



**Western Illinois  
University**  
SCHOOL OF MUSIC

# **GRADUATE STUDENT HANDBOOK**

Academic Year 2024-2025 (rev. 10/24)

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## 1 School of Music Mission and Goals

### MISSION

The School of Music at Western Illinois University is committed to a dual mission within the University:

1. Helping each undergraduate and graduate music major and music minor to be the best musician they can be through coursework, applied study, solo and ensemble performance, practical experience, and a variety of listening opportunities; and
2. Serving, along with other departments in the College of Fine Arts and Communication, as a cultural center for the University, the community, and the region; including a strong commitment to providing opportunities for all students to develop awareness and understanding of music in a variety of cultural and historical contexts.

### GOALS

The primary goal of the WIU School of Music is to develop artistically expressive and technically proficient undergraduate and graduate musicians from both traditional and underrepresented student populations. In addition, the WIU School of Music serves to:

- Prepare student musicians for the fine art of musical performance through applied lessons and solo and ensemble performance experiences.
- Offer a curriculum with sufficient depth and breadth to provide an expansive education in music and create opportunities for students to explore individual interests.
- Help students understand the structures and contexts of music throughout history to enhance their appreciation and performance of diverse musical styles.
- Prepare graduates with the aural, analytical, conceptual, technological, and performance skills needed to be successful in the fields of education, therapy, performance, composition, and industry, or as students in an advanced degree program.
- Help music students develop the tools of self-discipline, creative expression, analysis, problem-solving, entrepreneurship, and communication for success in their chosen life's work, in or out of the field of music.
- Provide basic music courses and experiences to assist all University students to be articulate, responsive, and knowledgeable citizens, consumers, and patrons of the arts.
- Share the joy of musical expression with the student, University, community, and regional populations through concerts and recitals.
- Serve as a resource center for elementary and secondary music programs throughout the region.
- Provide opportunities for pre-college music study for community/regional service and for on-campus pedagogical laboratory experience opportunities.
- Provide a diverse faculty of musician-teachers who, through dedication to excellence, sound pedagogy, and effective communication skills, present models that inspire students to achieve their full potential.

## 2 Contact Information

For general inquiries and issues related to applications, admission, assistantships, advisory examinations, and comprehensive examinations, please contact:

Dr. Charles Chadwell  
Graduate Coordinator, Assistant Professor of Saxophone  
Email: [c-chadwell@wiu.edu](mailto:c-chadwell@wiu.edu)

For issues related to academic advising and course registration, please contact:

Dr. Al Cooper, Jr (Vocal Performance and Choral Conducting)  
Graduate Advisor, Assistant Professor of Voice  
Email: [a-cooper@wiu.edu](mailto:a-cooper@wiu.edu)

Dr. Jena Gardner (Instrumental Performance and Instrumental Conducting)  
Graduate Advisor, Associate Professor of French Horn  
Email: [je-gardner2@wiu.edu](mailto:je-gardner2@wiu.edu)

Dr. Anita Hardeman (Musicology)  
Graduate Advisor, Interim Director of the School of Music  
Email: [a-hardeman@wiu.edu](mailto:a-hardeman@wiu.edu)

Dr. Kyle Jones (Piano Pedagogy and Piano Performance)  
Graduate Advisor, Instructor of Music Business

Dr. Gina Yi (Music Education)  
Graduate Advisor, Assistant Professor of Music Education  
Email: [gi-yi@wiu.edu](mailto:gi-yi@wiu.edu)

School of Music Administration and Administrative Staff

Dr. Anita Hardeman  
Interim Director of the School of Music, Professor of Musicology  
Email: [j-brown2@wiu.edu](mailto:j-brown2@wiu.edu)

Dr. Jason Hawkins  
Assistant Director of the School of Music, Associate Professor of Choral Music Education  
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Anneliese Land  
Recruitment Coordinator  
Email: [a-land2@wiu.edu](mailto:a-land2@wiu.edu)

Joanie Herbert  
COFAC Recital Hall Manager  
Email: [je-herbert@wiu.edu](mailto:je-herbert@wiu.edu)

### 3 Admission Requirements and Procedures

#### 3.1 Admission Requirements

All students must meet the general admission requirements of the School of Graduate Studies. Students majoring in music must have an earned bachelor's degree or equivalent with a major in music from an accredited institution. The undergraduate major is subject to approval by the Graduate Studies Committee. For all international students whose native language is not English, a TOEFL score of 79 IBT or an IELTS score of 6.5 overall is required.

#### GPA Requirements

Degree-seeking applicants may qualify for full admission under either of the following two conditions:

- Cumulative GPA of at least 2.75 (based on all hours attempted at all institutions attended) for undergraduate work
- 3.00 or higher GPA for the last two years (60 s.h.) of undergraduate work

Applicants not meeting conditions one or two, but who have completed at least six semester hours (nine quarter hours) of graded graduate coursework (S/U or Pass/Fail grades do not apply) from a regionally accredited institution with a graduate GPA of 3.0 or higher, may be recommended for admission by the School of Graduate Studies.

Applicants with a GPA between 2.50 and 2.75 may be accepted under Probationary Status (see Section 5.3).

#### 3.2 Application Procedures

The following steps outline the application procedures and materials needed for admission to graduate programs as required by the School of Music.

1. [Apply to WIU.](#)
2. Peruse the School of Music Graduate Student Handbook where you will find detailed information regarding the course requirements for your area of emphasis.
3. Review the [Audition Requirements](#) for your area, and contact the area professor with any questions regarding the audition. You can find their email within the Audition Requirements document.
4. Fill out the [School of Music Graduate Application Form.](#)
5. Submit official transcripts from previous and current undergraduate/graduate degree programs to [grad-office@wiu.edu](mailto:grad-office@wiu.edu) if you are a domestic student or [international-ed@wiu.edu](mailto:international-ed@wiu.edu) if you are an international student.
6. Once your application has been processed you will be assigned a WIU ID number. You should then review and complete the [WIU Graduate Assistantship application.](#)

#### 3.3 Auditions and Additional Requirements Based on Area of Specialization

All students seeking admission into the graduate music program are required to submit evidence of ability and special interest in their chosen area of specialization. For specific audition requirements, please visit the [School of Music Graduate Program](#) website. Additional requirements based on area of specialization are listed below.

### Choral and Instrumental Conducting

Applicants must submit a curriculum vitae addressing musical training/conducting experience and a repertory list of recently conducted works. The on-campus audition will consist of an interview with the conducting faculty as well as a brief conducting audition with one of the major ensembles. In special cases and only with the permission of the conducting faculty, a video/DVD may be submitted in lieu of the on-campus audition.

### Composition

Students should provide evidence of compositional interest and activity by submitting a portfolio of 3–5 scores that evidence a wide variety of styles, techniques, instrumentations, etc. Recordings should be provided for at least some of the scores. This portfolio may be submitted electronically (PDF scores, mp3 recordings or links to online audio/video) or may be mailed.

### Jazz Studies

For students intending to pursue Jazz Composition, the submission of scores of original composition is required, as well as an on-campus interview with members of the jazz area faculty. For students intending to pursue Jazz Performance, an audition and interview before a panel of Jazz area faculty is required.

### Music Education

To apply for the online Master of Music in Music Education program, candidates will complete the following:

- [Application to Western Illinois University](#), including 2 letters of recommendation and a personal goals statement outlining the candidate's philosophy of music education (about 500 words)
- Submit a YouTube link to a video sample of classroom or ensemble teaching (about 10 minutes) via email to [Dr. Jason Hawkins](#)
- An interview with the WIU Music Education Faculty. The interview can be conducted live or via an online video conferencing platform (e.g., Skype, Google Meet, Zoom). Contact Dr. Jason Hawkins to set up a day/time for your interview.

### Musicology

Students must give evidence of ability and special interest by submitting research papers. Students who have received a bachelor's degree in music from Western Illinois University will not be required to re-audition for the Master of Music in Musicology.

### Piano Pedagogy

In addition to an audition, applicants must submit a writing sample as evidence of research ability.

## 3.4 English Language Proficiency

Students whose native language is not English must provide evidence of English language proficiency by one of the following:

- Obtain a TOEFL score of 79 IBT or an IELTS score of 6.5 overall
- Successfully complete the English as a Second Language Program through WESL Institute
- Successfully complete a bachelor's degree from a U.S. institution with four years in residence and within two years of matriculation at Western Illinois University

### 3.5 Advisory Examination in Music Theory

Once accepted into the Master of Music program, every graduate student must take the Advisory Examination in Music Theory before enrolling in MUS 581, Analytical Techniques, one of the Core Requirements. Students entering in the Fall semester will have the opportunity to take the exam online between July 15 and August 15. Students who do not complete the exam during this period will be required to take the exam on the Sunday before the first day of the Fall semester. For students entering in the Spring or Summer semesters, the date will be arranged by the Graduate Coordinator. The purpose of the exam is to ensure that every student who takes MUS 581 is prepared to be successful. Please see the outline of topics in the [Theory Review Pages](#).

A student who passes the advisory exam may register for MUS 581. A student who does not pass the exam will be required to register for 1 s.h. of MUS 500, Independent Study, to complete compensatory assignments prior to registering for MUS 581.

### 3.6 Advisory Examination in Music History

Once accepted into the Master of Music program, every graduate student must take the Advisory Examination in Music History before enrolling in a history course from the MUS 590 series as one of the Core Requirements. Students entering in the Fall semester will have the opportunity to take the exam online between July 15 and August 15. Students who do not complete the exam during this period will be required to take the exam on the Saturday before the first day of the Fall semester. For students entering in the Spring or Summer semesters, the date will be arranged by the Graduate Coordinator. The purpose of the exam is to ensure that every student who takes history courses in the MUS 590 series is prepared to be successful and has sufficient background in the factual basis of all historical time periods to engage in a higher level of discussion at the graduate level. For an overview of the exam and preparation suggestions, please see the [Advisory Exam in Music History](#).

A student who passes the advisory exam may register for any of the 590 series of Music History Courses. Students who show deficiencies in specific eras will be required to register for 1 s.h. of MUS 500, Independent Study, to complete compensatory assignments prior to registering for a graduate Music History course.

### 3.7 Undergraduate Deficiencies

In some situations, entering Master of Music students may be asked to enroll in or audit certain undergraduate courses. The cause of such requests may be:

- The Advisory Examinations in Music Theory and Music History
- For Music Education students (especially those seeking certification and whose bachelor's degree is in another discipline of music), an advisory decision based on certification requirements
- For Jazz Studies students (especially those whose bachelor's degree has not included a defined Jazz Studies option), an advisory decision to strengthen key jazz-related techniques

Occasionally, in the case of the last circumstance where attending the class forms a crucial part of graduate-level development, the student may be allowed to enroll with the course professor under the graduate course code MUS 500, Independent Study, and to attend the undergraduate class with additional graduate-level assignments as determined by the instructor. This substitution rule does not apply to graduates needing to take undergraduate Music Theory or Music History courses.

When a graduate student enrolls in an undergraduate course, the semester hours will count toward that student's full-time status. However, these semester hours do not count toward the credits required for the Master of Music degree plan.

## 4 Graduate Assistantships

### 4.1 School of Music Assistantships

Graduate assistantships in the School of Music are awarded on a competitive basis, and each has defined duties and a faculty supervisor. Students are evaluated for assistantships based on their academic record, audition, and demonstrated skills applicable to each position. Decisions regarding graduate assistantships within the School of Music are made by the Graduate Studies Committee.

Instrument/ Area	Duties	Required Skills	Faculty Supervisor
Bands	Assist in university band activities and lead Pep Band for athletic events	Strong organization, communication, and conducting skills; Conducting majors preferred	Dr. Mike Fansler
Bands	Administer and coordinate all aspects of the danceline and guard for the Marching Leathernecks	Strong organization and leadership skills; experience in danceline and guard	Dr. Matt Thomas
Choral Conducting	Assist choral area in rehearsals, research, database management, tour scheduling, and program preparation	Strong organization, communication, and conducting skills	Dr. Brian Winnie
Jazz	Administrative tasks involving combos and tours, and logistical arrangements for guest artists and festivals	Performance experience in jazz combos	Mr. Whitney Ashe
Music Theory and Humanities	Tutor students in music theory and ear training, music history, and assist the faculty in these areas	Evidence of skills and demonstrated background in music theory, ear training, and music history	Dr. James Romig and Dr. Anita Hardeman
Orchestral Ensembles	Assist with preparation for orchestra rehearsals, concerts, and tours; maintenance of the orchestral library	Strong organization and management skills; experience performing an orchestral instrument	Dr. Anita Hardeman
Piano (Accompanying)	Accompany students for lessons, recitals, and studio classes; accompanying ensembles	Advanced piano performance and sight-reading skills; prior accompanying experience preferred	Dr. Natalie Landowski

Piano (Class Piano)	Teach music majors in class piano, levels I-IV	Strong piano performance, teaching, and communication skills; prior teaching experience preferred	Dr. Natalie Landowski
Piano (Musical Theatre Accompanying)	Accompany musical theatre rehearsals, auditions, and productions	Strong piano performance and sight-reading skills; prior accompanying experience preferred	Dr. Natalie Landowski
Trumpet	Perform as 2nd trumpet in the Lamoine Brass Quintet	Advanced trumpet performance skills; prior chamber music experience preferred	Dr. Nicole Gillotti

#### 4.2 Application Process

In order to ensure eligibility for a School of Music graduate assistantship, a student must have a completed application file with all items listed in Section 3.2. For Fall admission, all application materials must be received by January 31 for priority consideration. Review of applications will begin at that time and will continue until each position is filled. If positions are vacant beginning in the Spring semester, new applicants will be considered along with continuing graduate students not currently holding an assistantship.

#### 4.3 Eligibility Requirements

In order to retain any of the graduate assistantships awarded in the School of Music, each student must meet the following criteria:

- enrollment with full-time status (nine credits or more) for both semesters of an academic year
- maintenance of a 3.0 GPA or better
- positive assessment in the Graduate Assistant Evaluation form in the middle of each semester

#### 4.4 Workload and Time Reporting

Graduate assistantships are awarded with workloads of either full-time (20 hours per week) or two-thirds (13 hours per week). A total of two-thirds is the minimum workload required to hold a graduate assistantship. Each graduate assistantship comes with a stipend according to rank and workload, and each includes a full tuition waiver for all graduate credits (not including fees). There are no tuition waivers available at WIU without a graduate assistantship.

Graduate assistants are required to record hours worked on a monthly basis via STARS. Instructions can be found on the School of Graduate Studies website.

#### 4.5 Evaluation

The Graduate Assistant Evaluation forms will be completed by each graduate assistant's faculty supervisor by November 1 in the Fall semester and by April 1 in the Spring semester. If a student

does not meet the above criteria at any time during their academic career in the School of Music, the graduate assistantship may not be awarded for the following semester(s) of study. Returning graduates who meet the above criteria do not need to complete a new application for a School of Music graduate assistantship in their second year of study; those who hold non-Music assistantships will likely have to reapply to their respective positions, or they can request to be considered for one in the School of Music.

#### 4.6 Other WIU Assistantships

In addition to the graduate assistantships offered by the School of Music, there are many offered by other departments on campus that are open to all WIU graduate students. Each position has its own guidelines for application and criteria for acceptance. The School of Music does not make decisions for any non-Music graduate assistantships. Students are encouraged to visit the [School of Graduate Studies](#) website for a listing of available assistantships.

## 5 Academic Advising and Course Registration

### 5.1 Advising and Registration Procedures

Once accepted to the Master of Music program, prior to the beginning of each semester, the graduate student will meet with a Graduate Advisor to determine the courses for enrollment. In situations where the student does not live in Macomb, this can be accomplished by telephone or email correspondence. The goal of the meeting is to make sure that the student takes the appropriate courses when available in the traditional four-semester program; some of these decisions may also be accomplished in consultation with the student's main area professor. The Graduate Advisor will then give special permission for the student to register each course on STARS (Student/Alumni Records System), whereupon the student enters the appropriate semester hours for variable credit courses, such as applied lessons or independent studies. The process recurs prior to the beginning of every semester; while it is important to plan the degree in advance, registration can only take place one semester at a time.

The minimum enrollment for a graduate student to retain full-time status is 9 semester hours. The maximum enrollment is 15 semester hours. No more than one half of the semester hours counted for the Master of Music degree may be earned in courses below the 500 level; i.e., courses in the MUS 400G range taken for graduate credit.

### 5.2 Independent Studies

MUS 500 (Independent Study) allows students the opportunity to pursue independent research projects related to their major. Students will arrange the topic, procedures, and methods of reporting with an instructor. An appropriate written report will be required.

Students must have the permission of the School of Music Director to register for the course. Students can access an [Approval for School of Music Independent Study](#) form online.

### 5.3 Probationary Status

If an applicant has a cumulative GPA between 2.50 and 2.75 and completes a successful audition or interview with the School of Music, they may still be accepted to the Master of Music program under probationary status. Additionally, students whose degrees are not from accredited institutions will be placed on probationary status. While on probationary status, students will not be eligible to hold graduate assistantships.

Upon completion of two of the Core Requirements of the Master of Music degree with a "B" or better (see Section 6.1), probationary students will receive an email from the School of Graduate Studies notifying them of their change in status. Since graduate students typically enroll in one Core Requirement course per semester, students on probationary status would then be eligible for regular admission status in their second year of study.

### 5.4 Transfer Credits and Revalidation

Transfer credits are approved by the School of Graduate Studies or the Graduate Council only after the degree plan has been approved. Petitions for transfer of graduate credit must be submitted to the School of Graduate Studies, and official transcripts recording the transfer courses must be sent directly from the registrar of that institution to the School of Graduate Studies. No course credit may

be transferred unless the grade received was at least a "B". If approved by the School of Music, a student may transfer a maximum of 9 semester hours of approved graduate credit from an accredited institution for the Master of Music degree. Students may petition the Graduate Council, with the approval of the Graduate Coordinator and Graduate Studies Committee in Music, for additional hours to be accepted from other accredited institutions. Coursework that was used to meet degree requirements for a master's degree at a different institution will not be allowed to transfer to Western Illinois University.

If the course is eligible for transfer, the student will supply a syllabus and course description from the non-WIU institution to the area coordinator for approval of the course content and meet with the Graduate Advisor and complete the petition form for the School of Graduate Studies.

Courses intended to be used as transfer credit must have been completed within six consecutive calendar years (back-dated from the semester of WIU graduation) in order to be applicable toward the Master of Music degree. Students may petition the Graduate Council for an extension of time for outdated courses. Outdated transfer courses must be revalidated by instructors from the credit-granting institution. Graduate courses with grades of "C" or lower may not be revalidated. Transfer courses graded on an S/U grading system will have to be revalidated according to a letter-grade system, and are only applicable if the student has earned a "B" or better in the estimation of the original instructor. Semester hours for eligible courses will be accepted for the same numeric value. For schools on the quarterly system, 4 quarter hours = 3 s.h.; 3 quarter hours = 2 s.h.

For any courses that exceed the six-year limit, the student must approach the original institution and/or instructor and ask to be tested for revalidation. The WIU School of Graduate Studies requires written documentation proving that the student's knowledge of the course content is still accurate and current. The instructor will be asked to email the WIU Graduate Advisor in Music and the School of Graduate Studies, describing the method of revalidation and the student's result.

## 6 Master of Music Degree

### 6.1 Core Requirements

Master of Music students must complete three courses (9 semester hours) of Core Requirements in three academic areas: Music Research, Music Theory, and Music History. MUS 591, Graduate Research in Music, must be taken in a student's first Fall semester.

#### Music Research

MUS 591 Graduate Research in Music (3)

#### Music Theory

MUS 581 Analytical Techniques (3)

#### Music History (select one)

MUS 491G History of American Music (3)

MUS 593 Music in the Baroque Period (3)

MUS 594 Music in the Classical Era (3)

MUS 596 Music of the Romantic Era (3)

MUS 597 Music Since 1900 (3)

#### Other Degree Requirements

MUS 603 Comprehensive Examination in Music (0)

## 6.2 Master of Music, Choral Conducting

The Master of Music in Choral Conducting provides students professional instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program prepares students for professional careers as conductors or educators, or for further study at the doctoral level. In addition to the required courses listed below, suggested elective courses include: MUS 512, Voice; MUS 601, Ensemble Performance, and an instrumental section of MUS 510, Conducting.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Choral Conducting Area Courses (23)

MUS 510	Conducting (Choral) (12)
MUS 540	Advanced Choral Pedagogy and Techniques (3)
MUS 590	Literature of Applied Field (Renaissance through Classical) (2)
MUS 590	Literature of Applied Field (Romantic through Contemporary) (2)
MUS 501	Ensemble Performance (4)
MUS 602	Recital (0)

#### Electives (2)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Choral Conducting*

#### Semester 1, Fall

MUS 591, Graduate Research in Music (3)
MUS 510, Conducting (3)
MUS 590, Literature of Applied Field (2)
MUS 501, Ensemble Performance (1)

#### Semester 3, Fall

Core Music History course (3)
MUS 510, Conducting (3)
MUS 501, Ensemble Performance (1)
MUS 590, Literature of Applied Field (2)

#### Semester 2, Spring

MUS 581, Analytical Techniques (3)
MUS 510, Conducting (3)
MUS 501, Ensemble Performance (1)
Elective courses (2)

#### Semester 4, Spring

MUS 510, Conducting (3)
MUS 540, Advanced Choral Ped./Tech. (3)
MUS 501, Ensemble Performance (1)
MUS 602, Recital (0)
MUS 603, Comprehensive Exam (0)

### 6.3 Master of Music, Composition

The Master of Music in Composition provides graduate composers with a thorough grounding in coursework and private instruction relating to the student's professional development. The degree program will help students prepare for doctoral study in the field. Students take MUS 511, Composition, every semester. MUS 601, Thesis, is a mandatory component of the degree plan (see Section 9). A variety of courses are available to serve as electives, including courses in counterpoint, orchestration, and electronic music.

#### *Degree Plan*

##### Core Requirements (9)

See Section 6.1

##### Composition Area Courses (19)

MUS 511      Composition (12)

MUS 601      Thesis (3)

MUS 515      Piano (4)

##### Electives (6)

Total = 34 semester hours

#### *Sample Plan of Study for Master of Music, Composition*

##### Semester 1, Fall

MUS 591, Graduate Research in Music (3)

MUS 511, Composition (3)

Elective Course(s) (2-3)

MUS 515, Piano (1)

##### Semester 3, Fall

Core Music History Course (3)

MUS 511, Composition (3)

Elective Course(s) (2-3)

MUS 515, Piano (1)

##### Semester 2, Spring

MUS 581, Analytical Techniques (3)

MUS 511, Composition (3)

Elective Course(s) (2-3)

MUS 515, Piano (1)

##### Semester 4, Spring

MUS 511, Composition (3)

Elective Course(s) (2-3)

MUS 515, Piano (1)

MUS 601, Thesis (3)

MUS 603, Comprehensive Exam (0)

## 6.4 Master of Music, Instrumental Conducting

The Master of Music in Instrumental Conducting provides students with exposure to professional faculty instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program will help students prepare for professional careers as conductors or educators, or for further study at the doctoral level. Students take MUS 510, Conducting, every semester and specialized courses in literature and score analysis. Students must perform a recital (MUS 602), typically in the last semester of study. Enrollment in MUS 501, Ensemble Performance, is required in each semester of residency, totaling four credits. Applied Lessons (MUS 504-507, 509, 519-529) in the student's principal instrument are recommended as an elective.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Instrumental Conducting Area Courses (22)

MUS 510	Conducting (Instrumental) (12)
MUS 538	Advanced Conducting and Score Analysis (3)
MUS 590	Literature of the Applied Field (3)
MUS 501	Ensemble Performance (4)
MUS 602	Recital (0)

#### Electives (3)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Instrumental Conducting*

#### Semester 1, Fall

MUS 591, Graduate Research in Music	(3)
MUS 510, Conducting	(3)
MUS 590, Lit. of the Applied Field	(3)
MUS 501, Ensemble Performance	(1)

#### Semester 3, Fall

MUS 510, Conducting	(3)
Core Music History course	(3)
MUS 538, Adv. Conducting/Score	(3)
MUS 501, Ensemble Performance	(1)

#### Semester 2, Spring

MUS 581, Analytical Techniques	(3)
MUS 510, Conducting	(3)
Applied Lessons	(2)
MUS 501, Ensemble Performance	(1)

#### Semester 4, Spring

MUS 510, Conducting	(3)
Applied Lessons	(2)
Elective Course	(3)
MUS 501, Ensemble Performance	(1)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)

## 6.5 Master of Music, Instrumental Performance

Students pursuing the Master of Music in Instrumental Performance will have opportunities to work with a wide array of professional performers at WIU. The goal of the degree program is to maximize this contact while ensuring that students gain sufficient graduate experience in academic music along the way. The applied music faculty offer instruction in instrumental pedagogy and literature. Students will also enroll in at least one major ensemble (MUS 501) per semester, and perform a recital (MUS 602), usually in their second year of study. These experiences will prepare the student for a professional career in performance, or for further study at the Artist Diploma or DMA level.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Instrumental Performance Area Courses (19)

MUS 504–529	Applied Lessons (12)
MUS 501	Ensemble Performance (4)
MUS 461G or MUS 590	String Pedagogy (1) or Literature of the Applied Field (Wind and Percussion, Pedagogy) (1)
MUS 492G or MUS 590	String Literature I (2) or Literature of the Applied Field (Wind and Percussion) (2)
MUS 602	Recital (0)

#### Electives (6)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Instrumental Performance*

#### Semester 1, Fall

MUS 591, Graduate Research in Music	(3)
Applied Lessons	(3)
MUS 501, Ensemble Performance	(1)
MUS 461G or MUS 590 (Pedagogy)	(1)
MUS 492G or MUS 590 (Literature)	(2)

#### Semester 3, Fall

Core Music History Course	(3)
Applied Lessons	(3)
MUS 501, Ensemble Performance	(1)
Elective course	(2-3)

#### Semester 2, Spring

MUS 581, Analytical Techniques	(3)
Applied Lessons	(3)
MUS 501, Ensemble Performance	(1)
Elective Course	(2-3)

#### Semester 4, Spring

Applied Lessons	(3)
Elective courses	(5-6)
MUS 501, Ensemble Performance	(1)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)

## 6.6 Master of Music, Jazz Studies

The Master of Music in Jazz Studies seeks to reflect the individual needs of students wishing to pursue careers in Jazz. Students may follow one of two focuses for their degree plan: jazz performance or jazz composition. The degree plan demonstrates the possible interpretations of the Jazz Studies degree requirements along these respective lines. Regardless of focus, all Jazz Studies students must enroll in six credits of MUS 501 (Ensemble Performance), which is understood to include three credits each of Jazz Chamber Ensemble and Large Jazz Ensemble. Electives for both degree plans include MUS 497G (Topics in Jazz History), MUS 508 (Applied Jazz Studies), MUS 567 (Seminar in Jazz Improvisation), MUS 599 (Seminar in Music, as offered), as well as Theory/Composition courses (MUS 481G, MUS 482G, MUS 483G, MUS 485G). NOTE: MUS 497G does not count toward the Core Music History course; MUS 597 (Music since 1900) is suggested to fulfill this requirement.

Students focusing on jazz performance should enroll in Applied Lessons on their performing instrument; the student must also perform two recitals (MUS 602), one as a lecture-recital (see Section 8). The Jazz area advisor may direct the student toward Applied Jazz Studies for further aspects of professional development relating to performance. Jazz Composition (MUS 513) or Thesis (MUS 601) are also eligible elective courses.

Students focusing on jazz composition should enroll in MUS 513, Jazz Composition, with lessons on their principal instrument as a possible elective; the student must do one recital of original works for chamber and large jazz ensemble; and complete a Thesis (MUS 601; see Section 9) as part of their directed electives. The Jazz area advisor may direct the student toward Applied Jazz Studies for further aspects of professional development relating to composition, as well as to Theory/Composition courses that reflect the student's compositional interests (e.g., Electronic Music).

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Jazz Studies Area Courses (18)

MUS 504–529 Applied Lessons (12)

MUS 501 Ensemble Performance (see stipulations above) (6)

MUS 602 Recital (0)

#### Directed Electives (7)

Chosen from the following:

MUS 481G Counterpoint (3)

MUS 482G Materials of Post-Tonal Music (3)

MUS 483G Orchestration (3)

MUS 485G Electronic Music (3)

MUS 497G Topics in Jazz History (2)

MUS 508 Applied Jazz Studies (1–4)

MUS 567 Seminar in Jazz Improvisation (3)

MUS 599 Seminar in Music (1–3)

MUS 601 Thesis (1–3)

Total = 34 semester hours

*Sample Plan of Study for Master of Music, Jazz Studies with a focus on performance*

Semester 1, Fall

MUS 591, Graduate Research in Music (3)

Applied Lessons (3)

MUS 508, Applied Jazz Studies (2)

MUS 501, Ensemble Performance (2)

Semester 3, Fall

MUS 482G, Materials of Post-Tonal Music (3)

Applied Lessons (3)

MUS 501, Ensemble Performance (2)

MUS 508, Applied Jazz Studies (1)

MUS 602, Lecture Recital (0)

Semester 2, Spring

MUS 581, Analytical Techniques (3)

MUS 497G, Topics in Jazz History (2)

Applied Lessons (3)

MUS 501, Ensemble Performance (2)

Semester 4, Spring

Core Music History course (3)

MUS 508, Applied Jazz Studies (3)

Applied Lessons (3)

MUS 602, Recital (0)

MUS 603, Comprehensive Exam (0)

*Sample Plan of Study for Master of Music, Jazz Studies with a focus on composition*

Semester 1, Fall

MUS 591, Graduate Research in Music (3)

MUS 513, Jazz Composition (3)

MUS 508, Applied Jazz Studies (2)

MUS 501, Ensemble Performance (2)

Semester 3, Fall

MUS 513, Jazz Composition (3)

MUS 482G, Materials of Post-Tonal Music (3)

MUS 501, Ensemble Performance (1)

MUS 485G, Electronic Music (3)

Semester 2, Spring

MUS 581, Analytical Techniques (3)

MUS 497G, Topics in Jazz History (2)

MUS 513, Jazz Composition (3)

MUS 501, Ensemble Performance (2)

Semester 4, Spring

Core Music History course (3)

MUS 513, Jazz Composition (3)

MUS 501, Ensemble Performance (1)

MUS 601, Thesis (3)

MUS 602, Recital (0)

MUS 603, Comprehensive Exam (0)

## 6.7 Master of Music, Music Education (Online)

The Master of Music with an emphasis in Music Education provides graduate students with further study in elementary/middle school/secondary teaching. With a new focus on distance learning (100% online), the degree is intended for current practitioners in the field of Music Education who wish to continue in their current positions while pursuing an advanced degree. The fully online format will allow candidates to explore the latest methods/research and immediately apply what they learn in a real-life setting.

The degree is intended to be completed by a cohort of masters students in two years including 2 eight-week summer sessions (2 courses per semester for 6 consecutive semesters - See sample course sequence below). All coursework will be completed online via computer-based resources provided by WIU (e.g., online journals, library databases), and correspondence using WIU's online collaborative platform, WesternOnline, video, email, phone, and/or online meeting platforms (e.g., Skype, Zoom, Google Meet). Most courses are asynchronous, allowing students to complete their work on their own schedule—perfect for a busy music educator.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Music Education Area Courses (15)

MUS 531	History and Philosophy of Music Education (3)
MUS 533	Contemporary Assessment Techniques in Music Education (3)
MUS 534	Models of Instruction in Music Education (3)

#### Advanced Conducting/Methods (Select One):

MUS 510	Choral Conducting (2)
MUS 538	Advanced Conducting and Score Analysis (2)
MUS 539	Advanced Methods and Literature Review of K–8 Music (2)

MUS 600 or 601	Master's Project (4) or Thesis (4)
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#### Electives (10)

##### Recommended Online Electives:

MUS 535	Music for the Learner with Exceptionalities
MUS 537	Instrumental Jazz Pedagogy
*MUS 504–529	Applied Music
*MUS 540	Advanced Choral Pedagogy and Techniques
*MUS 590	Literature of the Applied Field

Online electives in the WIU College of Education

\*Contact course instructor to inquire about online availability

Total = 34 semester hours

*Sample Plan of Study for Master of Music, Music Education*

Semester 1, Fall

MUS 534, Models of Instruction (3)  
Elective (1-3)

Semester 2, Spring

MUS 533, Contemp. Assessment Tech. (3)  
Elective (1-3)

Semester 3, Summer

MUS 531, Hist/Phil of Music Education (3)  
MUS 591, Graduate Research in Music (3)

Semester 4, Fall

Music History Course (3)  
Advanced Conducting/Methods Course (2)

Semester 5, Spring

MUS 581, Analytical Techniques (3)  
Elective (1-3)

Semester 6, Summer

MUS 600/601, Master's Project/Thesis (4)  
Elective (1-3)  
MUS 603, Comprehensive Exam (0)

## 6.8 Master of Music, Musicology

The Master of Music in Musicology prepares students for doctoral study with a thorough grounding in coursework in Music Research and Music History; individual tuition in aesthetics, historiography, current musicology, and repertoire; and the creation of a large work of independent research, the Thesis. While two of the Music History area offerings already form part of the Core Requirements, the Musicology student is expected to enroll in the remaining available courses. In addition, a Musicology seminar (MUS 599) on a specialized topic will be offered during the student's time in residence. It is also understood that independent work will begin within the student's first year of study, by the second semester in the form of MUS 500, Independent Study (or equivalent), followed in the second year by credits in MUS 601, Thesis (see Section 9).

Unlike the other area specializations in the School of Music, there is no performance requirement for Musicology (Note: Applied Study is listed among the directed electives, for which external applicants must audition).

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Music History Area Courses (18) (one course will satisfy a Core Requirement)

MUS 593	Baroque Music (3)
MUS 594	Music in the Classical Era (3)
MUS 596	Music in the Romantic Era (3)
MUS 597	Music since 1900 (3)
MUS 599	Seminar in Music (3)
MUS 601	Thesis (6)

#### Directed Electives (7)

Select from the following:

MUS 489G	Special Topics in Music History
MUS 582	Analytical Techniques (if not used to satisfy a Core Requirement)
MUS 481G	Counterpoint
MUS 482G	Materials of Post-Tonal Music
MUS 485G	Electronic Music
MUS 497G	Jazz History
MUS 500	Independent Study
MUS 504–529	Applied Lessons
MUS 599	Seminar in Music

Total = 34 semester hours

*Sample Plan of Study for Master of Music, Musicology*

Semester 1, Fall

MUS 591, Graduate Research in Music (3)

MUS 593, Music of the Baroque (3)

MUS 481G, Counterpoint (3)  
or MUS 485G, Electronic Music

Semester 2, Spring

MUS 581, Analytical Techniques (3)

MUS 594, Music of the Classical Era (3)

MUS 599, Seminar in Music (3)

MUS 500, Independent Study (1)

Semester 3, Fall

MUS 596, Music of the Romantic Era (3)

MUS 482G, Materials of Post-Tonal  
Music (3)

MUS 601, Thesis (3)

Semester 4, Spring

MUS 597, Music since 1900 (3)

MUS 489G, Special Topics in Music  
History (3)

MUS 601, Thesis (3)

MUS 603, Comprehensive Exam (0)

## 6.9 Master of Music, Piano Pedagogy

The Master of Music in Piano Pedagogy provides students with exposure to professional faculty instruction, a high level of academic experiences in music, and the opportunity to engage in original pedagogical research. The degree program will prepare students for professional careers in piano instruction, or for further study at the doctoral level. Students take MUS 515, Applied Piano, every semester, alongside specialized courses in Piano Pedagogy and Piano Literature. All students must perform a recital (MUS 602), typically in the last year of study. The Thesis, MUS 601, is also a mandatory component of the Piano Pedagogy degree program. Although only 3 s.h. of MUS 601 are required, it is strongly advised that the student begin pedagogical research prior to the second year of study by means of further credits in Thesis or MUS 500, Independent Study.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Piano Area Courses (21)

MUS 515	Piano (8)
MUS 465G	Piano Pedagogy I (2)
MUS 466G	Piano Pedagogy II (2)
MUS 565	Piano Pedagogy (2)
MUS 495G	Piano Literature I (2)
MUS 496G	Piano Literature II (2)
MUS 601	Thesis (3)
MUS 602	Recital (0)

#### Electives (4)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Piano Pedagogy*

#### Semester 1, Fall

MUS 591, Graduate Research in Music (3)	(3)
MUS 515, Piano	(2)
MUS 495G, Piano Literature I	(2)
Elective	(2)

#### Semester 3, Fall

Core Music History Course	(3)
MUS 515, Piano	(2)
MUS 465G, Piano Pedagogy I	(2)
Elective	(2)
MUS 602, Recital	(0)

#### Semester 2, Spring

MUS 581, Analytical Techniques	(3)
MUS 515, Piano	(2)
MUS 496G, Piano Literature II	(2)
MUS 565, Piano Pedagogy	(2)

#### Semester 4, Spring

MUS 515, Piano	(2)
MUS 466G, Piano Pedagogy II	(2)
MUS 601, Thesis	(3)
MUS 603, Comprehensive Exam	(0)

## 6.10 Master of Music, Piano Performance

The goal of the Master of Music in Piano Performance is to provide students with exposure to professional faculty instruction, a variety of performance opportunities, and a high level of academic experiences in music. The degree program will help students prepare for professional careers in performance or piano instruction, or for further study at the doctoral level. Students pursue MUS 515, Piano lessons, in every term, alongside specialized courses in piano literature; all students must perform a recital (MUS 602), typically in the last semester of study. While enrollment in MUS 501, Ensemble Performance, is not a requirement in this degree program, participation in chamber ensembles with other instrumentalists, under the supervision of a faculty advisor, is strongly recommended. Courses in Piano Pedagogy and Chamber Music are also recommended as electives.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Piano Area Courses (16)

MUS 515	Piano (12)
MUS 495G	Piano Literature I (2)
MUS 496G	Piano Literature II (2)
MUS 602	Recital (0)

#### Electives (9)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Piano Performance*

#### Semester 1, Fall

MUS 591, Graduate Research in Music	(3)
MUS 515, Piano	(3)
MUS 495G, Piano Literature I	(2)
Elective course(s)	(2)

#### Semester 3, Fall

Core Music History course	(3)
MUS 515, Piano	(3)
MUS 465G, Piano Pedagogy I	(2)
Elective course	(1)

#### Semester 2, Spring

MUS 581, Analytical Techniques	(3)
MUS 515, Piano	(3)
MUS 496G, Piano Literature II	(2)
Elective course(s)	(2)

#### Semester 4, Spring

MUS 515, Piano	(3)
MUS 466G, Piano Pedagogy II	(2)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)

## 6.11 Master of Music, Vocal Performance

The goal of the Master of Music in Vocal Performance is to provide the graduate voice student with access to professional instruction and performance opportunities while ensuring a high level of academic achievement. To this end, students receive instruction in Vocal Literature, acting skills (in the form of Opera Workshop) and other coursework related to vocal repertoire. Enrollment every semester in Opera Workshop (MUS 501, Ensemble Performance), is required of students in this degree program. Vocal Performance students must perform one recital (MUS 602) with English, French, German, and Italian languages represented, including no more than two opera/oratorio arias.

### *Degree Plan*

#### Core Requirements (9)

See Section 6.1

#### Voice Area Courses (20)

MUS 512	Voice (12)
MUS 499G	Vocal Literature and Pedagogy (4)
MUS 501	Ensemble Performance (Opera Workshop) (4)
MUS 602	Recital (0)

#### Electives (5)

Total = 34 semester hours

### *Sample Plan of Study for Master of Music, Vocal Performance*

#### Semester 1, Fall

MUS 591, Graduate Research in Music	(3)
MUS 512, Voice	(3)
Elective course	(2)
MUS 501, Ensemble Performance	(1)

#### Semester 3, Fall

MUS 499G, Vocal Literature	(2)
MUS 512, Voice	(3)
Core Music History course	(3)
MUS 501, Ensemble Performance	(1)

#### Semester 2, Spring

MUS 581, Analytical Techniques	(3)
MUS 512, Voice	(3)
MUS 501, Ensemble Performance	(1)
Elective course	(2)
MUS 602, Recital	(0)

#### Semester 4, Spring

MUS 499G, Vocal Pedagogy	(2)
MUS 512, Voice	(3)
Elective course	(1)
MUS 501, Ensemble Performance	(1)
MUS 602, Recital	(0)
MUS 603, Comprehensive Exam	(0)

## 6.12 Comprehensive Examinations

Once a student has completed all Core Requirements and has satisfied the non-elective courses for the degree plan, they must enroll for MUS 603, Comprehensive Exam, which is a non-credit course, graded S/U. MUS 603 is offered online in all three semesters. In the Fall and Spring semesters, the exams will be available between the beginning of Week 6 and the end of Week 13; in the Summer semester, the exams will be available between Week 1 and 6. The Music Theory exam will be available on the final weekend (Week 13 Fall/Spring, Week 6 Summer) only. Students will be expected to be available at this time.

The Comprehensive Exam consists of four online exams, involving each of the Core Requirements plus the student's main area of specialization. Each individual exam is based on the courses the student has taken at WIU; occasionally, the student may still be enrolled in some of these courses when taking the Comprehensive Exam. If a student has taken more than one Music History course, these exams will be subdivided to reflect the student's experience: students who have taken one course will complete the full exam for that class, while students who have taken two or more classes will complete a maximum of two shorter examinations. If students have taken 3 or more Music History courses, they will choose which two shorter examinations to write). Music Research and Area exams will not be subdivided.

### Comprehensive Exam in Music Theory

All Master of Music students must take a Comprehensive Exam in Music Theory as a graduation requirement. The exam will test the student's ability to analyze the harmony and form of a score, knowledge of important formal patterns, and the relationship between Music Theory and other areas of music study — Performance, Composition, Musicology, Music Education, Conducting, or Jazz Studies.

#### • Part One

- Thoroughly analyze with Roman-numeral (functional) analysis the harmony of a score; locate examples of harmonic devices such as secondary dominants, augmented-sixth chords, modulation, melodic or harmonic sequences, circle-of-fifths progressions, diminished-seventh chords, and cadences;
- write an essay that describes the form of the piece with attention to tonal motion, sectionalization, and thematic or motivic recurrence.

#### • Part Two

- Answer questions pertaining to the following standard formal patterns: phrase, period, double period, binary form, rounded binary form, ternary form, composite (compound) ternary form, sonata form, rondo form, variation forms, motet, and fugue—with reference to sectionalization, tonal motion, and repetition and contrast of material.

#### • Part Three

- Write an essay on the relationship between music theory, especially analysis, and your specialization.

A student who does not pass the exam may be required to retake the entire exam or complete a compensatory project.

### Comprehensive Exam in Music History

All Master of Music students must take a Comprehensive Exam in Music History as a graduation requirement, even if their area of specialization is Musicology (see below). While the exam content will reflect that of the course(s) taken by the individual, each exam will consist of a similar essay-based approach. These require the student to demonstrate their ability to connect musical repertoire to socio-cultural and aesthetic discourses, as well as their thorough understanding of the development of musical style. Additionally, students will be expected to discuss the subtopic(s) of each course with a sufficient level of intellectual breadth. The majority of the essay writing will involve close readings of selected pieces, complete with musical details, chosen to be as comprehensive as possible in scope, covering a variety of genres, locales, and generations. A specified number of these may be from the student's own research projects, the rest selected from the professor's course syllabus.

A student who does not pass the exam may be required to retake the entire exam, or in the cases where the student's work is not comprehensive enough in scope, a compensatory project may be assigned to address the deficiency.

### Comprehensive Exam in Music Research

All Master of Music students must take a Comprehensive Exam in Music Research as a graduation requirement. The exam, written in essay style, will have two focal points. One portion will reflect the student's individual project completed during the MUS 591 class, such that they will retrace some of the research methods and intellectual processes necessary in reaching the end result. In the second portion, students will demonstrate their ability to discuss a representative sample of the historiographical and aesthetic approaches in the MUS 591 syllabus (e.g., hermeneutics, performance practice, gender studies), including specific examples of argument and presentation from writings discussed in class.

### Comprehensive Exam in Area of Specialization

All Master of Music students must take a Comprehensive Exam in their area of specialization, to be set and adjudicated by their main area professor. See the chart below for possible coursework relating to this exam. In all cases, students must approach their main area professor to determine the specific content and/or study preparation strategies.

Music Education	MUS 531, 533, and 534
Instrumental Performance	MUS 500, 590, and specific pedagogy/literature courses
Vocal Performance	MUS 500, 499G, and specific pedagogy/literature courses
Music Composition	MUS 481G, 482G, 483G, and 485G
Piano Performance	MUS 495G and 496G
Piano Pedagogy	MUS 465G, 466G, 565, and work related to the thesis
Choral Conducting	MUS 510, 540, and 590 in both historical eras
Instrumental Conducting	MUS 538 and 590
Musicology	MUS 500, 599, and work related to the thesis
Jazz Studies	MUS 508, 497G, and work related to the thesis/lecture recital

## 7 Recital Preparation

Master of Music degrees in Performance, Conducting, Piano Pedagogy, and Jazz Studies require students to perform a recital, typically during the second year of study, and register for MUS 602, Recital. MUS 602 is a required, non-credit course that must be entered on the degree plan for students in each of these programs in order to graduate.

### Recital Scheduling Procedures and Forms

Joanie Herbert, COFAC Recital Hall Manager, will send students information about recital scheduling procedures early in the Fall semester. Students must submit a "Recital Pre-Authorization Form" when they come to schedule their recital. No reservation will be made without required faculty signatures on this form. It is the student's responsibility to confirm the proposed dates with their applied teacher before coming in on the appropriate scheduling day. No recitals may be given during final exam week.

### Pre-Recital Hearings

A pre-recital hearing will be held for each performer no less than four weeks prior to the scheduled performance. Each area of the School of Music will determine the composition of the student's hearing committee. The area coordinator and one other area faculty member will indicate approval of the pre-recital hearing by signing the "Recital Hearing Approval Form." The student recitalist should be prepared to perform 15-20 minutes of predetermined music with piano accompaniment at performance level at this hearing. Other works may be requested at that time, in accordance with individual area regulations.

### Publicity for Student Recitals

Press information as outlined in the checklist form must be submitted to Joanie Herbert by the three-week deadline. It will be uploaded on the recital hall website and forwarded to University Relations. If information is not received by the deadline, publicity services are not guaranteed.

### Recital Programs

Students must submit program information in electronic format, using Microsoft Word, to Joanie Herbert by the three-week deadline. Guidelines for submitting program information are found in the Event Preparation Checklist and Set Up Request form included in the Recital Forms Packet. Students are expected to do their own research, spelling and grammar checks, and foreign text formatting before submitting information for program production.

### Recording

A Recording Request must be submitted for all School of Music performances, including student chamber ensembles and solo graduate recitals. COFAC Recital Hall offers live streaming capabilities, and information regarding fees for recording and live streaming will be provided by Joanie Herbert.

### Lecture Recitals – Jazz Studies

The purpose of the lecture recital in the MM Jazz Studies program is two-fold. The first is for students to gain experience in the presentation of a jazz-related topic at a high scholarly level, and to combine that public presentation with performance on their major instrument. The second is for students to leave the jazz program with an example of their writing that can be submitted when

applying for doctoral programs or further research/publishing opportunities. The lecture recital has two components: a presentation and a paper.

The presentation should be approximately 60 minutes in length, including both lecture and performance, with 15–20 minutes devoted to the performance. Topics can be pedagogical, practical, or musicological in nature; related to jazz history and/or a particular artist; focused on stylistic approaches to improvisation; or other topics as approved by the applied teacher. Students develop a topic in conjunction with their primary applied teacher and must get approval of that topic prior to moving forward with their project.

The accompanying paper represents a linearization of the presentation; students express in written form the material they presented in the lecture. Approximate length is 25–30 pages typed, 12-point font, including musical examples. Appropriate citation format may be drawn from Music 591 (Graduate Research in Music) and/or as specified by the applied teacher.

A minimum of 3 faculty members must be present at the lecture (the student's applied teacher and at least one member of the jazz faculty required). Students must consult faculty schedules in advance when determining a date for their lecture recital, and in all cases dates should be limited to the time period from Week 1 through Week 13 of each semester. A room in Browne Hall may be booked for the lecture date/time in the School of Music office (BR 122) and other students or faculty may be invited to attend.

Papers are to be submitted by the date of the lecture recital. This will allow ample time for faculty to read the document, provide feedback, and for the student to make any necessary revisions prior to the end of the term.

## 8 Thesis Guidelines

The graduate degree programs that require a thesis are the Master of Music in Composition, Jazz Studies with a focus in composition, Musicology, and Piano Pedagogy. Although the thesis is not required for the Music Education degree, it is strongly recommended.

### 8.1 Content

#### Master of Music, Composition

The Composition thesis comprises two sections. The first section consists of the score of an original musical composition. The second section is an analysis, by the composer, of the original composition. It is recommended that the student arrange a public performance of the thesis composition prior to graduation.

There is no required length or instrumentation for the composition. The composition should be substantive and should clearly demonstrate the student's creative and technical abilities in developing a convincing musical point of view. The score itself must be legible, free of errors in notation, and copied in a professional manner.

The analysis is a formal discussion of the composition. This discussion may be related to the genesis of the work; its harmonic, rhythmic, and melodic content; formal and stylistic concerns; compositional techniques or procedures; manner of orchestration; or compositional influences (both personal and musical). The core of the analysis is written text and should also include musical examples and analytical graphs or charts. The analysis should demonstrate the student's ability to bring critical attention to their own compositional work.

#### Master of Music, Jazz Studies (Composition)

Students focusing on jazz composition within their Master of Music in Jazz Studies degree must complete a written thesis comprising two sections. The first section consists of the score of an original musical composition for jazz orchestra. The second section of the thesis is an analysis, by the composer, of the original composition. It is required that the student exhibit this composition as part of a recital of original works prior to graduation.

There is no required length of the composition, but orchestration shall be consistent with a standard jazz orchestra (big band). The composition should be substantive and should clearly demonstrate the student's creative and technical abilities in developing a convincing musical point of view. The score itself must be engraved, free of errors in notation, and copied in a professional manner.

For the analysis, students may elect to exercise formal musical analytic tools (such as harmonic or atonal analysis, and linear reductive analysis) and/or phenomenological perspectives to unearth significances relating relevant musical concerns that may not be adapted to formal analytic criticism (for example, onto-historic perspectives, hermeneutic representation, or virtual feeling). This discussion may be related to the genesis of the work; its harmonic, rhythmic, and melodic content; formal and stylistic concerns; compositional techniques or procedures; manner of orchestration; or compositional influences (both personal and musical). The core of the analysis is written text and should also include musical examples and analytical graphs or charts. The analysis should demonstrate the student's ability to bring critical attention to their own compositional work.

### Master of Music, Music Education

The Master of Music in Music Education degree does not require a written thesis of all enrolled students, but it is a recommended component for students wishing to pursue doctoral studies in the field. Topics can be drawn from any area of music education at the pre-college level, such as adaptive teaching methods or problems relating to particular age groups or students with special needs. The thesis can be presented as either a historical or a statistical/analytical study pertaining to the topic. In all cases, the student should demonstrate the practical applicability of the topic within the contemporary research field in music education as well as toward the current educational environment. All topics must be finalized with a member of the music education faculty.

The length of the written portion of the thesis greatly depends on the nature of the topic chosen and the proportion of tables and comparative analyses within or separate from the main body of the document, which is understood to be far greater for a statistical/analytical study. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The remainder of the writing should be subdivided into chapters or case studies, depending on the nature of the topic. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner. In addition, lengthier statistical tables may be placed in appendices at the end of the written portion of the thesis.

### Master of Music, Musicology

The topic should be one for which the student is sufficiently prepared with a firm background of general historical knowledge, analytical skills, and enthusiasm for the subject matter. Topics can be drawn from any era, genre, stylistic movement, or aesthetic standpoint in Western music history, and should seek to investigate a historical problem or aspect of the repertoire that has hitherto not received ample scholarly attention. All topics must be finalized with a member of the music history faculty. Students will be expected to position their research within the context of contemporary North American musicological thought and demonstrate fluency with historical primary sources and recent research developments relating to the topic.

The thesis should be a written document in the range of 75 to 125 pages, although the scope and subject matter of the topic should ultimately determine the satisfactory completeness. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The main body of the writing will consist of a combination of two approaches: research from secondary source material and the new analysis of primary sources, including scores and recordings. This portion will be subdivided into chapters according to the needs of the topic (chronologically, thematically, or separated into historical and analytical discussions). Musical examples are a necessary part of any repertoire analysis. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner.

### Master of Music, Piano Pedagogy

The topic should be directly related to piano pedagogy and could focus on a survey of contemporary piano literature as it applies to teaching, research on teachers who have made major contributions to the field of piano pedagogy, learning theories, or technological tools currently available to piano

teachers. It is expected that the student create an original topic that relates to recent research in the field.

The thesis should be a written document in the range of 25 to 75 pages, although the scope and subject matter of the topic should ultimately determine the satisfactory completeness. The document will include a brief introduction in which the student discusses the proposed argument of the thesis, its methodology and scope, a literature review, and an outline of analytical conclusions. The remainder of the writing should be subdivided into chapters as appropriate to the topic. Students will be expected to demonstrate an ability to present their findings in an elegant writing style that communicates their ideas in a scholarly, yet approachable, manner.

## 8.2 Style

The School of Graduate Studies publishes style guidelines entitled [Preparation of Thesis & Abstract](#). Students in all Master of Music degree programs are expected to conform the format of their writing to these guidelines, including the preparation of the “Preliminaries” outlined at the above website. In addition, the School of Music has specifications particular to the needs of writing a thesis on a musical topic. The School of Graduate Studies requires that all students submit their theses electronically as a PDF file for online publication at ProQuest. This means that all music notation files must also be saved as a PDF file (see further discussion below). The placement of musical examples, charts, or statistical/analytical data greatly depends on the length of each and their potential for disrupting the flow of the written text.

Non-textual additions longer than one page should be reproduced in an appendix at the back of the text, but before endnotes or a bibliography. Multiple appendices should be numbered in sequence. These may be saved and submitted as separate PDF files.

Shorter non-textual additions (e.g., one system of a musical example) can be inserted within the main text at an appropriate point close to the corresponding textual reference. All musical examples must be copied in a professional manner using notational software, with the exception of passages taken from primary source facsimiles where the intent is to show the original appearance of the document itself. Tables and graphs should be presented in a visually clear and comprehensible manner.

All mid-text insertions must be embedded within the main PDF file, including musical examples using notational software. These examples or tables must have a caption numbered in sequential order or subdivided according to chapter (e.g., Example 1.1, 1.2, Table 3.1, etc.). Captions should also include a short title describing the insertion:

Example 1.1: Schubert, *Der Erlkönig*, mm. 1-5. Piano phrasing as instructed by Moritz Moszkowski.

Example 1.2: Cavalli, *Ercole Amante*, Act 1, sc. iv, Sinfonia before Giunone’s aria.

Table 1.1: Growth of technological resources at Macomb public schools, 1990–93.

In the body of the text itself, students should place a “callout” at the appropriate point using the following format: (See ex. 1.1) or (See appendix 1).

Theses in all Master of Music degree programs require an abstract as described by the School of Graduate Studies. In addition, all theses must have a table of contents indicating chapter divisions and subdivisions as applicable; a list of musical examples, tables, and figures; and a list of abbreviations, if necessary. The precise order of pages in the preliminary material and their pagination is given by the School of Graduate Studies.

It is expected in all research-related documents that any ideas, concepts, or quotations taken from the work of other artists or scholars be duly cited using footnotes or endnotes in the main body of text and in full bibliographic form at the end of the thesis, or parenthetical citations in the case of Music Education. Exceptions to this footnoting rule include captions (where the full reference is understood), excerpts from libretti or lyrics where the musical work is under discussion in the main text, and audio recordings where performance technique is not the object of analysis. Recordings, scores, and independently published libretti, however, must always be included in the bibliography in the appropriate format.

The School of Music accepts the following standards for citation style:

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 9<sup>th</sup> edition. Chicago: University of Chicago Press, 2018.

*The Chicago Manual of Style*, 17<sup>th</sup> edition. Chicago: University of Chicago Press, 2017.

*Publication Manual of the American Psychological Association ("APA")*, 6<sup>th</sup> edition. Washington, D.C.: American Psychological Association, 2009.

In all other respects, it is the responsibility of the student to conform to the guidelines of submission set by the School of Graduate Studies.

### 8.3 Schedule of Thesis Completion, Defense, and Final Submission

The School of Graduate Studies requires that students submit a PDF file of the thesis prior to one of the three graduation dates in the academic year. For Fall and Spring semesters, the final day of electronic submission is the Friday before Finals week. For students graduating in Summer, the deadline is July 20.

In the standard two-year Master of Music degree plan, the student will begin preliminary work on the thesis during the third semester of full-time study. With regard to the Composition and Jazz Studies degrees, composing the thesis composition will occur during the third semester of applied composition study; in all other degree programs, the background research and/or analysis should also be accomplished during this semester.

In all degree programs, the student will form a thesis committee in the third semester and notify the Graduate Coordinator of its membership in writing. For Composition, the student's applied composition professor will serve as the chairperson of the thesis committee. Remaining members of the committee will consist of the entire Music Theory/Composition faculty and one faculty member from another area in the School of Music. For Jazz Studies, Music Education, Musicology, and Piano

Pedagogy, the student's principal area professor may serve as the chairperson of the thesis committee. Remaining members will be drawn from faculty teaching in the same area and one faculty member from another area in the School of Music. All faculty members involved must have full graduate status. It is recommended that the faculty member from another area be someone with whom the student has previously taken courses. Before beginning work on the composition or research project, the thesis committee chairperson must approve the thesis content.

All students who write a Master of Music thesis are required to include in their degree plan at least three hours of MUS 601, Thesis. It is advised that the student enroll in this course, with the thesis committee chairperson, during the fourth and final semester in the course of study. In all degree programs, the focus of MUS 601 is on the crafting of the written text, which for Composition and Jazz Studies is the analysis portion of the thesis, and for all other degree programs is the major part of the thesis after preliminary research has been accomplished.

For Music Education, Musicology, and Piano Pedagogy degree programs, students are required to submit a proposal outlining the main argument of the thesis, supporting arguments, a general outline, and a preliminary bibliography to the thesis committee no later than the first week of the semester in which the student intends to graduate. During this first week, the thesis committee will meet and rule to accept or amend the proposal. For Composition and Jazz Studies, students are required to submit a statement describing the composition and the scope of analytical text to the thesis committee by the third week of the semester in which the student intends to graduate. During the third week, the committee will meet and rule to accept or amend the proposal. During the course of the semester, the student should consult with all members of the thesis committee. For Music Education, Musicology, and Piano Pedagogy, the completed thesis draft must be submitted to the thesis committee chairperson no later than five weeks before the submission deadline to the School of Graduate Studies.

Upon completion of the entire thesis draft, and before preparing the thesis for submission to the School of Graduate Studies, the student must arrange for a formal discussion, or defense, of the thesis that includes all members of the thesis committee. The thesis defense should be scheduled for a time at least two weeks prior to the submission deadline for Graduate Studies. The student will supply each committee member with a completed thesis, including all applicable musical analysis and score appendices (and, preferably in the case of Composition and Jazz Studies, a recorded performance of the composition), no less than two weeks before the scheduled defense: i.e., four weeks before the submission to Graduate Studies. The student must consult with each committee member prior to the defense and should make any changes to the thesis suggested by the committee members, in consultation with the committee chairperson. In cases where the committee members feel that the student's material is not ready for defense, the student may be requested to postpone the defense and resubmit the thesis at a later date.

The thesis defense is an opportunity for the student to discuss the thesis openly with all of the committee members. The committee members will have the opportunity to ask any additional questions of the student with regard to the thesis, and to suggest any further changes to be made. Students must prepare the thesis approval page according to the prototype on the School of Graduate Studies website and bring it to the thesis defense in preparation for faculty signatures.

The possible outcomes of a defense are as follows:

- 1) Unconditional acceptance of the thesis as reviewed at the thesis defense;
- 2) Conditional acceptance of the thesis with minor changes, to be accomplished in consultation with the committee chairperson before submission to the School of Graduate Studies;
- 3) Conditional acceptance of the thesis with major changes, to be accomplished in consultation with all members of the thesis committee.

Any thesis in danger of not passing the defense will be dealt with in prior review of the thesis draft.

The student will need to make any requested changes in the time remaining before the submission deadline as dictated by the School of Graduate Studies. When all the committee members agree upon the final approval of the thesis, the thesis approval page is signed and dated by all members of the thesis committee.

#### 8.4 Suggested Thesis Timeline

	<b>Composition and Jazz Studies</b>	<b>Musicology</b>	<b>Music Education</b>	<b>Piano Pedagogy</b>
3rd semester	Choose committee Write composition	Choose committee Begin research Enroll in MUS 601 (3)	Choose committee Begin research	Choose committee Begin research
4th semester, Week 1	Enroll in MUS 601 (3)	Enroll in MUS 601 (3) Submit proposal	Enroll in MUS 601 (3) Submit proposal	Enroll in MUS 601 (3) Submit proposal
4th semester, Week 3	Submit statement and analytical outline			
4th semester, Week 10		Submit draft to chairperson	Submit draft to chairperson	Submit draft to chairperson
4th semester, Week 11	Submit completed thesis to committee	Submit completed thesis to committee	Submit completed thesis to committee	Submit completed thesis to committee
4th semester, Week 13	Thesis defense and final revisions	Thesis defense and final revisions	Thesis defense and final revisions	Thesis defense and final revisions
4th semester, Week 15	Submit thesis to School of Graduate Studies	Submit thesis to School of Graduate Studies	Submit thesis to School of Graduate Studies	Submit thesis to School of Graduate Studies

## 9 Graduation

### 9.1 Time to Complete Degree

The work required to complete the Master of Music degree must be completed within six consecutive calendar years, including transfer courses, from the commencement of the first course taken. Students may petition the Graduate Council for an extension of time for outdated courses. For courses taken at WIU, evidence must show that such courses have been revalidated by examination or some other means as determined by the School of Music. Transfer courses must be revalidated by instructors from the credit-granting institution (see Section 5.3). Graduate courses with grades of "C" or lower may not be revalidated. With the approval of the Graduate Studies Committee, courses that are outdated will not be included in the calculation of grade point average once an extension of time has been granted.

### 9.2 Incomplete Grade Policy

A temporary grade of "I" (incomplete) indicates that the student has been unable to complete coursework due to circumstances beyond their control. A request for an incomplete grade at the graduate level may be approved at the discretion of the faculty member. Students failing to complete incomplete grades within one year of the end of the course will receive a default grade if assigned by the faculty member or a grade of "F" if no default grade was submitted. Faculty members may approve an extension of time for the incomplete. Completion of the Master of Music will not be allowed with incomplete grades on the transcript.

Note: Students attempting to resolve an incomplete grade must take into account the instructor's time required to grade materials and acquire three administrative signatures prior to submitting a grade change form. The Graduate School must receive completed grade change forms by the grade submission date of a given semester. Students submitting materials during exam week may encounter delays in processing, resulting in an "F" for the incomplete course. Submit early.

### 9.3 Application Procedures to Graduate

During the typical four-semester course of study, all graduate students must create a degree plan and submit it to Graduate Studies prior to graduation, preferably at the beginning of the second year of study. The degree plan will consist of all Core Requirements, area-specific degree requirements, and electives, for a total of 34 semester hours.

In order to graduate on schedule, students must plan certain aspects of the degree in advance. Depending on the degree program, students typically register for MUS 601 (Thesis) or MUS 602 (Recital) in their final semester. All students must register for MUS 603 (Comprehensive Exam) in their final semester. Students must have also created a degree plan that shows all courses taken toward the Master of Music degree, including those still in progress, such as MUS 601–603. The degree plan must match the degree requirements as stated in the WIU Graduate Catalog or School of Music Graduate Handbook. When the degree plan is completed it must be approved and signed by the Graduate Advisor before being sent to the School of Graduate Studies. Copies of the degree plan are kept by the student, the Graduate Advisor, and in the student's file in the School of Music office.

Students must also complete and submit an [Application to Graduate](#) at the beginning of their final semester. After the tenth day of the semester, the School of Graduate Studies will send an audit report of all applicants to graduate to the Graduate Coordinator, whereupon all coursework discrepancies will be checked against the degree plan. Coursework that has changed since submission of the degree plan can be petitioned at this time. Students will also receive an audit report and a letter with a deadline for the receipt of all transfer transcripts and/or revalidations, petitions, grade changes, grades for incomplete courses, courses in progress, and thesis abstracts. The School of Graduate Studies deadline for receipt of all materials is the Friday before Finals week of the semester in which the student intends to graduate.

#### 9.4 Graduation Ceremony

Approximately 10 weeks before graduation, students will receive a letter regarding the attendance of the graduation ceremony. This letter will describe everything the student needs to know about the date and time of the event, the venue, and policies regarding caps, gowns, and invitations. This information will be updated every semester on the School of Graduate Studies [website](#).

## 10 School of Graduate Studies Policies

For a complete listing of Academic Guidelines and Graduate School Policies, please consult the [WIU Graduate Catalog](#).

### 10.1 Academic Integrity Policy

Western Illinois University is dedicated to the discovery and communication of knowledge. The University can best function and accomplish its objectives in an atmosphere where high ethical standards prevail. For this reason, and to ensure that the academic work of all students will be fairly evaluated, the University strongly condemns academic dishonesty. Refer to the complete policy at <http://wiu.edu/vpas/policies/acintegrity.php>

### 10.2 Academic Requirements and Satisfactory Progress

The passing grades in graduate courses are "A", "B", "C", and "S" (satisfactory). Courses with the grades of "D", "F" (failure to meet the academic requirement of the course), "FN" (failure because the student never attended/ accessed/participated), "FW" (failure because the student stopped attending class or completing coursework), "U" (unsatisfactory), "I" (incomplete), "W" (withdrawal), "X" (audit), or "XU" (unsatisfactory audit) cannot be used to satisfy any of the requirements of a graduate degree. Students may not enroll in graduate courses on a pass/fail basis. Grade points are determined by equating the grade for each semester hour as follows: "A" with 4; "B" with 3; "C" with 2; "D" with 1; and "F", "FN", and "FW" with 0. The average is computed by dividing the total number of grade points earned by the total number of graduate credits attempted. Hours for grades of "S" and "U" are not considered in calculating a GPA. (Grades of "S" and "U" are only awarded in a limited number of courses; courses for which "S" and "U" grades apply are noted in departmental course offerings.) An audited course may not be repeated for credit. Courses taken for undergraduate credit may not be repeated for graduate credit.

Admission to candidacy for a degree and the awarding of such a degree depends upon the maintenance of a minimum grade point average of 3.0 ("B") or higher in all graduate work attempted. No substitutions may be made on the degree plan for courses in which the student earns grades below "B". No course for which a student has received a grade of "D" or below may be used to satisfy degree requirements.

A course may not be used to satisfy the requirements of more than one degree unless the student is enrolled in an integrated baccalaureate/master's degree program.

A graduate degree in a program requiring 30 to 46 semester hours will not be awarded to a student who earns grades of "C", "D", "F", "FN", "FW", or "U" in more than six semester hours of graduate work, including any grades that are subsequently replaced using the grade replacement policy.

### 10.3 Grade Appeal Policy for Graduate Students

The purpose of the grade appeal policy is to ensure that grades represent a fair and consistent evaluation of student performance.

A graduate student who believes they were unjustly evaluated in a course must discuss the matter privately with the professor involved by the end of the second week of the regular semester (Fall or Spring) following the term in which the student received the grade in question. Grade appeal

hearings are normally heard during the Fall/Spring semesters, unless all parties agree to an earlier hearing. In the event the student is unable to contact the professor by the beginning of the third week of the regular semester, the student should contact the department chairperson in order to set up a meeting with the faculty member (or to meet with the department chairperson if the faculty member is no longer on campus).

A grade assigned as a result of an academic integrity violation cannot be appealed. The complete grade appeal process can be found at [wiu.edu/policies/gradeapp.php](http://wiu.edu/policies/gradeapp.php)

#### 10.4 Incomplete Grade Policy

A temporary grade of "I" (incomplete) indicates that the student has been unable to complete coursework due to circumstances beyond their control. A request for an incomplete grade at the graduate level may be approved at the discretion of the faculty member. Students failing to complete the required coursework within one year will receive a grade of "F." Faculty members may approve an extension of time for the incomplete. Some academic departments have automatically extended their capstone/exit option courses (i.e., thesis, applied project, etc.), and students should contact their academic advisor to identify courses with automatic extensions already in place. Completion of a graduate degree will not be allowed with incomplete grades posted Fall 2006 or after on the transcript.

#### 10.5 Withdrawal Policy

A symbol of "W" on a student transcript indicates official withdrawal from a course. A student may withdraw from a course during the first 10 weeks of a semester. After the first 10 weeks, individual courses may not be dropped. For academic courses of an irregular length, the withdrawal date shall be 0.6 of the length of the course. Once final examinations have begun, a student may not withdraw from that term except for exceptional and documented reasons.

It is the student's responsibility to withdraw from a class using their STARS account. Any request for a late withdrawal must be submitted in writing with appropriate supporting documentation to the Graduate Council.

The full policy may be found online at [wiu.edu/policies/withdraw.php](http://wiu.edu/policies/withdraw.php)