

UNIVERSITY OF
LOUISVILLE[®]

SCHOOL OF MUSIC

GRADUATE HANDBOOK

2023-2024
ACADEMIC YEAR

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I. THE GRADUATE PROGRAMS IN MUSIC

Introduction

The School of Music offers training toward two distinct graduate degrees in music: the Master of Music requiring a minimum of thirty-six (36) hours of graduate credit and the Master of Music Education requiring 30 hours. Both degrees require a minimum of twenty-four (24) hours of residence at the University of Louisville. Major concentrations in the Master of Music degree are choral, wind, or orchestral conducting; instrumental, piano, or vocal performance; jazz performance or jazz composition and arranging; piano, string, or wind band pedagogy; music history and literature; music theory; and music composition (including a concentration in Electronic Music Composition). The Master of Music Education degree allows for applied study on an instrument or for applied conducting study. Each degree program has specific prerequisites, entrance requirements, and programmatic expectations described in the *Guidelines for Graduate Education at the School of Music*. The Master of Arts in Teaching in Music Education can be earned through the College of Education and Human Development. The curriculum for the Graduate Program at the School of Music has been approved by the National Association of Schools of Music (NASM).

Location & History

The School of Music is located on the Belknap campus in a facility completed in 1980. Its recital halls and library are vital components of music performance and music study in the Louisville metropolitan area. The University of Louisville was established in 1798 and the School of Music was established in 1932. In 2007, we celebrated the 75th anniversary of the school with a special series of concerts and projects.

This handbook has been prepared for graduate students at the University of Louisville School of Music with information intended to supplement the university's *Graduate Catalog*.

Unusual circumstances and requests require individual interpretation of procedures. For questions that are not answered in this or other published sources, it is best to address the administration or faculty. Students are encouraged to become acquainted with the following two important resources for information: louisville.edu/music and graduate.louisville.edu. These addresses are sources for information about policies, funding, and procedures, and provide access to essential forms. Best wishes for a challenging and fulfilling experience in your graduate education.

Dr. Krista Wallace-Boaz, Director of Graduate Studies

Graduate Faculty Advisors

Michael Alsop, Ph.D., *Music Education*

Anslyn Banks, D.M., *Brass Pedagogy (Jazz Studies)*

Devin Burke, Ph.D., *Music History*

Kent Hatteberg, D.M.A., *Choral Conducting*

Rebecca Jemian, Ph.D., *Music Theory*

Reese Land, D.M.A., *Trumpet Performance*

Kimcherie Lloyd, M.M., *Orchestral Conducting*

Stephen Mattingly, D.M., *Guitar Performance*

Matthew Nelson, D.M.A., *Clarinet Performance*

Marc Satterwhite, D.M.A., *Music Composition*

Chad Sloan, M.M., *Voice*

Frederick Speck, D.M.A., *Music Composition, Wind Conducting*

Dave Clark, M.A., *Jazz Performance, Jazz Composition & Arranging*

Krista Wallace-Boaz, D.M., *Piano Performance & Pedagogy, Music History & Literature*

Krzysztof Wołek, Ph.D., *Music Composition*

Mission

The University of Louisville School of Music is committed to providing innovative musical leadership and to expanding its role as an outstanding cultural and educational resource for the university and community. Our programs reflect diversity, innovation, and creativity and a commitment to excellence throughout our artistic, educational, research, and professional activities.

Organization

The School of Music is organized into two departments and eight concentrations:

Academic & Professional Studies

Composition & Creative Studies
Music Education / Teacher Certification
Music History & Literature
Music Theory
Music Therapy

Performance Studies

Applied Music & Pedagogy
Ensembles & Conducting
Jazz Studies

Administration

Dr. Teresa Reed, *Dean*

Dr. Krista Wallace-Boaz, *Associate Dean*

Prof. Gerald Tolson, *Department Chair of Academic & Professional Studies*

Dr. Frederick Speck, *Department Chair of Performance Studies*

Staff

Jen Alessandro, *Academic Coordinator Sr.*

Assists with admission events, incoming student orientation, and lower divisional advisement.

Laura Angermeier, *Admissions Counselor Sr.*

Oversees the admissions process and outreach efforts for new freshmen, transfer, and international undergraduate and graduate students in the School of Music.

Daniel Cradic, *Assistant to the Dean*

Assists the Dean in the planning and administration of operational and personnel activities of the School of Music

Sara Holmblad, *Marketing and Communications Coordinator*

Responsible for publicizing the School of Music events, managing media relations, and branding.

Malcolm Jones, *Academic Coordinator Sr.*

Assists with admission events, incoming student orientation, and lower divisional advisement.

Deborah Kalbfleisch, *Unit Business Manager Intermediate*

Oversees all activities related to the purchasing of goods and services for the School of Music.

Angela Keene, *Facilities Coordinator Sr.*

Oversees the use and maintenance of the music facility for classes, practice, rehearsals, recitals, performance-related matters, recital hall bookings, and special events.

Rachel McCrorey, *Administrative Assistant to Bands and Performance Studies*

Provides administrative support for the Cardinal Marching Band and the Department of Performance Studies.

Michael Murphy, *Director of Instructional & Music Technology*

Provides technology support for students, faculty, and staff for desktop, classroom, and lab technology and software and maintains the School's website.

Shavon Wagner, *Unit Business Manager Sr.*

Serves as Lead Fiscal Officer of the School of Music and provides oversight and management of all aspects of the daily financial operations for the unit, including budget development, monitoring and analysis of all financial resources.

Student Organizations

Various professional and social organizations are open to interested and qualified students, but freshmen in the School of Music are encouraged not to pledge any social or professional sorority or fraternity during their first semester of study.

Association of Student Composers (ULASC)

An organization committed to support and promote music composition and provide information concerning competitions and performance venues.

Delta Omicron

A professional music fraternity. The chapter focuses its activities on promoting professional competency and achievement in the field of music. The organization encourages high scholarship and growth in the performance and appreciation of good music. It is also a service group for the school, the university, and the community.

MTNA Collegiate Chapter

The MTNA collegiate chapter provides a connection to the larger established community of long-time music professionals, a community committed to and interested in inspiring and developing its future members and the music-teaching profession as a whole. MTNA is a foundation of educational, musical, social and professional experience for music teachers throughout their course of formal study and to help open doors through professional opportunities and career options in the field of music.

The Music Therapy Organization at UofL

The Music Therapy Organization at the University of Louisville is open to music therapy majors and others interested in the use of music in therapy. MTOUL provides information about music therapy and its uses, expands opportunities for members to hear from music therapists and related professionals, and encourages involvement in music therapy professional organizations and attendance at conferences.

NAFME/KMEA Student Chapter

Students involved in pursuing a music education major are affected by music education activities not only at the local and state levels, but at the national level as well. The best way to keep in touch with these activities is to join the Student Music Educators National Conference (SMENC). For additional information about the SMENC, contact the Music Education Faculty.

Phi Mu Alpha Sinfonia

A professional music fraternity for men to encourage and actively promote the highest standards of creativity, performance, education, and research in music in America. It also provides service to the School of Music.

Student Council

The Student Council in the School of Music is an important student organization deeply involved in representing students' concerns and opinions to the faculty and administration. The Student Council also sponsors a number of social and professional events throughout the academic year.

II. GENERAL INFORMATION

This handbook is a supplement to the Catalog for the Graduate School available at <http://graduate.louisville.edu>.

Prerequisites & Admission

Students in the Master's programs are normally expected to enter with a Bachelor's degree in the area in which they wish to study: performance, music history, music theory and/or composition, or music education. Evaluation of transcripts of a Bachelor of Arts degree in music, or equivalent training, will determine the status of the student who may be advised to apply as a Post-Baccalaureate student to make up for deficiencies before applying for a Master of Music degree. In addition to the credentials required by The Graduate School (completed application form and fee, official transcripts, two [2] substantive letters of recommendation), the School of Music requires an audition for entrance to the programs in performance and music education. Furthermore,

- Vocal Performance requires a reading knowledge of one foreign language and satisfactory diction skills in two other languages;
- Jazz Performance mandates extended audition requirements (contact division for specifics);
- Music Education requires past or present involvement in classroom teaching;
- Composition requires a portfolio of original works and demonstrated piano and instrumentation skills;
- Theory requires submission of a portfolio of papers with theoretical or analytical components, as well as original works;
- Music History requires writing samples showing aptitude for research and evidence of participation in performing organizations.

All applicants for whom English is a second language must also submit official TOEFL scores of 79 or higher on the internet-based test, 213 or higher on the computer-based test, or 550 or higher on the paper-based test for verification of English proficiency. English proficiency can also be met by submitting official IELTS scores of at least 6.5 overall band score from the academic module exam or official Duolingo overall of 105.

Transcripts of entering students are reviewed by the Associate Dean, the Director of Graduate Studies, and by the Department Chair or graduate faculty who may recommend specific or additional courses of study.

Graduate School Probation

All students admitted with a point standing below 2.75, and in some cases below a 3.0, will be considered "Conditional." Students admitted conditionally are limited to nine (9) credit hours the first semester, and must receive a "B" average (3.0 GPA) for the first semester or they may be subject to dismissal.

No applicant with a grade-point average of less than 2.75 will be admitted to graduate study. Under unusual circumstances, exceptions to this policy may be made upon specific recommendation and documented justification for admission by the Department Chair or graduate program advisor. Such justification must be provided in writing to the Dean of The Graduate School, who must approve or disapprove the recommendation.

Admission & Degree Status

Upon completion of evaluation of documents and interviews or auditions, the area forwards a recommendation concerning admission to the Director of Graduate Studies for review and recommendation. It is then forwarded to the Dean of The Graduate School. Admission is granted in one of two categories:

- 1) Provisional degree status is assigned to all students until completion of entrance exams, which should occur within the first two semesters of study. It is also granted to students whose application materials are incomplete, whose GPA is too low, or to those who are required to take remedial course work. In such cases, the student has until the end of the first graduate semester to present adequate evidence substantiating qualifications. Before being admitted to School of Music graduate programs, international students must meet all criteria, including an acceptable score on the TOEFL examination or successful completion of an Intensive English as a Second Language (IESL) course.
- 2) Non-conditional degree status is awarded when all admission papers and scores have been received, and the student has met all criteria for entrance to The Graduate School and the degree program of choice. As this includes the successful completion of the entrance exams in Music History and Music Theory, (and Jazz, if applicable) given at the beginning of the school year (see below), few students will

enter in a non-conditional degree status. If all other requirements are satisfied, successful completion of these exams at the beginning of the semester will mean an immediate change from conditional to non-conditional degree status. In any case, full or non-conditional status is to be achieved by the beginning of the third semester of study or before registering beyond eighteen (18) hours of study.

Note: All students are required to complete Bibliography and Research Methods (MUS 607) by the end of the second semester of study (part-time students by the completion of fifteen [15] hours of graduate study).

Exceptions to the Process Described Above

Students with non-traditional backgrounds interested in graduate studies in music are encouraged to contact the appropriate area chair to determine what steps may be taken to gain admittance to study. Students lacking credit for basic course work in music, those with advanced degrees in other disciplines, or those with a perceived lack of experience may be accepted, but will be expected to make up deficiencies with course work in preparation for graduate level courses. Studies as a post-baccalaureate student taken at the undergraduate level will not be credited toward the graduate degree; however, successful post-baccalaureate work taken at the graduate level may be considered for transfer to the graduate transcript on recommendation by faculty and the Director of Graduate Studies. Undergraduate students at the University of Louisville may take, with permission, graduate courses applicable to a Master's degree if they are within six (6) credits of completing their undergraduate degree.

Transfer of Graduate Credit

Upon request, a maximum of six (6) hours of earned graduate credit with a minimum grade of "B" may be transferred from accredited institutions that offer advanced degrees. Credit for applied music will not be transferred, but advanced standing may be awarded at a jury. Ensemble credits appropriate to the student's degree program may be considered for transfer, but not to exceed one (1) hour per semester. Music history and music theory credits will be evaluated for transfer by the Director of Graduate Studies and the respective faculty. Transfer of more than six (6) hours may be requested provided that they are not earned by extension, or as thesis or practicum hours, and that the residency requirement of twenty-four (24) semester hours is maintained by the addition of University Of Louisville credits to the total program. Transfer of graduate hours within the University Of Louisville toward a graduate degree in music may be requested provided the minimum residence requirement of twenty-four (24) hours is maintained.

Program of Study

The goals and objectives of the Master's programs of study are to provide the student with the opportunity to obtain fundamentally sound, advanced, and adaptable training. The degree programs comprise a minimum number of thirty-six (36) credit hours of study (thirty [30] credit hours in Music Education) distributed over field-specific and training-specific courses of study. Students develop relevant technical skills in writing and research, performance and teaching, a strong knowledge base, and broad experience in musical ensembles.

Programmatic objectives are achieved through course work and the culminating Master's project (recital, thesis, lecture-recital, or paper). Course work comprises seminars and applied study at the graduate level in the desired specialty and in the field as a whole. Bibliography and Research Methods, as well as music history and music theory review, are common to all degree programs. Beyond these courses, field-specific courses are offered in theory, history, music literature, music education, and pedagogy. Specialized instruction is found in performance (applied), research and writing, and composition. There are no generalized or survey courses of study through which all students proceed. The final component is the Graduate Oral Examination.

Individual projects accomplished by the students are guided by a faculty member; these take the form of a recital, thesis, paper, or lecture-recital. The preparation of these individual projects tests, builds on, and expands abilities and skills already obtained.

All activities in which students are involved (including, but not limited to concerts, master classes, professional organizations, ensembles, and interaction with visiting artists, scholars, and composers) provide multifaceted opportunities for professional development.

Entrance Examinations in Music History and Music Theory

The knowledge necessary for successful completion of entrance exams is essential for active participation in graduate seminars and completion of course work. Every student is enrolled in the review courses (Music

Theory in the Fall semester, Music History in the Spring semester); those who pass the entrance exams will receive an automatic pass in these courses. Study guides are provided for incoming graduate students. Any student who does not take the entrance exam prior to the beginning of the first Fall/Spring Semester of classes for which he or she is enrolled must register for the MUS 400 / MUS 500 section accordingly.

The Music History Entrance Exam and Music Theory Entrance Exam will be given prior to the start of Fall and Spring semester classes. Exceptions will need to be addressed by the student's mentor, the relevant concentration, and the Director of Graduate Studies. To ensure success in special cases, students may be guided through individually designed and advised programs. It is essential to understand the information required for the examinations serves to support the graduate study that will culminate with the oral examination, given by members of the School of Music Graduate Studies Committee upon completion of all other programmatic requirements.

Master's Degree Program Requirements

The Master's degree in music is granted on successful completion of the requirements within six (6) years of initial study for both part-time and full-time students. A summary of these requirements is as follows:

- Placement exams in music history, theory, and jazz if applicable (if necessary, review courses in each subject area);
- Credits for course work (30-36 hours, depending on program), one half (1/2) of which must be at the 600-level (the latter not to include any independent study courses or preparation for Master's project);
- A minimum cumulative grade point average of 3.0, with no grades below "B-" in the major subject area and no more than six (6) credit hours with any "C" or "C+" grade;
- Master's project (recital of original compositions, solo performance, thesis, professional paper, composition, or lecture-demonstration recital) demonstrating mastery of techniques and concepts;
- Foreign language requirement (only in Music History, see below);
- Oral examination given by School of Music Graduate Studies Committee.

Submission of the degree application to The Graduate School in the last semester of study initiates a "degree check" in which a "balance sheet" is prepared for each student by the Associate Dean of the School of Music. Any deficiency left on the record mandates the final oral examination be delayed until it is cleared; the final oral examination may have to be postponed until the end of the following term. To avoid surprises, it is wise to request a preliminary degree check in the semester preceding the final semester of study.

Course Work

Care should be taken to observe the distribution of hours in programs of study and the distinction made between courses in applied fields and those in the major subject and electives. In order to provide a suitable range of courses, Master's students take a balance of courses at the 500- and 600-level. Academic expectations for work at the 500-level are distinguished from those at the 600-level. There can be quantitative distinctions (fewer in-class presentations, shorter papers), as well as qualitative ones that reflect the student's preparation for work and research in the subject matter. 600-level courses bear higher expectations for study at the graduate level with respect to the range and depth of work, the degree of seminar participation in discussion, and in written and oral presentations.

Foreign Language Requirement for Music History

Students in Music History are required to take GERM 121,122, and 123, and pass each semester with a minimum grade of B. Students with prior knowledge of German can satisfy any, or every, part of this requirement by passing the proficiency exam(s) administered by the Department of German.

Major Ensemble Requirement

Participation in an ensemble appropriate to the student's program is required for full-time graduate students, with the exception of the students enrolled in the Master's in Music Education. Keyboard majors or principals may satisfy this requirement by participation in chamber ensembles or New Music Ensemble. Music History, Theory, and Composition students are encouraged to participate in the Early Music or New Music Ensembles.

Part-time students must participate in one ensemble for each eighteen (18) hours of completed course work. If part-time study precludes completing ensemble degree requirements, other course work may be substituted.

Master's Project

Procedures for Master's Projects (required in all areas of study)

The projects that students normally finish in the last semester of study are the means by which they begin to establish professional status in the field. Because of the complexity and number of individuals involved in proposing, realizing, and presenting the project, guidelines appropriate to each area of study have been developed. Students are advised to consult with advisors and administrators if guidelines need to be modified to facilitate the execution of any stage of the process.

The student's principal teacher and a committee of graduate faculty oversee the development of the Master's project. While each procedure differs according to the field of study, all entail preparation under the direction of a mentor who advises and evaluates progress, a preliminary review (e.g., a recital hearing or committee conference), and the presentation of the final product for grading by the review committee.

In general the stages involved are: 1) designation of the primary faculty advisor and review committee; 2) submission of a proposal or preliminary program, or a conference with the student and the concentration or area faculty; 3) preparation and submission of preliminary drafts, written summaries or program notes, or a hearing before the recital committee; and if appropriate 4) scheduling and presentation of the project in final form for a public audience, such as a recital, lecture-demonstration recital, a "reading" session with the orchestra, or a thesis approved by the University of Louisville.

Students are responsible for observing rules, procedures, and deadlines for proposals, scheduling, preparation, and presentation of projects. Students must meet university deadlines for the degree application, for filing appropriate forms, and for submitting final versions of completed projects. These dates and necessary forms can be found on the Graduate School home page graduate.louisville.edu. All students, particularly part-time students, should make every effort to be well-informed about administrative and programmatic details.

Recital & Lecture-Recital Guidelines

In order to navigate the complexities of presenting a recital (performance, lecture-demonstration, or composition), stipulations determined by the faculty are stated in the individual recital packets found online at <http://louisville.edu/music/resources/current-students/forms-for-students>.

These requirements involve procedures for reserving space, for designating the review committee, and for the stages of preparation of the program, program notes, and the recital hearing. Master's recitals must be completed before the date of the graduate oral examinations at the end of the semester. Failure to complete the recital before the scheduled oral examinations will postpone the final oral examination until the end of the following semester.

Theses & Original Composition Guidelines

Students in music history, theory, and education are required to submit a thesis (or professional paper, see below) in completed form in advance of the end of the semester in which they plan to finish.

A reading or examining committee (for a thesis or composition) will be established in the beginning stages. The committee, comprising the major professor and two (2) other members of the graduate faculty (one [1] from a concentration other than the major concentration), is established by submitting the Thesis/Dissertation Advisory Committee Appointment Form, <https://louisville.edu/graduate/forms/thesis-dissertation-advisory-committee-appointment-form>. Members of the examining committee may provide guidance, participate in the approval process, and maintain continuing oversight throughout progress on the project (reading early drafts, for instance). Students must observe deadlines for completion of preliminary and final stages of preparation and submission of the project as they vary from one discipline to another. The Concentration must file the Final Oral Examination Request form found at the URL listed above before the student can sit for the defense.

The oral defense must take place at least one week before the published deadline for submission of the document. All such projects must conform to the University of Louisville Thesis and Dissertation Guidelines available at <https://louisville.edu/graduate/current-students>. Questions concerning particulars should be directed to the Office of Academic Services at The Graduate School (502-852-6497). One unbound copy (on standard typing paper) should be given to the Dwight D. Anderson Music Library.

Choosing a topic for a thesis should begin in the first year of study. Each degree program has a different pattern of expectation. Some require a prospectus and a meeting with the full faculty to discuss the research or plan. In

others, the individual faculty mentor works with the student to prepare a study plan and the rest of the faculty committee is engaged to evaluate during the final stages of preparation. Upon completion, there is a formal defense of the completed thesis conducted by the faculties in Music History and Theory; this defense is normally not a public one. Music Composition has no formal defense.

Professional Paper in Music Education

Students may opt to take more hours of study and prepare a professional paper in lieu of a thesis. Students are encouraged to consider the requirements of electing this alternate route.

Application for Degree

With good planning and regular progress, the programs for the Master's degrees can be completed in four (4) semesters. This includes preparation of the special project. Additional concentrations, extended projects, or preparatory work may result in a longer period of study. The completion of course work and the Master's project may take place in different semesters. Note: Performance degree students must be enrolled for applied study in the semester in which they complete their Graduate Recital. Students must apply for their degree at the beginning of the final semester in which both course work and project will be finished.

Time Limit in Degree program and Formal Leave of Absence

While a full-time student with appropriate preparation for study can complete the course work in four (4) semesters, there is no penalty for not doing so; however, it should be noted that credit earned for work completed more than six years before the completion of the degree may not be counted toward the degree. Before early work will be accepted, a written appeal, or a Request for Variance, stating sufficient cause for delay beyond six (6) years must be made to the Director of Graduate Studies and to the Associate Dean, both of whom will act on the request before forwarding it to the Dean of The Graduate School for a final decision. In the event that a hiatus in studies is contemplated, a formal leave of absence must be requested in order to avoid complications when returning to school.

Candidacy

When the student has applied for the Master's degree and completed all required course work with a GPA of 3.0, the student's status is automatically converted to "candidacy." When the student completes course work and the Master's project in the same semester, the period of candidacy is very short; however, if course work is finished prior to the completion of the Master's project, the student remains in candidacy (and must register for Master's candidacy and pay a maintenance fee for each semester, including summer) until the project is completed, the final oral exam taken, and the degree conferred. A student in candidacy will not be allowed to take further course work to apply to a future degree.

Graduate Oral Examination

When all course work and the Master's projects are complete, the final requirement in the program and the essential step to becoming a professional in the field of music is to sit for the Graduate Oral Examination, administered by the Graduate Studies Committee of the School of Music and scheduled at the end of each semester (including the summer session if there are candidates). This exam is expected to measure the student's understanding of the field and of the student's particular study or specialty. On successful completion of all requirements, the student will have achieved the status of a Master in the field of music. It is important to be articulate, to think clearly about the finite aspects of musicianship, as well as to understand the larger, more comprehensive, relationships between areas within the music profession. Preparation for the final graduate oral exam begins with the initial study for the entrance exams taken before the first day of classes. These exams and Music Bibliography and Research should be considered the foundation on which to build throughout the program of study. Skills demonstrated in auditions and through portfolio submissions are the starting points in applied study. From these points of departure, the objective of gaining mastery should be ever-present. Guidelines for the Oral Examination are available in Appendix II of this Handbook, or by distribution at the Graduate Oral Exams and information sessions held each semester.

A student who fails the oral examination at the end of a semester may be given a second examination only at the regular time for such an examination at the end of the next semester (including summer term). A candidate who fails the second oral examination shall not be granted a degree of M.M. or M.M.E. from this University.

Conflict Resolution

Any student who believes that he or she has been treated unfairly, discriminated against, or has had rights abridged may seek resolution of this conflict. Students, faculty, and administrators must first seek to resolve the matter through informal discussion, through administrative channels, and through the University Student Grievance Officer. Should this fail, a student may initiate a grievance at the unit level within one (1) year of the event-giving rise to the complaint. The Graduate Student Academic Grievance Committee (Graduate School Bylaws 2.3.5) will hold original jurisdiction for students enrolled in the Graduate School and appellate jurisdiction for all other graduate students. All grievance procedures will be conducted in accord with *The Redbook* Section 6.8.

Research Facilities: Libraries

The Dwight Anderson Memorial Music Library houses the University's research materials in music literature, journals, sound and video recordings, and special collections that support all the programs in the School of Music. The most distinguished of the Music Library's special collections are the Grawemeyer Collection of Contemporary Scores and the Ricasoli Collection of 17th and 18th-century Manuscripts and Prints from Florence. Other collections reflect the special interests of current and past faculty, as well as regional specialties, to name a few: Isadore Phillipe's collection of letters and music, late 19th-century Louisville imprints, the Wetzelberg collection of jazz recordings, Louisville Orchestra scores, and WHAS records and arrangements. Catalogs for some of the collections offer immediate access to the materials for research purposes. The Music Library also houses a collection of historic western and non-western instruments on permanent loan from the Speed Art Museum.

The University's main library, Ekstrom Library, includes a Rare Books division in which the Gerhard Herz collection of Bach materials is housed. Students are also admitted to the libraries of six colleges and seminaries in Louisville. For research in cognate areas of art history, the Margaret M. Bridwell Art Library on campus has rich collections of literature on art and CD-ROMs. Computer access to the catalogs of collections at the University of Kentucky in Lexington and Indiana University in Bloomington makes online or personal visits to these libraries worthwhile.

Electronic Resources at the Dwight Anderson Music Library

The holdings of the University Libraries are accessible through the online catalog called Minerva. The Music Library maintains electronic resources for research in music, including dictionaries and encyclopedias (e.g., Grove Online), electronic journals, WorldCat, RILM and RISM, online listening (e.g., African-American Song, Classical Music, Naxos), Index and Abstracts, Educational Resources Information Center, catalogs for other institutions including, for instance, the Shibley Library at Eastman, the Library of Congress Music Catalog, and the World Wide Web Resources. These resources may be accessed by students through online services maintained by the University. User services include the option of printing music manuscript paper and access to the Internet.

Other Resources

Performance Facilities & Instrument Collection

Special assets in the School of Music include excellent performance and rehearsal facilities and an extensive collection of early music instrument reproductions including wind instruments (recorders, crumhorns, cornettos, sackbuts, and racket), stringed instruments (gambas, cittern, lutes, and theorbo), a positiv organ, and harpsichords. This collection fulfills the dual purpose of teaching students to perform early music on period instruments and treating the public to live performances both on and off campus.

The Grawemeyer Award in Music Composition

First awarded in 1985, the Grawemeyer Award is a unique resource at the School of Music. Each year a large financial prize is given to a composer for a work that has been singled out by three sets of juries. When the winning composer is brought to campus for the festivities surrounding the award presentation, events include student interaction. Works by Witold Lutosławski, György Ligeti, Harrison Birtwistle, Chinami Ung, Joan Tower, John Corigliano, Krzysztof Penderecki, Karel Husa, Toru Takemitsu, John Adams, Ivan Tcherepnin, Simon Bainbridge, Tan Dun, Thomas Adès, Pierre Boulez, Aaron Jay Kernis, Kaija Saariaho, Unsuk Chin, George Tsontakis, György Kurtág, Sebastian Currier, Peter Lieberson, Brett Dean, York Höller, Louis Andriessen, Esa-Pekka Salonen, Michel van der Aa, Džuro Zivkovic, Hans Abrahamsen, Andrew Norman, Bent Sorensen, Joel Bons, Lei Liang, and Olga Neuwirth have received Grawemeyer Awards for Music Composition.

The Herz Visiting Professorship in Bach Studies

Professor Gerhard Herz, the distinguished Bach scholar who created the Department of Music History and taught at the University of Louisville for forty years, endowed a Professorship to be offered to a scholar specializing in Bach studies. The position was occupied for the first time in the fall of 2003 by the late organist and scholar, Dr. Anne Leahy of Dublin, Ireland. In 2007, specialists in baroque performance were hosted for performances of Bach's music to celebrate the 75th anniversary of the School of Music. In the fall of 2009, Dr. Russell Stinson, a specialist in Bach's organ works, and the Josephine Emily Brown Professor of Music and College Organist at Lyon College in Arkansas, held the Herz Visiting Professorship. Dr. Yo Tomita, a noted Bach Scholar from Ireland, was in residence for the fall of 2012. Dr. Stinson returned for the fall of 2015.

III. STUDENT RESPONSIBILITY

It is the responsibility of the students to inform themselves in regard to grades, credit requirements, quality points, and regulations applying to students in the School of Music. The administrators and faculty of the School of Music do not assume the responsibility of notifying students concerning the regulations of the School of Music, the University, or the student's particular status with regard to credits, requirements, or quality points. They are more than willing to inform them at any time students request the information.

Official Notices

Any email communication with students will be on their university email only. Students must be responsible and check their university email on a daily basis. Students must respond to official notices issued on administrative boards or sent by individual letters. Failure to comply may lead to suspension from the school.

Contact Information & Address Changes

Students must provide the university with a local address, phone number, email address, and any other changes during the semester. School of Music students must report all address and phone number changes online through ULINK (<http://ulink.louisville.edu>).

Music Fees

All School of Music majors are charged a Student Music Fee of \$175 per semester, pro-rated for part-time students. This fee helps to offset expenditures exclusively related to music majors including, but not limited to accompanists, technology and infrastructure, student activities, and student tickets to concerts. Access to four, one-hour services each semester with a staff piano accompanist, the availability of half-hour, secondary instrument applied music lessons on a space available/permission of secondary and major teachers for four semesters, and tickets to attend Louisville Ballet, Chamber Music Society, Kentucky Opera, Speed Concert Series, and Louisville Orchestra Classics events.

Use of University-Owned Instruments

Methods Class Use

Students may use a UofL-owned instrument for a methods class at no additional cost with the provision that the instrument is signed out to the student for temporary use and, while so provided, the student is responsible for its return in the same condition. Missing instruments or repairs beyond reasonable expectation shall be assessed directly to the student's university financial obligation account for the stated value of the instrument or cost of repair, as required.

Ensemble or Secondary Applied Music Use

Students requesting to use a UofL-owned instrument for elective ensemble participation or secondary applied music study may have use of an instrument provided that such an instrument is available and not required for use in a methods class. Instruments provided must be checked out for each semester of use, with a financial hold placed on any student's account for the stated value of the instrument when the instrument is not returned or renewed for any semester. Students are responsible for securing safe storage and conditions for the instrument and will be further responsible for replacement of the instrument if lost, stolen, or damaged at replacement cost as noted in the instrument sign-out process.

Use for Degree-Required Applied Music Study

Students requesting to use a UofL-owned instrument for required applied music study for their respective degree program may have use of an instrument tied to a set fee schedule based on the replacement value of the instrument. If available, and recommended for use by the applied music teacher, instruments may be checked out for each semester of use, with a financial hold placed on any student's account for the stated value of the instrument when the instrument is not returned or renewed for any semester. Students are responsible for securing safe storage and conditions for the instrument and will be further responsible for maintaining the instrument in playing condition while in his or her possession. Students shall be further responsible for costs up to replacement/repair of the instrument if lost, stolen, or damaged up to the replacement cost as noted in the instrument sign-out process.

Effective Fall 2015, usage fees for degree-required applied music study will be assessed beginning with the student's second semester of applied study.

Fee schedule based on Replacement Value:
Value less than \$1000: \$50 per semester
Value up to \$2000: \$100 per semester
Value up to \$3000: \$150 per semester
Value up to \$4000: \$175 per semester
Value up to \$5000: \$200 per semester
Value between \$5000 to \$9,999: \$300 per semester
Value of more than \$10,000: \$400 per semester
Percussion majors instrument fee: \$150 per semester

If the instrument is left unattended or improperly secured, a \$50 reclaiming fee will be charged to the student before the instrument may be returned to the student.

Optional Secondary Instrument Applied Music Study Assigned by the Studio Teacher

Students required to study a secondary instrument as part of his or her applied music study may request at no cost the use of a UofL-owned instrument for secondary instrument study as part of studio instruction or as recommended/required by the studio teacher if the requested instrument is available. Students are responsible for securing safe storage and conditions for the instrument and will be further responsible for maintaining the instrument in playing condition while in his or her possession. Students shall be further responsible for costs up to replacement/repair of the instrument if lost, stolen, or damaged as noted in the instrument sign-out process.

All instruments provided must be checked out for each semester of use. The instrument contract is found here <https://louisville.edu/music/resources/current-students/forms-for-students/instrument-checkout-contract-21>.

Discrimination Policy

It is the policy of the University of Louisville to maintain the campus as a place of work and study for faculty, staff, and students free of any discrimination in the education environment.

Sexual Harassment Policy

Sexual harassment is a form of sexual discrimination and is prohibited in the workplace and educational setting. It includes unwelcome sexual advances, requests for sexual favors, or other verbal or physical conduct of a sexual nature especially when it creates an intimidating, hostile, or offensive educational environment, or unreasonably interferes with an individual's work or academic performance. The following types of behavior could constitute sexual harassment:

Verbal: Sexually suggestive comments or jokes; repeated unwelcome advances

Non-verbal: Obscene or offensive gestures, leering/ogling; cartoons or photographs with sexual content

Written: Letter, websites, or e-mail with sexual content

Physical: Unwelcome touching; deliberate offensive contact

Classroom Conduct: Sexual comments that bear no legitimate relationship to the subject matter of the course. Use of profanity and inappropriate or degrading comments or behavior will also not be tolerated.

It is the University's responsibility to respond to every complaint of sexual harassment, to investigate the situation considering the rights, and to the extent possible, privacy of all involved, and to recommend appropriate actions and sanctions depending on the circumstance. Disciplinary action may include suspension or dismissal.

Title IX / Clery Act Notification

Sexual misconduct (including sexual harassment, sexual assault, and any other nonconsensual behavior of a sexual nature) and sex discrimination violate University policies. Students experiencing such behavior may obtain confidential support from the PEACC Program (852-2663), Counseling Center (852-6585), and Campus Health Services (852-6479). To report sexual misconduct or sex discrimination, contact the Dean of Students (852-5787) or University of Louisville Police (852-6111).

Disclosure to University faculty or instructors of sexual misconduct, domestic violence, dating violence, or sex discrimination occurring on campus, in a University-sponsored program, or involving a campus visitor or

University student or employee (whether current or former) is not confidential under Title IX. Faculty and instructors must forward such reports, including names and circumstances, to the University's Title IX officer.

For more information, see the Sexual Misconduct Resource Guide:

<http://louisville.edu/hr/employeerelations/sexual-misconduct-brochure>

Plagiarism

Academic dishonesty is prohibited at the University of Louisville. A faculty member should consult Section 5: Academic Dishonesty of the *Code of Student Rights and Responsibilities* found in the catalog. Before disciplinary action is taken, the faculty member should bring the problem to the attention of the Department Chair and Associate Dean. Copies of all materials related to the issue will be placed in the student's file.

Student Mental Wellness

The quality of students' mental health and well-being is important to the faculty and staff in the School of Music at the University of Louisville. At times, the rigorous schedule and demanding environment of music study can contribute to significant stress, mood shifts, anxiety, and/or problems with eating and/or sleeping. If students experience undue academic or personal stress at any time during the semester or need to talk with someone about a personal problem or situation, the faculty and staff encourage them to seek support as soon as possible. Faculty and staff are available to talk with students about stresses related to work in classes, lessons, or ensembles or general stresses related to music study. However, problems with relationships, family worries, or a personal struggle or crisis may also be factors. When these complex problems interfere with mental health, additional resources can be helpful. The University of Louisville provides mental health and other services to support the academic success of students. Counselling Services (<http://louisville.edu/counseling/>) offers free confidential psychological services to help students manage personal challenges that may threaten their well-being. If a crisis or emergency occurs after Counseling Center hours students are urged to contact a crisis hotline:

The National Suicide Prevention Lifeline:

1-800-273-TALK (8255)

Centerstone Adult Crisis Line:

502-589-4313 or 800-221-0446

The Trevor Project:

1-866-488-7386

Emergency Psychiatry at UofL Hospital:

502-562-3120

UofL Department of Public Safety:

502-852-6111

Additionally, there are other non-emergency resources:

- Dean of Students' Student Care Team
- PEACC
- Career Services
- Campus Health Services' Health Promotion
- Academic Advising

IV. ACADEMIC STANDARDS & POLICIES

Catalog Year

Students pursuing a graduate degree shall meet the degree requirements in effect at the time of their first admission to any degree-granting unit of the University provided they have not had a break in enrollment of two (2) or more calendar years. If a student has a break in enrollment of two (2) or more calendar years, the student must apply for readmission to an enrollment unit and, if admitted, will be subject to catalog requirements in effect at the time of readmission. Students may elect to follow the most recent degree or program requirements established subsequent to their initial entry into a degree-granting unit.

The University reserves the right to issue and require immediate compliance with new requirements as may be needed to respond to certification, licensure, and accreditation issues. Individual units may have different

catalog year requirements which supersede those indicated here. Students should consult the catalog section for their specific enrollment unit.

University Grade Point Average

The University of Louisville calculates a University Grade Point Average which becomes the standard measure of performance and the official university calculation upon which academic decisions are made.

Continued Registration after Non-Payment of Tuition

Students who have not settled tuition bills by the withdrawal deadline shall be left on the course rosters and shall be allowed to complete the work of the term and will receive a grade for each course in which they are enrolled. Until their bills are paid, however, their access to registration (including registration for subsequent terms) and transcript services will be blocked. Students with unpaid bills who have applied to graduate in the unpaid term will be dropped from the graduation list and will have to reapply for graduation in a later term.

NOTE: This change affects only midterm cancellations. Registrations unpaid before the start of a term will still be cancelled as before.

Course Schedule Changes

If you must drop or add a course, you first should meet with your advisor and the instructor of the course.

Transfer Grade Acceptance

The University Of Louisville recognizes appropriate course work done at other accredited universities and colleges and accepts that work according to the principles set forth in the American Association of Collegiate Registrars and Admissions Officers Transfer Credit Practices and state law.

Transfer work that is college-level, academic in nature, and earned at appropriately accredited institutions will be accepted and posted as credit earned (i.e., with no grade) and will be accepted as credit towards a degree, consistent with policies in effect for resident students. A graduate student must complete twenty-four (24) credit hours at the University Of Louisville.

The School Of Music does not accept transfer grades below a “B” for graduate degrees. No credit is transferred for applied music. Advanced standing for applied music may be awarded at a jury. Music History and Music Theory credits are evaluated for transfer by the appropriate faculty.

Advanced Standing Credit

Advanced standing credit in any applied music subject will be granted only by examination, and then only after the student has satisfactorily pursued advanced work in that subject for one semester.

Course Loads

The minimum load for full-time graduate students during fall and spring semesters is nine (9) credit hours per semester. Students will be allowed to enroll for a maximum of twelve (12) credit hours per semester. A variance request to The Graduate School will be required for each semester of overload request (<http://louisville.edu/graduate/forms/variance-request-form>). A student may receive credit only for courses for which he/she has officially registered and only for the number of hours specified for such courses in the catalog.

Incomplete Course Work

Students unable to complete course work because of extenuating circumstances beyond their control, such as severe illness, may be granted an “Incomplete” so that the work can be completed. The “Incomplete” was not created to prolong the available time in a semester for students who fall behind for reasons under their control. The student must provide documentation of extenuating circumstances to their instructor who will place it in the student’s file in the Dean’s Office.

A faculty member may consider granting an incomplete IF:

- The majority of the course work has been completed by the end of the semester; AND
- The student has achieved a passing grade for the portion of the course completed before the occurrence of the extenuating circumstances; AND
- The final portion of the course work could not be completed for reasons beyond the student’s control.

Students must complete the course work no later than the end of the next regular semester (by the fall if the incomplete was given in the spring or summer semester; by the spring semester the same academic year if the incomplete was given in the fall semester). In the case of applied study, students must complete the course requirements within six weeks of the beginning of the next regular semester. Failure to complete the work by the deadline will result in an automatic change of grade from "I" to "F". If the work is completed by the deadline, the instructor will submit a change of grade from "I" to the letter grade earned. The change of grade forms will not be accepted if delivered by the student.

Independent Study

Students may, with permission of the Department Chair and the Dean, register for Independent Study in a particular area. The student must have a grade point average of 3.0. Independent Study consists of a project conducted under the direction of a faculty member. Independent Study should not duplicate courses that are regularly offered. Students obtain forms for Independent Study from the School of Music Academic Counselor, to whom the completed forms with required signatures and a course syllabus must be returned at the time of registration or no later than the Friday before classes begin. Credits earned through Independent Study are counted in the regular load.

Final Examinations

It is a School of Music policy that no student may be required to take more than two final examinations, including juries in the major applied area, within a 24-hour period. Students facing such conflicts should inform one or more of their instructors of the situation as early in the semester as possible. Students have a right to expect that their instructors will accommodate them by scheduling a makeup examination in one of the courses. In the event of difficulty in making such arrangements, students should consult the Associate Dean of the School of Music.

If a student fails to show for a class final exam, the student will receive a grade of "F" for the exam. It will be up to the instructor to decide whether the student will also receive a grade of "F" for the final grade, or whether the "F" exam grade will be included with the other grades for the semester. The instructor's policy for this must be clearly indicated on the syllabus.

Excused Absences Policy

The university has an Excused Absences policy that allows students to be absent from class when they participate in university-sanctioned events or activities, the definition of which is as follows: "A university sanctioned event or activity shall be one in which a student represents the university to external constituencies in academic or extra-curricular activities. These include but are not limited to student government congresses, intercollegiate athletic and debate contests, music competitions, academic meetings, and conferences..." Please refer to: <http://louisville.edu/provost/policies/classroom>.

Faculty will provide opportunities for students to make up work they miss as a result of university-excused absences. Students who provide documentation of participation in university-sanctioned events should not be penalized.

Grading System & Quality Points

At the end of each semester, instructors report the grades of each student to the Registrar for permanent record. The "+/-" grading system may be used to help students understand their performance more accurately. Grades and their corresponding quality points are:

Grade	Quality Points
A+	4.0
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7

D+		1.3
D		1.0
D-		0.7
F	(Failure)	0.0
S	(Satisfactory)	0.0
U	(Unsatisfactory)	0.0
I	(Incomplete)	0.0
W	(Withdrawn)	0.0

No work below a “B-” will apply toward a major subject. Graduate students may not earn more than six (6) credit hours with a “C” or “C+” grade. The grades of “S” and “U” may be received in applied music. When such a grade is received in a course, no hours, credit, or quality points are received, and the course must be repeated.

Internal Reporting of “F” Grades

To meet federal requirements for aid management and to avoid the university’s increased liability for the return of federal aid monies, the online grading process will now request additional information whenever a grade of “F” is entered on the grade sheet. In the new process, the instructor will be asked to select “EF” (earned failure -- student completed the course but did not pass), “UF” (unearned failure -- student stopped attending; this entry will also request the date of last participation), or “NP” (never participated -- student never attended the class). The transcript and online grade reports will show only the grade of “F,” regardless of the qualified mark entered by the instructor.

Grade Status Change

Audited courses do not earn credit. The transcript will indicate that the course was taken as audit. Audit status is offered only on a space available basis. For that reason, students may not register for a class in an audit status during early registration, nor may a student change from a graded status to an audit status during that period. Students may register for classes in audit status during regular registration and then only with written approval of the instructor of the course. Students are allowed to change from audit to graded status or from graded status to audit status at any time from the beginning of regular registration through the last day to add a class so long as they have approval from the course instructor.

Students are advised that such approval is the instructor’s prerogative and that audit status may have implications for financial aid eligibility. Any change of status must be submitted on the form provided in the Schedule of Courses. Forms must be turned in to the Registrar’s Office by the required date. A course taken for audit may be repeated for credit.

Posting of Grades

The public posting of student grades is strictly limited by FERPA and university policy, as stated in University of Louisville’s Guidelines to Protect the Privacy of Student Records at the University of Louisville: “POSTING OF GRADES”. The public posting of grades by the student’s name, social security number, student ID number, or any other identifier that would make it possible to discern confidential student information is a violation of FERPA.”

Please note that this provision covers interim and exam grades as well as final marks for the term. The Blackboard course management system provides a secure and confidential means of notifying students of their grades on individual assignments as well as for the term.

Academic Grievance Procedures

The School of Music follows the procedures for academic grievance in accordance with *The Redbook*, Chapter 6, and Section 6.8.3. Any student who considers filing such a grievance may consult with the Student Academic Grievance Officer for further information or review the procedure outlined in the general information section of this catalog.

Withdrawal Procedures & Policies

The last day to withdraw from any course is in the Academic Calendar found online at <https://louisville.edu/calendars/academic>. Upon proper documentation of special circumstances, decisions for approval of late complete withdrawals may be made by submitting a Petition Form to the Director of Graduate Studies. Late withdrawals are those requested after the deadline to withdraw has passed and before

the instructor has assigned a grade. After a grade has been assigned, the instructional unit has the authority to change the grade to a withdrawal. Petition deadlines are November 1 for the Fall semester and April 1 for the Spring semester.

Late Complete Withdrawals

Upon proper documentation of special circumstances, decisions for approval of late complete withdrawals may be made by submitting a Petition Form to the Director of Graduate Studies. Late withdrawals are those requested after the deadline to withdrawal has passed and before the instructor has assigned a grade. After a grade has been assigned, the instructional unit has the authority to change the grade to a withdrawal. Petition deadlines are November 1 for the Fall semester and April 1 for the Spring semester.

Documentation to Support a Medical Withdrawal

In order to request a medical withdrawal from the university, the student must provide supporting documentation from the healthcare provider(s) on doctor/clinic letterhead which must include the following:

- Date of onset of illness or condition
- Date medical/clinical care first sought
- Dates patient was subsequently seen and was under subsequent medical care
- General nature of the medical condition and how/why it prevented completion of coursework (To ensure confidentiality, a provider may use a Release of Information form in order to document the condition.)
- If applicable, the provider is requested to comment on the potential consequences if withdrawal is not granted
- A comment on whether a patient was compliant with recommended follow up and/or treatment
- A brief comment on care plan and/or anticipated date or time to reach treatment goals

Degree Programs

The collegiate department of the School of Music offers two graduate degrees: Master of Music and Master of Music Education.

Degree Requirements

Minimum Hours/Point Standing

To be recommended for a degree, the graduate student must have completed the prescribed number of hours in the courses taken and must have a 3.0 cumulative grade point average.

Application for Graduation

Candidates must apply for graduation at the beginning of the semester in which they expect to complete all degree requirements. The date is published for each semester in the Academic Calendar found online at <https://louisville.edu/calendars/academic>. The degree application is done online at <http://ulink.louisville.edu>. The Dean's Office will conduct a degree audit following receipt of the forms; however, students are strongly urged to request a preliminary degree audit prior to their final semester so that any deficiencies in degree requirements can be identified early. To be recommended for a degree, the graduate student must have completed the prescribed number of hours in the courses taken and must have a minimum 3.0 cumulative grade point average.

V. MUSIC REQUIREMENTS

Attendance at Classes & Lessons

The catalogue requires that all faculty keep an attendance record for all classes and lessons. This information may be requested in cases of student complaints about grading. Students are expected to attend all classes and lessons. Attendance requirements will be stated in the syllabus.

Applied lessons missed for any cause other than illness may not be made up. Lessons missed because of illness may be made up provided the instructor is given due notice. Each instructor keeps a record of attendance for all his/ her classes. Excessive absences should be reported to the Office of the Dean.

Applied Music Teacher Assignment

Each entering student will be assigned to an applied music instructor. If the student prefers to choose his/her own teacher, every effort will be made to accommodate those students. If, for any reason, students desire to change applied music teachers, they shall address their request in writing to the Department Chair. The action taken must depend upon the circumstances in each instance.

Applied Grading

Graduate music students who fail to receive a grade between “A+” and “B-” for applied study must repeat that level. If a grade in the aforementioned appropriate range is not received at the end of the next semester’s study, the student will not be allowed to continue study in the School of Music. Exceptions to this rule must be by written notice of faculty action. If a student fails to show for their applied jury at the end of a semester, the student’s jury grade will be an “F.” The student’s final grade for the semester will also be an “F.”

Final Applied Grade

The applied instructor may set their own grading policy for the applied lesson, but the weight of the jury grade should be no less than 30% and no more than 50% of the student’s final grade. Criteria for the applied lesson grade during the semester of the recital will be determined by the applied instructor and state on the syllabus.

Faculty will be provided with “Applied Lesson Report Sheets” to record weekly-applied lesson grades. The weekly grades can be averaged to achieve the semester grade. Report sheets should be saved in case a student questions their final applied grade.

Faculty may grade their own students on all applied exams.

Attendance at Area Meetings

Attendance is required at all Area Meetings for students in the area. These are usually not weekly events, but held a few announced times during the semester. Non-area meeting weeks are reserved for studio master classes during that time.

Public Performance

Students are encouraged to be active in public performance and should consult their applied teacher in preparing for their performances.

Applied Music Jury Examinations

Students requesting credit for applied music study, with the exception of Functional Study, shall be examined by a committee of the faculty at the end of each grading period. The means of assessment for Functional Study will be determined by the applied faculty member and clearly indicated in the syllabus. This includes students studying at the Functional or Secondary levels. Literature presented for examination may not be repeated in whole or in part at a subsequent examination. An exception may occur in areas that require a self-prepared work on the jury. In such cases, a self-prepared work presented at a jury may be repeated on a second jury if the work has been studied in detail at a later date with the teacher.

Jury Comment Sheets remain a permanent part of a student’s academic file. They should be returned to the Dean’s Office with the exam Jury Sheets. They will be copied and returned to the faculty member in order to share with students. Literature presented for examination may not be repeated in whole or in part at a subsequent examination. An exception may occur in areas that require a self-prepared work on the jury. In such cases, a self-prepared work presented at a jury may be repeated on a second jury if the work has been studied in detail at a later date with the teacher.

Transfer of Applied Credits

As stated elsewhere in this handbook, the School of Music of the University of Louisville does not accept credits in applied music that have been earned at other institutions. At the end of the first semester in residence, however, a student may petition for advanced standing.

Soloist Opportunities

Students who appear as soloists with the University of Louisville Symphony Orchestra must participate in the Concerto or Aria Competitions. The competitions, which are held during the fall semester, are open to any full or part-time students working toward a degree. The application to compete, which is available in the Dean’s Office, must be signed by the applied music teacher and submitted to the Dean’s Office by the date stated on the application.

When a student is chosen to appear as soloist with the University of Louisville Symphony Orchestra, the student must perform the music offered at the audition. The work must be prepared in its entirety for the audition. Although strongly encouraged, memorization is not a requirement for the audition or the performance. The student must provide an accompanist.

Accompanists

Students who have paid the Music Student Fee or the Non-Major Applied Lesson Fee have access to a maximum of four services (maximum of one hour/service) each semester with a piano accompanist subsidized by the School of Music. The four services consist of the applied examination and any combination of three services, including rehearsals, lessons, master classes, convocations (general or area), or the UofL Concerto Competition. The services may be divided between major/principal and secondary applied study, as long as the student does not exceed a total of four services per semester (not four services per instrument). Students auditing applied study may also take advantage of the accompanying services, provided they have paid the semester's Music Student Fee. In a semester where a degree or non-degree student recital replaces the applied examination, the student may substitute another service for the applied examination.

Unused services may not be carried over to another semester. For any services that an accompanist provides beyond the four (4) subsidized services, as well as fees for recitals, the accompanist will make payment arrangements directly with the student. A student must provide the accompanist with twenty-four (24) hour advance notice to cancel a lesson, rehearsal, or performance. Failure to do so will mean that the student will forfeit the service; however, the accompanist will still be paid. The student will be responsible for payment to the accompanist for any make-up service.

Participation in Ensembles

Part-time students (with the exception of those in the M.M.E. degree program) must participate in one ensemble for each 18 hours of completed course work. If part-time study precludes completing ensemble degree requirements, other course work may be substituted.

Under no circumstances will participation in amateur, semiprofessional, or professional organizations outside the University be substituted for the University requirement.

Major Ensembles

The following ensembles are designated as major ensembles with students eligible for one (1) hour of credit for participation. They are open to all qualified students of the University after consultation with the director.

- Black Diamond Choir
- Symphony Orchestra
- Jazz Repertory Ensemble
- Early Music Ensemble
- Jazz Lab
- Opera Theatre
- Jazz Ensemble
- University Chorus
- Wind Ensemble
- Collegiate Chorale
- Symphonic Band
- New Music Ensemble
- Marching Band

Minor Ensembles

The following ensembles are designated as minor ensembles providing students with one-half (0.5) hour of credit for participation. These are open to all qualified students of the University after consultation with the director.

Chamber Ensembles

Students register for chamber ensemble under the section number assigned to the faculty member coaching the group.

Brass	Historical Instruments
Brass Chamber Music	Piano
Clarinet	Strings
Flute	Woodwinds
Harp	

Conducted Ensembles

Historical Brass Ensemble	Guitar Ensemble
Saxophone Ensemble	Horn Ensemble
Steel Drum Ensemble	Instrumental Jazz Combo
Trumpet Ensemble	Trombone Ensemble
Opera Workshop	Tuba/Euphonium Ensemble
Percussion Ensemble	West African Drum Ensemble

Cardinal Singers is an ensemble open to all qualified students of the University after consultation with the director yielding one-half (0.5) hours of credit.

Public Recitals

School of Music students may schedule recitals any day when the recital halls are free and the building is open, provided they have the approval of their instructor and the necessary signatures of appropriate faculty for grading when applicable. Before a student schedules a recital with Angela Keene, Facilities Coordinator (Room 150B), the student must obtain a syllabus from the applied teacher. The Graduate Recital Packet may be found online at:

<https://louisville.edu/music/resources/current-students/forms-for-students>.

Scholarships

Students in the School of Music who receive scholarships, performance awards, or work grants are expected to be among the most productive and visible students in the School of Music. They are expected to promote high standards of performance, excellence in academic studies, and be highly visible students in performing ensembles.

Teaching Assistantships, Service Awards, & Fellowships

Opportunities to assist in the programs at the school as graduate teaching assistants (GTAs) or service awardees are available to qualified students. These assignments provide professional training beyond curricular studies, are remunerated with stated amounts, and are supervised either by individual professors or by the Dean's office. Orientation for new GTAs, scheduled one (1) to two (2) weeks before school begins, is mandatory; release from attendance is granted only in extreme circumstances. Teaching assistants have found this orientation to be very helpful as all aspects of the university's resources are introduced.

Fellowships, assistantships, and service awards involve a contractual relationship with the School that stipulates making significant progress in the degree program, maintaining a full-time load of graduate studies with a minimum 3.0 GPA, and assisting in work or teaching at the school.

All students who are interested in financial assistance must indicate in writing their professional objectives and state their purpose for financial assistance. Awards are determined by the Scholarship Committee which strives to match students, responsibilities, and awards. Teaching assistantships, where the assistant is the instructor of record, has full charge of a class, and awards grades, may be granted only to students who have eighteen (18) earned hours of graduate study in the field. The Moritz Bomhard Fellowships in Music Composition, endowed to encourage young composers to write music for the voice, and the Herz Award in Music History are administered by the department faculty who request a personal interview.

Current students who are pursuing a music major at the University of Louisville may request consideration for a new music performance scholarship or an increase in their current award by submitting a petition to the Scholarship Committee.

Students should submit a petition to the Scholarship Committee **no later than November 1 in a fall semester or April 1 in a spring semester**. The petition should include a letter of request from the student and a letter of support from the student's applied teacher. Both letters should be submitted together to the Admissions Counselor.

Scholarship decisions will be made during the first week of June for fall awards and the first week of January for spring awards. Students will be notified of petition decisions by mail.

School of Music scholarships are not the only aid available to you. The University of Louisville offers several scholarships for students regardless of major and is committed to making college affordable for its students. More than 50% of University of Louisville students receive financial aid in the form of scholarships, grants, loans, and/or work-study programs. For more information, deadlines, and to request application materials, call University of Louisville Financial Aid at 852-5511, or visit the University of Louisville Scholarship web site.

Annual Review

Students receiving a music scholarship will be reviewed at the end of each semester. The review will include recommendations from the applied, ensemble, music theory, music history, and major area faculty as applicable to the individual student degree plan. Data based on progress toward the degree, musical progress, and general academic performance will be considered. Adjustments to scholarship awards may be made based on this joint review and recommendation. Any students with “Incomplete” grades will have their scholarship put on hold until the “Incomplete” is removed and the GPA recalculated. **PLEASE NOTE: If scholarship funds have already been disbursed and your scholarship is reduced or revoked, a balance will be generated and you will be responsible for paying that money back to the University of Louisville.** Violations of either the University of Louisville *Code of Student Conduct* or the *Code of Students Rights and Responsibilities* may result in either the reduction or loss of a scholarship.

Acceptance of Financial Aid from the School of Music at UofL

The School of Music is a member of the National Association of Schools of Music (NASM) and observes the Association’s Code of Ethics. With regard to offers of financial aid, the School of Music has adopted the following statement that governs the offering and acceptance of financial aid:

In accepting this offer of financial aid from the University of Louisville School of Music, I understand that there is a mutual commitment on the part of the institution and myself. Therefore, I agree that after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any offer from an institutional member of NASM for the academic year 2018-2019 except with the express written consent of the University of Louisville Music Dean.

In addition, the University of Louisville operates under the following institutional guidelines as a whole:

This award can be combined with institutional aid up to the University’s total direct cost of attendance plus a stipend. Direct costs include tuition, room, board, and books. The University of Louisville is required to adhere to all federal, state, and institutional guidelines. If your aid package is adjusted as a result, you will receive notification in your University email. Policy information is available online at <http://louisville.edu/financialaid>.

Protecting Your Vocal & Neuro-Musculoskeletal Health

Adapted from recommendations by the National Association of Schools of Music (NASM) and Performing Arts Medicine Association (PAMA)

Protecting your Vocal Health

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
- Practicing, rehearsing, and performing music is physically demanding and musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important. Begin warming up mid-range and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuro-musculoskeletal health documents, located on the NASM Web site.

Protecting Your Neuro-Musculoskeletal Health

- Neuro-musculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding and musicians are susceptible to numerous neuro-musculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior, others are genetic, and still others are the result of trauma or injury. Some genetic conditions can increase a person's risk of developing certain behavior-related neuro-musculoskeletal disorders.
- Many neuro-musculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your neuro-musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuro-musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal neuro-musculoskeletal health, talk with a medical professional.
- If you are concerned about your neuro-musculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA neuro-musculoskeletal health documents, located on the NASM Web site.

Protecting Your Hearing Health

NASM-PAMA Student Information on Noise-Induced Hearing Loss

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- 90 dB (blender, hair dryer) – 2 hours
- 94 dB (MP3 player at 1/2 volume) – 1 hour
- 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- 110 dB (rock concert, power tools) – 2 minutes
- 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional.

- If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.

This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM-PAMA hearing health documents, located on the NASM Web site.

VI. BUILDING MATTERS

Bad Weather Schedule

At times during the winter, bad weather may force a change in class schedules. Schedules for delayed class schedules can be found online at <http://louisville.edu>.

Building Hours

During Fall and Spring semesters, the Music Building will be open the following hours (subject to change during holidays, breaks, and final exams):

Monday-Friday	7am - 10pm
Saturday	9am - 6pm
Sunday	1pm - 10pm

Daily Cardinal Card access is permitted for all music majors until midnight. Music majors are permitted to remain in the building until 2:00 AM and may enter the facility through the South Wing entrance, only until midnight. During this time, please do not open the doors for anyone to enter with your card. Everyone who needs access should receive their own card. Please make sure the doors close behind you to keep everyone and our facilities safe.

Cardinal Card access for new students is programmed during the first few weeks of the semester. All returning students automatically retain access once the semester begins (nothing is needed). An email will be sent out as soon as new student programming is complete. If you have any problems after that email is received, please notify Angela Keene in Room 150B. During holidays, the School of Music will have card access only, as doors will remain locked.

Once you receive your Cardinal Card (or receive a new one after a loss/theft), please notify Angela Keene, Room 150B, to have the card entered into the system for use. During holidays, the School of Music will have card access only as the doors will remain locked.

During normal building hours, a student building guard will be available each evening and on weekends to provide information, assist with equipment, and to be available for emergency situations. In the event of an emergency and the building guard cannot be located, please notify the University Department of Public Safety at 852-6111.

Building Regulations

Student Lounge

A student lounge is located on the first floor of the South Building. It is the only area where eating and drinking are permitted. Please help keep the lounge clean and presentable for others by disposing of your refuse when you leave. This area is maintained for your use and comfort.

Smoking

The University of Louisville is a smoke-free campus. Please help keep the area around the School of Music building clean by disposing of materials in proper containers and refrain from smoking on university grounds. People who choose to smoke on sidewalks along city streets must be at least 50 feet from entrances to university buildings. For more information, please visit <https://louisville.edu/smokefree/students/>.

Eating and Drinking

Eating and drinking are not permitted in classrooms, rehearsal halls, practice rooms, performance halls, or hallways. Please confine this activity to the Student Lounge.

Bulletin Boards and TV Monitors

Bulletin boards and TV monitors are located in many areas around the Music Building. Several of the bulletin boards are designed for specific area or departmental notices. Learn where notices for your area will be posted. This will allow you to communicate most effectively with day-to-day changes in your department. Notices must not be posted on walls, glass, windows, elevators, doorways, painted or wood surfaces. The monitors are located in the main lobby and the vending area. Not only do they post current and upcoming events, they allow for viewing of recitals outside the recital halls.

Dwight Anderson Memorial Music Library

Founded in 1947, the mission of the Library is to support the curricular and research needs of School of Music students and faculty, as well as the needs of music-related studies throughout the University. The Library is housed on three floors of the School of Music building and is the largest facility of its type in the state. The library is staffed by 2 full-time music librarians and 3 full-time support staff. The Music Library's collection includes over 170,000 volumes of books, periodicals, and printed music and over 25,000 recordings and videos. In addition, the library subscribes to a large number of electronic resources, including online journals and streaming audio databases. Among the special collections housed in the Library are archival materials related to music in Kentucky, the Isidore Philipp Archive, the UofL Concert and Recital Collection, and all materials related to the Grawemeyer Award for Music Composition. A collection of eighteenth and early nineteenth-century prints and manuscripts owned by the Ricasoli family of Tuscany is also housed in the library's archives. An extensive listening area is located in the library along with computers to access online resources. Library materials can be checked out by all UofL students, faculty, and staff. The Cardinal Card serves as a library card. For hours of operation, please visit the library's website at:

<http://library.louisville.edu/music/home>.

Lockers

Lockers are available in various locations in the Music Building for a fee of \$10 per academic year. Cardinal Cash is the only acceptable form of payment for this fee. Only locks supplied by the School of Music are permitted. Any other lock will be removed without notice and contents discarded. By April 30, all lockers must either be renewed for the next academic year, or cleaned out, and lock returned. For all your locker rental and renewal needs, please see Angela Keene, Facilities Coordinator (Room 150B).

Practice Rooms

Open practice rooms in the School of Music are available on a first-come, first-served basis for use by students at UofL who are enrolled as music majors or for non-majors who are enrolled in applied music courses. Open practice rooms do not require a key and include: 168, 169, 171, 172, 173, 175, 176, 180, 181, 182, 183, 184, 185, 186, 190, 191, 271, 272, 273, 275, 276, 277, 279, 280, 284, 285, 286, 287, 288, 289, 290, 294, & 295.

Piano, percussion, drum-set, harp, and organ rooms require a key. Storage of the following instruments also requires a key: tuba, euphonium, double bass, reed making, and string methods. Each key checked out requires a \$20 deposit for the academic year. Cardinal Cash is the only acceptable form of payment for the deposit. All keys are required to be returned at the end of the academic year by the posted due date (typically the last day of exams). Students who fail to return the keys by the posted dates will forfeit their deposits and will have a hold placed on their account until the key is returned. Lost keys will result in the forfeit of the deposit and will require another deposit to obtain another key. For safety and security reasons, personal items must not be left in practice rooms. To make arrangements for practice or storage room keys, please see Angela Keene, Facilities Coordinator (Room 150B).

Recital Hall Usage

Students may contact the Building Manager to request recital rehearsal space use not more than five days in advance and only for one hour at a time. Final decision concerning priority rests with the Dean's Office.

Security System

The University of Louisville Department of Public Safety has installed an electronic alarm system for safety and security which will summon immediate aid should you become physically disabled or feel threatened by an intruder or assailant while you are in the building. Emergency push button stations are installed in practice rooms, dance studios, and women's restrooms throughout the building.

Students and faculty should be aware of individuals in the Music Building who are unknown, who appear not to be students, or who have no business in the building. Do not approach them; instead report their presence immediately to the Dean's Office or, if appropriate, notify the Public Safety Office (852-6111).

NOTE: Teaching in the Music Building is strictly prohibited except under the auspices of the collegiate programs of the School of Music.

VII. REQUIRED & RECOMMENDED ACTIONS

Each semester as a full-time student, register for at least nine (9) hours of graduate course work as required to remain full-time. All students on financial assistance must be registered for full-time status each semester. Be sure that you are also registered for MUS 600 Graduate Oral Exam Preparation each semester.

Students attain good standing having met all requirements, including those for entrance; successful passage of Music History and Music Theory Entrance exams; successful completion of MUS 607; and completion of eighteen (18) hours of graduate study with a 3.0 GPA (fifteen [15] hours for Music Education).

Semester ONE:

1. Register for Music Theory Review - MUS 400. Those who pass the entrance exam receive a "P" on the transcript; those who do not pass must take the review course and pass the exam by the end of the semester.
2. Regarding Music Theory, those who do not pass the exam also have the option of taking the third semester of undergraduate theory in the Fall semester.
3. Sign up for Bibliography and Research Methods - MUS 607 in the Fall semester.

Semester TWO:

1. Register for Music History Review - MUS 500. Those who pass the entrance exam will receive a "P" on the transcript.
2. Initiate preliminary discussion of thesis topic or program with the major teacher or mentor.
3. Music History and Music Theory majors should begin to develop the thesis proposal and satisfy the foreign language requirement in Music History by the beginning of the fourth semester.
4. By the end of the third semester, establish an advisory committee and submit Thesis/Dissertation Advisory Committee Appointment form (online at <https://louisville.edu/graduate/forms/thesis-dissertation-advisory-committee-appointment-form>) if required for degree.

Semester THREE:

1. Develop recital program or thesis proposal; meet with advisor or teacher on regular basis.
2. Request an informal degree check by the Associate Dean or Director of Graduate Studies.
3. Obtain Degree Recital Packet: determine which faculty will service on the recital grading committee, select and request hearing and recital dates, begin writing program notes.

Semester FOUR:

1. Apply for degree (check deadline in academic calendar).
2. Watch for announcement of the Graduate Oral Exam Information Session.
3. Order academic apparel.
4. Determine deadline for thesis submission and thesis defense. (The Thesis Committee Chair submits the formal request for thesis defense to The Graduate School.)
5. Sign up for the Graduate Oral Exam (schedule posted with juries).

VIII. GRADUATE ORAL EXAMS

- I. Be able to discuss general principles and selected aspects of the Master's project in depth:
 - A. Repertory presented on a graduate recital or that served as the basis for a music history or music theory thesis, to include:
 - History of the genres represented
 - Form of individual works (key structure, formal design, and unusual distinguishing aspects)
 - History of representative forms (sonata, song) and the genre (song cycle, chamber music)
 - Composers and significant details of the genesis of the works or history of performance
 - Performance practice involved (historical and modern) mechanistic (e.g., pedals, strings, instrument, voice, valves) and interpretive (e.g., use of trills, determination of tempos and articulations)
 - Editions
 - B. Composition
 - Genre represented and relationship of thesis to the history of the genre
 - Formal structure and relationship to history of the form
 - History of music since 1950 and influences on thesis composition
 - Skills involved and relationship to development of those skills (orchestration/instrumentation) in history of composition
 - Notation, history of notation
 - C. Education
 - Relationship of thesis study to field of music education
 - Development of research
 - Outcome of research and possible application
 - Skills involved and relationship to goals of music education
 - Future applications
 - D. Aspects of programming (in the case of recitals), questions of research procedure (theses), score preparation (composition)
 - E. History of the instruments, voices, or ensemble (chamber, symphonic ensembles, or the musical classroom) involved in project (development, treatment, and use in music)
- II. Demonstrate a broad conceptual understanding of the history of western music, including the ability to describe characteristics of music periods in western European culture. Distinguish the periods of music from each other. What are the musical and theoretical bases? What major vocal, instrumental, and ensemble genres are found in these periods? Who are the most important composers? What are the principal musical institutions and ensembles found in church, court, and concert hall (entertainment venues)?
- III. Questions about course work taken in program of study.
- IV. Questions about the Grawemeyer-winning collection, for all graduate music programs **excluding jazz**.

Choose one Grawemeyer-winning composition and study the piece further by researching its background and setting and analyze it aurally and from the score. Prepare answers for questions 1 and 2 below. Incorporate your experiences at the University of Louisville School of Music into your answers.

1. Describe the historical context of your selection, based on your research. Consider at least two of the following areas:
 - A. Describe the genre of your selection and discuss how your selection compares to other examples in that genre. Compare your selection to a work from one of the composer's contemporaries. Cites specifics passages that exemplify similarities or differences.
 - B. Discuss the social, economic, or political impact/significance of your selection.
 - C. Discuss how the composer's history influenced the composition or the conception of the work.

2. Describe the theoretical context of the piece, based on your aural and score analysis. Here are the aspects of the piece to consider:
 - A. Sound
 - B. Harmony
 - C. Melody
 - D. Rhythm
 - E. Texture
 - F. Form
 - G. Text Setting (if applicable)
 - H. Any other musical aspects that are important to understand the work

V. Questions about jazz artists who have visited the University of Louisville School of Music, **only for graduate music students in jazz programs.**

Choosing one jazz artist from the provided list below, study the artist and their music and prepare answers for questions 1-3 below. Incorporate your experiences at the University of Louisville School of Music into your answers.

1. Describe the historical context of your jazz artist, based on your research. Consider the following items in your answer.
 - a. Describe the artist's primary style or genre. Compare your artist's work with one of their contemporaries. Cite specific passages that exemplify similarities or differences.
 - b. If applicable, discuss the social, economic, or political impact/significant of your artist.
2. Select two or more compositions from one album by your jazz artist and describe the theoretical context of each composition, based on your analysis of the score and aural/visual elements. Here are the aspects to consider:
 - a. Harmony
 - b. Melody
 - c. Rhythm
 - d. Form
 - e. Any other musical aspects that are important to understand the artist
3. How does this music intersect with your musical identity and prompt musical development?
 - a. Use your answers from questions 1 and 2 to explain the emotional impact this music has on you.
 - b. As a composer and performer, what would you do differently and what would you do the same?

Grawemeyer Awards for Music Composition

1985 - Witold Lutosławski.....	Symphony No. 3
1986 - György Ligeti.....	Etudes for Piano
1987 - Harrison Birtwhistle.....	<i>The Mask of Orpheus</i>
1988 - no award	
1989 - Chinary Ung.....	<i>Inner Voices</i>
1990 - Joan Tower.....	<i>Silver Ladders</i>
1991 - John Corigliano.....	Symphony No. 1
1992 - Krzysztof Penderecki.....	Adagio
1993 - Karel Husa.....	Concerto for Violoncello and Orchestra
1994 - Toru Takemitsu.....	<i>Fantasma/Cantos</i>
1995 - John Adams.....	Violin Concerto
1996 - Ivan Tcherepnin.....	Concerto for Violin, Cello and Orchestra
1997 - Simon Bainbridge.....	Ad Ora Incerta
1998 - Tan Dun.....	<i>Marco Polo</i>
1999 - no award	
2000 - Thomas Adès.....	<i>Asyla</i>
2001 - Pierre Boulez.....	<i>Sur Incises</i>
2002 - Aaron Jay Kernis.....	<i>Colored Field</i>
2003 - Kaija Saariaho.....	<i>L'amour de loin</i>
2004 - Unsuk Chin.....	Concerto for Violin and Orchestra
2005 - George Tsontakis.....	Violin Concerto No. 2
2006 - György Kurtág.....	Concertante, Op. 42, for Violin, Viola and Orchestra
2007 - Sebastian Currier.....	<i>Static</i>
2008 - Peter Lieberson.....	<i>Neruda Songs</i>
2009 - Brett Dean.....	<i>The Lost Art of Letter Writing</i>
2010 - York Höller.....	<i>Sphären</i>
2011 - Louis Andriessen.....	<i>La Commedia</i>
2012 - Esa-Pekka Salonen.....	Violin Concerto
2013 - Michel van der Aa.....	<i>Up-Close</i>
2014 - Đuro Živkovic.....	<i>On Guarding of the Heart</i>
2015 - no award	
2016 - Hans Abrahamsen.....	“let me tell you” for Soprano & Orchestra
2017 - Andrew Norman.....	<i>Play</i>
2018 - Bent Sorensen.....	<i>L'isola della Citta</i>
2019 - Joël Bons.....	<i>Nomaden</i>
2020 - no award	
2021 - Lei Liang.....	<i>A Thousand Mountains, a Million Streams</i>
2022 - Olga Neuwirth.....	<i>Orlando</i>

University of Louisville Visiting Jazz Artists National Endowment Jazz Masters*

Jamey Aebersold

Carl Allen
Lynn Arriale Trio
Eric Alexander
David Baker
Kenny Barron
Jerry Bergonzi
Terence Blanchard Sextet
Blue Wisp Big Band
Carmen Bradford
Don Braden
Michael Brecker
Randy Brecker
Alan Broadbent

Zack Brock
Ray Brown Trio
Darius Brubeck
Dave Brubeck Quartet
Gary Burton
Jeff Coffin
Ryan Cohen Quartet
Jerry Coker
Chick Corea
Larry Coryell Trio
Paquito D’Rivera Sextet
Denis DiBlasio
DIVA-No Man’s Band
Lou Donaldson Quartet
Dave Douglas Ensemble

Peter Erskine Trio
Robin Eubanks
Bill Evans
Art Farmer Quintet
John Fedchock
Amina Figarova Quintet
Sammy Figueroa
Gary Foster
Freeflight
Nnenna Freelon
Curtis Fuller
Hal Galper Trio
Derrick & Vincent Gardner
Aaron Goldberg
Benny Golson
Eddie Gomez

Wycliff Gordon
Dan Haerle
Tim Hagans
Jeff Hamilton Trio
Slide Hampton
Antonio Hart
John Hart Quartet
Roy Haynes Quartet
Percy, Jimmy, Tootie Heath
Joe Henderson
Jon Hendricks
Vincent Herring
Conrad Herwig
Bobby Hutcherson
Javon Jackson
Ahmad Jamal
Elvin Jones Jazz Machine
Sean Jones
Vic Juris
Lee Konitz
Joe La Barbera
Pat La Barbera
Dave Liebman
Lionel Loueke Trio
Adam Makowicz
Kevin Mahogany
Frank Mantooth
Delfeayo Marsalis
Wynton Marsalis Quartet
Christian McBride Trio
Donnie McCaslin
Jim McNeeley
Marian McPartland
Charles McPherson Quartet
Miami Saxophone Quartet
Bob Mintzer
James Moody
Michael Moore
Frank Morgan
Michael Mossman
The New York Voices
David 'Fathead' Newman
Adam Nussbaum
Dick Oatts
Nicholas Payton
Rich Perry
Houston Person
Harry Pickens
Bucky Pizzarelli
Valery Pomomarev
Chris Potter
Marcus Printup
Jimmy Raney
Rufus Reid
Larry Ridley Jazz Legacy
Max Roach
Dave Samuels
San Francisco Jazz Collective
Bud Shank
Doc Severinsen

Ed Shaughnessy
Woody Shaw
Bobby Shew
Lew Soloff
Terell Stafford
Marcus Strickland
Byron Stripling
Akira Tana
Dr. Billy Taylor
Clark Terry
Toots Thielemans
Willie Thomas
Stanley Turrentine
McCoy Tyner Trio
Vanguard Jazz Orchestra
Jim Walker
Bill Watrous
Bobby Watson
Kenny Werner Trio
Phil Woods
Snooky Young
Miguel Zeno

NOTES