw assistantship support if a student does not fulfill all requirements for Visa as required by U.S. government agencies.

Further information regarding credit loads and full-time academic status is found in the current Graduate Degree Programs Bulletin, found at https://bulletins.psu.edu/graduate/.

APPLIED MUSIC COURSES AND FEES - GRADUATE LEVEL

Individual applied instruction at the graduate level is offered in two modes:

1. Performance: for performance majors studying their principal instrument: four credits per semester
2. Secondary: for non-performance majors or performance majors taking a secondary instrument for one or two credits per semester

Actual course titles and numbers vary by instrument. Details can be obtained from the student's adviser or from the office.

Fees for the 2024-2025 academic year are charged at the rate of $175 per instrument, per semester for a one-credit course, and $250 per instrument per semester for a two or four-credit course. Applied lesson fees will appear in the student account in the Financial tab of the Student Service Center in LionPATH. The fees can be paid online through LionPATH or paid at the Bursar's Office, 103 Shields Building, upon receipt of your bill.

INDEPENDENT STUDY REGISTRATION

Whenever a graduate student registers for an independent study course (Music 496, Music 596 or, for doctoral candidates, Music 896) a School of Music Application for Independent Study form must be completed and approved *prior* to registration. The form and instructions are available in the Appendix of the Handbook or on the student sharepoint site (https://sites.psu.edu/music/). Upon approval by the Associate Director, the student's independent study registration will be completed by staff in the music office and the form will be retained as part of the student's academic record. Failure to secure approval of the independent study will result in no grade being given for the course. A maximum of 9 credits of independent study may be applied toward a graduate degree in music.

EXPECTATIONS FOR SATISFACTORY PROGRESS TOWARD THE DEGREE

Graduate students must make satisfactory progress toward the degree. If progress is unsatisfactory, the student will risk being terminated from the program and/or dismissed by the J. Jeffrey and Ann Marie Fox Graduate School.

Examples of unsatisfactory progress may include, but are not limited to, failure to:

- exhibit and promote the highest ethical, moral, and professional standards;
- maintain satisfactory academic standing;
- make satisfactory progress in research or other activities related to the culminating experience (thesis, dissertation, degree recital, etc.);
- (for doctoral students) pass the candidacy, comprehensive examination, final oral examination/dissertation defense, or final doctoral recital.

Ethical, Moral, and Professional Standards

By virtue of their maturity and experience, graduate students are expected to have learned the meaning and value of personal honesty and professional integrity before entering J. Jeffrey and Ann Marie Fox Graduate School. Every graduate student is expected to exhibit and promote the highest ethical, moral, and professional standards as scholars, musicians, and as future professionals, educators, and leaders in their respective fields. When applicable, this includes obtaining appropriate clearance to conduct research (see http://www.research.psu.edu/offices/orp).

A violation of ethical, moral, and/or professional standards is regarded as a serious offense, raising grave doubt that the graduate student is worthy of continued membership in the J. Jeffrey and Ann Marie Fox Graduate School community, and may result in academic sanctions including suspension or dismissal by the graduate program and/or by the J. Jeffrey and Ann Marie Fox Graduate School. For more information on violations of ethical, moral, and/or professional standards, please visit https://gradschool.psu.edu/graduate-education-policies/gcac/gcac-800.

Satisfactory Academic Standing

In order to maintain satisfactory academic standing, a graduate student is expected to meet the following minimum academic standards:

- maintain a cumulative grade-point average of 3.0 or better;
- receive a grade of B or better for those courses designated by each program as "core" courses (see graduate program descriptions; "Core" courses that receive grades lower than a B need not be repeated, unless recommended by the student's academic adviser.

Academic Probation

A graduate student who does not meet the minimum academic standards will be placed on academic probation. The student will meet with his/her academic adviser and

Graduate Program Chair to review the situation and to discuss the conditions that must be met for the student to be removed from probation. The student will have up to one semester to regain satisfactory academic standing. If the student's progress continues to be unsatisfactory beyond the probation period, the student will be terminated from the graduate program.

Termination from the Graduate Program

Termination will be communicated in writing by the Director of Graduate Studies and the notice will include the reasons for termination. Upon receipt of this notice, the student has the opportunity to seek a review of the decision. If the student desires such a review, the student must, within ten days of receipt of the notice, submit a written appeal to the Director of Graduate Studies.

For more information on this process, please visit https://gradschool.psu.edu/graduate-education-policies/gcac/gcac-800/gcac-803-procedures-termination-unsatisfactory-scholarship/.

MEDICAL ACCOMODATIONS AND DISABILITY POLICY

Please refer to Penn State's Policy GSAD-906 – Graduate Student Leave of Absence to define the conditions under which graduate students may request a short-term absence, extended absence, or leave of absence from their program of study, and the process for resuming their studies. More information can be found at https://gradschool.psu.edu/graduate-education-policies/gsad/gsad-900/gsad-906-graduate-student-leave-of-absence.

Students at Penn State who request accommodations for a short term or chronic medical disability should present proper documentation provided from the Student Disability Services. More information can be found through the Office of the Vice Provost for Educational Equity. More information can be found at www.equity.psu.edu.

THE SCHOOL OF MUSIC GRADUATE COMMITTEE

The School of Music Graduate Committee is responsible for reviewing admissions applications, overseeing students' programs as set up by the student and adviser, reviewing students' progress, certifying that graduation requirements are satisfied, and periodically reviewing graduate programs and policies. Graduate students should feel free to bring to the attention of the committee any suggestions or concerns about the graduate program. These should be directed to Dr. Rachel Copeland, Chair of the School of Music Graduate Committee.

JURY EXAMINATIONS

Students pursuing performance degrees are typically required to perform before a jury at the end of each semester of applied instruction, except the semester in which a degree-required recital is performed. DMA piano students are required to perform a jury each semester unless an exemption is granted by their applied instructor. The function of the jury is to assess the student's progress in the degree program. The faculty may also take the opportunity to review the student's career goals. The jurors will submit to the music office their written evaluations, which will be available to the student.

DEGREE RECITALS/PROJECTS

Degree recitals may be scheduled only with the approval of the student's applied instructor. The instructor must also approve the actual program at the time it is submitted for printing.

The following will appear on all degree recital programs: *This performance is given in partial fulfillment of the requirements for the Master of Music degree* or *This performance is given in partial fulfillment of the requirements for the Doctor of Musical Arts Degree*. Similar recognition will appear on all programs that include juried performances by conducting majors and/or works presented by composition majors as part of the juried composition project.

Recital Committees for all such projects and recitals will be appointed by the Director of Graduate Studies, usually by mid-October, for a spring semester recital. Generally, the student's major professor will serve as Chair of the student's recital committee. A student may request that a specific faculty member serve on his/her committee by contacting the Director of Graduate Studies via e-mail. Requests received by the third week of the fall semester of the academic year in which the student plans to graduate will be considered.

Once the Recital Committee has been established, it's important that the student confer with its members as soon as a tentative recital date has been identified. It is the student's responsibility to communicate with all members of the Recital Committee as early as possible to make sure everyone is available and informed of the plans. Please follow the proper protocols for officially scheduling a recital using the Recital Hall/Esber request forms and communication with Nick Smarcz.

Performance majors are required to arrange for an audio recording of the degree recital and submit to the graduate program staff assistant in 233 Music Building I, for the School of Music archives.

Performance and Pedagogy majors are required to complete two recitals, typically one standard recital and a lecture recital. A detailed timeline for the submission of the proposal, drafts, and final submission/presentation needs to be approved by your applied instructor. This needs to occur in the semester prior to the performance of the lecture-recital or prior to the submission of the thesis. It is strongly recommended that students complete their two milestone events for degree progress in different semesters. Lecture recitals need to follow the proper procedures for scheduling a recital. You are also required to arrange for an audio recording of the degree recital and submit to the graduate program staff assistant in 233 Music Building I, for the School of Music archives.

Other Recitals
All other recitals given at the School of Music may be scheduled only with the approval of the student's instructor and the director of the School of Music.

ORAL EXAMINATION (Master's Degrees)

All candidates for master's degrees in the School of Music are required to take an oral examination in the major area. This should be scheduled early enough in the final semester to allow time for any retesting that may be necessary.

Assignment of Oral Exam Committee

All Oral Exam Committees will have one member not from the student's major area of study. Oral exam committee members for the M.A. and M.Mus. degree programs will be assigned by the Director of Graduate Studies, usually by mid-October. Generally, the student's major professor or M.A. thesis adviser will serve as Chair of the Oral Exam Committee. A student may request that a specific faculty member serve on his/her committee by contacting the Director of Graduate Studies via email. Requests received by the third week of the fall semester of the academic year in which the student plans to graduate will be considered.

Once the Oral Exam Committee has been established, it's important that the student confer with its members as soon as a tentative recital date has been identified. It is the student's responsibility to communicate with all members of the committee as early as possible to make sure everyone is available and informed of the plans.

The Final Oral Presentation committee members for the M.M.E. degree program are solicited by the graduate student in consultation with the academic adviser. At least two music education faculty and one faculty member in the School of Music but not music education must comprise the Final Oral Presentation committee.

Exam Guidelines

All degrees: Students are expected to have a broad knowledge of music within the context of their major.

Conducting: Questioning will focus on the literature of the Final Degree Project and other literature pertinent to the student's major field of interest.

Composition: Questioning will focus on the portfolio of works composed during the degree program, including the final composition project and on contemporary composers, their compositional techniques and the literature of the past quarter century.

Music Education: Please refer to the Final Oral Presentation.

Musicology/Music Theory/Music Theory and History: Questioning will focus on the master's thesis, course work, and on other areas of music theory and history pertinent to the student's major interests. Students pursuing the track in Music Theory as well as Music Theory and History will be given a 24-hour take-home question that will have two

parts, to be presented orally to the Oral Exam Committee in the first twenty minutes of the exam:

- a theoretical analysis of a short piece, and
- the framing and discussion of appropriate questions of a musicological or stylistic nature with respect to the piece, including a description of appropriate sources and strategies for further researching those questions.

Pedagogy:

Voice: Questioning will focus on teaching methods, elements of voice technique, anatomy and physiology, repertoire, and topics pertinent to the applied voice studio.

Piano: Questioning will include a thorough knowledge of currently available beginning level children's methods, childhood learning development theories, strategies for teaching elementary levels, foundations of establishing a healthy physical approach to the piano, and entrepreneurship in the establishment of a private studio. Also included are intermediate repertoire surveys and available anthologies, healthful approaches to moving and expanding the hand from the five-finger position, and strategies for maintaining rhythmic fluency in increasingly thick textures.

Performance: Questioning will focus on the literature performed on the Graduate Degree Recital, other areas of literature pertinent to the major, the history of the major instrument, pedagogical materials and methods pertinent to the major.

Protocol

1. The student is responsible for scheduling the exam at a time and place convenient to all members of the Oral Exam Committee before the sixth week of the semester in which the student expects to graduate.
2. The exam may last up to two hours.
3. At the end of the exam, the chair will excuse the student and lead the Oral Exam Committee in discussion of the exam results. After all faculty have signed the appropriate form, the chair will inform the student of the result.
4. If the student passes only part(s) of the exam, the remaining part(s) may be re-taken (at the faculty's discretion) after at least two weeks of intensive preparation, in consultation with the appropriate faculty. If the complete exam is failed, the student must re-take it in a subsequent semester after intensive preparation, in consultation with the appropriate faculty. Failure to pass the Oral Examination on the third attempt will result in dismissal from the master's program.
5. Results of the Oral Examination will be reported to the Graduate Academic Program Coordinator as either "pass" or "fail." The faculty are encouraged to provide comments on the appropriate form.

Final Oral Presentation Description and Procedures for the M.M.E. in Music Education are described in the Music Education Handbook.

Doctoral Examinations and Procedures for the D.M.A. are described in the D.M.A. Handbook.

Doctoral Examinations and Procedures for the Ph.D. are described in the Music Education Handbook.

HUMAN PARTICIPANTS RESEARCH

Any research conducted at Penn State using human subjects must undergo review by the Office for Research Protections, Suite 205, The 330 Building. According to federal and international laws, all human subjects involved in any research study must be informed of the nature of their participation and give their consent. Since most music projects that use human subjects usually require the completion of a survey, interviews, or the taking of a standard form of test, the review process is fairly straightforward and relatively simple. However, any project using human subjects MUST be approved before the project can be initiated.

An Application for the Use of Human Participants (Social Science Research) must be obtained online at http://www.research.psu.edu/orp/areas/humans. Additional information regarding this process and the requirements is available from the Office for Research Protections, Suite 205, The 330 Building, 814-865-1775.

GRADUATE WRITING CENTER AND COURSES

The Graduate Writing Center is open year-round to provide free individual consultations for graduate students to discuss their writing with a peer writing consultant. Consultations aim to help students improve both their writing and their critical thinking skills. Students working on any writing project from any graduate discipline are encouraged to schedule an appointment by calling the Graduate and Professional Student Association at 865-4211 or email at gpsaoffice@gmail.com.

The GPSA is located in 315 HUB-Robeson Center.

The Graduate Writing Center is located in 111-H Kern Graduate Building, inside the graduate student suite.

Graduate courses on journal article, thesis, and dissertation writing in addition to workshops on writing for native, near-native, and non-native speakers of English are offered each semester for graduate students. The current listing of these courses and workshops may be found at Penn State's Graduate Writing Center at http://gwc.psu.edu/.

THESIS, MASTER'S PAPER, AND LECTURE-RECITAL

Candidates for the **M.A. degree** are required to write a thesis. It is evaluated by the thesis adviser and a second reader, the director of the School of Music, and the J. Jeffrey and Ann Marie Fox Graduate School.

Candidates for the **M.M.E. degree** are required to write a *master's paper*.

Candidates for the **M.Mus. degree in Performance** (voice or piano only) are required to write a *master's paper* or complete a *lecture-recital* in addition to a full-length recital.

Candidates for the **M.Mus. degree in Performance** (orchestral instruments) are not required to write a *master's paper* or complete a *lecture-recital* but may choose to pursue one or the other as an elective in their degree program in addition to a full-length recital.

Candidates for the **M.Mus. degree in Performance and Pedagogy** (voice or piano only) are required to write a *master's paper* or complete a *lecture-recital* in addition to a full-length recital. It is strongly recommended that students complete their two milestone events for degree progress in different semesters.

Candidates for the **D.M.A. degree** are required to write a monograph text prior to performing a *lecture-recital*.

Readers or committees from the School of Music evaluate master's papers, master's lecture-recitals, and D.M.A. lecture-recitals.

Specific information, including template pages, regarding these requirements can be found in the Appendix of the Handbook as well as the student sharepoint site (https://sites.psu.edu/music/). Information on the creation of the committees is found on page 36.

For information regarding the doctoral dissertation, consult the School of Music Ph.D. Handbook.

GUIDELINES FOR PREPARATION OF PAPERS, THESES, AND LECTURE-RECITALS

Regardless of degree program, this written document reflects the scholarly aspects of each student's graduate study. It is important that this document be carefully prepared. Specifics regarding requirements and procedures for each degree program may be found on the following pages.

Students will need to submit their master's paper or lecture-recital monograph on ScholarSphere at https://scholarsphere.psu.edu. ScholarSphere is a research repository service offered by the University Libraries and Information Technology Services that allows Penn State faculty, staff and students to share and manage their research with a worldwide audience. For more information, or if you have questions about ScholarSphere, please email scholarsphere@psu.edu. A member of the ScholarSphere service team will respond to your message.

Remember that M.A. theses and Ph.D. dissertations must also be submitted to the J. Jeffrey and Ann Marie Fox Graduate School Thesis Office and must comply with their format and submission requirements. For more information, consult that office (115 Kern Building, 814-865-5448).

THESIS (M.A.)

The M.A. thesis (Music 600) represents the culmination of the candidate's scholarly work. It should be a written study of some musicological or theoretical issue that reflects the student's particular interests and expertise, and should have the support of the advising faculty. Candidates in the M.A. program with track in Music Theory and History will usually select a topic that addresses both areas. In general, a thesis requires the equivalent of at least one semester's work after acceptance of the topic.

Procedure:

1. The candidate selects a topic and a thesis adviser. The adviser is a musicologist if the student is pursuing the track in musicology; a music theorist if the student is pursuing the track in Music Theory; and either a musicologist or a music theorist if the student is pursuing the track in Music Theory and History. The student, in consultation with the adviser, selects the second reader(s). **The student must ask the second reader(s) if s/he is able and willing to serve.** The thesis adviser and second reader guide the student in the preparation of a thesis proposal of 3-5 pages containing: (1) a working title; (2) a description of the proposed research, methodology, and significance of the project; and (3) a brief bibliography. For those in the track in Music Theory and History, a representative of both the history and the music theory faculties must serve on the thesis committee as adviser and second reader.

2. If the project involves human subjects, the candidate must receive approval from the Office for Research Protections, 205 The 330 Building, before beginning the project.

3. The candidate submits the Proposal Approval Form (Thesis) to Graduate Program staff assistant, for School of Music Graduate Committee approval by the dates listed on the School of Music Student Share Point Site. The proposal MUST be accepted by the School of Music Graduate Committee before any further work on the thesis may proceed.

4. For Graduation in any given semester, a complete draft must be submitted to the Thesis Office for format review by the deadline published by the J. Jeffrey and Ann Marie Fox Graduate School.
See https://gradschool.psu.edu/academics/theses-and-dissertations.

5. The final, corrected copy of the thesis must be signed by adviser, second reader and the director of the School of Music and submitted to the Thesis Office by the deadline published by the J. Jeffrey and Ann Marie Fox Graduate School.

6. In addition, the student must also complete the Final Approval Form (Thesis), obtain appropriate signatures, and submit to Graduate Program staff assistant, by the deadlines listed on the School of Music Student Share Point Site.

Additional Information:

1. The finished thesis must follow the rules and guidelines found in the Thesis Information Bulletin, published by the J. Jeffrey and Ann Marie Fox Graduate School and available from the Thesis Office, 115 Kern Graduate Building.

2. The student must register for Music 600 in each semester that the proposal or thesis is discussed and developed with the adviser or second reader. An "R" (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the thesis. At the time the thesis is completed, up to 6 credits of Music 600 may be changed to a quality grade. Only when a quality grade is assigned will such credits be counted toward the credit requirement of the degree program. The adviser and second reader will jointly assign a grade.

3. A reading examination in a foreign language (or languages) must be passed before Music 600 may be scheduled.

4. Students should allow at least two weeks between the time a final draft is submitted to the adviser and the second reader, and the time the thesis must be

submitted to the J. Jeffrey and Ann Marie Fox Graduate School for graduation.

5. All graduate degree students are required to submit a copy of the master's paper or lecture-recital monograph on ScholarSphere as aforementioned.

MASTER'S PAPER (M.Mus.)

The master's paper (Music 594) should be a written study of some musicological, theoretical, or performance issue that reflects the student's particular interests and expertise and should have the support of the advising faculty. Its scope should exceed that of a research paper routinely written for an academic music course but may have such a paper as its basis (explained below). It is expected that the paper will be developed and written under the close consultation of a faculty adviser and one or more second readers and will be reviewed in drafts before the final paper is submitted.

Procedure:

1. The candidate selects a topic and a paper adviser, who may be any member of the graduate faculty, but is typically the applied instructor. The student, in consultation with the adviser, selects the second reader(s). **The student must ask the second reader(s) if s/he is able and willing to serve**. The paper adviser and second reader(s) guide the student in the preparation of a paper proposal of 3-5 pages containing (1) a working title (2) a description of the proposed study, methodology, and significance of the project and (3) a brief bibliography.

2. If the project involves human subjects, the candidate must receive approval from the Office for Research Protections, 205 The 330 Building, before beginning the project.

3. The candidate submits the Proposal Approval Form (Master's Paper) to Graduate Program staff assistant, for School of Music Graduate Committee approval by the deadlines listed on the School of Music Student Share Point Site. The proposal MUST be accepted by the School of Music Graduate Committee before any further work on the paper may proceed.

4. The candidate works closely with the paper adviser and second reader to complete the first draft. The student then completes the Draft Submission Form (Master's Paper), obtains appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed on the School of Music Student Share Point Site.

5. The candidate continues to work closely with the paper adviser and second reader to finish the master's paper. Upon completion, the student completes

the Final Approval (Master's Paper), appropriate signatures, and submits to Graduate Program staff assistant, by the deadlines listed on the School of Music Student Share Point Site.

Additional Information:

The topic of a master's paper is not restricted by discipline and may or may not reflect the student's own performance major. It might, for example, fall within one of the following areas:

1. The topic might be derived from a paper written for a previously completed course in music history, literature, theory, or analysis. The paper would be revised and expanded under the direction of the student's paper committee.

2. The topic might arise from a paper only contemplated for a current or planned course in music history, literature, theory, or analysis. The paper subsequently written for this course would therefore serve both to fulfill the requirements for the course as well as to complete the master's paper. In this case, the instructor for the course must serve either as the adviser or as a second reader on the master's paper committee. This project will generally exceed the usual paper requirements for the course in that it (a) will be written under close supervision and frequent advising, (b) will be revised through at least one early draft before the final paper is submitted, and (c) will be longer.

3. The topic might be independent of any current or past course work—e.g., an analytical or historical paper centered on a work included in the graduation recital, or an essay focused on a topic freely chosen from among the student's own interests in music.

The student must register for Music 594 in each semester that the proposal or master's paper is discussed and developed with the adviser or second reader(s). An "R" (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the paper. At the time the paper is completed 1 credit of Music 594 may be changed to a quality grade. Only when a quality grade is assigned will this credit be counted toward the credit requirement of the degree program. The adviser and second reader(s) will jointly assign a grade.

All graduate degree students are required to submit a copy of your master's paper or lecture-recital monograph on ScholarSphere as aforementioned.

LECTURE-RECITAL (M.Mus.)

A lecture-recital project (Music 594) consists of two parts. One is the actual public lecture-recital. The other is the lecture portion in written form, together with a bibliography and other

pertinent material (such as score examples). The procedure for developing a lecture-recital varies in several points from the master's paper.

Procedure

1. The candidate selects a topic and a lecture adviser, who may be any member of the graduate faculty, but is typically the applied instructor. A student, in consultation with the adviser, selects the other Recital Committee members or can be appointed by the Director of Graduate Studies,. **The student must ask each committee member if they are able and willing to serve**. This committee shall consist of three members; the adviser serves as chair. One member of the committee must be the student's major teacher, and one member must come from outside the major performance area.

2. The members of the Recital Committee guide the student in the preparation of a lecture-recital proposal of 3-5 pages containing (1) a working title (2) a brief description of the proposed lecture-recital, methodology, and significance of the project and (3) a repertoire list and (4) a brief bibliography.

3. The candidate submits the Proposal Approval Form (Lecture-Recital) to Graduate Program staff assistant, for School of Music Graduate Committee approval by the dates listed on the School of Music Student Share Point Site. The proposal MUST be accepted by the School of Music Graduate Committee before any further work on the written lecture may proceed.

4. The candidate works closely with the lecture adviser and committee members to complete the first draft of the lecture and final repertoire list. The student then completes the Draft Submission Form (Lecture-Recital), obtains appropriate signatures, and submits to Graduate Program Academic Coordinator, by the deadlines listed on the School of Music Student Share Point Site.

5. The lecture-recital will be performed for a hearing committee for its approval no later than two weeks before the scheduled public presentation.

6. Upon completion of the public lecture-recital and written lecture, the student completes the Final Approval Form (Lecture-Recital), obtains appropriate signatures, and submits to Graduate Program Academic Coordinator, by the deadlines listed on the School of Music Student Share Point Site.

Additional Information:

1. The student must be enrolled in applied music in the major performance area during the semester in which the lecture-recital is given.

2. Duplication of repertoire from the student's degree recital normally will not be permitted.

3. The lecture portion should consist of not less than 50 percent of the total time for the lecture-recital.

4. The student must register for Music 594 in each semester that the proposal or lecture-recital is discussed and developed with members of the Recital Committee. An "R" (research) grade will be given for each semester in which the student makes satisfactory progress toward completion of the lecture-recital. At the time all work is completed, 1 or 2 credits of Music 594 (to be determined by the Recital Committee) may be changed to a quality grade. Only when a quality grade is assigned will these credits be counted toward the credit requirement of the degree program. The Recital Committee members will jointly assign a grade.

5. All graduate degree students are required to submit a copy of your master's paper or lecture-recital monograph on ScholarSphere as aforementioned.

MASTER'S PAPER (M.M.E.) guidelines can be found in the Music Education Handbook.

LECTURE-RECITAL and DOCTORAL DISSERTATION (D.M.A.) guidelines can be found in the Piano Area Handbook.

GRADUATE PROGRAMS

INTEGRATED UNDERGRADUATE-GRADUATE (IUG) DEGREE PROGRAMS

B.A. in Music – M.A. in Music (with tracks in Musicology, Music Theory, or Music Theory and History)

B.M. in Performance – M.A. in Music (with tracks in Musicology, Music Theory, or Music Theory and History)

The School of Music offers an Integrated Undergraduate-Graduate degree program that combines the B.A. in Music or the B.M. in Performance with the M.A. in Music. This enables a select number of academically superior students to further their research interests in music (with tracks in musicology, music theory, or music theory and history) at the undergraduate and graduate levels. By the end of the five-year program students receive two degrees, a Bachelor's and a Master's.

Candidates for this Integrated Undergraduate-Graduate degree must demonstrate a high level of aptitude and achievement in academic core courses (i.e. offerings in music theory and music history) and be highly motivated to pursue research projects with musicology and/or music theory faculty.

Modeled after a similar program in the Schreyer Honors College, this IUG program enables gifted music students to double count credits in two degree programs. As a result, they will have developed a research focus during their fourth and fifth years, which will prepare them for entry into doctoral programs at other institutions. Penn State does not offer doctoral programs in musicology or music theory.

Students interested in an integrated undergraduate-graduate (IUG) degree program should request an IUG Handbook, available from the graduate staff assistant, in the School of Music main office, 233 Music Building I. In addition to the IUG Handbook, students should consult J. Jeffrey and Ann Marie Fox Graduate School web page at: https://gradschool.psu.edu/graduate-education-policies/gcac/gcac-200/gcac-210-integrated-undergraduate-graduate-degree-programs/ for a complete description of both IUG degree programs.

GRADUATE DEGREE PROGRAM SPECIFICS:

MASTER OF ARTS IN MUSIC with TRACK in MUSICOLOGY (MUSMA)

Overview:

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

Program Goals:

The Master of Arts in Music with track in Musicology emphasizes the development of a broad knowledge of music of all periods and at the same time cultivates one or more areas of specialization. Students in the program are expected to continue development of theoretical skills as essential tools of musicological research. The program culminates in the writing of a thesis in an area of specialization.

Program Description:

The Master of Arts in Music with track in Musicology requires a minimum of 32 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and a minimum of 24 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's thesis research, as determined by the student's thesis adviser, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and coursework must be passed near the completion of the program.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Arts in Musicology – 32 credit hours

2	Introduction to Music Reference and Research Materials (500)
3	Seminar in Musicology (572)
6 - 9	History (461W, 462W, 463W, 464W)
6	Thesis (600)
3	Integrative Seminar in Music Theory and History (573)
3 – 6	Theory (431, 433, 531, 532)

6	Cognate Area (outside of music)

MASTER OF ARTS IN MUSIC with TRACK in MUSIC THEORY (MUSMA)

Overview:

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

Program Goals:

The Master of Arts in Music with track in Music Theory offers preparation in current modes of research and analysis from a music theoretical perspective. The program has the advantage of breadth in preparing the student to teach the two-year course sequence in the undergraduate theory curriculum at community and junior colleges and for community education programs. For the student planning to pursue doctoral studies, this program offers not only the broad base of courses required for admission to most doctoral programs, but also exposure to the in-depth study that is characteristic of seminars and thesis work.

Program Description:

The Master of Arts in Music with track in Music Theory requires a minimum of 32 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and at least 24 credits must be taken at University Park. A reading examination in German or another language appropriate to the student's research, as determined by the student's thesis advisor, must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination focusing on the student's thesis research area and coursework must be successfully completed in the final semester.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Arts in Music Theory – 32 credit hours

2	Introduction to Music Reference and Research Materials (500)

3	Seminar in Music Theory (574)
3	Schenkerian Analysis (532)
2	18th-Century Counterpoint (472)
5	Music Theory Electives (431, 433, 435, 438, 471, 531, 532, 574)
6	Thesis (600)
2	Pedagogy of Undergraduate Theory and History (533)
3	Music History (461W, 462W, 463W, 464W)
3	Music Electives
3	Free Electives

MASTER OF ARTS IN MUSIC with TRACK in MUSIC THEORY AND HISTORY (MUSMA)

Overview:

The Master of Arts in Music offers three tracks: in Musicology (32 credits), Music Theory (32 credits), and Music Theory and History (34 credits). All three tracks provide an interdisciplinary approach to the field of music scholarship, a hallmark of our program, and all tracks require a thesis.

Program Goals:

The Master of Arts in Music with track in Music Theory and History is designed to integrate theoretical, analytical, and historical approaches to musical styles and works. The program offers students with the potential for scholarly work an efficient and comprehensive introduction to current modes of research and analysis from both music theoretical and music historical perspectives. As a post-baccalaureate degree program, it has the advantage of breadth in preparing the student to teach courses in the undergraduate theory/history/literature curriculum at community and junior colleges and for community education programs. For the student who plans to pursue doctoral studies, this program has the advantage of depth (integrated seminars and thesis) as well as a broad base of courses required by most doctoral programs.

Program Description:

The Master of Arts in Music with track in Music Theory and History requires a minimum of 34 credits of coursework including a 6-credit thesis. At least 18 credits must be at the 500 or 600 level, and at least 26 credits must be taken at University Park. A reading examination in German or another appropriate language as determined by the student's thesis advisors must be passed before thesis credit may be scheduled. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the

curricular requirements listed here. A comprehensive examination covering a list of repertoire and readings in music theory and history is required.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Arts in Music Theory and History – 34 credit hours

2	Introduction to Music Reference and Research Materials (500)
6	Integrative Seminar (573)
6	Music Theory (431, 433, 531, 532)
6	Music History (461W, 462W, 463W, 464W, 572)
6	Thesis (600)
2	Pedagogy of Undergraduate Theory and History (533)
6	Free Electives

MASTER OF MUSIC EDUCATION (MU ED)

Program Goals:

The Master of Music Education degree provides the opportunity for advanced study in music, music learning and teaching, and teaching as reflective practice.

Program Description:

The Master of Music Education degree provides the opportunity for advanced study in music, music learning and teaching, and teaching as reflective practice. The program requires one full-time year of residency at the University Park campus, and is designed to be completed in one academic year plus two summer semesters. Fulfillment of degree requirements includes successful completion of 30 credits of course work that includes a final action research project and resultant substantial article-length paper, followed by an oral presentation focusing on the candidate's projects and course work. This presentation, including questions posed by the faculty committee, serves as the final comprehensive examination.

Twenty credits must be earned at the University Park campus, and 18 credits must be at the 500-level or higher.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or in the Graduate Music Education Handbook

MASTER OF MUSIC IN COMPOSITION/THEORY (MUCOM)

Program Goals:

This program is designed for students who wish to improve their compositional skills while broadening their theoretical background. On completion of this degree, students will have written at least four large works and had them performed. They also will have written at least one paper on a theoretical subject, as well as acquired training in electronic and computer music. At this point, they will be prepared to make intelligent decisions about their future. Choices may include a career in academia (through entrance into a doctoral program in composition and/or theory), composing, or a related field such as publishing, recording, or arts management.

Program Description:

The Master of Music in composition/theory requires 36 credits of course work. At least 18 credits of the 36 credits must be 500-level courses and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the major area must be passed near the completion of the program.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Composition/Theory – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Composition (535)
8 - 9	Theory (531, 532, 533, 431, 433, 435, or 573)
3	Electronic Music (459)
2	Master's Paper (594)
1	Graduate Degree Recital (891)
2	Introduction to Music Reference and Research Materials (500)
3	Music History or Literature
4 - 5	Electives

MASTER OF MUSIC IN CONDUCTING (Orchestral) (MUCND)

Program Goals:

This program is designed for the professional preparation of an orchestra conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description:

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Conducting, ORCHESTRAL – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Orchestral Conducting (561)
8	Studies in Orchestral Literature (580)
1	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
1	Score Reading (435)
9	Music Theory/History
5	Electives

MASTER OF MUSIC IN CONDUCTING (Choral) (MUCND)

Program Goals:

This program is designed for the professional preparation of a choral conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad

knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description:

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

In addition, choral conducting students must demonstrate competency in vocal pedagogy and in English, German, French, Italian, and Latin diction. Competency may either be determined by completion of diction and vocal pedagogy courses taken during the undergraduate degree (with a grade of B or better), or by the successful completion of competency tests. Students failing to meet minimum competencies in one or more parts of these tests must either enroll in appropriate courses or complete special projects administered in the choral conducting and literature classes.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Conducting, CHORAL – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Choral Conducting (560)
8	Studies in Choral Literature (583)
1	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
1	Score Reading (435)
9	Music Theory/History
5	Electives

MASTER OF MUSIC IN CONDUCTING (Band/Wind Ensemble) (MUCND)

Program Goals:

This program is designed for the professional preparation of a band or wind ensemble conductor. The program seeks to achieve this preparation by (1) development of conducting and ensemble rehearsal techniques, (2) exploration of

a large body of music literature in the area of the option, (3) development of skills in music analysis and score preparation and (4) continued development of a broad knowledge of music theory and history. Students in this program are also encouraged to continue development of skills in performance or composition.

Program Description:

This program requires a minimum of 36 credits of course work. At least half of these credits must be at the 500-level or above, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination in the area of concentration must be passed near the completion of the program.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Conducting, BAND/WIND – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Band/Wind Ensemble Conducting (562)
8	Studies in Band/Wind Ensemble Literature (582)
2	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
9	Music Theory/History
5	Electives

MASTER OF MUSIC IN PERFORMANCE (Keyboard) (MUPER)

Program Goals:

Graduate performance degree programs are designed to provide well-prepared and talented students with the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to help prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description:

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art

music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Performance, PIANO – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Keyboard
1	Graduate Degree Recital (891)
1-2	Lecture-Recital or Master's Paper (594)
2	Ensembles (493 or 489)
3	Keyboard Literature (481)
2	Seminar in Music Literature of the Major Performance Area (588)
2	Piano Pedagogy (419 or 424)
3	Music Theory or History
2 – 4	Electives

MASTER OF MUSIC IN PERFORMANCE (Orchestral Instruments) (MUPER)

Program Goals:

Graduate performance degree programs in orchestral instruments are designed to provide well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description:

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park campus. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Performance, ORCHESTRAL INSTRUMENTS – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Lessons
1	Graduate Degree Recital (891)
4 - 6	Ensembles
2 - 3	Literature Courses (485, 487, 580, 582)
2	Seminar in Music Literature of the Major Performance Area (588)
1 - 2	Major Area Pedagogy (414, 415, 416, 417)
3 – 4	Music Theory or History
0 – 4	Electives

MASTER OF MUSIC IN PERFORMANCE (Voice) (MUPER)

Program Goals:

Graduate performance degree programs are designed to provide well-prepared and talented students the opportunities to develop their performance abilities while furthering their knowledge of music literature and developing effective studio teaching skills. These programs are intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study. The performance program is available in three options: keyboard, vocal, and orchestral instruments.

Program Description:

The Master of Music in performance requires 36 credits of course work. At least one-half of the 36 credits must be 500-level courses, and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. At the completion of the program, an oral examination must be passed in the major area. In addition, a voice major must pass proficiency examinations in French, German, English, Italian, and Latin diction. This requirement may be met by successful completion of the undergraduate sequence of diction courses.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Performance, VOICE – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Voice
1	Graduate Degree Recital (891)
1	Lecture-Recital or Master's Paper (594)
2	Ensemble
2	Voice Pedagogy (418)
3	Vocal Literature or Opera Literature (478 or 480)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Music Theory or Music History
4	Electives

MASTER OF MUSIC IN PERFORMANCE AND PEDAGOGY with a TRACK in PIANO (MUSPP)

Overview:

The Master of Music in Performance and Pedagogy offers two tracks: in Piano (36 credits) and in Voice (36 credits). Each track underscores the program's integrative nature, which emphasizes both music pedagogy and performance.

Program Goals:

The Master of Music in Performance and Pedagogy with track in Piano is intended to offer the Penn State graduate piano major an intensive curriculum not only in the performance of the instrument, but also in piano methods, literature, and teaching strategies at a variety of levels. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve not only a high standard of piano performance, but also a thorough working knowledge of the pedagogy and literature of the instrument. It is intended to prepare students for entrance to the world of professional music as performers and teachers or for admission to doctoral-level study.

Program Description:

The Master of Music in Performance and Pedagogy with track in Piano requires 36 credits of coursework. At least 18 credits must be 500-level courses (or higher), and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination must be passed in the major area near completion of the program.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Pedagogy and Performance, PIANO – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Keyboard (KEYBD 530, 580)
4	Supervised Experience in College Teaching (602)
6	Piano Pedagogy (419, 424, 589)
1	Ensemble (493, 489)
1	Graduate Degree Recital (891)
1	Lecture-Recital or Master's Paper (594)
1 – 4	Internship in Piano Pedagogy (MUS 595A)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Keyboard Literature (481)
3	Music Theory or History

MASTER OF MUSIC IN PERFORMANCE AND PEDAGOGY with a TRACK in VOICE (MUSPP)

Overview:

The Master of Music in Performance and Pedagogy offers two tracks: in Piano (36 credits) and in Voice (36 credits). Each track underscores the program's integrative nature, which emphasizes both music pedagogy and performance.

Program Goals:

The Master of Music in Performance and Pedagogy with track in Voice is intended to offer the Penn State graduate voice major an intensive curriculum not only in performance, but also in voice pedagogy and pedagogical literature. It provides students the opportunity to diversify their interests in the two fields without diluting either. Students who complete the degree can expect to achieve an extremely high standard of voice performance and a thorough working knowledge of the physiology, pedagogy, and literature of the instrument.

Program Description:

The Master of Music in Performance and Pedagogy with track in Voice requires 36 credits of coursework. At least 18 credits must be 500-level courses (or higher), and at least 30 credits must be taken at University Park. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory

completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. An oral examination must be passed in the major area near completion of the program. In addition, a voice major must pass proficiency examinations in French, German, English, and Italian language and diction.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or

Master of Music in Performance and Pedagogy, VOICE – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Voice
4	Supervised Experience in College Teaching (602)
6	Voice Pedagogy (418, 425, 483)
2	Ensemble
1	Graduate Degree Recital (591)
1	Lecture-Recital or Master's Paper (594)
3	Vocal Literature or Opera Literature (478 or 480)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Music Theory or History

DOCTOR OF MUSICAL ARTS IN PIANO PERFORMANCE (PIANO)

Program Goals:

The degree is designed to provide students with a thorough background of preparation and experience in professional-level performance and in the literature of the instrument, while becoming sufficiently knowledgeable about the discipline of music as a whole, in order to teach at the collegiate or university level. This background knowledge includes, but is not limited to, music theory, analysis, and history.

Program Description:

A minimum of four semesters in residence is required. Sixty credits are required beyond the Master of Music; if an exceptional student is admitted before completion of a prior Master of Music degree, the student will complete a total of 30 credits (including any graduate credits accepted by transfer) in categories equivalent to those required for the M.Mus., in addition to the 60 required for the D.M.A.

Minimum course requirements (post-Master's degree) include 16 credits (four semesters @ 4 credits/semester) of Keyboard 580 applied music instruction; 4 credits of advanced ensembles; 10 credits of literature and pedagogy in the major area; and 18 credits in the broader discipline of music. Knowledge of the history and theory of Western art music must be demonstrated by satisfactory completion of competency examinations or completion of specified remedial courses in addition to the curricular requirements listed here. A qualifying examination will follow upon three semesters completed in residence and following at least three (of the four) recitals of Music 801 and Music 804. The comprehensive examination, with an oral examination covering work in the major field, will occur upon the completion of all required course work, before the final recital. The culminating experience of the D.M.A. degree is public performance, with a total of six recitals (12 credits): three memorized solo recitals (two for Music 801 as well as the final recital, Music 805, which is prepared independently), two recitals of chamber music (Music 804), and a lecture-recital (Music 803), which includes a pre-approved monograph text (Music 802).

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or in the DMA Graduate Handbook.

DOCTOR OF PHILOSOPHY IN MUSIC EDUCATION (MU ED)

Program Goals:

The Ph.D. in Music Education is designed to provide opportunities for the highest level of scholarly study in the processes of teaching and learning music. Candidates are expected to develop and test new knowledge in the field of music education while preparing themselves for positions in higher education or other leadership roles within the profession. A qualifying exam, comprehensive exam, a doctoral thesis, and final oral exam (dissertation defense) are required.

Program Description:

The Ph.D. Degree offers advanced study of the process of teaching and learning music with a research-based perspective for individuals seeking greater breadth and depth in the music education profession and/or careers in higher education and music administration. The Ph.D. program consists of courses, internships, research projects, and other experiences designed to prepare individuals for specific leadership roles in music education. Coursework is distributed among the following areas: Processes of Music Learning and Teaching, Processes and Contributions of Research, and Art of Music. Students also design a personal cognate equivalent to 12 credits minimum. The exact number of credits required in the program will vary according to a student's previous experience and degrees. Typically, 46-69 credits are required. The program culminates with a major research project and thesis that is not included in the minimum credit

requirement. At least one academic year of full-time residency is required. However, it is most advantageous to be enrolled full-time for the entire degree program. A portion of the coursework, primarily outside of Music Education, can be completed through summer study or at other Penn State campuses or other universities. Consult with your academic advisor about the appropriateness of these courses.

For more information on the Ph.D in Music Education degree, please see the program handbook.

Curricular Information:

Can be found at https://bulletins.psu.edu/graduate/programs/majors/music/ or in the Music Ed Graduate Handbook.

ADDITIONAL CURRICULAR INFORMATION

For complete curricular information for Music Graduate Students, please refer to your entering year's course bulletin:

https://bulletins.psu.edu/graduate/programs/majors/music/
https://bulletins.psu.edu/graduate/programs/majors/music-education/

For a listing of Full Course Offerings for Music Graduate Students, please refer to https://bulletins.psu.edu/university-course-descriptions/graduate/music/

APPENDICES

APPROVED LIST OF GRADUATE MUSIC THEORY AND HISTORY ELECTIVES

Students may not register for these courses until the graduate theory and history competency requirements have been satisfied.

THEORY COURSES:

Course	Credits	Description
422	3	Jazz Harmony and Arranging
431	2-3	Advanced Tonal Analysis
433	2-3	Advanced Analysis in Twentieth-Century Music
438	2	Figured Bass
471	2	Structural and Sixteenth-Century Counterpoint
472	2	Eighteenth-Century Counterpoint
531	3	Analytical Techniques (Twentieth-Century, non-Schenker)
532	3	Schenkerian Analysis
573	3	Integrative Seminar in Music Theory and History
574	3	Seminar in Music Theory

HISTORY COURSES:

Course	Credits	Description
461	3	Studies in Music History: Antiquity to 1600
462	3	Studies in Music History: 1550-1750

463	3	Studies in Music History: 1700-1900
464	3	Studies in Music History: 1850-Present
572	3	Seminar in Musicology
573	3	Integrative Seminar in Music Theory and History

For the M.Mus. program in Conducting, the following also applies:

LITERATURE COURSES:

Course	Credits	Description
478	3	Vocal Literature
480	3	Opera Literature
481	3	Keyboard Literature
482	2	Seminar in Keyboard Literature
483	2	Seminar in Voice Pedagogy
485	3	Chamber Music Literature
487	3	Orchestral Literature
582	2-3	Studies in Band/Wind Literature
583	2-3	Studies in Choral Literature

GRADUATE DEGREE CURRICULUM

DMA – Please refer to Piano Area Handbook
MME – Please refer to Music Ed Handbook
Ph.D. – Please refer to Music Ed Handbook

Master of Arts in Music Theory and History – 34 credit hours

2	Introduction to Music Reference and Research Materials (500)
6	Integrative Seminar (573)
6	Music Theory (431, 433, 531, 532)
6	Music History (461W, 462W, 463W, 464W, 572)
6	Thesis (600)
2	Pedagogy of Undergraduate Theory and History (533)
6	Free Electives

Master of Arts in Music Theory – 32 credit hours

2	Introduction to Music Reference and Research Materials (500)
3	Seminar in Music Theory (574)
3	Schenkerian Analysis (532)
2	18th-Century Counterpoint (472)
5	Music Theory Electives (431, 433, 435, 438, 471, 531, 532, 574)
6	Thesis (600)
2	Pedagogy of Undergraduate Theory and History (533)
3	Music History (461W, 462W, 463W, 464W)
3	Music Electives
3	Free Electives

Master of Arts in Musicology – 32 credit hours

2	Introduction to Music Reference and Research Materials (500)
3	Seminar in Musicology (572)

6 - 9	History (461W, 462W, 463W, 464W)
6	Thesis (600)
3	Integrative Seminar in Music Theory and History (573)
3 – 6	Theory (431, 433, 531, 532)
6	Cognate Area (outside of music)

Master of Music in Composition/Theory – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Composition (535)
8 - 9	Theory (531, 532, 533, 431, 433, 435, or 573)
3	Electronic Music (459)
2	Master's Paper (594)
1	Graduate Degree Recital (891)
2	Introduction to Music Reference and Research Materials (500)
3	Music History or Literature
4 - 5	Electives

Master of Music in Conducting, CHORAL – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Choral Conducting (560)
8	Studies in Choral Literature (583)
1	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
1	Score Reading (435)
9	Music Theory/History
5	Electives

Master of Music in Conducting, ORCHESTRAL – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Orchestral Conducting (561)
8	Studies in Orchestral Literature (580)

1	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
1	Score Reading (435)
9	Music Theory/History
5	Electives

Master of Music in Conducting, BAND/WIND – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
8	Band/Wind Ensemble Conducting (562)
8	Studies in Band/Wind Ensemble Literature (582)
2	Integrative Conducting Seminar (575)
1	Master's Paper (594)
1	Graduate Degree Recital (891)
9	Music Theory/History
5	Electives

Master of Music in Performance, ORCHESTRAL INSTRUMENTS – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Lessons
1	Graduate Degree Recital (891)
4 - 6	Ensembles
2 - 3	Literature Courses (485, 487, 580, 582)
2	Seminar in Music Literature of the Major Performance Area (588)
1 - 2	Major Area Pedagogy (414, 415, 416, 417)
3 – 4	Music Theory or History
0 – 4	Electives

Master of Music in Performance, PIANO – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Keyboard
1	Graduate Degree Recital (891)

1-2	Lecture-Recital or Master's Paper (594)
2	Ensembles (493 or 489)
3	Keyboard Literature (481)
2	Seminar in Music Literature of the Major Performance Area (588)
2	Piano Pedagogy (419 or 424)
3	Music Theory or History
2 – 4	Electives

Master of Music in Performance, VOICE – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
16	Applied Voice
1	Graduate Degree Recital (891)
1	Lecture-Recital or Master's Paper (594)
2	Ensemble
2	Voice Pedagogy (418)
3	Vocal Literature or Opera Literature (478 or 480)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Music Theory or Music History
4	Electives

Master of Music in Performance and Pedagogy Voice – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Voice
4	Supervised Experience in College Teaching (602)
6	Voice Pedagogy (418, 425, 483)
2	Ensemble
1	Graduate Degree Recital (591)
1	Lecture-Recital or Master's Paper (594)
3	Vocal Literature or Opera Literature (478 or 480)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Music Theory or History

Master of Music in Pedagogy and Performance Piano – 36 credit hours

2	Introduction to Music Reference and Research Materials (500)
12	Applied Keyboard (KEYBD 530, 580)
4	Supervised Experience in College Teaching (602)
6	Piano Pedagogy (419, 424, 589)
1	Ensemble (493, 489)
1	Graduate Degree Recital (891)
1	Lecture-Recital or Master's Paper (594)
1 – 4	Internship in Piano Pedagogy (MUS 595A)
2	Seminar in Music Literature of the Major Performance Area (588)
3	Keyboard Literature (481)
3	Music Theory or History

Application for Independent Study for Graduate Students

Student's Name: _____ Date: _____

Email Address: _____ Student's ID #: _____

Degree and Major: _____

Circle one: MUSIC 496 MUSIC 596 MUSIC 896 (Doctoral students only)

Applying for Independent Study credits: 1 cr. 2 cr. 3 cr.

Applying for AY _____: Fall Semester Spring Semester Summer Session

Faculty Advisor: _____

Faculty Sponsor for Independent Study: _____

Instructions:

- This form should be used to secure authorization to register for an independent study and must be completed and approved PRIOR to registration. The form will be retained as part of the student's academic record.
- Prepare a written proposal for your independent study and discuss it with both your faculty advisor and with your faculty sponsor. The proposal should contain a clear statement of the topic to be investigated, the objectives of the study, the method by which the objectives will be fulfilled, and the precise means of evaluation. A completed proposal will normally be one or more typewritten pages in length, will include a syllabus outline and, where appropriate, a bibliography of sources to be studied. Attach the approved proposal to this form and secure the proper signatures listed on the second page of this form
- Independent studies offer students opportunities to extend their classroom work and to enrich their curriculum with supervised study of topics not normally covered by courses. Ideally, the topic selected for independent work is one to which the student has already been exposed in regular courses or with which the student is already modestly familiar. For this reason, independent studies may NOT be used for topics covered by existing courses. When a course (topic) is not offered during an academic year, this restriction may occasionally be waived by the Director of the School of Music.
- The curricula of all music degree programs are established by the faculty of the School of Music and are precisely described. For this reason, independent studies may not be taken to fulfill degree requirements except as electives. This restriction may occasionally be waived by the Director of

the School of Music.

- Music graduate students may not enroll in more than 3 credits of independent study during the same semester.
- A maximum of 9 credits of independent study may be applied towards a graduate degree in music.

Comments:

_____	_____
Signature of Student	Date
_____	_____
Signature of Faculty Advisor	Date
_____	_____
Signature of Faculty Sponsor	Date
_____	_____
Signature of Director of Graduate Studies	Date Approved

Proposal Approval Form

(M.A. Master's Thesis, M.Mus. Master's Paper or Lecture-Recital, D.M.A. Lecture Recital)

Student's Name: _____ Email Address: _____

Degree: _____ Major: _____

Date, Time, and Location of Lecture-Recital: _____

Proposed Title of Master's Thesis/Paper/Lecture-Recital/DMA Lecture-Recital:

_____

_____

_____

Part I: Student submits this form, one copy of the proposal and Human Subjects approval letter (if applicable) to thesis/paper adviser and Recital Committee members for approval. If approved, the committee will return all materials to student.

We approve the proposal:

Paper/Thesis advisor/Lecture-Recital Committee Chair:

_____
Printed Name

_____ _____
Signature Date

Second Reader/Recital Committee Member:

_____
Printed Name

_____ _____
Signature Date

Third Reader/Recital Committee Member (required only for M.Mus. Lecture-Recitals):

_____
Printed Name

_____ _____
Signature Date

Part II: After approval by the thesis/paper adviser and Recital Committee members, student submits this form with the signatures in Part I, one copy of the proposal, and Human Subjects approval letter (if applicable), to Graduate Program Academic Coordinator for School of Music Graduate Committee approval by the following deadlines:

PLEASE review the current year's Graduate Handbook for specific form deadlines.

The School of Music Graduate Committee approves the proposal:

_____ _____

Chair, School of Music Graduate Committee Date

Draft Submission Form

(M.Mus. Master's Paper or Lecture-Recital, D.M.A. Lecture Recital)

Student's Name: _____ Email Address: _____

Degree: _____ Major: _____

Date, Time, and Location of Lecture-Recital: _____

Title of Master's Thesis/Paper/Lecture-Recital/DMA Lecture-Recital:

_____

Semester/Year student has activated intent to graduate: _____

Student submits this form and a complete draft of the master's paper/lecture-recital to paper/lecture adviser and Recital Committee members for approval. If approved, the paper adviser will sign, date, and return this form and the completed draft to student. After approval by thesis/paper adviser and Recital Committee members, student submits this form with the signatures Graduate Program Academic Coordinator by the following deadlines.

PLEASE review the current year's Graduate Handbook for specific form deadlines.

We have read a complete draft:

Paper advisor/Lecture-Recital Committee Chair:

_____
Printed Name

_____ _____
Signature Date

Second Reader/Recital Committee Member:

_____
Printed Name

_____ _____
Signature Date

Third Reader/Recital Committee Member (required only for Lecture-Recitals):

_____
Printed Name

_____ _____
Signature Date

Final Approval Form

(M.A. Master's Thesis, M.Mus. Master's Paper or Lecture-Recital, D.M.A. Lecture Recital)

Student's Name: _____ Email Address: _____

Degree: _____ Major: _____

Date, Time, and Location of Lecture-Recital: _____

Title of Master's Thesis/Paper/Lecture-Recital/DMA Lecture-Recital:

_____

_____

Student submits this form, the final copy of the master's thesis/master's paper/lecture-recital, to thesis/paper/lecture adviser and Recital Committee members for approval. If approved, the thesis/paper adviser will sign, date, and return this form and final copy to student. After approval by thesis/paper adviser and Recital Committee members, student submits this form with the signatures to Graduate Program Academic Coordinator by the following deadlines.

PLEASE review the current year's Graduate Handbook for specific form deadlines.

We approve the final written document:

Paper/Thesis advisor/Lecture-Recital Committee Chair:

_____
Printed Name

_____ _____
Signature Date

Second Reader/Recital Committee Member:

_____
Printed Name

_____ _____
Signature Date

Third Reader/Recital Committee Member (required only for Lecture-Recitals):

_____
Printed Name

_____ _____
Signature Date



Sample Title Page for Master's Paper or D.M.A. Lecture-Recital

(This page is the first page of your paper)

The Pennsylvania State University

The J. Jeffrey and Ann Marie Fox Graduate School

School of Music

TITLE OF PAPER

by

NAME

© YEAR and NAME

Submitted in Partial Fulfillment

of the Requirements

for the Degree of

TITLE and TRACK

MONTH, YEAR

Sample Permission-to-Copy Page for Master's Paper or D.M.A. Lecture-Recital

(This page is the second page of your paper)

I grant The Pennsylvania State University the nonexclusive right to use this work for the University's own purposes and to make single copies of the work available to the public on a not-for-profit basis if copies are not otherwise available.

_____(student's signature on this line)
Student's typed name here

Sample Committee Page for Master's Paper or D.M.A. Lecture-Recital

(This page is the third page of your paper)

The Master's Paper or Lecture-Recital Monograph of NAME OF STUDENT was reviewed and approved* by the following:

Name of Faculty Member
Title of Faculty Member
Lecture-Recital Adviser (or Master's Paper Adviser)

Name of Faculty Member
Title of Faculty Member
Second Reader (or Committee Member)

Name of Faculty Member
Title of Faculty Member
Committee Member (third person is only required for master's lecture-recitals)

*Signatures are on file in the School of Music Office

GRADUATE ORAL EXAMINATION REPORT FORM

Student's Name: _____ Examination Date: _____

Degree: _____ Major: _____

Check one: PASS: _____ FAIL: _____ Adjourned: _____

ORAL EXAM COMMITTEE:

Committee Chair:

_____
Printed Name

_____ _____
Signature Date

2nd Committee Member:

_____
Printed Name

_____ _____
Signature Date

3rd Committee Member:

_____
Printed Name

_____ _____
Signature Date

Each faculty member is encouraged to write comments for the student's file (additional sheets may be attached to this form)

Comments:

Oral Exam Chair must return this form to the Graduate Program Staff Assistant within one week of the oral examination date.

GRADUATE DEGREE RECITAL/LECTURE-RECITAL REPORT FORM

Check one:

_____ Instrument/Voice Recital	_____ Conducting Recital
_____ Composition Project Recital	_____ DMA Piano Solo Recital
_____ DMA Piano Chamber Recital	_____ DMA Piano Final Solo Recital
_____ Voice **Lecture-Recital**	_____ DMA Piano **Lecture-Recital**

Student Name _____ Instr./Voice /Cond. Area _____

Performance Date, Time, Place _____

Works performed, conducted, or composed: _____

_____

Grade: _____

Recital Committee Member Names and Signatures

Committee Chair: (Paper adviser for Lecture-Recitals)

_____ (Printed Name)

_____ (Signature)

2nd Committee Member: (Second reader for Lecture-Recitals)

_____ (Printed Name)

_____ (Signature)

3rd Committee Member: (Third reader for Lecture-Recitals)

_____ (Printed Name)

_____ (Signature)

Each faculty member is encouraged to write comments for the student's file. Additional sheets may be attached to this form.

Comments: _____

_____

Degree Recital Chair must return this form to the Graduate Program Coordinator within one week of the recital performance with a copy of recital program attached to this form.