

**Faculty Senate Meeting**  
Tuesday, November 20, 2012  
3:30 p.m. - 5:30 p.m., Adelbert Hall, Toepfer Room

**AGENDA**

3:30 p.m.	Approval of Minutes from the October 25, 2012 Faculty Senate Meeting, <i>attachment</i>	R. Dubin
	President's and Provost's Announcements	B. Snyder B. Baeslack
	Chair's Announcements	R. Dubin
3:50 p.m.	Report from the Executive Committee	S. Garverick
	Report from Secretary of the Corporation	L. Keefer
3:55 p.m.	Update on Strategic Planning Process	B. Baeslack
4:05 p.m.	Graduate Student Leave Policy, <i>attachments</i>	C. Rozek M. Snider
4:10 p.m.	Music Department Degree Name Changes, <i>attachments</i>	P. Bennett
4:15 p.m.	Report from Development Office	B. Loessin
4:30 p.m.	Report on Uptown Project	J. Wheeler



**Faculty Senate Meeting**

Tuesday, November 20, 2012

3:30-5:30 p.m. – Adelbert Hall, Toepfer Room

**Members Present**

Bud Baeslack  
Ronald Blanton  
Richard Buchanan  
Christine Cano  
Gary Chottiner  
David Crampton  
Chris Cullis  
Lisa Damato  
William Deal  
Nicole Deming

Robin Dubin  
Karen Farrell  
Steve Garverick  
Patricia Higgins  
Thomas Kelley  
Kurt Koenigsberger  
Joseph Mansour  
Frank Merat  
Sonia Minnes  
Ray Muzic

Dale Nance  
Sandra Russ  
Deepak Sarma  
Robert Savinell  
Martin Snider  
Barbara Snyder  
Alan Tartakoff  
Lee Thompson  
Gillian Weiss  
Xin Yu  
Rebecca Zirm

**Members Absent**

Daniel Akerib  
Hussein Assaf  
Bruce Averbook  
Joseph Baar  
Lee Blazey  
Matthias Buck  
Elizabeth Click  
Peg DiMarco  
Thomas Egelhoff  
Taryn Fitch  
Steven Fox

John Fredieu  
Alfredo Hernandez  
Sue Hinze  
Mark Joseph  
Erin Lavik  
Deborah Lindell  
Zheng-Rong Lu  
Laura McNally  
Greggory Mentele  
Kathryn Mercer  
William Merrick

Leena Palomo  
Simon Peck  
Bonnie Richley  
Benjamin Schechter  
JB Silvers  
David Singer  
Matt Sobel  
Randall Toy  
Mark Votruba  
Nicholas Ziats

**Others Present**

Christine Ash  
Peter Bennett  
Richard Bischoff  
Melissa Burrows  
Jennifer Cimperman  
Donald Feke

Larry Gibson  
Ken Johnson  
Lara Kalafatis  
Libby Keefer  
Bruce Loessin  
Marilyn Mobley

Charles Rozek  
John Sideras  
Lynn Singer  
John Wheeler  
Jeff Wolcowitz

**Call to Order**

Prof. Robin Dubin, chair, Faculty Senate, called the meeting to order at 3:30 p.m.

### **Approval of Minutes**

The minutes of the October 25, 2012 faculty senate meeting were approved as submitted.

### **President's Announcements**

President Barbara Snyder reported that the early application deadline for fall of 2013 had passed. The deadline was extended for applicants affected by super storm Sandy. The university saw a 33% increase in early action applications. The goal this year is to increase the number of undergraduate applications and decrease the admit rate to less than 50%. This will allow for greater selectivity. The university has raised approximately \$764 million towards its Forward Thinking campaign. President Snyder said that a plan for a smoke-free campus is being considered and she would like feedback from the senate. The Undergraduate Student Government (USG) is seeking feedback from students.

### **Chair's Announcements**

- Prof. Dubin reminded faculty senators to communicate senate business to their schools.
- The first Undergraduate Program Faculty (UPF) meeting will be held on November 26<sup>th</sup>, 2012 to consider a proposal on the governance of the SAGES program. Related documents are being sent to UPF members.
- The Faculty Senate Committee on Undergraduate Education (FSCUE) is reviewing a proposal from the FSCUE Curriculum Subcommittee on course evaluations. It is working on defining the purpose of course evaluations and will seek consensus on this language before drafting evaluation questions.
- The Committee on Women Faculty is completing work on a Modified Workload Policy for Caregiving Responsibilities. The policy will be brought before the faculty senate shortly.
- The Committee on Faculty Compensation is proposing that CWRU participate in the Tuition Exchange Program.
- The Ad Hoc Committee on Appointments Outside the Constituent Faculties has started to meet and hopes to report on its progress before the end of the semester.
- Prof. Christine Cano has resumed her duties as chair of FSCUE. Prof. Dubin thanked Prof. Gary Chottiner for his service as interim chair.
- The Committee on Information and Communication Technology has endorsed a proposal by ITG which clarifies that ITG will support hardware that is purchased by the university or has been purchased by an individual, but is used for university business. ITG will not provide support for purely personal equipment.

### **Report from the Executive Committee**

Prof. Steven Garverick, chair-elect, Faculty Senate, reported that the Faculty Senate Executive Committee, at its November 8, 2012 meeting, reviewed the Graduate Student Leave Policy which Prof. Martin Snider, chair, Committee on Graduate Studies, will present to the senate. The Executive Committee also discussed the Tuition Exchange Program at length and agreed that more information was needed.

### **Report from Secretary of the Corporation**

Ms. Libby Keefer, secretary of the corporation and general counsel reported that the CWRU Board of Trustees Executive Committee, at their November meeting, approved/amended 10 endowments totaling approx. \$1 million. The committee approved several junior and senior faculty appointments, 2 faculty appointment/reappointments to endowed professorships, 2 emeriti appointments and one candidate for Award of Honorary Degree (Julian Stanczak). The merger of the Department of

Information Systems and the Department of Marketing and Policy Studies at WSOM to create a new Department of Design and Innovation was also approved. Finance, development, and enrollment management reports were presented.

#### **Update on the Strategic Planning Process**

Provost Baeslack provided the senate with an update on the strategic planning process. He said the plan will build upon the foundation of the 2008 plan. The core values as articulated in 2008 will remain the same but the mission and vision will be bolder and more aggressive. A steering committee of approximately 30 people will direct the process and working groups are being established. A website has been developed and feedback is being sought both online and at campus forums. One unique working group is the CWRU 2026 group that will discuss the long term direction of the university. The themes of diversity, technology and internationalization will be considered within each working group. The Provost is asking each one of the Deans to engage in a SWOT analysis of their schools based on a set of directives. A plan should be completed by the spring of 2013. Provost Baeslack acknowledged that this is an aggressive timeline, but said that he believes it is possible since a foundation for the plan already exists. The Provost encouraged the faculty senators to participate by providing feedback on the framing questions that will guide the process.

#### **Graduate Student Leave Policy**

Prof. Snider presented a proposal for a graduate student leave policy. The proposal clarifies the leave policy for supported graduate students and is in line with CWRU staff leave provisions and those of the NIH and NSF. The senate voted to approve the policy. *The policy is attached.*

#### **Music Department Name Changes**

Prof. Peter Bennett presented a proposal to rename three existing degrees in the Early Music Department. The name changes are intended to more accurately reflect the content of the degree programs and to make the degree names consistent. The senate voted to approve the changes. *Related materials are attached.*

#### **Development Office Report**


Bruce Loessin, Senior Vice President for University Relations and Development, gave a report on the Forward Thinking capital campaign. The campaign had unanticipated success during its quiet phase (2007-2011) as a result of President Snyder's leadership. The public phase of the campaign kicked off in October of 2011 and at that time \$660 million had already been raised. The momentum has continued and the development office has set fundraising records in 4 out of the past 5 years. The average gift to the university has increased by 66% over the past 4 years and gifts greater than \$1 million have also increased. Individual schools are making progress in their fundraising efforts. Funds raised through the capital campaign will be used for the University Center, the Performing Arts Center, a new field house, and an addition to the Dental School. Post-launch activities will include broadening our base through national and international alumni engagement, growing the annual fund, securing special gifts and developing an internal campaign. As a result of the economic situation, the university is seeing fewer corporate donations, but more individual gifts. President Snyder said that Bruce Loessin and his staff have been hugely successful and that faculty involvement has been critical. Prof. Dubin thanked the President, Bruce Loessin and his staff on behalf of the faculty senate.

### **Report on Uptown Project**

John Wheeler, Senior Vice President for Administration, reported on the progress of the Uptown project. He began his report by providing background information on the development. As a result of the market crash in 2008, Uptown, which had originally been envisioned as a \$104 million multi-phase residential and retail project, was reduced to a \$44 million project developed by MRN Ltd. Despite these setbacks, Uptown is going strong with apartments that are leased at approximately 80%, a new Barnes and Noble bookstore, Constantino's supermarket, a new and architecturally significant building housing the Museum of Contemporary Art, and many new restaurants. Two additional phases of Uptown are in the planning stages and the community is being asked to provide input through a Community Design Committee. Parking is an issue that still needs to be addressed.

The meeting was adjourned at 5:08 p.m.

Approved by the Faculty Senate



Rebecca Zirm  
Secretary of the University Faculty

# CWRU Strategic Planning Process 2012-2013



**Faculty Senate  
November 20, 2012**

# *Forward* THINKING

## **The Strategic Plan for CWRU, 2008-2013**

- Developed during AY2007-08
- Approved by the Board in June, 2008
- In fifth year of implementation

# Mission

**Case Western Reserve University improves people's lives through preeminent research, education and creative endeavor.**

**We realize this goal through:**

- Scholarship that capitalizes on the power of collaboration.
- Learning that is active, creative and continuous.
- Promotion of an inclusive culture of global citizenship.



# Vision

**We aspire to be recognized internationally as an institution that imagines and influences the future.**

**Toward that end, we will:**

- Support advancement of select academic fields as well as new areas of Interdisciplinary excellence.
- Provide students with the knowledge, skills and experiences necessary to Become leaders in a world of rapid change and increasing interdependence.
- Nurture a community of scholars who are cooperative, collegial and committed to mentoring and inclusion.
- Build on our relationships with world-class health care, cultural, educational, and scientific institutions in University Circle and across greater Cleveland.

# Core Values

- Academic excellence and impact
- Inclusiveness and diversity
- Integrity and transparency
- Effective stewardship

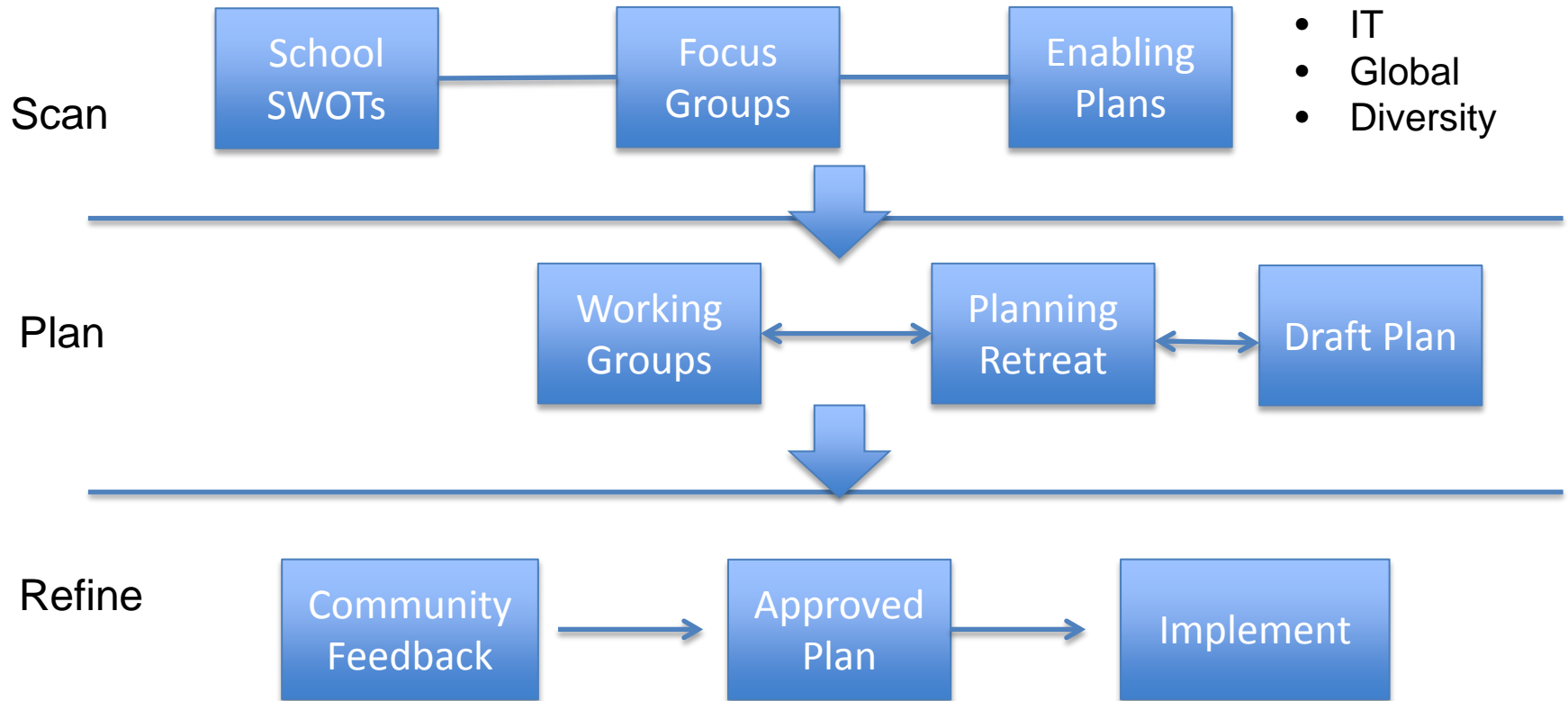
# CWRU – The Next Five Years

We will build on the foundation of  
***Forward* THINKING**

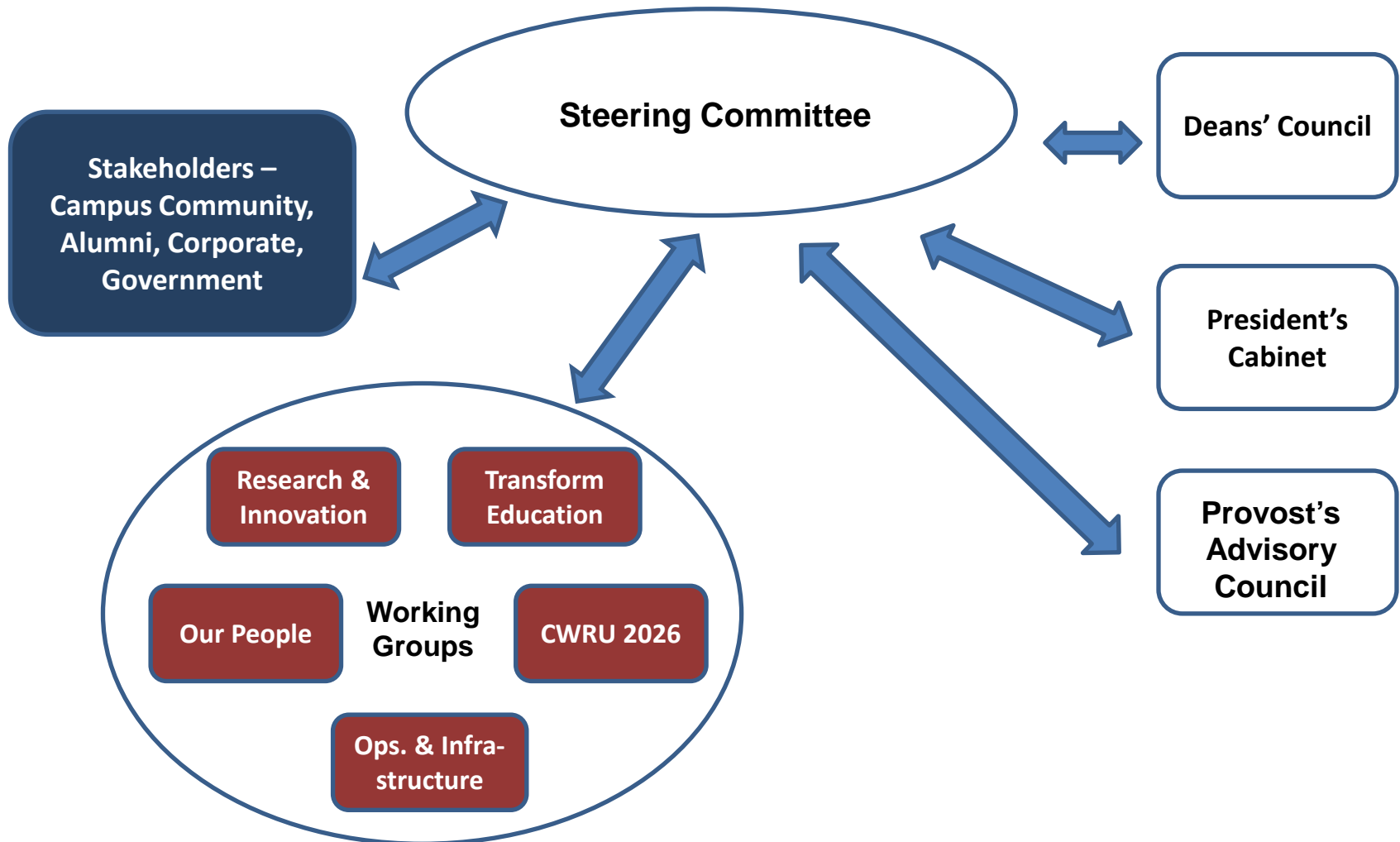
# Big Issues Facing Higher Education – The “New Normal”

- **Changing student demographics**
- **Demand for accountability – value**
- **Demand for accessibility**
- **Technology**
- **New forms of education delivery**
- **Economics**
- **Globalization**
- **Competition for students and faculty**
- **Reduced federal/state funding**
- **Regulatory/compliance issues**
- **Aging infrastructure**
- **Aging faculty**

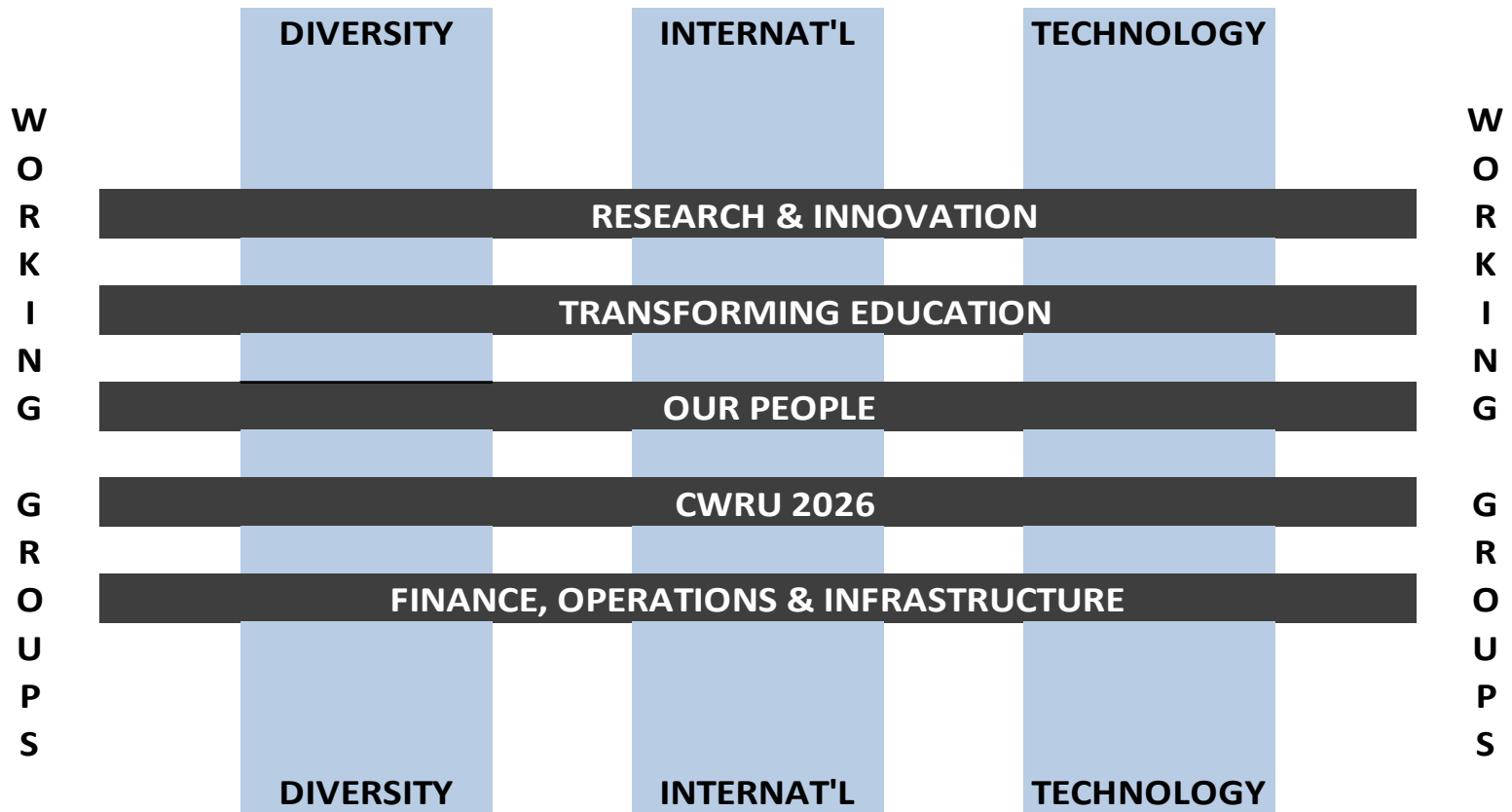
# Process



# Strategic Plan Committee Org Chart



# Process



# Steering Committee Charge

- Sponsor and guide the planning process.
- Identify strategic issues and opportunities.
- Develop the framing questions the plan will address.
- Monitor the progress of working groups and provide guidance.
- Participate in the development of goals and strategies.
- Serve as liaisons to the various stakeholder groups.



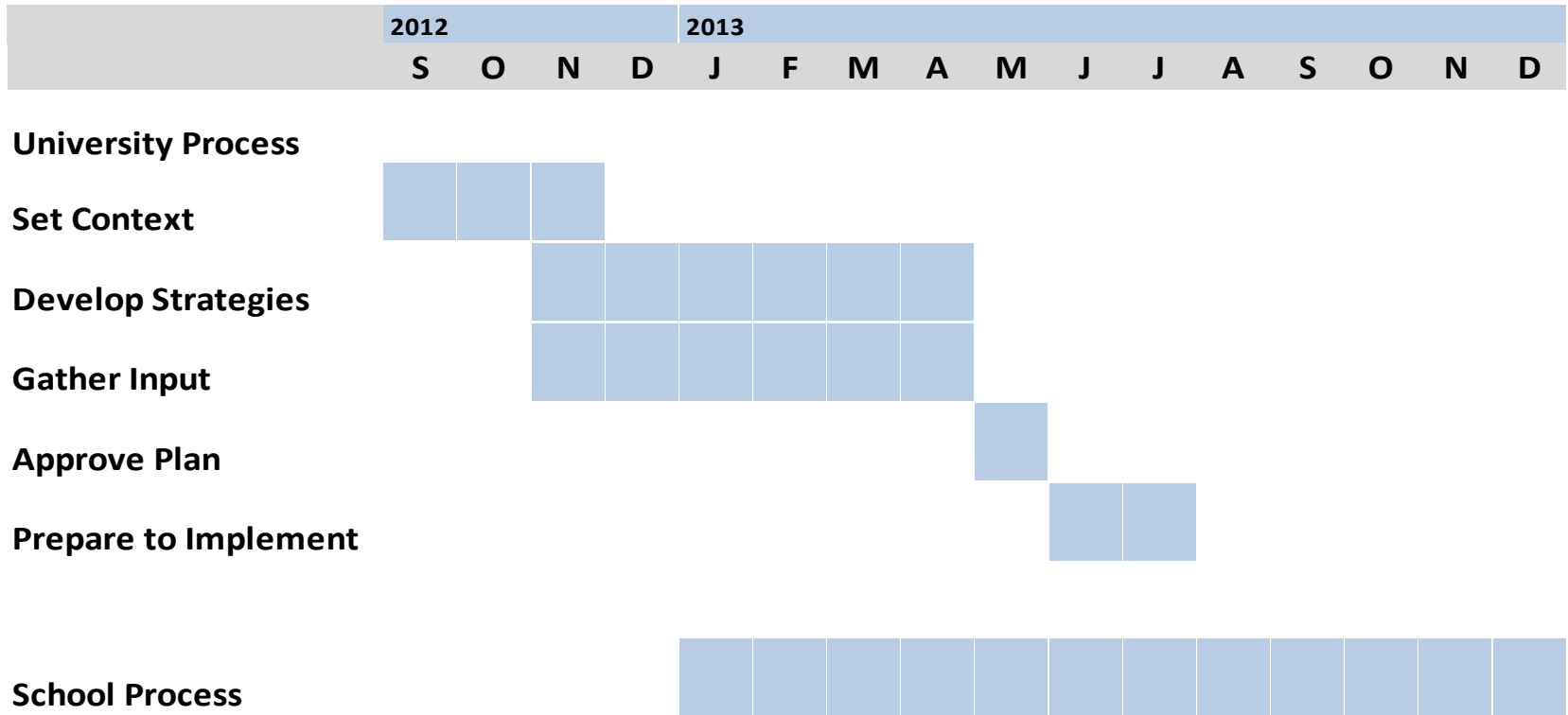
# Working Groups

Group	Focus
Research and Innovation	<ul style="list-style-type: none"><li>• Diversify sources of research funding</li><li>• Identify areas of research leadership</li><li>• Expand research infrastructure</li><li>• Strengthen the role of research in undergraduate education</li><li>• Broaden and deepen multi-faceted industry partnerships</li></ul>
Transforming Education (undergraduate, graduate, professional)	<ul style="list-style-type: none"><li>• Extend the differentiation of CWRU's graduate and undergraduate degree programs</li><li>• Improve support for developing new degree programs</li><li>• Increase student success</li></ul>
Our People (faculty, students and staff)	<ul style="list-style-type: none"><li>• Enhance campus culture and climate</li><li>• Develop workforce of the future</li><li>• Recruit and retain talent</li></ul>

# Possible Focus Areas (Working Groups)

Group	Focus
Finance, Operations and Infrastructure	<ul style="list-style-type: none"><li>• Evolve services and operations to support new strategic directions</li><li>• Leverage technological change and achieve efficiencies</li><li>• Adjust budgeting and funding models to remove hurdles to interdisciplinary collaborations and create mechanisms to fund new initiatives</li><li>• Meet future student and parent service expectations</li></ul>
CWRU 2026	<ul style="list-style-type: none"><li>• Take a ten to fifteen year view of the future of the university</li><li>• Develop a vision for the university's future identity, positioning and operations</li><li>• Respond to the systemic changes and challenges that confront higher education</li></ul>

# Timeline



# CWRU – The Next Five Years

## Framing Question #1

How will we compete more effectively with other comprehensive research universities (especially our peer and aspirant groups)? How can we enhance our excellence, impact and reputation as supported by national and global rankings of the university, and of specific programs and schools?

# CWRU – The Next Five Years

## Framing Question #2

What have been the most significant successes of the existing strategic plan? What additional actions are required to continue to realize important strategies (e.g., alliances, internationalization, and diversity)?

# CWRU – The Next Five Years

## Framing Question #3

How will we respond to the demographic, economic and technological changes impacting higher education? What changes should be made to continue to enhance the things we already do well?

# CWRU – The Next Five Years

## Framing Question #4

What are the three to five most important major actions or investments that would produce transformative rather than incremental change to enhance competitiveness and achieve excellence?

# CWRU – The Next Five Years

## Framing Question #5

What are the top three to five barriers to success we must overcome?



# CWRU – The Next Five Years

## Framing Question #6

How do funding, planning and assessment practices need to evolve to improve our ability to execute our plans?

# References/Resources

New Strategic Planning Site <http://www.case.edu/strategicplan>

*Forward* THINKING Site [www.case.edu/president/opir/planindex](http://www.case.edu/president/opir/planindex)

Provost's Site [www.case.edu/provost](http://www.case.edu/provost)

Alliances Site [www.case.edu/president/opir/alliances](http://www.case.edu/president/opir/alliances)

International Strategic Plan [www.case.edu/international/oia](http://www.case.edu/international/oia)

Diversity Strategic Plan [www.case.edu/diversity/downloads/DSA](http://www.case.edu/diversity/downloads/DSA)

ITS Strategic Plan [www.case.edu/its/strategicplan](http://www.case.edu/its/strategicplan)

Library Strategic Plan

<https://library.case.edu/KSL/whoweare/strategicplan>

Faculty Development Site [www.case.edu/provost/singer/facdev](http://www.case.edu/provost/singer/facdev)

## **Graduate Student Holiday, Vacation, Parental Leave and Sick Leave Policies**

These policies apply to graduate students in the School of Graduate Studies who receive stipends that support their effort toward earning a degree during the period when they receive support. They represent the minimum to which graduate students are entitled.

If a graduate student receives a stipend, they will receive support for holidays, vacations, sick leave and parental leave as set forth below. The stipend support for those days will be at the same rate as for normal work days. For all anticipated leaves longer than two weeks, appropriate departmental approvals must be obtained and paperwork submitted to the Dean of School of Graduate Studies prior to the start of the leave.

These policies do not supersede other University policies concerning attendance or residence at the University, e.g. participating in classroom activities as a student or teaching assistant. These policies only apply to student effort toward earning a degree.

**Holidays.** Graduate students are entitled to observe University closings for Holidays and other recognized events. The University currently recognizes 8 named holidays, 1 university designated holiday and 1 personal floating holiday.

**Vacations.** Graduate students are allowed two weeks of vacation per calendar year (10 traditional work days) if they receive full support during a 12-month period. Students who receive less than 12 months of support are not entitled to vacation during the period of support. Vacation is not provided during the supported period when students receive support for part of the year. The dates of vacations must be approved in advance by the student's research mentor to ensure that time-sensitive work is not disrupted

Vacation days can be accrued from one year to the next year only with the prior written approval of the Program and only up to a maximum of 20 traditional work days, to allow for international travel, for example. There is no terminal leave.

The times between academic terms and the summer are considered part of the active training period and are not to be regarded as vacation time.

**Sick Leave.** Graduate students are entitled to two weeks (10 traditional work days) of sick leave per year, with no year-to-year accrual. Sick leave may be used for medical conditions related to pregnancy and childbirth. Under exceptional circumstances, additional sick leave days may be granted following receipt of a written request from a physician, and prior written approval by the Program.

**Parental Leave.** Graduate students are entitled to paid parental leave for the adoption or birth of a child. The primary caregiver is entitled to 6 weeks leave and the other parent or domestic partner is entitled to 3 weeks leave. When both parents are supported graduate students, the leave may be used consecutively or together. The leave must be used within 12 months of birth or adoption. Parental leave must be approved in advance in writing by the Program. It is permissible to add parental leave

and sick leave together for the adoption or birth of a child.

**Unpaid leave.** Students who require additional leave beyond what is stipulated above, must seek prior written approval from the Dean of School of Graduate Studies for an unpaid leave of absence. Approval for a leave of absence must be requested in advance by the student and the student should provide documentation for the leave request and obtain approval. Conditions for the leave and approval must be submitted to the Dean of School of Graduate Studies. Continued coverage of health insurance is allowable as permitted within the guidelines of University Health Services and with written approval by the Program and Dean of School of Graduate Studies.

**Unused Leave.** A student is not entitled to receive any form of compensation for any unused holidays, vacation days, sick leave, parental leave, and/or other accrued time off.

**Disclaimers.** These policies do not supersede any HR policy. In addition, these policies do not create a contractual relationship with any student and the policies may be amended at any time by the Faculty and the School of Graduate Studies.

*Version approved by the Faculty Senate Committee on Graduate Studies, September, 2012 amended by the Executive Committee October, 2012 and by the Graduate Studies Committee on November 5, 2012.*

**To: Faculty Senate Executive Committee**  
**From: Faculty Senate Graduate Studies Committee**  
**Re: Proposals from the Music Department**  
**November 1, 2012**

At the October 2012 meeting, the Graduate Studies Committee approved proposals from the Music Department by unanimous votes. These three proposals will rename degrees in Early Music. The goal is to rename three existing programs to make the names consistent and clearer.

**Proposal to Rename Music Degrees**

Three degrees in the Music Department, the MA in Early Music Performance Practices, the DMA in Early Music, and the PhD in Musicology with an emphasis in Early Music Performance Practices, were created at different times and given slightly different names, although they all have the same focus. The proposals will rename these programs to give them consistent names.

In addition, several years ago, the department hired a specialist in a fortepiano – an instrument from a later period than the department had previously included in the Early Music Performance curriculum. The use of the term "Historical Performance Practice" will include this later period.

The resulting proposals seek to rename the three degrees: MA in Historical Performance Practice, DMA in Historical Performance Practice, and PhD in Musicology with an emphasis in Historical Performance Practice, in accord with these considerations.

**CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees**  
(instructions on back)

Docket # \_\_\_\_\_

College/School: College of Arts & Sciences  
Department: Music

PROPOSED:  major  
 minor  
 program  
 sequence  
 degree

**APPROVED**  
A&S C&P 12-16-11  
A&S XCom 1-13-12  
A&S Faculty 3-30-1

TITLE: \_\_\_\_\_

EFFECTIVE: Fall (semester) 2011 (year)

**DESCRIPTION:**

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:  
DMA in Early Music

Degree offered with title modification:  
DMA in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

Is this major/minor/program/sequence/degree:  new  
 modification  
 replacement

If modification or replacement please elaborate: both the old and new program descriptions are attached . there are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments?  Yes  No

If yes, which departments? \_\_\_\_\_  
\_\_\_\_\_

Contact person/committee: Ross Duffin

DMA 1

**SIGNATURES:**

DATE

Department Curriculum Chair(s)/Program Directors: MSD 11/1/11  
Department Chair: MSD 11/1/11  
College/School Curriculum Committee Chair: K. Hornath/cas 12-16-11  
College/School Dean(s): G. Rabin/cas C. Rozek/cas 12-16-11  
UUF Curriculum Committee Chair: \_\_\_\_\_

File copy sent to: \_\_\_\_\_ Registrar Office of Undergraduate Studies/Graduate Studies  
Other: Senate Grad Studies Comm. & C. Rozek  
sent 4-12-12

Case Western Reserve University  
Department of Music

*New*

*Requirements for the  
DMA in Historical Performance Practice*

This program in historical performance practice (up to 1850) combines advanced study in performance, music history, and performance practice. Students should expect to spend a minimum of three years in full-time study in Cleveland.

**Admission information**

Admission to the program is granted to those who demonstrate the potential to be leaders in the field of historical performance and who show excellent scholarly potential in music history and performance practice. An audition is required.

**Audition Information**

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the live audition, although a campus visit is strongly recommended as part of the audition process.

**Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of coursework is required (which includes the first two lecture-recitals - see below), together with 4 semesters of applied music (for zero credit) and comprehensive examinations (usually taken in early Fall of the 3<sup>rd</sup> year). After successful completion of comprehensive examinations, the student will advance to candidacy and undertake the 'final' lecture-recital (6 hours)

Coursework must include Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), and a total of at least three seminars (1-2 in Historical Performance Practice (MUHI 442) and 1-2 Doctoral Seminars in Musicology (MUHI 590)).

Applied music (MUAP) will generally be taken every semester that the student is on campus. Applied faculty will be chosen in consultation with the student.



## **Ensemble Participation**

All students in this program will participate in one or more of the Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.

## **Foreign Languages**

Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

## **Lecture-Recitals and Documents**

Three juried lecture-recitals are required (MUAP 751, 752 and 753, 12 hours total), each consisting of a 45 minute performance generally preceded by a 30-45 minute research-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. (The entire lecture-recital should not exceed 90 minutes). The jury will consist of three full-time music history/performance practice faculty members, one of whom will serve as an advisor, together with the appropriate applied music faculty (if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

A research document pertaining to each completed lecture-recital must be submitted. A single advisor will evaluate each of the first two documents (3 hours each): the third or 'final' document must be more substantial than the others (6 hours, undertaken once the student has advanced to candidacy) and will be evaluated by a committee consisting of no fewer than three of the music history/performance practice faculty.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

## Comprehensive Examination

The Comprehensive Examination is to be taken at the beginning of the third year of study, in late August or September. (DMA candidates should be aware that the examination will cover the entire range of music history, not just pre-1750.) It consists of two parts: written and oral. The orals are taken within two weeks of passing the written examinations. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a laptop for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on historical performance practice and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Historical Performance Practice (HPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The HPP sections consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other three sections each consist of two one-hour essays (chosen from four given topics).

The second part of the exam (taken on Day 3 from 9am-12pm) is an analysis test that requires a detailed critical commentary on compositional and contextual aspects on two works representative of different style periods.

Students will be given copies of their written exams shortly after their completion, and will be responsible for preparing for the oral follow-up exam, which will be scheduled about two weeks following the written exams. This **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

## Degree overlap

Students in the Case HPP MA program who wish to continue on to the DMA may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the DMA requirements, and students will be exempt from the first DMA lecture-recital (MUAP 751 for 3 hours), completing instead the MA lecture-recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in early Fall of the fourth year at Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case HPP MA program, then later apply to enter the DMA program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the DMA degree. For these students, the 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).

*Current*

**Case Western Reserve University  
Department of Music**

***Requirements for the  
DMA in Early Music***

This program in early music (up to 1750) combines advanced study in performance, music history, and performance practices. Students should expect to spend a minimum of three years in full-time study in Cleveland.

**Admission information**

Admission to the program is granted to those who demonstrate the potential to be leaders in the field of early music and who show excellent scholarly potential in music history and performance practices. An audition is required.

**Audition Information**

Three pieces of differing style and character are required with a total length of approximately 20 minutes. The candidate will be considered on the basis of their command of various national idioms, ornamentation styles, and other aspects of historical performance as well as their overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the Case Music Department. It is also possible to submit a recording in lieu of a live audition, although a campus visit is strongly recommended as part of the audition process.

**Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of coursework is required (which includes the first two lecture recitals - see below), together with at 4 semesters of applied music (for zero credit) and comprehensive examinations (usually taken in the Fall of the 3<sup>rd</sup> year). After successful completion of comprehensive examinations, the student will advance to candidacy and undertake the 'final' lecture recital (6 hours)

Coursework must include Bibliography and Research (MUHI 610), Introduction to Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), and a total of at least three seminars (1-2 in Early Music Performance Practice (MUHI 442) and 1-2 Doctoral Seminars in Musicology (MUHI 590)).

Applied music (MUAP) will generally be taken every semester that the student is on campus. Applied faculty will be chosen in consultation with the student.

## Lecture-Recitals and Documents

Three juried lecture-recitals are required (MUAP 751, 752 and 753, 12 hours total), each consisting of a 45 minute performance generally preceded by a 30-45 minute research-based lecture dealing with the musical, historical and performance practice issues relevant to the chosen repertoire. (The entire lecture recital should not exceed 90 minutes). The jury will consist of three full-time music history/performance practice faculty members, one of whom will serve as an advisor, together with the appropriate applied music faculty (if possible). After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion, whilst the successful completion of the lecture-recital will be certified by a majority of the jury.

A research document pertaining to each lecture recital must then be submitted. A single advisor will evaluate each of the first two documents (3 hours each): the third or 'final' document must be more substantial than the others (6 hours, undertaken once the student has advanced to candidacy) and will be evaluated by a committee consisting of no fewer than three of the music history/performance practice faculty.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

## Ensemble Participation

All students in this program will participate in one or more of the Case early music ensembles during each semester in which they are on campus.

## Foreign Languages

Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

## Comprehensive Examination

The Comprehensive Examination is to be taken at the beginning of the third year of study, in September. (DMA candidates should be aware that the examination will cover the entire range of music history, not just pre-1750.) It consists of two parts: written and oral. The orals are taken within two weeks of passing the written examinations. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a laptop for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on early music performance practices and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The EMPP sections consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other three sections each consist of two one-hour essays (chosen from four given topics).

The second part of the exam (taken on Day 3 from 9am-12pm) is an analysis test that requires a detailed critical commentary on compositional and contextual aspects on two works representative of different style periods.

The **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

## Degree overlap

Students in the Case EMPP MA program who wish to continue on to the DMA may formally petition to do so in their second year of study. Any coursework already taken will count towards the DMA requirements, and students should register for the first DMA lecture recital (MUAP 751 for 3 hours) rather than the MA lecture recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in the Fall of the fourth year at Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case EMPP MA program, then later petition to enter the DMA program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the DMA degree.

**CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees**  
(instructions on back)

Docket # \_\_\_\_\_

College/School: College of Arts & Sciences  
Department: Music

PROPOSED:  major  
 minor  
 program  
 sequence  
 degree

**APPROVED**  
A&SCEP 12-16-11  
A&S X Com 1-13-12  
A&S Faculty 3-30-12

TITLE: \_\_\_\_\_

EFFECTIVE: Fall (semester) 2012 (year)

**DESCRIPTION:**

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:  
MA in Early Music Performance

Degree offered with title modification:  
MA in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

Is this major/minor/program/sequence/degree:  new  
 modification  
 replacement

If modification or replacement please elaborate: both the old and new program descriptions are attached . there are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments?  Yes  No

If yes, which departments? \_\_\_\_\_  
\_\_\_\_\_

Contact person/committee: Ross Duffin

MA 1

**SIGNATURES:**

**DATE**

Department Curriculum Chair(s)/Program Directors: \_\_\_\_\_ *WED* 11/1/11  
Department Chair: \_\_\_\_\_ *WED* 11/1/11  
College/School Curriculum Committee Chair: *R. Harvath/cad* 12-16-11  
College/School Dean(s): *G. Robin/cad* *Chazak/cad* 12-16-11  
UUF Curriculum Committee Chair: \_\_\_\_\_

File copy sent to:

Registrar \_\_\_\_\_ Office of Undergraduate Studies/Graduate Studies  
 Other: *Senate Grad Studies Comm - Chazak*  
*/sent 4/12/12*

Case Western Reserve University  
Department of Music

*New*

*Requirements for the  
MA in Historical Performance Practice*

This is a specialized program within the MA degree in musicology offered by the Case Music Department. It deals with repertoires and performance practice from the earliest notated music up to 1850. Students should expect to spend a minimum of two years in full-time study in Cleveland.

**Admission Information**

Admission to the program is granted to those who demonstrate a high level of historical performance skill and good scholarly potential. A Diagnostic Examination in Music History and Music Theory will be administered to entering students to determine if there are deficiencies in any of these areas. If deficiencies are found, remedial courses will be required with the consequent extension of the hours required beyond the minimum.

Students in this program who demonstrate exceptional accomplishment may petition to enter either the DMA or the PhD in Historical Performance Practice degree program before the completion of the MA degree. On this possibility, see the Degree Overlap section below.

**Audition Information**

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the live audition, although a campus visit is strongly recommended as part of the audition process.

**Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student and require the consent of the graduate advisor. A minimum of 21 hours of coursework, seminars and tutorials is required, including Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), and a minimum of one Seminar in Historical Performance Practice (MUHI 442). Students intending to proceed to doctoral work are strongly advised to take Schenkerian Analysis (MUTH 424). In addition, a minimum of two semesters of applied music (MUAP) is required for zero credit, along with 6 credit hours of registration for the lecture-recital and document (MUAP 651). On this, see below.

**Ensemble Participation**

All students in this program will participate in one or more of the Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.



## Foreign Languages

Students must demonstrate ability to read one language approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) The examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

## Lecture-Recital and Document

One juried lecture-recital is required, accompanied by a written document (MUAP 651). The 6 credit hours of registration for this are in addition to the required 21 hours of coursework. The jury will consist of three full-time faculty members who have agreed to act in that capacity, one of whom will serve as the advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. The successful completion of the lecture-recital will be certified by a majority of the jury.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

## Degree Overlap

Students in the Case HPP MA program who wish to continue on to the DMA or the PhD may formally petition to do so after three semesters of study. If the petition is granted, any coursework already taken will count towards the doctoral requirements, and DMA students will be exempt from the first lecture-recital (MUAP 751 for 3 hours), completing instead the MA lecture-recital (MUAP 651 for 6 hours). The doctoral comprehensive examinations will then be taken in early Fall of the fourth year at Case, rather than the third year as is normally required for doctoral students.

Students who graduate from the Case HPP MA program, then later apply to enter the DMA or PhD program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the doctoral degree. For DMA students, the 24 required hours of coursework will include 3 hours of registration for the second DMA lecture-recital (MUAP 752).

**Case Western Reserve University  
Department of Music**

*Current*

*Requirements for the  
MA in Early Music Performance Practices*

This is a specialized program within the MA degree in musicology offered by the Case Music Department. It focuses on the performance practice of music before 1750.

**Admission Information**

Admission to the program is granted to those who demonstrate a high level of early music performance skill and good scholarly potential. A Diagnostic Examination in Music History and Music Theory will be administered to entering students to determine if there are deficiencies in any of these areas. If deficiencies are found, remedial courses will be required with the consequent extension of the hours required beyond the minimum.

Students in this program who demonstrate exceptional accomplishment may petition to enter either the DMA in Early Music or the PhD in Early Music Performance Practices degree program before the completion of the MA degree. On this possibility, see the Degree Overlap section below.

**Audition Information**

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the Case Music Department. It is also possible to submit a tape in lieu of a live audition, although a campus visitation is strongly recommended as part of the audition process.

**Course Work and Applied Music**

All programs are formulated to suit the needs of the individual student and require the consent of the graduate advisor. A minimum of 21 hours of course work, seminars and tutorials is required, including Bibliography and Research (MUHI 610), Introduction to Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), and a minimum of one Seminar in Early Music Performance Practice (MUHI 442). Students intending to proceed to doctoral work are strongly advised to take Schenkerian Analysis (MUTH 424). In addition, a minimum of two semesters of applied music (MUAP) is required for zero credit, along with 6 credit hours of registration for the lecture-recital and document (MUAP 651). On this, see below.

**Ensemble Participation**

All students in this program will participate in one or more of the Case early music ensembles during each semester in which they are on campus.

## Foreign Languages

Students must demonstrate ability to read two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

## Lecture-Recital and Document

One juried lecture-recital is required, accompanied by a written document (MUAP 651). The 6 credit hours of registration for this are in addition to the required 21 hours of coursework. The jury will consist of three full-time faculty members who have agreed to act in that capacity, one of whom will serve as the advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The successful completion of the lecture-recital will be certified by a majority of the jury. The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

## Degree Overlap

Students in the Case EMPP MA program who wish to continue on to the DMA may formally petition to do so in their second year of study. Any coursework already taken will count towards the DMA requirements, and students should register for the first DMA lecture recital (MUAP 751 for 3 hours) rather than the MA lecture recital (MUAP 651 for 6 hours). The DMA comprehensive examinations will then be taken in the Fall of the fourth year at Case, rather than the third year as is normally required for DMA students.

Students who graduate from the Case EMPP MA program, then later petition to enter the DMA program, will be required to complete 24 hours of coursework, instead of the 36 normally required for the DMA degree.

**CWRU Action Form for Majors/Minors/Programs/Sequences/Degrees**  
(instructions on back)

Docket # \_\_\_\_\_

College/School: College of Arts & Sciences  
Department: Music

PROPOSED:  major  
 minor  
 program  
 sequence  
 degree

**APPROVED**  
A&S COP 12-16-11  
A&S X Com 1-13-12  
A&S Faculty 3-30-12

TITLE: \_\_\_\_\_  
EFFECTIVE: Fall (semester) 2011 (year)

**DESCRIPTION:**

The Department of Music would like to consolidate the names of the graduate degree programs offered in the current Early Music program themselves. In the past, the MA was in Early Music Performance Practices, the DMA was in Early Music, and the PhD was in Musicology with an emphasis in Early Music Performance Practices. We are now referring to all three of these degrees as being in Historical Performance Practice.

Current Graduate Degree Offered:  
PhD in Musicology  
Early Music Performance Practices Concentration

Degree offered with title modification:  
PhD in Musicology with an emphasis in Historical Performance Practice

This is a much-needed regularization of the terminology and well reflects how we think of our programs. Oberlin, for example, has programs in Historical Performance, but our programs have more emphasis on the academic side of things beyond performance, so "Historical Performance Practice" seems to embody that study. Also, faculty members have wanted to see a change of date for the period of coverage from "up to 1750" to "up to 1850," and "Early Music" no longer seemed an appropriate descriptor, even though we still approach the more recent repertoires with historical precepts in view.

Is this major/minor/program/sequence/degree:  new  
 modification  
 replacement

If modification or replacement please elaborate: Both the old and new program descriptions are attached. There are no degree requirement changes needed.

Does this change in major/minor/program/sequence/degree involve other departments?  Yes  No

If yes, which departments? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Contact person/committee: Ross Duffin

PhD 1

**SIGNATURES:**

Department Curriculum Chair(s)/Program Directors: \_\_\_\_\_

Department Chair: \_\_\_\_\_

College/School Curriculum Committee Chair: R. Herrick/cao

College/School Dean(s): A. Kamin/cao

UUF Curriculum Committee Chair: \_\_\_\_\_

DATE

11/1/11

11/2/11

12-16-11

File copy sent to:

Registrar

Office of Undergraduate Studies/Graduate Studies

Other:

Send to Grad Studies Comm & C. Lopez

sent 4-12-12

Case Western Reserve University  
Department of Music

*New*

*Requirements for the PhD in Musicology with emphasis in  
Historical Performance Practice*

This is a specialized program within the PhD degree in Musicology offered by the Case Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of historical performance practice (up to 1850) and music history. A minimum of three years of full-time study in Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, present the lecture-recital, and complete the dissertation (see below).

**Admission Information**

Admission to the program is granted to those who demonstrate a high degree of skill in historical performance and excellent scholarly potential in music history and performance practice. Admission requirements include those for the PhD in Musicology plus an audition.

**Audition Information**

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry.

Along with the application, candidates should submit an unedited digital audio or video recording for consideration by the admissions committee. From these, the committee will select those who will be invited to travel to Cleveland for a live audition and interview. For these on-campus auditions, it is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made in advance to provide one through the Case Music Department. It is also possible to use the recording in lieu of the live audition, although a campus visit is strongly recommended as part of the audition process.

**Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of course work, seminars and tutorials is required, which must include Bibliography and Research (MUHI 610), Introduction to Historical Performance Practice (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), two Seminars in Historical Performance Practice (MUHI 442), two Doctoral Seminars in Musicology (MUHI 590), and the PhD Lecture-Recital & Document (MUAP 751; see below). In addition, a minimum of three semesters of applied music lessons (MUAP 501, 502, etc.) is required for zero credit hours.

**Ensemble Participation**

All students in this program will participate in one or more of the Case historical performance ensembles during each semester in which they are on campus. This is in order to benefit from working with the faculty, to learn repertory, and to contribute to the success of the ensembles.

**Foreign Languages**

Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

### Comprehensive Examination

The Comprehensive Examination is to be taken at the beginning of the third year of study, in September. It consists of two parts: written and oral. The orals are taken within two weeks of the written exam. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a laptop for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on historical performance practice and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9 am - 12 pm	Historical Performance Practice (HPP)
Day 1: 2 pm - 4 pm	Medieval and Renaissance
Day 2: 9 am - 11 am	17th and 18th Centuries
Day 2: 11 am - 1 pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The HPP section consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other sections each consist of two one-hour essays (chosen from four given topics).

The second part of the written exam is an analysis test that requires a detailed critical commentary on compositional and contextual aspects of two works representative of different style periods. The analysis test is an open book examination, administered in Haydn Hall, which takes place on Day 3 from 9 am - 5 pm.

Students will be given copies of their written exams shortly after their completion, and will be responsible for preparing for the oral follow-up exam, which will be scheduled about two weeks following the written exams. This **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

### Lecture-Recital

One juried lecture-recital, relating to the topic of the student's dissertation, is required (MUAP 751 for zero credit hours). It is generally presented as the dissertation nears completion. The jury will consist of three full-time faculty members, including the dissertation advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. In addition, the advisor, along with the applied teacher, will monitor the preparation of the recital portion, and this will be previewed for the jury approximately one month before the public presentation. Inadequate preparation may result in postponement of the lecture-recital. Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The successful completion of the lecture-recital will be certified by a majority of the jury. The student will also have a debriefing session with the jury following the presentation to discuss ways for future improvement, as necessary.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

### Dissertation

A minimum of 18 credit hours of registration is required for the dissertation. (See requirements for PhD in musicology.) These 18 credit hours are in addition to the required 36 credit hours of coursework. The dissertation itself must be a significant scholarly contribution in the fields of musicology and historical performance practice. (See the Case Western Reserve University [guidelines for doctoral dissertations](#).)

**Case Western Reserve University  
Department of Music**

*Current*

*Requirements for the PhD in Musicology with emphasis in  
Early Music Performance Practices*

This is a specialized program within the PhD degree in Musicology offered by the Case Music Department. Study in this program leads to a research degree that combines comprehensive knowledge of music history, early music performance practices (up to 1750), and performance of early music (also up to 1750). A minimum of three years of full-time study in Cleveland should be expected, plus whatever time is needed to prepare for the comprehensive examination, complete the lecture recital and document, and complete the dissertation (see below).

**Admission Information**

Admission to the program is granted to those who demonstrate a high degree of skill in early music performance and excellent scholarly potential in music history. Admission requirements include those for the PhD in Musicology plus an audition.

**Audition Information**

Three pieces are required, of differing style and character, with a total length of approximately 20 minutes. We are interested to observe the candidate's command of various national idioms, ornamentation styles, and other aspects of historical performance as well as the overall level of artistry. It is expected that the candidate will provide an accompanist where applicable, unless arrangements have been made well in advance to provide one through the Case Music Department. It is also possible to submit a recording in lieu of a live audition, although a campus visitation is strongly recommended as part of the audition process.

**Coursework and Applied Music**

All programs are formulated to suit the needs of the individual student (based in part on a diagnostic examination taken upon entering the program) and require the consent of the graduate advisor. A minimum of 36 hours of course work, seminars and tutorials is required, which must include Bibliography and Research (MUHI 610), Introduction to Early Music Performance Practices (MUHI 441), Medieval/Renaissance Notation (MUHI 443), Pre-Tonal Theory and Analysis (MUTH 416), Schenkerian Analysis (MUTH 424), two Seminars in Early Music Performance Practice (MUHI 442), two Doctoral Seminars in Musicology (MUHI 590), and the PhD Lecture-Recital & Document (MUAP 751; see below). In addition, a minimum of three semesters of applied music lessons (MUAP 501, 502, etc.) is required for zero credit hours.

**Ensemble Participation**

All students in this program will participate in one or more of the Case early music ensembles during each semester in which they are on campus.



## Foreign Languages

Prior to the comprehensive examination, students must demonstrate ability to read in two languages approved by the graduate advisor as relevant to the student's research. (These are generally drawn from German, French, Italian, and Latin, though exceptions can be made.) Each examination consists of two excerpts on subjects related to the student's area of specialty (each excerpt ca. 200-300 words in length), one to be translated with the aid of a dictionary, one to be translated without dictionary. Two hours are permitted for the examination—one hour for each excerpt.

The minimum required level of reading ability is usually attained by the equivalent of two years of college-level study of the language plus further reading in musical and musicological writings in the language.

## Comprehensive Examination

The Comprehensive Examination is to be taken at the beginning of the third year of study, in September. It consists of two parts: written and oral. The orals are taken within two weeks of the written exam. Both the written and the oral examinations can be repeated, but no more than once. Students will be provided with a laptop for use in all sections of the written exam.

The **written examination** is in two parts, the first of which is a general test on early music performance practices and the history of music from the Middle Ages to the present, given in four sections as follows:

Day 1: 9am-12pm	Early Music Performance Practices (EMPP)
Day 1: 2pm-4pm	Medieval and Renaissance
Day 2: 9am-11am	17th and 18th Centuries
Day 2: 11am-1pm	19th and 20th Centuries

Questions are drawn from the entire field of Western music and are not necessarily related to topics covered in seminars. The EMPP section consists of two one-hour essays (chosen from four given topics) and four short questions (chosen from six). The other sections each consist of two one-hour essays (chosen from four given topics).

The second part of the written exam is an analysis test that requires a detailed critical commentary on compositional and contextual aspects of two works representative of different style periods. The analysis test is an open book examination, administered in Haydn Hall, which takes place on Day 3 from 9am-5pm.

The **oral examination**, which extends over one and a half hours, focuses on questions posed in the written examination and on issues related to these questions.

## Lecture-Recital and Document

One juried lecture-recital, generally relating to the topic of the student's dissertation, is required, accompanied by a written document. The 3 credit hours of registration for this (MUAP 751) are included in the required 36 hours of coursework. The jury will consist of three full-time faculty members who have agreed to act in that capacity, one of whom will serve as the advisor. After securing a date acceptable to the jury and available on the Department calendar, the student will work with the advisor to prepare a lecture draft, which will be distributed to the entire jury no less than one month before the performance. The final version of the lecture will incorporate changes mandated by the jury. The advisor, along with the applied teacher, will monitor the preparation of the recital portion.

Generally, the lecture and performance components will be of approximately equal length, with the overall event not exceeding ninety minutes, including intermission(s). The successful completion of the lecture-recital will be certified by a majority of the jury. The accompanying document will be finished after the lecture-recital with the further advice and ultimate approval of the advisor.

Students are expected to publicize the lecture-recital by all appropriate means, in addition to its listing on the Department concert calendar. Lecture-recitals should be scheduled by November 1 or April 1 during the semester before the event.

### **Dissertation**

A minimum of 18 credit hours of registration is required for the dissertation. (See requirements for PhD in musicology.) These 18 credit hours are in addition to the required 36 credit hours of coursework. The dissertation itself must be a significant scholarly contribution in the fields of musicology and early music performance practices. (See the Case Western Reserve University guidelines for doctoral dissertations.)

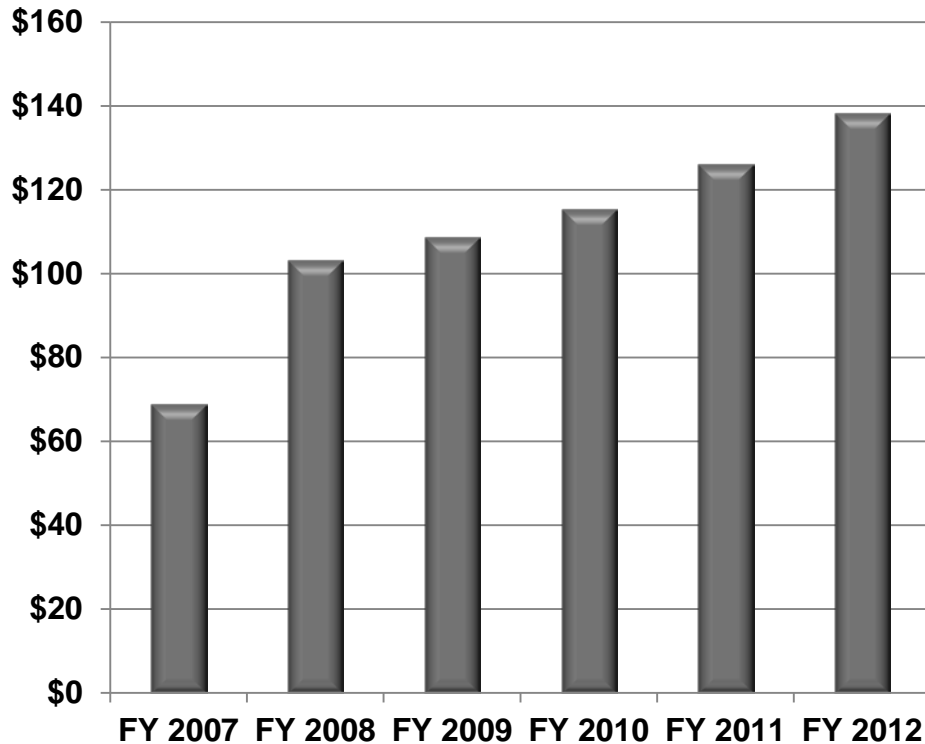


Bruce Loessin, Sr. Vice President of University Relations and  
Development

# DEVELOPMENT UPDATE

# Attainment Comparison Report – October 2011 to October 2012

Six Year Fiscal Year Totals

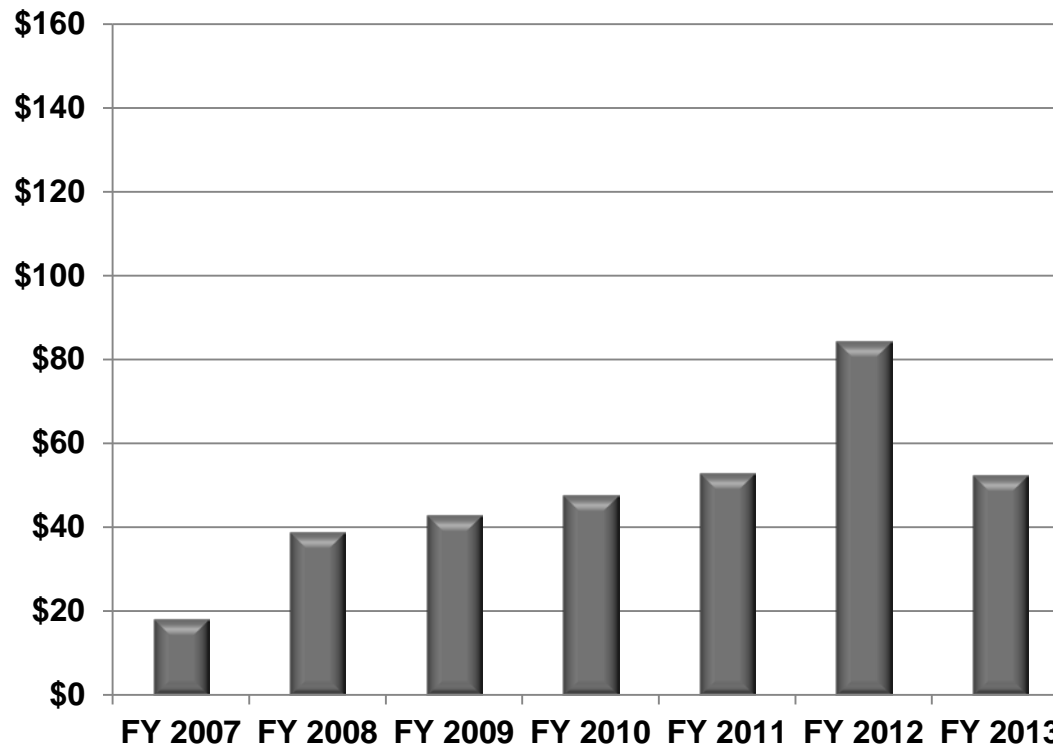


October



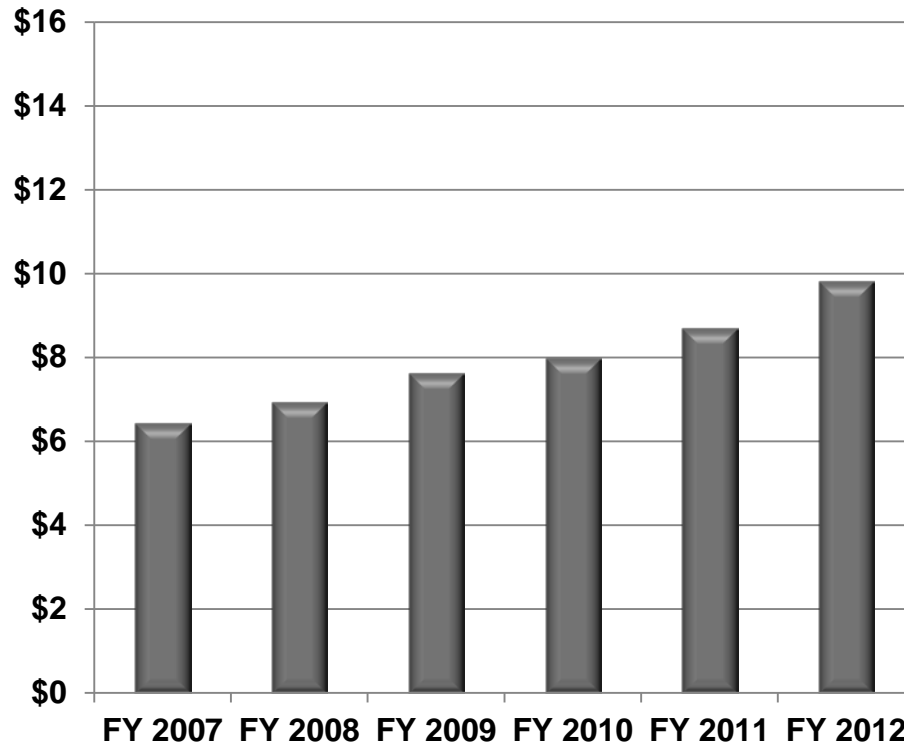
# Attainment Comparison Report – October 2006 to October 2012

Seven Year Fiscal Year Totals



# Annual Fund Comparison Report – October 2011 to October 2012

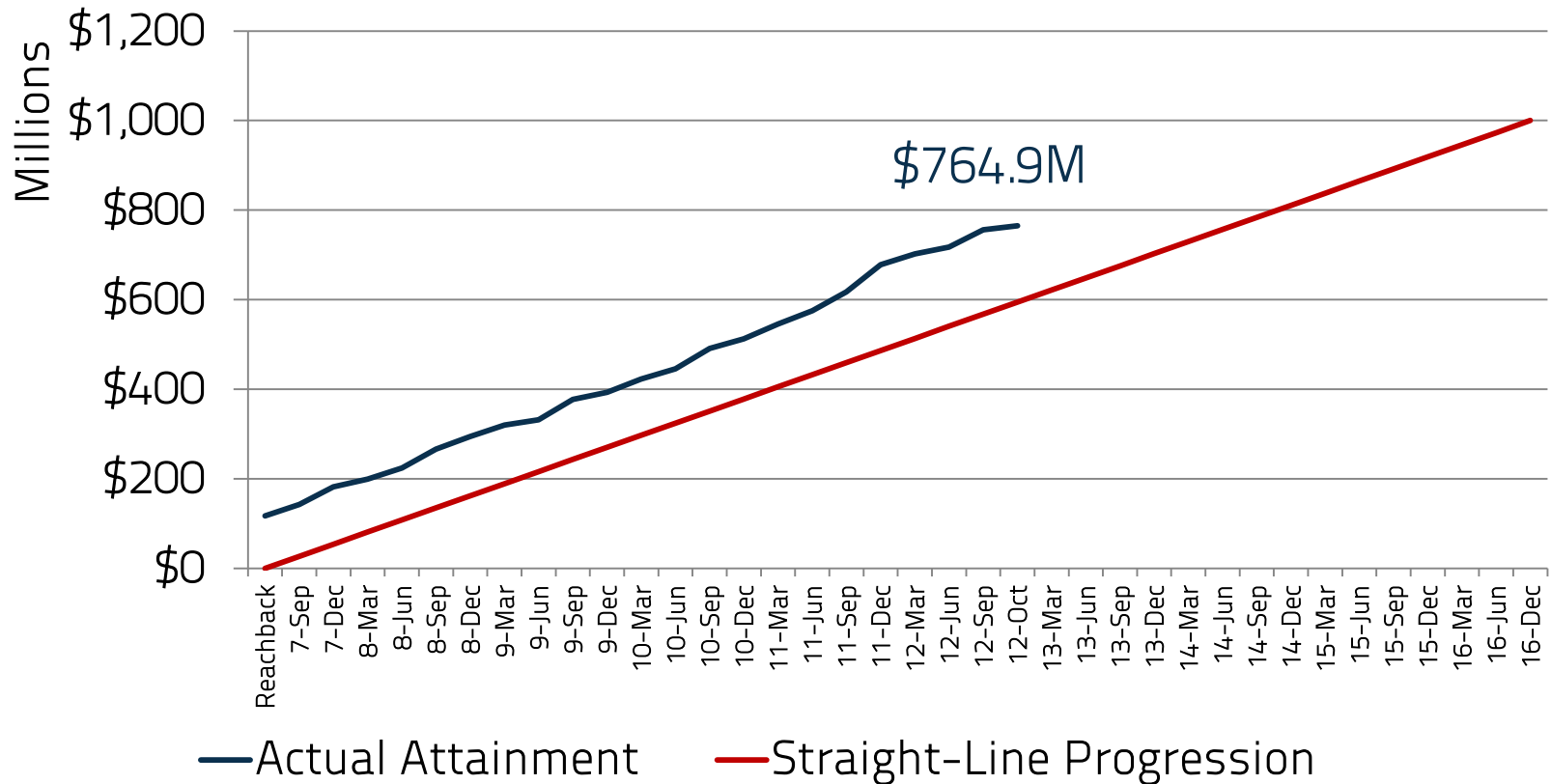
Six Year Fiscal Year Totals



October



# Campaign Attainment Toward Goal October 2012



## Progress Towards Goal by School

07/01/2007 - 10/31/2012

	<b>Campaign Goal</b>	<b>Overall Total</b>	<b>Overall %</b>	<b>Balance</b>
<b>College of Arts and Sciences</b>	\$170,000,000	\$128,993,910	75.88%	\$41,006,090
<b>Case School of Engineering</b>	\$170,000,000	\$116,744,533	68.67%	\$53,255,467
<b>School of Dental Medicine</b>	\$32,000,000	\$29,614,407	92.55%	\$2,385,593
<b>School of Law</b>	\$32,000,000	\$20,082,549	62.76%	\$11,917,451
<b>School of Medicine</b>	\$350,000,000	\$265,454,391	75.84%	\$84,545,609
<b>Weatherhead Sch. of Management</b>	\$60,000,000	\$33,136,351	55.23%	\$26,863,649
<b>School of Nursing</b>	\$30,000,000	\$20,520,926	68.40%	\$9,479,074
<b>Mandel Sch. of Applied Social Sciences</b>	\$30,000,000	\$22,346,261	74.49%	\$7,653,739
<b>University General</b>	\$126,000,000	\$128,039,220	101.62%	-\$2,039,220
	<b>\$1,000,000,000</b>	<b>\$764,932,549</b>	<b>76.49%</b>	<b>\$235,067,451</b>



# The Impact of Capital Campaigns

<b>Comparative Averages</b>	<b>FY2003-2007</b>	<b>FY2008-2012</b>	<b>% CHANGE</b>
<b>Average Attainment</b>	\$81.2M	\$118.4M	+45.8%
<b>Average Gift</b>	\$4,061	\$6,780	+66.9%
<b>Cumulative Totals</b>	<b>FY2003-2007</b>	<b>FY2008-2012</b>	<b>% CHANGE</b>
<b>Dollars for Endowment</b>	\$97.3M	\$226.3M	+132.6%
<b>No. of Endowments</b>	293	359	+22.5%
<b>Dollars for Scholarships</b>	\$69.6M	\$90.6M	+30.2%
<b>No. of Professorships</b>	15	28	+86.6%
<b>Dollars of Gifts \$1M +</b>	\$139.1M	\$293.2M	+110.8%

# Post Launch Activities

- Broaden our base through:
  - National and international alumni engagement
  - Annual Fund growth
  - Special gifts
  - Internal campaign

# *Faculty Senate*

*November 20, 2012*





# *Uptown Timeline*

- 2004 –**  
*CWRU purchases Triangle Complex from Associated Estates*
- 2005 –**  
*CWRU hires Russell Berusch as VP for Commercial Development*
- Early 2006 –**  
*CWRU signs purchase agreement to buy the “Beach” from UCI*
- Summer 2006 –**  
*Commercial Real Estate department issues RFP and forms Developer Selection Committee*
- Late 2006 –**  
*MRN/Mesirow is selected as developer*

# *Uptown Timeline*

**2007 –**

*Mesirow withdraws  
Zaremba joins MRN*

**Fall 2008 –**

*Market crashes*

**2009 –**

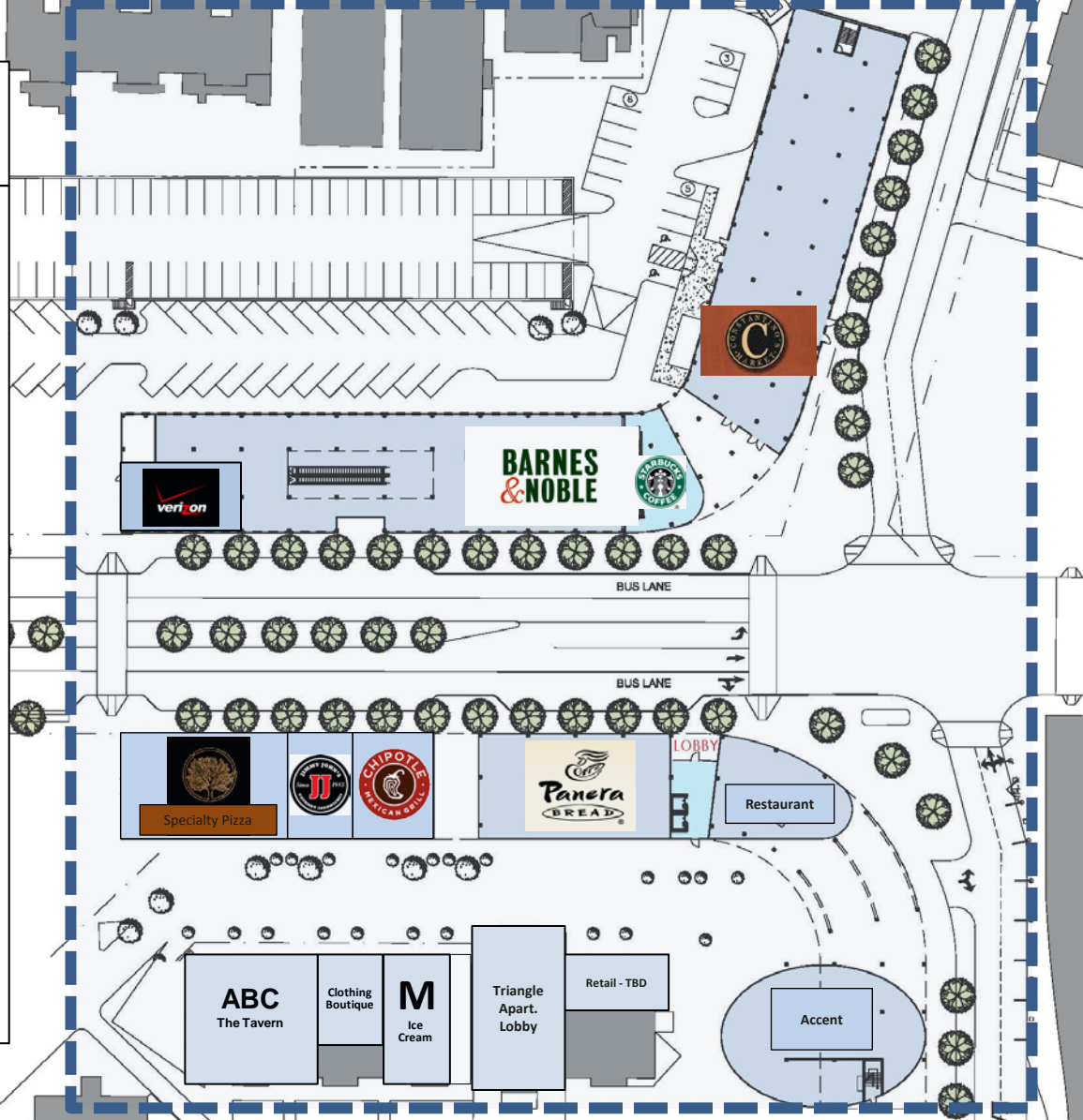
*Zaremba withdraws  
Board agrees to proceed with MRN alone.  
Project reduced to Phase I – (from \$105M to \$44M w/o condos)*

**2010 –**

*MRN secures financing – 11 tranches of grants & loans  
CWRU Board commits to master lease of drugstore site.  
Groundbreaking*

# Uptown Tenant Roster

<u>Signed Leases</u>		<u>Open</u>
Barnes & Noble w/Starbucks	17,550sf	March '12
Constantino's Market	12,500sf	May '12
Verizon	2,200sf	April '12
Chipotle	2,400sf	June '12
Jimmy Johns	1,200sf	July '12
Panera	4,500sf	August '12
Accent Bistro	5,500sf	September '12
Anne van H.	1,340sf	September '12
ABC Uptown Tavern	3,600sf	November '12
Mitchell's Ice Cream	1,800sf	November '12
Specialty Pizza	3,300sf	March '13
<u>Signed Letter of Intent</u>		
Cleveland Yoga	4,000sf	March '13
<u>Available</u>		
Uptown restaurant	2,800sf	?
Triangle retail	1,340sf	?









# CONSTANTINO'S MARKET





 **JIMMY JOHN'S**

FREAKY  
FAST  
DELIVERY



FREE  
SMELLS

Faculty  
SUB SHOP

PREPARED  
BREAD

VOTE  
FOR  
JIMMY

CHOTLE



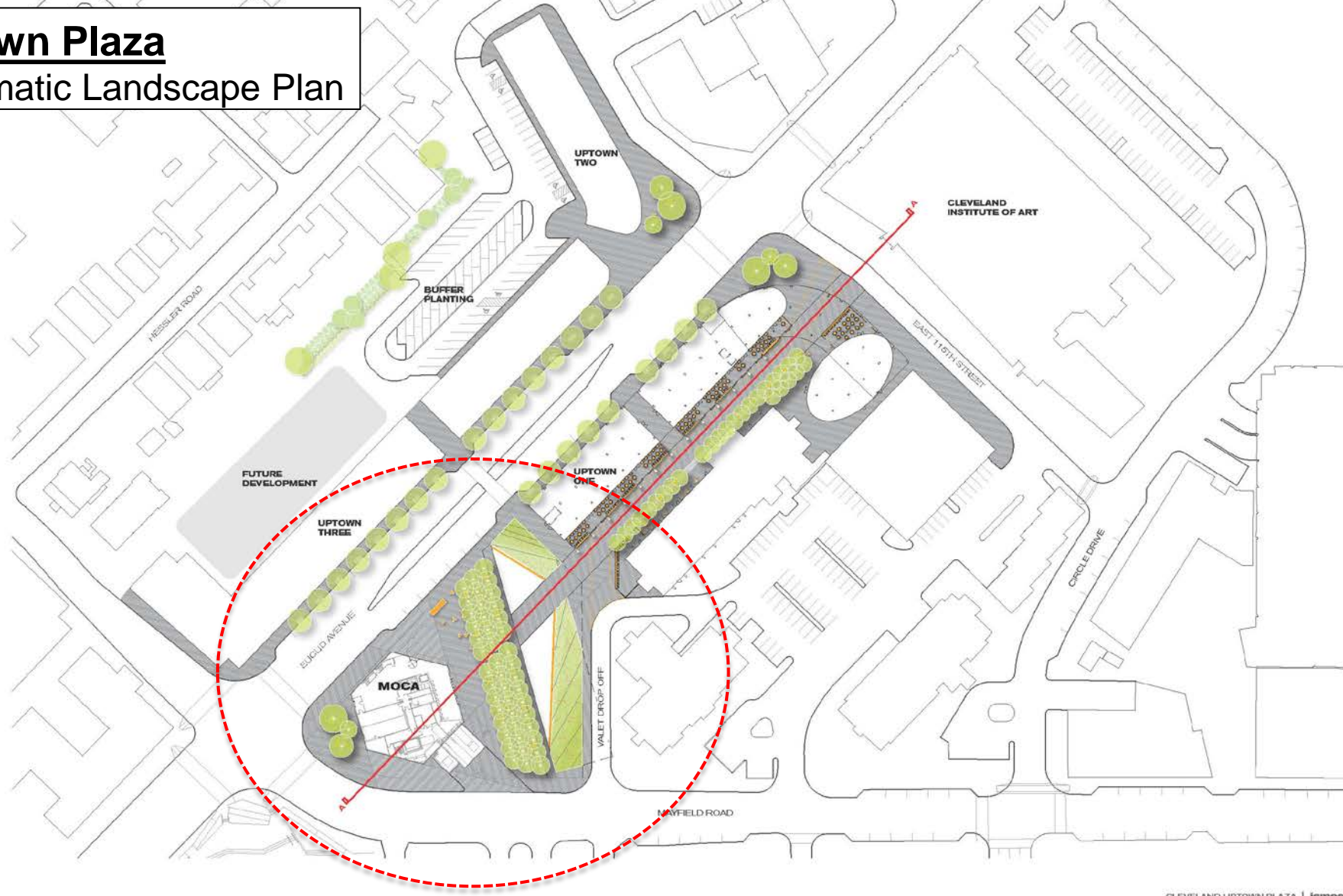






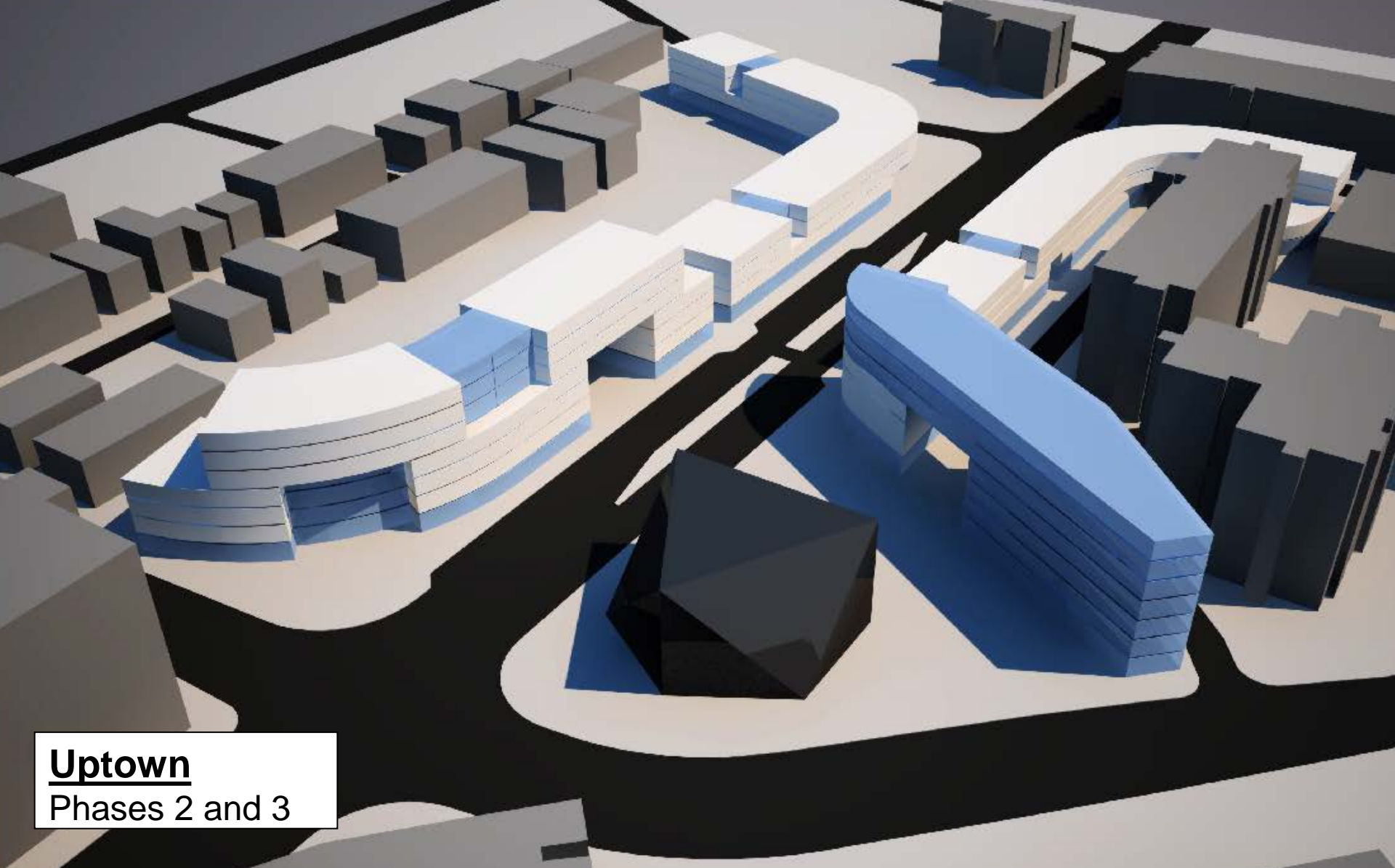


# Uptown Plaza Schematic Landscape Plan



CLEVELAND UPTOWN PLAZA | James





**Uptown**  
Phases 2 and 3

