

**Binghamton University
Department of Music**

GRADUATE HANDBOOK

2009-2010



BINGHAMTON UNIVERSITY
 Department of Music
HANDBOOK FOR GRADUATE STUDENTS
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BINGHAMTON UNIVERSITY

Department of Music

Handbook for Graduate Students

The faculty and staff of the Music Department cordially welcome you to Binghamton University, and we hope that your upcoming educational experience will be provocative, challenging, fulfilling and rewarding. This handbook has information which should answer many questions you may have regarding general aspects, procedures, and requirements of our academic program.

1. PRELIMINARY INFORMATION

First, you should familiarize yourself with the requirements of the degree you are pursuing. (See separate information relating to various MM degree tracks.) It is important for you to meet with the Graduate Director each semester prior to registration in order to review progress on your program of study. Questions or problems with degree programs or with courses should be addressed to the Director of Graduate Studies; if necessary the Director can make referrals to the Department Chair or other administrative personnel. Questions of procedural details may be directed to the Assistant to the Chair or to the office secretaries. Let us know if we can be of help.

From time to time, check the Graduate Bulletin Board, across from FA-029, for pertinent information.

2. THE GRADUATE BULLETIN

Please consult the online graduate bulletin at <http://bulletin.binghamton.edu/>. The Bulletin contains the official requirements and regulations that concern you. In particular, refer to the sections of the Bulletin entitled “The Graduate School” and the Music section of the “Department Programs.” For additional emphasis, some information from the Bulletin also appears in this Handbook.

3. THE GRADUATE STUDENT HANDBOOK

The Graduate Studies and Research office (AD-134) has a publication, The Graduate School Manual, that is available online at <http://gradschool.binghamton.edu/cs/handbook.html>. It contains helpful information, especially regarding the submission of written theses (including compositions). Please review it for informational purposes and consult it as you begin to prepare for thesis work.

4. PLACEMENT EXAMINATIONS

Refer to the information in the Graduate Bulletin.

There will be examinations in Theory and in History (approximately two hours each) which are given during the orientation period before classes begin to determine eligibility to take graduate level courses in these areas. Students are expected to demonstrate appropriate levels of achievement, equivalent to the baccalaureate degree with a major in music. Students who show deficiencies are required to correct these by either taking lower-level courses, or by completing independent work, to prepare for re-examination.

Theory The examination tests skills in four areas:

Hearing:

- Intervals by name
- Scale degrees by number when tonic is given
- Dictation: melodic (treble and bass clefs), rhythmic, two-voice, harmonic. (For two-voice, write soprano and bass when chorale is played. For harmonic, write bass line and Roman Numerals, and identify non-chord tones.)

Written:

- Rudiments: scales, key signatures, non-chord tones, intervals, meters, four clefs
- Roman Numeral and inversions
- Figured bass realization and melodic harmonization, in correct common-practice voice-leading style
- Musical forms
- Essay on a score, discussing rhythm, melody, harmony and form

Keyboard:

- Scales
- Chords (triads and seventh chords: major, minor, augmented, diminished, dominant seventh, major seventh, half-diminished, fully-diminished).
- Figured bass realization

Sightreading:

- Melodies in major and minor, (treble, bass and alto clef), with conducting
- Rhythm reading, with conducting

Students needing to review for the harmonic dictation portion can use the interactive online graduate theory web page, which presents 65 practice questions of varying difficulty. The web page can be found at: <http://bingweb.binghamton.edu/~grtheory> (Blackboard site).

History

The student should be familiar with general information regarding the major stylistic periods into which the history of music traditionally has been divided. This knowledge should include: the most important composers of each period, the nature of their contributions and titles of major compositions, and the characteristic forms, genres, and principles of performance practice of each period. The examination will consist of a series of short-answer questions, essay questions, and stylistic identification of scores.

5. REGISTRATION FOR ACADEMIC COURSES

Registration for graduate students is done within the department each semester. At your meeting each semester with the Graduate Director, your course schedule will be determined. The Director provides the course assignment, which should then be given to the Assistant to the Chair who enters the information into the Registrar's online registration system. Any changes in the schedule must be made in consultation with both the Graduate Director and the Assistant to the Chair. You must have approval to take the theory and history courses by having successfully passed the theory and history placement exams given during orientation week. (See section 4.) After your initial semester's registration, there is a pre-registration period in November for the spring semester and in April for the fall semester.

Graduate Teaching Assistants must be enrolled as full-time. Students enrolled as "non-funded" may take any number of credits each year, (to a maximum of 16). For level 1 students (those with less than 24 credits of graduate work completed at the time of registration), full-time is 12 graduate credits, for level 2 students (who have completed more than 24 credits), full time is 9 credits. For exceptions to the 9 credit hour full-time status, please see the Graduate Director.

The minimum number of credits for a Master's Degree, other than opera, is 32. The MM Opera degree requires a minimum of 36 credits. Theoretically, it is possible to accumulate this number in two semesters; it is more likely that 3 or 4 semesters will be required to satisfy degree requirements, unless you have transfer credits (see section 10). Early completion of the degree program is possible only by concurrence of your principal instructor. Students holding an assistantship normally take two years (four semesters) to complete degree work; it is possible to finish in three semesters.

Academic Courses 2009-10 and 2010-11 (Subject to Change)

Fall 2009

MUS 501	Music History & Research I	Mon/Wed	4:40 – 6:05 p.m.
MUS 502	Music History & Research II	Tues/Thurs	4:25 – 5:50 p.m.
MUSP 586A	Vocal Literature	Tuesday	11:40 a.m. – 1:05 p.m.
MUSP 586E	English Diction	Mon/Wed	9:40 – 10:40 a.m.
Composition and Conducting Seminars		TBA	

Spring 2010

MUS 521	Theory Survey	Mon/Wed	4:40 – 6:05 p.m.
MUSP 586A	Vocal Literature	Tuesday	11:40 a.m. – 1:05 p.m.
MUSP 586F	German Diction	Wed/Fri	9:40 – 10:40 a.m.
Composition and Conducting Seminars		TBA	

Fall 2010

MUS 501	Music History & Research I	Tues/Thurs	4:25 – 5:50 p.m.
MUS 502	Music History & Research II	Mon/Wed	4:40 – 6:05 p.m.
MUSP 586A	Vocal Literature	Tuesday	11:40 a.m. – 1:05 p.m.
MUSP 586D	Italian Diction	Wed/Fri	9:40 – 10:40 a.m.
Composition and Conducting Seminars		TBA	

Spring 2011

MUS 521	Theory Survey	Tues/Thurs	4:25 – 5:50 p.m.
MUSP 586A	Vocal Literature	Tuesday	11:40 a.m. – 1:05 p.m.

6. AUDITIONS AND REGISTRATION FOR APPLIED LESSONS AND ENSEMBLES

Auditions are held at the beginning of each semester. Times and sign-up sheets are posted in the department. However, MM students who have been accepted into the MM applied program have, in most instances, completed the required audition process. MM/Applied majors should check with the studio instructor(s) to see whether additional auditions are required of them. In the case of voice or piano majors (who may request a specific teacher), consult with the respective faculty or with the Department Chair regarding the instructor assigned. Applied majors are expected to enroll in an appropriate ensemble (such as string, wind, choral, keyboard training, or opera workshop). You may also audition for studio instruction or for ensemble participation in a field other than your major. Registration for studio instruction and for ensembles is done through the Assistant to the Chair after all assignments have been made. (Many of you will have already registered for performance courses at the regular advising time.)

7. INDEPENDENT STUDY

Students wishing to pursue a specific study interest not offered as a regular course in music may do so under the rubric of Independent Study (MUS 597, 1 to 4 credits). The student must select a topic, obtain a faculty member's agreement to oversee the project, and file a description of the project on an "Independent Study Approval Form" (obtainable from the Music Department Office). This form must be signed by the Faculty Supervisor, the Director of Graduate Studies, and the Department Chair.

8. GRADING AND INCOMPLETES

Refer to the information in the Bulletin. When, by reason of illness or some other unusual and valid circumstances (e.g., unavailability of necessary research materials), a student is unable to complete the work for a course by the end of the semester, a grade of "I" may be assigned. Students have six months to complete the course if they are registered in the subsequent semester; the "I" may be extended a maximum of one year. When the work is completed to the instructor's satisfaction, the student is responsible to see that the faculty member completes and submits a "Change of Grade Form." "I" grades will revert to "W" when the time limit expires. After the grade has changed to "W", students have no further opportunity to complete these courses. No grade less than a C- will be accepted for credit toward the degree.

9. MAINTAINING MATRICULATED STATUS

Refer to "Continuous Registration and Leaves of Absence" in the Bulletin. To maintain matriculated status, students must register for at least one credit during each fall and spring semester subsequent to their admission. **Failure to do so will result in severance from the Graduate School, and a new application will be necessary to gain readmission.** If you are not taking courses but still intend to complete your degree work, make sure you complete and submit, each semester, a "Graduate Student Continuous Registration Form." Keep the Music Department and the Graduate office apprised of your contact information. If several semesters lapse since a previous registration, the student, if readmitted, may be required to pay tuition for each semester of non-registration. Leaves of absence, while not impossible, are rarely granted. Students must be registered during the semester of completion, even during summer term. If registration extends beyond ten semesters, a request for an extension must be submitted to the Provost, stating the length of extension requested, and giving justification for the extension.

10. TRANSFER CREDITS

Refer to the information in the Bulletin. Up to 8 graduate credits earned at other institutions within the last 5 years (and which were not used to complete requirements of another degree) may be transferred. Contact the Director of Graduate Studies for assistance in completing the request form. An official copy of the transcript will be required (this should already be on file with your application materials), and a course description should be submitted to the Director of Graduate Studies.

11. DECLARATION OF CANDIDACY

Students expecting to complete the requirements for a graduate degree during a given semester must file a “Declaration of Candidacy Form” with the Office of the Graduate School (AD-134). The deadline for filing this form is near the middle of the semester. The date should be posted on the graduate bulletin board; otherwise, check with the Director of Graduate Studies or on the Graduate School website for the date, and to obtain the form online. File the form online if you think there is any chance you might finish; if you do not finish, the form will be considered null. You must re-submit the form in the subsequent semester in which you complete the degree requirements. If you do not file on time, however, you may be required to pay an additional semester’s tuition.

12. ASSISTANTSHIPS

A. APPLICATION

An initial request is submitted along with the application for graduate study, for consideration for an assistantship during the first year of study.

To request consideration for the renewal of an assistantship for a second year, notify the Director

of Graduate Studies, in writing, before March 1. Mention special capabilities, especially if you wish to be considered for a different assignment.

To request consideration for an assistantship if you are enrolled as a graduate student but have not had an assistantship, notify the Director of Graduate Studies, in writing, before March 1. Mention special capabilities you have or types of assistantship for which you feel qualified.

B. PROCEDURAL DETAILS

Assistantships normally are awarded for one complete school year (end of August-May). An MM degree candidate is not eligible to receive an assistantship for more than two academic years (4 semesters). An assistantship includes a stipend (paid in biweekly installments throughout the academic year). A tuition scholarship award normally accompanies an assistantship; the student will be notified of the exact amount of the award by the Graduate Director. Students are advised to check the exact term of the assistantship obligation, and the need to fill out required forms at the beginning of each year. Forms to be filed include I-9, Payroll Sign-In, W-4, and T.A.P. (Tuition Assistance Program). Watch for, and follow carefully, instructions from the Graduate and Payroll Offices.

Students receiving tuition scholarship support must become NY State residents within the first three weeks of classes or become responsible for the out-of-state portion of their tuition. This

rule does not apply to students on temporary visas. To become a NY State resident, a NY State Voter Registration Card, a NY State Driver's License ID and a NY State Vehicle Registration

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(if you own a car) will be needed. You should apply for these before classes begin. If you have to be claimed on your parent's taxes this current tax year or have lived with your parents this (tax) year, the soonest you could be eligible for in-state tuition is next (tax) year in January.

Graduate students with Tuition Scholarship support are required to maintain a level of registration needed to establish full time graduate enrollment (refer to section 5).

Assistants are assigned a workload that averages 18 hours a week. Types of assignments might include teaching (such as individual or class applied instruments or musicianship classes), accompanying, assisting faculty with ensembles, assisting with courses (grading papers, preparing materials, etc.), supervising listening sessions, assisting faculty with research, and general departmental administrative duties. Assistants are responsible for attending announced meetings,

for making an initial contact with their supervising faculty member(s) and providing a copy of their schedule, and for maintaining communication with the supervising faculty member(s) throughout the semester. Performance of duties is evaluated by supervising faculty.

In some cases, an assistant may have responsibility for assigning semester grades. Check with the supervising faculty so that it is clear exactly how the grading is done.

Consideration for second year assistantship funding is dependent on satisfactory completion of TA duties during the first year as indicated on the supervisor reports and on satisfactory progress in your individual program of study. Also, funding is renewed only for students maintaining a 3.0 GPA.

13. THE MM DEGREE in Performance (except Opera), Conducting, and Composition

A. COURSE REQUIREMENTS

See the "Music" section of the Bulletin. Also see the appropriate MM Check Sheet (Addendum 1 or 2). Bring this check sheet to appointments with the Director of Graduate Studies in order to fill it out as you complete course requirements. Applied lessons generally carry four credits per semester (it is possible to enroll in fewer). The accumulation of 12 applied credits satisfies the "Field of Specialization" requirement. Credits for ensembles or for an academic course may satisfy the elective requirement. Majors in Composition or Conducting should consult with the Director of Graduate Studies and with their principal advisor regarding specific course and degree requirements.

B. THESIS

For the MM/Applied majors, the thesis requirement consists of the presentation of two recitals, one of which must include some chamber music. The assigned studio teacher is automatically the principal faculty advisor; the student selects two other committee members, in consultation with the principal advisor, with the approval of the Graduate Director, and with the consent of the proposed members. One of the two must be from outside the field of specialization. A committee is to be selected and approved for each of the two recitals (the two committees may be the same, however).

The student must complete an "MM Thesis Proposal Form" for each recital. The form is

available in the Department Office. List the proposed program, have the form signed by all

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members of the committee, and submit it to the Graduate Director. In addition, an electronic version of the program should be e-mailed, as an attachment, to the Graduate Director, to facilitate distribution to the Graduate Committee. Deadlines are as follows:

Sept. 15 - for recital dates in the sixth through the last week of the fall semester.

Dec 1 - for recital dates in the first through the fifth week of a following spring semester.

Feb 1 - for recital dates in the sixth through the last week of the spring semester.

May 1 - for recital dates in the first through the fifth week of a following fall semester.

THESIS PROPOSAL FORMS SUBMITTED AFTER THESE DATES MAY BE DECLINED, SO CAREFULLY OBSERVE THESE DEADLINES.

The Music Department Graduate Committee will approve each submission, or suggest modifications. If modifications are suggested, the Graduate Director will specify a deadline date for re-submission. Any changes initiated by the candidate must be submitted at least four weeks before the recital date, and committee members should be notified.

Proposals to fulfill opera role requirements must be submitted an absolute minimum of two weeks before the performance date.

If a specified deadline is not met, the Director of Graduate Studies can decline the proposal, and the recital will have to be rescheduled, or other ensemble or role performances arranged for.

To schedule a recital, the student must consult with the Assistant to the Chair well in advance of the date desired. It is advisable to schedule at least two rehearsal times as well when reserving the recital date. The date of the recital should be established before faculty are asked to serve on the committee. For each recital there is a \$60 fee, payable to Binghamton University, Department of Music, in advance of the recital; this covers the cost of a recording engineer, two CDs (the original for the student and the copy for the university archives), and programs. A \$35 dollar fee will be charged if a recital date is changed.

Recitals may also be videotaped, but only with the prior approval of the performer(s) and the principal thesis advisor. Videotaping may only be done from the rear of the hall at a pre-designated location. The student may elect to use his/her own equipment, media and operator. The department does own a video camera, and if this equipment is used, the camera sign-out, use, and return will be the responsibility of your principal faculty advisor. The faculty advisor should reserve the camera in the Music Department office, and this must be done at least one week prior to the recital.

At the discretion of the studio teacher, the students may be required to supply program notes. The department lists the concert on the web and provides house management and tuning of keyboard instruments. Students are responsible for making arrangements for an accompanist; piano faculty may be consulted for help and suggestions.

After the recital, the student's principal advisor must check to see that a copy of the program and the "Thesis Evaluation Form," signed by all committee members to signify acceptability as a thesis performance, is submitted to the Graduate Director.

For a semester in which a student gives a recital, the minimum registration is three credits with the studio teacher for thesis and/or studio instruction as appropriate. Students receiving tuition scholarships who have completed all other course requirements should consult with the Graduate Director regarding the number of credits required.

MM Composition majors must submit two substantial compositions. You must follow the procedure described above for committee selection and the submission of thesis proposal and approval forms. Check any questions regarding the size, format, margins, etc., of your scores with your faculty advisor or Graduate Director. Bound copies of your scores must be submitted to the Graduate Director and Office of the Graduate School.

MM Conducting majors must conduct, in public performances, one substantial work (or concert segment) with a major ensemble and at least two additional performances. Follow the procedure described above for committee selection and submission of thesis proposal and approval forms.

Do not forget to file the Declaration of Candidacy form by the mid-semester deadline of the semester in which you intend to complete all degree work (see section 11).

C. COMPREHENSIVE EXAMINATIONS

All MM degree candidates must pass a Final Comprehensive Examination before award of degree. See section 16 pertaining to the Graduate Final Examinations in Music.

14. THE MM DEGREE (In Opera)

A. COURSE REQUIREMENTS

See the "Music" section of the Bulletin. See also the MM/Opera Check Sheet (Addendum 3). Bring this checksheet to appointments with the Director of Graduate Studies in order to fill it out as you complete course requirements. Studio voice lessons normally carry a maximum of 3 credits per semester. Opera workshop normally carries 3 credits per semester.

All MM/Opera candidates are also members of the Resident Artist Training Program of the Tri-Cities Opera, and must be acquainted with and follow the guidelines of that program as well as the university degree requirements. Workshop sessions at the TCO Center include those normally scheduled for Wednesday afternoons and Friday evenings (3 hours each). The Center is located at 315 Clinton Street in Binghamton; while bus service to Binghamton University is good, it will be necessary to work out transportation from campus to the TCO Center if you do not have a car. Besides the TCO Workshop, students participate in the TCO Chorus for the three major opera productions each year, and may audition for roles as well. Other performance opportunities include the RATP "Excerpt" Shows and the TCO Touring Education Program.

B. THESIS

MM/Opera majors must complete two requirements:

1. A vocal recital. **Information is the same as for MM/Applied recitals (see section 13B).**
2. Opera Roles. One of the following:
 - a. one leading role (“A”)
 - b. two featured roles (“B”)
 - c. one featured role and 2 supporting roles (“B” + 2 “C” or “D”)
 - d. several supporting roles - usually four or more (4 + “C” or “D”)

For the opera role(s) there will be a principal advisory “group,” consisting of all faculty directly involved with preparing the student for the performance; the student selects two other committee members, in consultation with the principal advisory group, with the approval of the Director of Graduate Studies, and with the consent of the proposed members. One of the two should be selected from outside the field of specialization. A committee is to be selected and approved for each role. For each role the student is to complete an MM Thesis Proposal form which is to be signed by all members of the committee and submitted to the Graduate Director as soon as possible, but absolutely no later than two weeks before the performance date. The Graduate Committee must give its approval that the proposed role constitutes a satisfactory fulfillment of the thesis requirement. Roles at either TCO or in Binghamton Opera productions may qualify as satisfying the thesis requirement. After the performance, the student should check to see that a copy of the Thesis Evaluation form, and a copy of the program, signed by all committee members to signify acceptability as a thesis performance, is submitted to the Graduate Director.

Do not forget to file the Declaration of Candidacy form by the mid-semester deadline of the semester in which you intend to complete all degree work (see section 11).

C. COMPREHENSIVE EXAMINATIONS

All MM degree candidates must pass a Final Comprehensive Examination before award of degree. See section 16 pertaining to the Graduate Final Examinations in Music.

15. **THE MM DEGREE In History And Literature**

A. COURSE REQUIREMENTS

See the “Music” section of the Bulletin. Also see the MM Check Sheet (Addendum 4). Bring this check sheet to appointments with the Director of Graduate Studies in order to fill it out as you complete course requirements. Three courses, at four credits per course, are needed to complete the field of specialization. Depending on your major and the specific courses offered during the semesters you are here, you may have to take at least two of these courses as Independent Study projects. Consult with the Director of Graduate Studies and the principal faculty advisor in your major to plan this aspect of your program. Four credits of electives are needed, which would come from academic courses, independent study, or from applied instrument study and/or ensemble participation.

B. LANGUAGE EXAMINATION

Inform the Graduate Director when you intend to take the foreign language reading examination. These are administered on an individual basis. The candidate is expected to demonstrate reading knowledge in one foreign language (German or one Romance language); proficiency is demonstrated by translating a passage from a reading in the field of music, chosen by the music history faculty. Check with the Graduate Director and/or with the principal thesis advisor that the choice of the language is appropriate and acceptable for your particular major.

C. PIANO PROFICIENCY

Piano proficiency must be demonstrated by the ability to play a Bach chorale.

D. COMPREHENSIVE EXAMINATIONS

All MM degree candidates must pass a Final Comprehensive Examination before award of degree. See Section 16 pertaining to the Graduate Final Examinations in Music.

E. PRINCIPAL FACULTY ADVISOR AND THESIS COMMITTEE; THESIS PROPOSAL

You must ask a particular faculty member to serve as the principal advisor for your thesis. In conjunction with the advisor, complete a "Thesis Proposal Form" (available from the Director of Graduate Studies). Once the proposal is written, the student selects two other committee members (in consultation with the principal advisor, with the approval of the Director of Graduate Studies, and with the consent of the proposed members) who, along with the principal advisor, must sign the Proposal Form before it is returned to the Director. The Graduate Committee will be consulted if there are any questions concerning the appropriateness of the proposed project.

F. SUBMISSION OF THESIS

See the Faculty and Student Graduate Handbook (referred to in section 3) regarding details of preparation and submission. The final typed draft of the thesis should be ready for reading by the two committee members at least four weeks before the end of the semester in which the thesis is being submitted. Check with the Graduate Director for the exact deadline date. After reading, corrections should be made and the final typescript prepared. Please note that there are to be no "paste-ons", even in the original copy. Therefore, musical examples must be duplicated on appropriate bond paper, with typescript then being added. After final approval by the principal advisor and the committee, pay the required binding fee and submit the original and two copies to the Office of the Graduate School (each in a folder or envelope). If you want a bound copy for yourself, submit a third copy, pay the fee, and inform the Music Department Office if you will pick it up or where you want it sent. Check with the Graduate School to ascertain deadline dates for submitting the thesis and copies to the Graduate Office.

If for some reason it is absolutely necessary to turn in a thesis during a summer session, then you must register for that session and make appropriate arrangements. Generally, however, the submission of the thesis should be done during the regular fall or spring semester.

Do not forget to file the Declaration of Candidacy form by the mid-semester deadline of the semester in which you intend to complete all degree work (see section 11).

16. GRADUATE FINAL EXAMINATIONS IN MUSIC

All MM students are required to take final comprehensive examinations at the conclusion of their degree program. All students matriculated in the MM/Music program will be required to satisfactorily complete both components of the final examinations prior to the Graduate Director submitting a final recommendation for the awarding of the degree. No exceptions will be made, and students who do not complete the examinations successfully will not be allowed to graduate. The examinations will consist of two elements:

A. LISTENING EXAMINATION

A listening examination, in which the candidate will:

- 1) aurally identify a set number of examples selected from a master list of musical compositions (attached) with which the candidate will be expected to be familiar
- 2) stylistically identify a set number of musical examples (presented in both aural and score form) taken from various genres of compositional styles in the history of music. A listing of genres and study examples (from Norton Anthology of Western Music) is attached.

This examination may be taken in the fall or spring semester of either year of matriculation in the degree program. The candidate will notify the Director of Graduate Studies when he/she intends to take the listening exam. **The listening examinations for 2009-10 will be held on November 13, 2009 at 4:00 p.m. and March 19, 2010 at 4:00 p.m.**

B. ORAL EXAMINATION

A comprehensive oral examination is one in which the candidate will be prepared to answer any question pertaining to his/her specialty, as well as any question pertaining to coursework taken during the course of their degree program at Binghamton University. This examination will be given by a panel of three faculty members (the principal instructor of the candidate and 2 other faculty members, one of which must be from the theory or history faculty and approved by the Graduate Committee). Any member of the examining committee may submit to the candidate a list of topics and/or questions for advance preparation and/or familiarization. The oral examination will be scheduled by the Principal Instructor of the candidate.

C. MASTERWORKS LIST

For the first portion of the exam, you will be expected to familiarize yourself with the following list of compositions and be able to aurally identify the works from a set number of examples included on the exam.

Medieval

Left up to style portion of exam

14th Century

Machaut *Mass/Agnus Dei*

Renaissance

Palestrina *Missa Papae Marcelli: Credo*
Jannequin *Chant des oiseaux*
Monteverdi *Madrigal: Cruda Amarilli*
Josquin *Motet: Ave Maria*
Josquin *Missa Pange Lingua: Kyrie*
Weelkes *O Care, thou wilt dispatch me (Madrigal)*
Dowland *Lute Song: Flow my Tears*

Baroque

Bach *Mass in B-minor: Credo*
Bach *Passacaglia in C-minor (variations for organ)*
Bach *Cantata: Wachet auf. mvmt. 1*
Bach *Brandenburg Concerto #5, mvmt. 1*
Handel *Messiah – Part I*
Corelli *Concerto grosso, op. 6, #8 (“Christmas”)*
Vivaldi *Four Seasons Concertos: Winter*
Gabrieli *In ecclesiis*
Monteverdi *L’Orfeo: Overture, Tu se morta, Possente spirto*

Classic

Beethoven *Symphony 9: mvmts. 1&4*
Beethoven *Piano Sonata, op. 53 (“Waldstein”): all mvmts.*
Mozart *Marriage of Figaro, Act II*
Mozart *Requiem, mvmts. 1-4*
Mozart *Piano Concerto in D-minor, K. 466, mvmt. 1*
Haydn *String Quartet, op. 76/3: mvmt. 3*
Haydn *Symphony 104: mvmts. 1&4*
Haydn *Creation, Part I*
Beethoven *String Quartet in C#-minor, op. 131: mvmt. 1*

Romantic

Berlioz	Symphonie Fantastique, mvmts. 4&5
Mahler	<i>Das Lied von der Erde</i> , mvmt. 1
Brahms	<i>Requiem</i> , mvmts. 1&4
Wagner	<i>Tristan und Isolde</i> : Vorspiel
Verdi	<i>La Traviata</i> , Act I
Schubert	<i>Erlkönig</i>
Chopin	Nocturne in D-flat
Liszt	Sonata in B-minor
Strauss	<i>Don Juan</i>
Tchaikovsky	Symphony VI " <i>Pathétique</i> ," mvmts. 3&4
Rossini	<i>Barber of Seville</i> , Act I
Schumann	<i>Dichterliebe</i> : first 5 songs

20th Century

Debussy	Prelude to the <i>Afternoon of a Faun</i>
Stravinsky	<i>Rite of Spring</i> : Part I
Schönberg	<i>Pierrot Lunaire</i> : first 7 songs (Part I)
Berg	<i>Wozzeck</i> : Act III/Scenes 3, 4, 5
Bartok	Concerto for Orchestra: mvmts. 1&2
Copland	Appalachian Spring
Babbitt	Philomel
Hindemith	Symphony " <i>Mathis der Maler</i> ": mvmts. 1&2
Prokofieff	Classical Symphony: complete
Penderecki	Threnody
Messiaen	Quartet for the End of Time: mvmts. 1&6

D. STYLISTIC GENRES

For the second portion of the exam, use the following list of works included in the Norton Anthology of Western Music and accompanying CD set (both items are held on reserve in the Listening Room of the Fine Arts Library) to familiarize yourself with characteristics of each genre listed. Specific works listed will not be used for the stylistic identification portion of the exam, so it is important that you study the scores and listen to the works in order to become generally familiar with style. Upon being given unfamiliar approximately 5-10 examples (scores and recorded examples will be provided), you will be asked to identify stylistic characteristics and make a guess as to genre, period of composition, and possible composer of each example.

Norton Anthology Listing

	Composer	Page#	CD/Track#
<u>Medieval</u>			
Gregorian Chant	Gregorian Chants	7-20	3
Troubadour/Trouvère songs	Adam de la Halle	40	8
	Bernart de Ventadorn	41	9
	Beatrix de Dia	43	10
	Hans Sach	45	11
	Leonin/Perotin	50-65	13-16
Organum			
Motet		74	18
Mass	De Vitry	77	19
	Machaut	86	20
<u>Renaissance</u>			
Motet	Dunstable	100	25
	Des Prez	142	33
	Victoria	245	48
	Lassus	251	49
	Byrd	257	50
Anthem			
Mass	du Fay	110	29
	Ockeghem	124	31
	Des Prez	133	32
	Palestrina	230	47
	Victoria	249	48
	Sermisy	190	41
	Le Jeune	193	42
	Cara	152	35
Madrigal/Italian	Arcadelt	155	36
	Willaert	158	37
	De Rore	166	38
	Marenzio	171	39
	Gesualdo	184	40
	Weelkes	209	43
	Dowland	218	44
Madrigal/English			
	Attaignant	221	45
Air			
Instrumental music			
<u>Baroque</u>			
Madrigal	Caccini	267	51
	Monteverdi	283	53
Italian Opera	Monteverdi	289	54
	Monteverdi	306	55
	Scarlatti	395	66
	Handel	576	83
French Opera	Lully	403	68
Sacred Concerto	Gabrieli	330	58
	Viadana	356	59

Baroque continued

Secular Cantata	Strozzi	321	57
Sacred Cantata/Oratorio	Carissimi	363	61
	Bach	504	81
	Handel	585	84
	???		
Dance Suite			
Prelude/Fugue/Toccat	Frescobaldi	393	65
	Buxtehude	424	71
	Bach	495	79
Chorale setting	Buxtehude	428	72
	Bach	502	80
Trio Sonata	Legrenzi	440	74
	Corelli	446	75
Concerto	Vivaldi	453	76
	Vivaldi	487	77

Classic

(vol. II)

Italian opera & opera buffa	Pergolesi	1	85
	Gluck	32	88
	Mozart	189	100
Sonata	Scarlatti	54	89
	CPE Bach	63	91
	Beethoven	220	101
	Clementi	227	102
	Concerto	JC Bach	75
Symphony	Mozart	155	99
	Sammartini	59	90
	Haydn	93	94
	Haydn	108	95
	Haydn	120	96
	Beethoven	235	103
	String quartet	Haydn	141
	Haydn	148	98
	Beethoven	276	104

19th- century

Symphony	Berlioz	285	105
Song cycle/Lieder/Chanson	Schubert	368	111
	Schubert	375	112
	Schumann	380	113
	C. Schumann	386	114
	Wolf	547	122
	Mahler	556	123
	Fauré	608	127
Piano character piece	Mendelssohn	330	106
	Schumann	338	107
	Chopin	354	109

19th- century continued

	Liszt	357	110
	Skryabin	598	126
Italian opera (comic/serious)	Rossini	415	117
	Bellini	427	118
	Verdi	460	119
German opera	Von Weber	479	120
	Wagner	523	121
Tone poem	Strauss	570	124
Choral	Brahms	394	116

20th Century

Impressionism	Debussy	615	128
	Ravel	633	129
Symphonic/Chamber, Neo-Classicism, Nationalism,	Bartok	645	130
	Stravinsky	721	134
	Beach	791	140
	Seeger	829	142
	Copland	835	143
	Still	891	145
Vocal	Ives	810	141
Opera	Shostakovich	697	132
	Britten	701	133
Atonality	Schönberg	741	135
Serialism	Schönberg	750	136
	Berg	757	137
	Webern	775	138
	Babbitt	917	147
Avant-Garde, Minimalism	Messiaen	783	139
	Carter	891	145
	Crumb	908	146
	Schuller	935	148
	Adams	963	149

PROGRAM CHECKSHEET: PERFORMANCE AND CONDUCTING

<u>COURSES</u>	<u>CR HRS</u>	<u>GRADE</u>	<u>SEM/YR</u>
MUS 501 Music History & Research I	4	_____	_____
MUS 502 Music History & Research II	4	_____	_____
MUS 521 Graduate Theory	4	_____	_____
Specialization (Applied or Conducting)	12 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Electives	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Thesis (MUS 599) Recital/Performance	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
TOTALS	_____	_____	

EXAMS

History Placement Exam		_____	_____
Theory Placement Exam		_____	_____
Diction Auditions (MM Voice) G ___ F ___ I ___ E ___			_____
Comprehensive Listening Exam (Part A)		_____	_____
Comprehensive Listening Exam (Part B)		_____	_____
Comprehensive Oral Exam		_____	_____

DEGREE COMPLETION FORMS

Declaration of Candidacy		_____
Recommendation for Degree		_____
Degree Granted		_____

PROGRAM CHECKSHEET: COMPOSITION

<u>COURSES</u>	<u>CR HRS</u>	<u>GRADE</u>	<u>SEM/YR</u>
MUS 501 Music History & Research I	4	_____	_____
MUS 502 Music History & Research II	4	_____	_____
MUS 521 Graduate Theory	4	_____	_____
Specialization (Composition)	12 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Electives	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Thesis (MUS 599) Compositions	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
TOTALS	_____	_____	

EXAMS

History Placement Exam		_____	_____
Theory Placement Exam		_____	_____
Comprehensive Listening Exam (Part A)		_____	_____
Comprehensive Listening Exam (Part B)		_____	_____
Comprehensive Oral Exam		_____	_____

DEGREE COMPLETION FORMS

Declaration of Candidacy			_____
Recommendation for Degree			_____
Degree Granted			_____

PROGRAM CHECKSHEET: OPERA

<u>COURSES</u>	<u>CR HRS</u>	<u>GRADE</u>	<u>SEM/YR</u>
MUS 501 Music History & Research I	4	_____	_____
MUS 502 Music History & Research II	4	_____	_____
MUS 521 Graduate Theory	4	_____	_____
Studio Voice	9 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Opera Workshop	9 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Electives	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Thesis (MUS 599) Recital/Performance	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
	TOTALS	_____	_____

EXAMS

History Placement Exam		_____	_____
Theory Placement Exam		_____	_____
Diction Auditions (MM Voice) G ___ F ___ I ___ E ___			_____
Comprehensive Listening Exam (Part A)		_____	_____
Comprehensive Listening Exam (Part B)		_____	_____
Comprehensive Oral Exam		_____	_____

DEGREE COMPLETION FORMS

Declaration of Candidacy			_____
Recommendation for Degree			_____
Degree Granted			_____

Addendum 4

<u>COURSES</u>	<u>CR HRS</u>	<u>GRADE</u>	<u>SEM/YR</u>
MUS 501 History and Lit I	4	_____	_____
MUS 502 History and Lit II	4	_____	_____
MUS 521 Graduate Theory	4	_____	_____
Specialization (Composition)	12 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Electives	4 total		
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Thesis (MUS 599)	4 total		
Topic: _____			
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
TOTALS	_____	_____	

EXAMS

History Placement Exam		_____	_____
Theory Placement Exam		_____	_____
Foreign Language Proficiency		_____	_____
Piano Proficiency		_____	_____
Comprehensive Listening Exam (Part A)		_____	_____
Comprehensive Listening Exam (Part B)		_____	_____
Comprehensive Oral Exam		_____	_____

DEGREE COMPLETION FORMS

Declaration of Candidacy			_____
Recommendation for Degree			_____
Degree Granted			_____

MM COMPREHENSIVE EXAMINATIONS
Proposal Form for Listening Examinations

Name: _____

Specialization _____

Date Submitted: _____

Student: By submitting this form, you are notifying the Director of Graduate Studies of your intent to take the Listening Examination, which will take place at the conclusion of the spring term at either end of your first or second years of study. You will receive notification of the exam date at the start of the spring term. Return this form to the Director of Graduate Studies by March 15 of the semester in which you expect to take the examination. The regulations concerning the Listening Examination are attached to this form.

DATE OF EXAMINATION:

Signature of Student

Date Signed

Form submitted to Director of Graduate Studies on: _____

APPROVAL:

The student named above _____ passed / _____ did not pass the examination.

Signature of Examiner: _____

Date Signed: _____

MM COMPREHENSIVE EXAMINATIONS
Proposal Form for Oral Examination

Name: _____

Specialization _____

Date Submitted _____

Student: In consultation with your Principal Advisor, form a proposed examination committee. The committee should be composed of your Principal Advisor, and two other faculty members, one of whom must be from the theory or history faculty. Ask the proposed committee members to serve on your committee; if they agree, have them sign this form. Return this form, signed by the committee members, to the Director of Graduate Studies at least one month prior to the date of the examination.

Principal Advisor: You should schedule a room for the examination, remind committee members one week in advance of the examination, and submit a “Comprehensive Examination Approval Form” immediately following the exam. Please note that all members of the faculty committee must sign the approval form. Submit the form to the Director of Graduate Studies.

Faculty: Your signature below (include date signed) indicates that you have agreed to serve of the examination committee for the student named above. Please note the date of the examination listed below, and consult with the Principal Advisor concerning possible range of topics for examination. Please note that the candidate is required only to answer questions pertaining to their individual area of specialization, and questions related to any coursework completed during the course of their MM program of study.

DATE OF EXAMINATION: _____

Signature of Principal Advisor: _____

Committee Member _____

Committee Member (Theory or History) _____

Form submitted to Director of Graduate Studies on: _____

This form can be downloaded from the Music Department Web site: <http://music.binghamton.edu/forms2.htm>

MM COMPREHENSIVE EXAMINATIONS
Approval Form for Oral Examinations

Name: _____

Specialization _____

Date Submitted _____

Committee Members: Please decide if the student has demonstrated a satisfactory level of ability in terms of his/her response to your questions. If the student has demonstrated an unsatisfactory level, please indicate areas of weakness in the evaluation section below, which will be shared with the student by both the Principal Advisor and the Director of Graduate Studies.

Evaluation _____ Satisfactory _____ Unsatisfactory

Signature of Principal Advisor: _____

Committee Member (Music History) _____

Committee Member (Theory) _____

Committee Member (additional) _____

Form submitted to Director of Graduate Studies on _____

EVALUATION/COMMENTS:

RECITAL/THESIS CHECKLIST

The following has been devised to give you a clear idea of the process of presenting a recital according to the procedures of the Department of Music at Binghamton University. If you have further questions after reading this form, please see the Director of Graduate Studies for further clarification.

PROCEDURE

1. _____ Schedule a recital date with Amy Keough and pay recital fee assessed by the Department of Music; schedule practice times in the Casadesus Recital Hall Schedule notebook.
2. _____ Obtain a Thesis Proposal form from the Graduate Director; complete this form (typed) and submit it for approval to your advisor and two other faculty members selected by you (in consultation with your advisor). They must sign the form before the process detailed below can proceed.
3. _____ Submit the completed Thesis Proposal form to the Director of Graduate Studies in accordance with the deadline dates below (these dates are also published in the Department of Music Graduate Handbook); it will then be reviewed by the entire Graduate Committee. Email an MS word version of program to the Director of Graduate Studies for distribution via email to the graduate committee. Include title, composer, and performance time.

Sept. 15 - for recital dates in the sixth through the last week of the fall semester.

Dec. 1 - for recital dates in the first through the fifth week of the following spring semester.

Feb. 1 - for recital dates in the sixth through the last week of the spring semester.

May 1 - for recital dates in the first through the fifth week of the following fall semester.

Proposals to meet opera role requirements must be submitted at least two weeks before the performance date.

If a specified deadline is not met, the Director of Graduate Studies will not accept the proposal and the recital will have to be rescheduled, or other ensemble or role performances arranged for.

4. _____ Once approval has been secured (the Director of Graduate Studies will send you notification in writing), complete the program information form (found in the Music Office) by the date indicated on the form.
5. _____ Make sure your advisor and faculty committee are clearly aware of the date on which you have scheduled your recital, and subsequently remind them one week prior to the event.
6. _____ On the week of your recital, verify that your instructor has obtained Thesis Evaluation form from the Music Office prior to your performance. This form must be signed following the performance by the various faculty that comprise your “committee”, and returned, along with a copy of the program, to the Graduate Director following your recital.

MUSIC DEPARTMENT PERSONNEL

	<u>Phone Ext.</u>	<u>E-mail Address</u>	<u>Room #</u>
Timothy Perry, Chair	7-2589	tperry@binghamton.edu	163A
Bruce Borton, Director of Graduate Studies	7-6109	bborton@binghamton.edu	34
Amy Keough, Assistant to Chair	7-6969	akeough@binghamton.edu	161
René Neville, Secretary to Chair	7-2589	rneville@binghamton.edu	163
Pamela Walker, Department Secretary	7-2592	pwalker@binghamton.edu	165
Marnie Wrighter, Concert Manager	7-3004	wrighter@binghamton.edu	177

Useful Websites

<http://gradschool.binghamton.edu/cs/degreecompletion.asp>

<http://gradschool.binghamton.edu/>

<http://music.binghamton.edu/>

<http://music.binghamton.edu/degrees.htm>

<http://www2.binghamton.edu/music/grad-forms.html>