

School of Music Graduate Handbook
Edition 2011-2012

School of Music
Graduate Studies

310 Weigel Hall
1866 College Road
The Ohio State University
Columbus, OH 43210-1170

Phone (614) 292-6389
Fax (614) 292-1102

music.osu.edu

TABLE OF CONTENTS

I.	Introduction	3
II.	Graduate Studies Committee	4
III.	Graduate Faculty Membership	5
IV.	Admission	6
	Deactivation/Reactivation	7
V.	Advisement, Registration and Scheduling	8
VI.	Master's Degree Programs	10
	Timeline and Ensemble Requirements	10
	MA with Thesis (Plan A); MA without Thesis (Plan B); MM	10
	Dual Master's Degrees	13
	Credit Hours and Residence Requirements	13
VII.	Doctoral Degree Programs	14
	Doctor of Philosophy	14
	Language Requirement	14
	Candidacy; Dissertation; Final Oral Examination	15
	Doctor of Musical Arts	16
	Ensemble and Language Requirements	16
	Preliminary Recital for Performance and Conducting Majors	17
	The Candidacy Examination	17
	Recitals and Compositions	18
	The Document	20
	Final Oral Examination	21
	Credit Hours and Residence Requirements	21
VIII.	Graduate Associates	22
	Duties and Responsibilities	22
	Graduate Teaching Associate	22
	Graduate Research Associate; Graduate Administrative Associate	23
	Registration Requirements	24
	Assignments and Work Load	24
	Appointments	25
IX.	Ethics in Graduate Study in Music	27
	Research with Human Subjects	27

I. INTRODUCTION

The graduate programs of the School of Music are under aegis of the Graduate School and are subject to the policies, rules, and procedures set forth in the [Graduate School Handbook](#), accessible from the Graduate School web site: <http://www.gradsch.ohio-state.edu/forms-guidelines-and-policy1.html>. In cases where the Graduate School has provided departmental option, the practice of the School of Music is stated in the School of Music Graduate Handbook (SOM Graduate Handbook). Sections of the OSU Graduate School Handbook that correspond with topics in the SOM Graduate Handbook are shown in brackets [] at the beginning of each section.

Graduate degrees offered in the School of Music are the Master of Arts (MA), the Master of Music (MM), the Doctor of Philosophy (PhD), and the Doctor of Musical Arts (DMA). The Master of Arts program offers concentrations in music education, musicology, music theory, and instrumental or vocal pedagogy. The Master of Music program provides major study of a single instrument, voice, composition, or instrumental or choral conducting. The PhD program includes concentrations in music education, musicology, and music theory. The DMA program provides concentration in composition, conducting, voice, piano, or orchestral or band instruments for which a sufficient solo and ensemble repertoire is available.

II. GRADUATE STUDIES COMMITTEE

[[Graduate School Handbook, Section XIV](#)]

The Graduate Studies Committee of the School of Music is the executive committee of the Graduate Faculty of the School. Subject to the approval of the Graduate Faculty of the School and through the committee Chair, the committee coordinates, develops and implements the graduate programs in the School of Music.

Membership and Organization of the Committee

Chair of Graduate Studies, *ex officio*; Director of the School of Music, *ex officio*; seven members of the Graduate Faculty; and the president of the Graduate Music Students Association.

1. The graduate faculty members shall represent the seven areas offering graduate degrees, namely brass/percussion/string/woodwind performance; ensembles; keyboard performance; music education; musicology; music theory and composition; and vocal performance. These members shall be elected by their respective areas from those authorized by the Graduate School to advise students at the highest degree level offered in their programs.
2. Members will serve for three years and are eligible for reappointment.

Duties of the Committee

According to the responsibilities prescribed by the Graduate School and the procedures for conducting the graduate programs in the School of Music, the Graduate Studies Committee:

1. Carries on routine operations related to graduate work in the School of Music.
2. Proposes improvements in graduate work for consideration by the graduate faculty.
3. Coordinates graduate work within the School and with other departments of the University.
4. Represents the School in performing specific functions related to the operation of the Graduate School as designated in the [Graduate School Handbook](#).
5. Submits nominations for category P membership on the graduate faculty to the Dean of the Graduate School.
6. Receives for consideration all graduate curricula and course proposals.
7. Selects and recommends applicants for fellowships, associateships, scholarships, and other graduate honors and awards.
8. Reports actions of the Committee to the graduate faculty of the School of Music.
9. Seeks to facilitate an environment for graduate students that supports the successful completion of their specific degree programs.

III. GRADUATE FACULTY MEMBERSHIP

[\[Graduate School Handbook, Section XV\]](#)

Nominations for Graduate Faculty membership in the School of Music are approved by the Graduate Studies Committee. Graduate Faculty membership is held at category M or category P.

Category M faculty may act as advisor for master's students and serve on doctoral examination committees with the approval of the Graduate Studies Committee on a case-by-case basis. Category P faculty may act as advisor for master's and doctoral students and serve as a Graduate Faculty Representative on Candidacy and Final Oral Examination Committees [\[VII. 4, 6, and 10\]](#).

Category M

The SOM Graduate Studies Committee appoints category M Graduate Faculty members and notifies the Graduate School of its actions.

Qualifications for category M Graduate Faculty membership include (1) appointment as a regular, tenure-track or clinical faculty member; and (2) a master's degree or higher, or the equivalent.

Category P

The Graduate Studies Committee submits nominations for category P membership of the Graduate Faculty to the Graduate School and certifies by appropriate documentation that those nominated meet published university-wide criteria. Graduate faculty are nominated for category P status for either the PhD or the DMA program.

Minimum qualifications for Graduate Faculty membership category P are: (1) an appointment as a regular, tenure-track, faculty member; (2) an earned PhD or DMA or equivalent; and (3) engagement in an active program of research, scholarship or creative activity or demonstration of significant promise of establishing such a program.

IV. ADMISSION

[\[Graduate School Handbook, Section II\]](#)

Graduate study in the School of Music requires an acceptable undergraduate degree in music, with distribution of courses in undergraduate study appropriate to the graduate major chosen. The three core sections Graduate Record Examination (verbal, quantitative, analytical writing) are required of applicants to the MA and PhD programs in music education, musicology and music theory. A minimum score of 550 on the Test of English as a Foreign Language (TOEFL), 82 on the Michigan English Language Assessment Battery (MELAB), or 7.0 on the International English Language Testing System (IELTS). The minimum score on the computer-based TOEFL (CBT) is 213. The minimum score on the Internet-based TOEFL is 79. This requirement applies only to an applicant from a country where the first language is not English, unless a bachelor's degree or higher was earned in an English-speaking country.

All graduate students are required to take diagnostic examinations in music theory and music history at the beginning of their first quarter of enrollment (see Section V in this handbook).

Applications for admission to the MM or DMA in performance, the MA in pedagogy, and the MA in music education require an audition. A statement of audition instructions is available from the Graduate Studies office and on the School of Music web site. Applicants for the musicology or music theory programs must submit evidence of academic work, such as papers or analyses, and applicants for the composition programs must submit scores and recordings (if available) of their original compositions. Applicants for the doctoral program in music education are expected to possess teaching experience in elementary and/or secondary schools. Submission of a writing sample, and an interview with the music education faculty are required for admission to the PhD program in music education.

Following receipt of admission materials by the Graduate Studies office, the Chair requests a recommendation from the appropriate area of the School of Music. On the basis of the admission documents and the area recommendation, admission or denial of admission is made to the Admissions Office. For students who have received a master's degree in music at Ohio State, acceptance into doctoral studies is communicated to the Chair of Graduate Studies by the area head and confirmed by the [Acceptance into Doctoral Studies in Music](#) form, signed by the Chair of Graduate Studies. The original is then submitted to the Graduate School and a copy is retained in the student's file.

DEACTIVATION/REACTIVATION

[[Graduate School Handbook, Section III.2](#)]

Enrollment eligibility for a master's degree student or a pre-candidacy doctoral student who has not registered in the Graduate School within the preceding two full calendar years will be automatically deactivated. To re-enroll, the student must petition the Graduate Studies Committee for reactivation. After consultation with the area faculty, if the petition is approved, the Graduate Studies Committee notifies the Graduate School, which then reactivates the enrollment eligibility. If a student requests reactivation following spring quarter and before autumn quarter, the Graduate Studies Chair, after consultation with the appropriate Area Head, may act upon the request without the consent of the full committee. Students in music performance, pedagogy, and conducting who request reactivation after an absence of two or more years must re-audition before being granted permission to enroll. The re-audition will follow usual audition procedures; for post-candidacy students the re-audition will be before the student's advisory committee. Doctoral students in music education must re-interview and submit additional materials as requested by the music education faculty. Eligibility for doctoral students who have passed the candidacy examination is automatically deactivated at the end of the five-year candidacy period if they have not graduated by then. To re-enroll, the student must petition the Graduate Studies Committee for reactivation. After consultation with the area faculty, if the petition is approved, the Graduate Studies Committee notifies the Graduate School, which then reactivates the enrollment eligibility.

V. ADVISEMENT, REGISTRATION, AND SCHEDULING

[[Graduate School Handbook: Section II, III, and VI.1](#)]

Advisor Assignment

Students are assigned a temporary advisor before new student orientation that is held approximately one week before classes begin. The Chair of Graduate Studies assists with initial registrations in cases where no advisor is assigned, *e.g.*, for graduate non-degree or special non-degree students. For degree-seeking students, the area head will confirm the advisor assignment with the Chair of Graduate Studies during the first quarter of enrollment. In the performance areas, the major applied teacher is usually the student's advisor. The student has the right to ask for a change of advisor and, similarly, the advisor has the right to refuse an advisee. If such circumstances arise, the student will ask the Chair of Graduate Studies for a change of advisor.

After assignment, the student will consult with the advisor, and together they will develop a tentative program of studies. The advisor and student are charged with the responsibility of ascertaining that all degree requirements are met.

Graduate Advisory and Examination Committees

The Master's Examination Committee should be named no later than the end of the quarter preceding graduation. For doctoral students, the Advisory Committee should be formed by the end of the third doctoral quarter. This committee, including the advisor as chair, will develop a program schedule, including course work, the fulfillment of language requirements, the establishment of residence, the projected quarter of the Candidacy Examination and, for the DMA in Performance, the time and content of the preliminary recital. If, for any reason, a change of advisor is necessary, such a change will normally take place before the Candidacy Examination is scheduled. The membership of the four-member Advisory Committee should be maintained throughout the DMA program, including Candidacy Examination, recitals, and Final Oral Examination (document defense). For further advisor duties, see the sections on Master's Degree Programs or Doctoral Degree Programs in this handbook.

Diagnostic Tests in Music History and Music Theory

Diagnostic tests in music history and music theory are required of all graduate music students at the beginning of their graduate programs. The tests are administered approximately one week before the beginning of autumn quarter and if needed, early in winter, spring, and summer quarters. The tests cover undergraduate content in music history and music theory. Students who do not pass the tests are required to remediate identified deficiencies by earning a grade of C or higher in the appropriate review courses—**Music 4500.01** for music theory and **Music 4500.02** for music history. Music Theory Review is offered as needed in spring quarter and every other summer (2010, 2012); Music History Review is offered in winter quarter as an online course. Review courses are not offered for graduate credit and may not be counted toward the degree. In no case will a student be permitted to graduate with identified deficiencies.

Transfer of Credit [\[IV.2\]](#)

Graduate credit earned at another accredited university may be transferred to Ohio State University according to the policies and procedures stated in the Graduate School Handbook. Master of Arts students in music education may request transfer of up to nine graduate quarter credit hours taken at other accredited institutions. There is no set limit on the number of hours that may be transferred to other graduate programs in music. However, residence requirements determine the number of graduate credit hours that may be counted toward a graduate degree at this university [\[IV.2\]](#).

VI. MASTER'S DEGREE PROGRAMS

[[Graduate School Handbook, Section VI](#)]

Master's degree programs provide students with opportunities to gain knowledge beyond the bachelor's degree in a field of music and to acquire advanced performance skills so that they may enhance their teaching skills, and engage in scholarly and creative activities. Master's degrees offered in the School of Music are the Master of Arts in Music and the Master of Music.

Timeline

Students enrolled in the Master of Arts program in music education must complete 24 graduate credits in the 12 quarters prior to the date of graduation.

Ensemble Requirement

All students pursuing the MA pedagogy or MM performance degrees must register for a major ensemble each quarter in which they take seven or more hours. Voice students may use opera to satisfy this requirement after three quarters of major choral ensemble registration. Major ensembles are defined as **Music 7203** (sections .01-.08), **7204** (.01-.04), **7205** (.01-.02), **7215.01**, **7780.05**, and **7780.12**.

MASTER OF ARTS WITH THESIS (PLAN A)

The Master of Arts program (Plan A, with thesis) provides concentrated study in the following areas: music education, musicology, music theory, and instrumental pedagogy. Curricula will vary according to the goals within each area and the individual student's needs.

The plan with thesis requires 45 hours. Normally, 25-30 hours will be in the major area and 15-20 hours will be in supportive studies in other areas of music or in related studies outside of music. A maximum of 6 hours is allowed for the thesis.

Thesis. During the first quarter of registration in **Music 8998** (thesis research), the advisor will name a second reader for the thesis. The second reader will be consulted in formulating the thesis topic, be kept informed of the student's progress, and will serve as advisor when the assigned advisor is off duty.

The candidate who expects to receive the degree at the end of a given quarter must submit to the advisor the completed draft of the thesis no later than four weeks prior to commencement.

Examination. After approval of the thesis by the advisor and the second reader, a one-hour oral examination will be conducted by a three-member Master's Examination Committee of the graduate

faculty comprising two members from the major area and one member from outside the major. “Major” is defined as music performance (including conducting and pedagogy), musicology, theory/composition, and music education. This examination will test the candidate's knowledge of the thesis, which must be completed or in final draft form, and may include discussion of the course of study. **For Music Education students graduating during summer quarter, the committee may comprise three graduate faculty all of whom are from the major area.**

MASTER OF ARTS WITHOUT THESIS (PLAN B)

The Master of Arts in Music program (Plan B, without thesis) provides concentrated study in the following areas: music education, music theory, and vocal or instrumental pedagogy. The program requires 50 hours, of which 30 to 35 hours will be in the major area and the remaining 15 to 20 hours in supportive studies in other areas of music or in related studies outside of music. This plan will vary according to the student's needs.

Master's Papers and Projects. In connection with the student's regular course work, master's papers or projects may be required. These are determined by the faculty in each area and must have the approval of the student's advisor.

Examinations. Final comprehensive written and oral examinations, covering the candidate's knowledge of the course of study, will be conducted by a three-member Master's Examination Committee of the graduate faculty comprising two members from the major area and one member from outside the major. “Major” is defined as music performance (including conducting and pedagogy), musicology, theory/composition, and music education. The advisor will request examination material from the Committee no later than the sixth week of the final quarter. A written examination requiring a minimum of four hours (usually divided between the major and the supportive studies) must be completed no later than the eighth week of the final quarter. The one-hour oral examination will be given after the written examinations have been completed and accepted by the Committee.

Due to the rotation of summer faculty, there are several modifications to the MA Comprehensive Examination for music education students who graduate in summer quarter. The MA Master's Examination Committee will comprise a minimum of two members of the graduate faculty in the School of Music, with the advisor of record appointed by the Music Education Area. The MA Comprehensive Examination will include (a) a four-hour written portion with questions in the major and supportive studies areas, and (b) a public presentation of the master's project (Music 970). The written examination and project presentation will be scheduled during the last week of the five-week term at a time set by the Area and published at the beginning of summer quarter. The modifications are effective beginning summer 2009.

MASTER OF MUSIC

The Master of Music program provides professional training for students majoring in performance, composition, and conducting. The program requires 45 quarter hours, of which 25 to 30 hours will be in the major area; the remaining 15 to 20 hours will be supportive studies in other areas of music or in related studies outside of music, and must include **Music 6786** (Music Research Methods and Bibliography). All students pursuing the MM performance degree must fulfill the ensemble requirement stated at the beginning of this section. The performance and conducting curricula culminate in a recital demonstration of artistic achievement (the thesis). The composition curriculum requires, as a thesis, the completion of score(s) and parts for performance. **For the purposes of the Application to Graduate form, the Master of Music program is construed as a *Plan A, with Thesis*.**

Recital (Performance and Conducting Majors). For performance and conducting majors the performance of one major recital is required. This recital is considered the thesis and must be presented prior to the MM Comprehensive Examination. The repertoire and date of each recital must have prior written approval of the advisor and Master's Examination Committee. This may be obtained by having committee members sign a form on which the program content is listed, or the repertoire might be approved via e-mail. It is the responsibility of the student and the advisor to assure that the recital content is approved by all Advisory Committee members before the recital is given. Students should not expect the Advisory Committee to approve content after the recital has been given. Exceptions to this rule may be obtained only by petitioning the Graduate Studies Committee. The Master's Examination Committee is expected to attend this recital. The recital must be passed by a simple majority vote. The recital is to be recorded with an authorized recording engineer supervising or making the recording. One compact disc and two copies of the printed recital program must be submitted by the candidate to the Chair of Graduate Studies after passing the oral examination and before graduation.

Should the student wish to perform an MM recital off campus, prior approval of the Graduate Studies Committee is required. In order to be considered for approval, the Master's Examination Committee must support the proposal for an off-campus recital and the student must provide assurance that the quality and recording facilities of the off-campus venue are adequate.

Composition. One copy of the score or media necessary to perform the composition will be submitted to the Graduate Studies office for transmission to the Music Library no later than one week before commencement. At the same time, one set of parts necessary for performance will be submitted to the Graduate Studies office for transmission to the Music Library.

Examination. After approval of the recital or compositions, a one-hour oral examination will be conducted by the three-member Master's Examination Committee comprising two members from the major area and one member from outside the major. "Major" is defined as music performance (including conducting and pedagogy), musicology, theory/composition, and music education. In

addition to the MM recital or submission of scores, there may also be a written component at the discretion of the Committee. Because the administration of a written examination is at the discretion of the Committee, and it is in addition to a major recital or composition, the scope of written questions is expected to be less extensive than that given to non-thesis (Plan B) students in the academic areas or music pedagogy. All MM students must pass a one-hour oral examination. The student may request a summary of general guidelines or study questions from each committee member prior to the oral examination.

DUAL MASTER'S DEGREES

[[Graduate School Handbook, Section VI.7](#)]

A graduate student in the School of Music may pursue both the MA and the MM degree. Admission standards and exit requirements for both curricula must be met and the student will have an advisor for each curriculum. Students must fulfill all requirements of the Graduate School for obtaining dual degrees. A Program Plan for Dual Degree Students form, available from the Graduate School, must be completed and submitted to the Graduate School within one quarter of planning the integrated course of study with both advisors. A minimum of 50 percent of the credit hour requirements for each degree must be unique to that degree and cannot be used for dual credit.

CREDIT HOURS AND RESIDENCE REQUIREMENT

[[Graduate School Handbook, Section VI.1](#)]

A minimum of 45 graduate credit hours is required to earn a master's degree. Thirty-six of those credit hours must be completed at this university over a period of at least two quarters. A student must be registered for at least 3 graduate credit hours the quarter in which graduation is expected.

VII. DOCTORAL DEGREE PROGRAMS

[\[Graduate School Handbook, Section VII\]](#)

DOCTOR OF PHILOSOPHY

The PhD in Music degree program provides graduate studies with concentration leading to advanced scholarship in the areas of music education, musicology, and music theory. The course work in the program is chosen to provide the student with knowledge appropriate to the major field of interest and the opportunity for additional studies in related areas.

Language Requirement

Language courses do not count towards the required graduate hours needed to graduate, nor the graduate GPA, nor the doctoral residence requirements. They **can**, however, count towards GTA/Fellowship hours needed in order to be considered a full-time student.

Music Education. There is no foreign language requirement for students in music education.

Musicology. A dictionary reading knowledge of German or French at the discretion of the advisor, and a second foreign language is required of all doctoral students in musicology. The second foreign language will be determined by the student's area of specialization. The language requirement may be satisfied by passing the proficiency examination, by taking the prescribed sequence of courses in the respective language departments at this university, or through additional documentation/certification submitted by the advisor in consultation with a relevant internal or external specialist.

Music Theory. Majors in the area of music theory are required to demonstrate competence in two research skills. These skills will be determined by the advisor in consultation with the student and with the approval of the music theory area. Acceptable research skills may include languages, statistics, or research-related programming. Other skills may also be considered with the approval of the music theory area. All students are strongly urged to develop competency in at least one foreign language. The language requirement may be satisfied by (a) passing the proficiency examination or (b) satisfactorily completing the prescribed sequence of two courses in the appropriate language departments. If a research skill other than a language is chosen, the requirement may be fulfilled by satisfactorily completing a sequence of appropriate courses chosen in consultation with the advisor and approved by the music theory area.

The Candidacy Examination

The written portion of the examination, without limitation to courses taken, will demonstrate the student's fundamental knowledge of the field of music and preparation in the area of concentration. These examinations will normally require three to five days, with four to five hours of writing each day, or they may be administered sequentially over a more extended period of time with assigned projects. In the latter case, no project shall require nor will the student be permitted more than two weeks for completion. The advisor will prepare the examination in consultation with other members of the student's four-member Advisory Committee, of which at least two graduate faculty represent the major and at least one represents supportive studies outside the major. "Major" is defined as music performance (including conducting and pedagogy), musicology, theory/composition, and music education. After the written examination has been completed, a two-hour oral examination will be conducted by the Candidacy Examination Committee. The student may pass the Candidacy Examination only with a unanimous affirmative vote ([VII.7](#)).

PhD students in musicology are required to take a Preliminary Examination which is given prior to the Candidacy Examination. The Preliminary Examination is normally taken in spring quarter of the first year of study by students entering the program with a master's degree, and in spring quarter of the second year of study by students entering the master's/doctoral program with only a bachelor's degree. Further information about the Preliminary Examination may be obtained from the musicology area.

Dissertation

The dissertation is a scholarly contribution to knowledge in the field of music and demonstrates the candidate's ability to function as an independent scholar by conducting research and reporting the results in a clear manner.

Final Oral Examination

The final oral examination shall be open to faculty and graduate students. Faculty and graduate students planning to attend the Final Oral Examination shall notify the Chair of the Final Oral Examination Committee (the advisor) of their intent to attend, shall not ask questions nor participate in the examination in any manner, and are requested to remain until the examination is completed. Only the Final Oral Examination Committee members are to be present for discussion of the student's performance and the decision of the outcome. The candidate shall pass the examination only with a unanimous affirmative vote.

DOCTOR OF MUSICAL ARTS

The Doctor of Musical Arts (DMA) degree program is designed to offer advanced preparation for the performer, the composer, the conductor, and the artist-teacher. Students may concentrate in composition, conducting, or performance on piano, voice, orchestral or band instruments for which there is a sufficient repertoire. Performance and conducting majors are required to present four major public performances. Composition majors are required to submit scores and parts for three major composition projects.

Ensemble Requirement

DMA performance and conducting students must register for a major ensemble for minimum of three quarters during their doctoral studies. Major ensembles are defined as **Music 7203** (sections .01-.08), **7204** (.01-.04), **7205** (.01-.02), **7215.01**, **7780.05**, and **7780.12**.

Language Requirement

Performance and Conducting. The Doctor of Musical Arts programs in performance and conducting require a proficiency in one foreign language to be determined by the student's area of specialization. This requirement may be satisfied by passing a level II proficiency examination (a translation test with unrestricted use of dictionaries and word lists, consisting of a non-technical passage and a passage in music) given by the language department or by taking the prescribed sequence of two courses (usually 571, 572) in the respective language department. **The foreign language requirement must be completed prior to the Candidacy Examination.** Selection of the foreign language will be made by the advisor and the student after consultation with the Advisory Committee. Students whose native language is not English may be permitted to use English to meet the foreign language requirement with the approval of their advisor and Advisory Committee.

Students in the Doctor of Musical Arts program with a concentration in vocal performance are required to have completed one year in each of two foreign languages prior to unconditional admission to the doctoral program. Deficiencies in meeting this requirement must be completed during the doctoral program and prior to the Candidacy Examination. The advisor will recommend remedial language courses.

Language courses at the 571/572 level do not count towards the required graduate hours needed to graduate, nor the graduate GPA, nor the doctoral residence requirements. They **can**, however, count towards GTA/Fellowship hours needed in order to be considered a full-time student.

Composition. The DMA degree in composition requires either proficiency in one foreign language, or in an area of music performance. The foreign language option requires passing a proficiency

examination at the dictionary reading level, administered by the language department. No substitution for the foreign language is permitted under this option.

The music performance option requires the student to present a full-length recital, demonstrating a level of proficiency at least comparable to the master's degree level in performance, of works conducted by the student and/or works performed by the student on his or her major instrument. Repertoire for the recital will be selected in consultation with the advisor, an appropriate representative from the performance area, and the student's Advisory Committee. Evaluation of the recital will be by the student's committee in consultation with the representative of the performance area. Note that the music performance option may not substitute for the public composition recital.

Preliminary Recital for Performance and Conducting Majors

The preliminary recital is required of students in the Doctor of Musical Arts programs in performance and conducting. The preliminary recital is a qualifying examination that falls under the jurisdiction of the School of Music Graduate Studies Committee. DMA students must successfully complete the preliminary recital prior to taking the Candidacy Examination, although the preliminary recital is not part of the Candidacy Examination. All doctoral recitals including the preliminary recital must be passed by a simple majority vote. The preliminary recital may be attempted a maximum of two times. In the event that the committee members reach a negative decision following the second attempt, the student will be notified in writing by the Graduate Studies Chairperson that she or he may neither take the Candidacy Examination nor continue in the DMA program in performance.

The Candidacy Examination

The written portion of the examination, without limitation to courses taken, will demonstrate the student's general knowledge and understanding of performance and performance practice, the history of music, and the student's ability to discern particularities of musical style and to analyze musical scores. These examinations normally require a minimum of three days, with four to five hours of writing each day, or they may be administered sequentially over a more extended period of time with assigned projects. In the latter case, no project shall require, nor will the student be permitted, more than two weeks for completion. Questions and tasks are set by the advisor after consultation with other members of the student's four-member Advisory Committee, of which at least two graduate faculty members represent the major and at least one represents supportive studies outside the major. "Major" is defined as music performance (including conducting and pedagogy), musicology, theory/composition, and music education. The DMA conducting major's Advisory/Examination Committee will include the student's advisor (choral, wind/band, or orchestra) and one member each from the remaining two conducting areas. For example, if the student's major area is wind/band conducting, then there will also be someone representing the choral area and someone the orchestral area. The student may wish to have a second representative from the major area, and should this be feasible and acceptable to the advisor, it

will be permitted. In addition, there will be one committee member selected from outside the conducting or performance faculty and representing another area of the School of Music (*i.e.*, musicology, music theory, music education or music composition).

After the written examination has been completed, a two-hour oral examination will be conducted by the Candidacy Examination Committee. The student may pass the Candidacy Examination only with a unanimous affirmative vote [VII.11]. The oral portion of the candidacy examination lasts approximately two hours and is held after completion of the written portion. The oral portion normally must be completed within one month of the written portion. The Graduate School must be notified at least two weeks in advance of the oral's proposed time and place by the submission of a Notification of Doctoral Candidacy Exam form. The candidacy examination must take place during announced university business hours, Monday through Friday.

Recitals and Compositions

Performance Majors. Consistent with University guidelines, the DMA Advisory Committee consists of four members through the Candidacy Examination (see section above, The Candidacy Examination; and also the section [VII. 4 and 5] of the Graduate School Handbook). These four members comprise the Committee for the Preliminary Recital. After the student reaches doctoral candidacy, it is recommended that the four-member Advisory Committee remain intact, serving for subsequent recitals and the DMA document. It is possible, however, to reduce the Advisory Committee to three members following the Candidacy Examination. Before admission to candidacy, DMA students with the assistance of the advisor and members of the Advisory Committee will describe the nature and content of the recital programs and the document to be presented in fulfillment of the degree requirements. In most cases, three of the four recitals should be completed prior to candidacy. The repertoire of each recital must have prior written approval of the advisor and Advisory Committee. This may be obtained by having committee members sign a form on which the program content is listed, or it might be approved via e-mail. It is the responsibility of the student and the advisor to assure that the date of the recital and the recital content is approved by all Advisory Committee members before the recital is given. Students should not expect the Advisory Committee to approve content after the recital has been given. Exceptions to this rule may be obtained by petitioning the Graduate Studies Committee.

The pattern of required recitals for performance majors includes two full-length solo recitals, one of which is the preliminary recital, plus additional recitals drawn from any combination of the following categories. Categories may be used more than once.

1. A complete concerto. Memorization and accompaniment (piano reduction or ensemble) are at the discretion of the advisor and Advisory Committee.
2. A lecture recital.
3. A major role in an opera or oratorio.
4. A chamber music program.

Memorization requirements may vary among performance areas. The student should consult with the applied teacher regarding such expectations. Other demonstrations of performance competence that require equivalent professional achievement may be substituted by petition of the advisor to the Graduate Committee.

The four major performances are to be recorded. Following each recital, a Recital Approval Form must be signed by the advisory committee and deposited in the student's file housed in the Graduate Studies Office. One compact disc and two copies of each printed recital program are to be deposited in the Graduate Studies Office after the final oral examination and before graduation. The disc and programs are archived in the Music/Dance Library. Should the student wish to perform an off-campus DMA recital, prior approval of the Graduate Studies Committee is required. The Advisory (recital) Committee must support the proposal for an off-campus recital and the student must provide assurance that the quality of the off-campus venue and recording facilities are adequate.

Conducting Majors. Given the comprehensive nature of the doctoral conducting degree, involving course work and public performance in each of the three areas (choral, wind/band, and orchestral), students may meet recital requirements by means of a conducting portfolio. The equivalent of the four-recital requirement for DMA performance majors can be fulfilled as follows by conducting majors:

Each student will conduct the equivalent of two full recitals, each consisting of 45-60 minutes of music, with a variety of ensembles. One recital equivalent will be in the major area and will constitute the preliminary recital. Because this must be completed before further work is approved, the preliminary equivalent should be done in no more than two large segments (*e.g.*, two 20-30 minute programs). The second recital equivalent will be divided between the student's two minor areas (*e.g.*, two of choral, wind/band, or orchestral). The total time may be amassed through several public performances, hence the term "portfolio." Each performance segment used to count toward the recital requirements must be both audio-recorded and video-recorded. Copies of program and discs will comprise the portfolio. In addition, the DMA conducting student will do two of the following:

1. Conduct the orchestra as part of the concerto competition, either conducting another student's performance with orchestra or a work with the orchestra alone.
2. Present a lecture recital, preferably related to the final document topic.
3. Conduct an entire program with an ensemble assigned as part of course work or teaching duties and presented as a regular program in that ensemble's performance schedule (*e.g.*, University Band, University Chorus, Mastersingers).
4. Conduct a performance of a musical or an opera.

The ratio among choral, wind/band and orchestral repertoire performed should be approximately 65-70% in the major area and the remaining 30-35% divided between the two minor areas. The student's Advisory Committee will oversee the distribution of repertoire and ensemble conducting assignments.

Composition Majors. Before admission to candidacy, the student, with the assistance of the advisor and members of the Advisory Committee, will describe the nature and content of the compositions and the title of the document to be presented in fulfillment of the degree requirements. The contents must have the approval of the candidate's Advisory Committee.

The following is the normal pattern of required compositions:

1. One composition in larger form, submitted with score and parts with all necessary performance instructions, plus two of the following:
 - a. Six solo songs or choral pieces;
 - b. Three solo pieces for orchestral instruments and/or piano;
 - c. A suite for woodwind or brass quintet;
 - d. A musical work employing electronic or computer-designed sounds. A typescript commentary must accompany this tape.
2. One copy of the score of each composition (or commentary for a taped electronic composition) is to be submitted to the Graduate Studies office for transmission to the Music Library after the final oral examination. At the same time, one set of parts necessary for performance is to be submitted.

The Document

After admission to Candidacy and before the Final Oral Examination is scheduled, each candidate is required to submit a written document. The document will give evidence of the candidate's ability to make a scholarly investigation and present the results in a clear, concise style. For performance and conducting majors this essay may be a detailed analytical, historical, and/or technical study of a coherent segment of performance literature.

Final Oral Examination

The final oral examination tests originality, independence of thought, the ability to synthesize and interpret, and the quality of research presented. The final oral examination concerns principles and historic perspective as well as data. The final oral examination includes, but is not limited, to discussion of the dissertation or DMA document. The examiners often pursue lines of thought and argument from the data and concepts that have contributed to the research and to its critical evaluation by the student.

The Final Oral Examination shall be open to faculty and graduate students. Faculty and graduate students planning to attend the Final Oral Examination shall notify the advisor of their intent to attend, shall not ask questions nor participate in the examination in any manner, and are requested to remain until the examination is completed. Only the Final Oral Examination Committee members are to be present for discussion of the student's performance and the decision of the outcome. The candidate shall pass the examination only with a unanimous affirmative vote.

CREDIT HOURS AND RESIDENCE REQUIREMENT

[[Graduate School Handbook, Section VI](#) and [VII](#)]

The following requirements must be fulfilled after the master's degree has been earned or after the first 45 hours of graduate credit have been completed:

1. A minimum of 45 graduate credit hours must be completed at this university.
2. A minimum of three out of four consecutive **quarters** with an enrollment of at least ten graduate credit hours per **quarter** must be completed while in residence at this University.
3. A minimum of 6 graduate credit hours over a period of at least 2 **quarters** must be completed after admission to candidacy.
4. Beginning Autumn 2008, for all post-candidacy students, full-time status will be defined as 3 credit hours per **quarter**. A decision to register for more than 3 credit hours should be made following discussions between the student and his or her advisor. The Chair of Graduate Studies Committee should be informed of the decision.
5. For those students admitted to a doctoral program Autumn 2008 and beyond, once they become post-candidacy, continuous academic year (Autumn-Winter-Spring) registration is required. Summer **quarter** registration is optional beginning Summer 2009.

A student must be registered for at least three graduate credit hours during the **quarter(s)** of the Candidacy Exam, the **quarter** of the Final Oral Examination, and the **quarter** of expected graduation.

VIII. GRADUATE ASSOCIATES

[[Graduate School Handbook, Section IX](#) and [Appendix D](#)]

Graduate students in the School of Music may be appointed as graduate teaching (GTA), research (GRA), or administrative associates (GAA). Graduate students appointed as half-time graduate associates receive full waiver of their instructional fees and tuition, and provide service that will not exceed an average of 20 hours per week. Graduate students appointed as quarter-time (25%) graduate associates receive a waiver of one-half of their actual instructional tuition and fees, and provide service that will not exceed an average of 10 hours per week. Quarter-time graduate associates are responsible for paying the remaining one-half of their resident or nonresident instructional fees and tuition.

DUTIES AND RESPONSIBILITIES

Most Graduate Associate (GA) positions in the School of Music include components of teaching, research/performance, and administrative responsibilities. However, it is possible to hold an appointment that is exclusive to one domain. Typical duties and responsibilities are as follows:

Graduate Teaching Associate

Most Graduate Associates in the School of Music serve as Graduate Teaching Associates. Responsibilities might include assisting with a course by observing classes, preparing materials, giving examinations, grading papers, meeting with individual students, or holding recitation-section meetings. Some GTAs are assigned their own class sections, typically 1-2 courses per quarter, depending on course credit and class meeting schedule. GTAs in music performance may be assigned to lower-division or beginning-level studio teaching. In some cases, GTAs may be assigned ensemble performance responsibilities following guidelines for the ensemble requirement as explained in the section on Graduate Research Associates (following). GTA teaching assignments may vary across the three quarters given the experience of the graduate student and instructional needs of the area; however, the amount of time spent in meeting these responsibilities should be within that allocated to the GTA position, namely, an average of 20 hours/week for 50% GTAs, and an average of 10 hours/week for 25% GTAs. Should instructional assignments fall short of the time commitment, additional duties may be assigned, *e.g.* piano accompanying, assisting with an area office, or serving as a music librarian. Whatever the distribution of responsibilities, the main function of a GTA is to teach or assist with instruction.

Graduate Research Associate

There are a few GA positions in the School of Music that are devoted to research and/or creative activity, including music performance. Students in academic areas holding these positions are normally assigned to a faculty member or area to assist with a specific research agenda. Responsibilities might include library work, developing research protocols, writing proposals or reports, programming, translating, and so on. GRAs in music performance may be assigned to ensembles or roles as determined jointly by the advisor, the area, and the conductors. Hours spent in rehearsal or performance are counted toward the time commitment required of the position—an average of 20 hours/week for a 50% GRA, an average of 10 hours/week for a 25% GRA.

In the case where a performance GRA or GTA has not yet met the **ensemble requirement** (see page 12 [master's] or 16 [doctoral]), the required duties may be used to satisfy the ensemble requirement. However, a student may not earn credit for an ensemble that is required as part of the GA position. For that reason, the Area Head will inform the Chair of Graduate Studies that the ensemble requirement should be waived for the specific quarters in which the student performs as a condition of the Graduate Associateship. At the end of each quarter, printed ensemble programs should be submitted to the Chair of Graduate Studies, showing that the student did perform in an ensemble as a GA, even though the ensemble requirement for credit was waived.

Graduate Administrative Associate

There may be several GAA positions in the School of Music at any given time. These GAA positions may be made available to assist with office and administrative responsibilities throughout the School. This work is calculated by the hour: an average of 20 hours/week for 50% GAAs, and an average of 10 hours/week for 25% GAAs.

REGISTRATION (CREDIT HOUR) REQUIREMENTS

Master's and pre-candidacy doctoral students holding **half-time (50%)** associateships are required to complete 10 credit hours of graduate work each **quarter** in which they are associates. Please note that this is a School of Music requirement and that it exceeds that of the Graduate School's 9-hour requirement. When enrolled during summer **quarters**, with or without GA responsibilities, 10 hours of graduate course work are expected to qualify for waiver of fees. Students may petition for a minimum of seven hours of summer enrollment with the support of the advisor and the approval of the Graduate Studies Chairperson. (Doctoral students need to make sure this would not affect their residence requirements.)

Pre-candidacy doctoral students holding **quarter-time (25%)** associateships are expected to complete 10 hours of graduate work each **quarter** until the student has enrolled for at least 10 hours in each of three out of four consecutive **quarters**.

Doctoral candidates (students who have passed the Candidacy Examination) holding either a **half-time (50%) or quarter-time (25%)** appointment, must register for at least 3 credit hours each **quarter** an appointment is held.

Master's students holding **quarter-time (25%)** associateships are encouraged to enroll for 10 hours of graduate work, but must enroll for a minimum of 7 hours each **quarter**.

ASSIGNMENTS AND WORK LOAD

Specific GTA and GRA assignments are made by the Area Head in consultation with the faculty. Assignments to GAs who perform in ensembles or productions are made following consultation among the applied teacher, ensemble conductors, and Area Head. Supervisors are appointed by the Area Head depending on the nature of the specific GA assignments. Graduate Administrative Associate assignments are made by an appointed supervisor in the office to which the GAA is assigned. When GAs are assigned to more than one office or function, communication among supervisors is expected. Graduate Associates are assigned duties not to exceed an average of 20 hours per week, and quarter-time associates receive assignments not exceeding an average of 10 hours per week. Should a Graduate Associate feel that assigned responsibilities require more than the hours allowed for the appointment, on average, the GA should discuss the matter with the area head, and then the Graduate Studies Chairperson.

APPOINTMENTS

Appointment to a Graduate Associateship position is made by the Director of the School upon recommendation of the Area Head in consultation with the Chair of Graduate Studies. Graduate Associate appointments may be made at any time but are typically made in March and April for the following academic year. New students indicate their interest in a GA position by check marking a box on the OSU online Application. Continuing students may inform Area Heads or the Graduate Studies Office about their interest in a GA funding. There may be specific requirements for certain positions, for example, a mock teaching episode, or a letter and résumé showing appropriate experience and background.

Graduate Teaching Associates whose first language is not English are required to become certified in spoken English before they may assume teaching responsibilities. This may be accomplished by passing the [SPEAK](#) (Spoken English Testing and Placement) test, or by taking the required courses (EDU T&L 104 and/or 105) and passing the Mock Teaching Test at the end of the language sequence. International students who wish to obtain GA funding are strongly advised to contact the English as a Second Language Office at (614) 292-5005 (see also <http://esl.ehe.osu.edu>) to arrange for the SPEAK test. Should an initial appointment be made before the student is certified in spoken English, a deadline for completing this requirement will be specified in the letter of appointment, and the GTA will be permitted only to assist faculty or give private lessons under direct supervision.

Length of Appointment

Length of appointment will be a maximum of two years for a student while pursuing a master's degree and three years for a student while pursuing a doctoral degree. Graduate Fellowships shall count toward the maximums, except that the second year of a Special Dean's Fellowship shall not count. Cumulative tenure beyond five years for a graduate associate in the School of Music should not be expected.

Renewal

To be considered for renewal of appointment, the graduate associate must (1) be in good standing, (2) have an acceptable record of performance as an associate, and (3) have a record of systematic progress toward fulfillment of degree requirements. A formal evaluation of the quality of each graduate associate's work (preparation, presentation, capability, effectiveness) will be made during winter quarter by the assigned supervisor(s) for inclusion in the student's graduate file. All renewals of appointment are dependent upon the availability of funds.

Termination

If a decision is made to terminate a Graduate Associate, the Director of the School of Music will notify the supervisor and advisor prior to this action. The specific reason for termination must be consistent with Graduate School criteria for termination [[IX.2](#)].

Outside Employment

Graduate Associates in the School of Music are not prohibited from seeking outside employment if such work does not prevent them from (1) making progress toward the degree while receiving support as a GA, and (2) fulfilling assigned teaching, research, performance, or administrative responsibilities. If the GA accepts outside employment, he or she must remain available at the times necessary to fulfill GA responsibilities. A Graduate Associate who is considering outside employment is encouraged to consult with his or her graduate advisor. If the GA reports to a faculty member other than the advisor, that faculty member should also be consulted.

IX. ETHICS IN GRADUATE MUSIC STUDY

The School of Music expects behavior that is consistent with the highest ethical standards. We expect that graduate students and faculty will demonstrate responsibility and integrity in pursuing their creative and scholarly interests. The academic enterprise is dependent upon such behavior. An essential aspect of graduate study is learning the professional codes of ethics, written or unwritten, that are commonly accepted in the field of music. The academic advisor and other faculty members educate graduate students through example and discussion, addressing such issues as academic honesty, research, publication, and recruitment and hiring practices. Unwritten codes of ethics, for example, those governing the use of unedited recordings for auditions, should be discussed among graduate students and faculty where appropriate. The School of Music endorses such communication as a means of setting high standards of behavior in graduate study and beyond.

RESEARCH POLICIES AND RESOURCES

[[Graduate School Handbook, Appendix B.1](#):

Graduate Student Code of Research and Scholarly Conduct]

The Office of Responsible Research Practices (ORRP) provides information on policies and procedures for research involving humans, animals, or potentially hazardous biological agents. The ORRP web site (<http://orrrp.osu.edu>) also includes the conflict of interest policy, information about Institutional Review Board (IRB) processes, and access to training and workshop opportunities.

[END]