

Graduate Admissions Handbook
College of Music, Mahidol University
For Academic year 2021-2022

Admission for Academic year 2021

Schedule	Admission 1	Admission 2	Admission 3	Admission 4
1. Application forms Available	From July 31, 2020			
2. Application Submission Deadline	Thu. 17 Sep. 2020	Thu. 19 Nov. 2020	Thu. 21 Jan. 2021	Thu. 18 Mar. 2021
3. The list of eligible applicants and examination venues Announcement	Sat. 26 Sep. 2020	Sat. 28 Nov. 2020	Sat. 30 Jan. 2021	Sat. 27 Mar. 2021
4. Examination Dates	Sun. 4 Oct. 2020	Sun. 6 Dec. 2020	Sun. 7 Feb. 2021	Thu. 1 Apr. 2021
5. The list of eligible applicant for interview Announcement	Tue. 20 Oct. 2020	Tue. 22 Dec. 2020	Tue. 23 Feb. 2021	Sat. 17 Apr. 2021
6. Interview Dates	Sat. 24 Oct. 2020	Sat. 26 Dec. 2020	Sat. 27 Feb. 2021	Thu. 22 Apr. 2021
7. Exam Results Announcement	Sat. 31 Oct. 2020	Tue 5 Jan. 2021	Sat. 6 Mar. 2021	Fri. 30 Apr. 2021
8. Registration.	Will announce with Exam Results Announcement.			

More Information

Examination Information: www.music.mahidol.ac.th

Examination follow up: commas.music.mahidol.ac.th

Admission Contact: msadmission@mahidol.edu, musicadmission@gmail.com

Admission Contact: call no. 02 800 2525 ext. 1128, 1109

Contact for file/Link of Audition: msadmission@mahidol.edu

Note: Graduate level can apply to start in semester 2nd (Application available in Admission 5 only). Need to check program offer and schedule by e-mail contact at msadmission@mahidol.edu or musicadmission@gmail.com or call no. 02 800 2525 ext. 1128, 1109

Graduate Programs and Majors

In the academic year of 2021 to 2022, College of Music, Mahidol University, offers the following graduate programs and majors:

Thai Programs	
Master of Arts Program (M.A.)	Doctor of Philosophy Program (Ph.D.)
1. Musicology	1. Musicology
2. Music Education	2. Music Education
3. Music Business	
4. Music Therapy	

International Programs	
Master of Music Program (M.M.)	Doctor of Music Program (D.M.)
1. Performance and Pedagogy	1. Performance
2. Music Composition	2. Music Composition
3. Conducting	3. Conducting
4. Piano Collaborative	
5. Jazz Studies	

Note: The international programs are taught mostly in English (the exception being Thai music classes, which are conducted in Thai). The Thai programs use both Thai and English; however, if an international student is present in class, lecture will be given in English.

Master of Arts Program (M.A.)

The Master of Arts program in Music with majors in Musicology and Music Education aims to produce music researchers, music scholars, music teachers, and academic seminar organizers who understand the process of wisdom.

The Master of Arts program in Music with the major in Music Business was designed to produce professionals in career development and career management in music business.

The Master of Arts program with the major in Music Therapy is designed to produce professionals who work as practitioners and researchers in the field of music therapy.

Master of Music Program (M.M.)

The Master of Music program, offered at College of Music, Mahidol University, is a music performance oriented Master's degree with majors in performance and pedagogy, Music Composition, conducting, Piano Collaborative (piano accompanying), and jazz studies. It is a two-year program offered in a semester system that is designed for students who seek to further develop their skills to the international level. Students involved in the program will have the opportunity to study with the renowned Thai and international faculty members of the College, and to learn through intellectual interaction with colleagues and other students in this community of aspiring musicians and scholars. While the program is committed to provide the highest level of professional training

in instrumental technique and musicianship, it also emphasizes music theory, music history and literature, and teaching method, as well as ability to conduct scholarly research.

Since it is an international program, applicants are expected to be competent in English. It was designed to equip graduates with skills needed for careers as orchestral or band musicians, university professors, concert soloists, composers or conductor. In addition, it will prepare graduates for study in doctoral level. The coursework provides a coherent training that includes theory, history, pedagogy, and performance studies, and firm grounding in music research.

Doctor of Philosophy Program (Ph.D.)

The Doctor of Philosophy Program in Music offers two areas of study: musicology and music education. The Musicology major aims to produce an exceptional music scholar proficient with the knowledge of both Western and Eastern music, a wise researcher who can combine sciences of different disciplines and cultural diversities to bring about new understandings for society and humanity, and a skillful teacher who is able to integrate knowledge, contexts, and technology to achieve the highest outcomes of musicological study. The Music Education major pursues the goal of becoming a visionary music educator who is concerned with the present and future of music education, a creative teacher who understands significant music education disciplines and is able to design the best method of teaching and learning for students with various backgrounds and abilities, and a developer who initiates the growth in music education and possesses the skills for educational administration.

Ph.D. students in both areas will be able to demonstrate their excellence through public presentation, both written and oral, at the domestic and international levels.

Doctor of Music Program (D.M.)

The primary objective of the Doctor of Music degree is to prepare artist-pedagogues for careers in higher education and in the professional world. The D.M. major in Performance emphasizes artistic development at the highest professional level. All students engaged in this program of study receive in-depth instruction in a broad knowledge of performance, literature and pedagogical studies.

Graduates of the program are expected to achieve professional success as performers on the national and international levels, as well as, obtaining positions teaching in university settings. The specializations for the D.M. in Performance and Pedagogy include Western classical music and Thai traditional music.

The D.M. major in Music Composition is for students who demonstrate a high level of creative ability in writing and arranging music and have a strong interest in its theoretical aspects. Students who complete a degree in this field are expected to achieve professional success as composers, arrangers, theorists or composition teachers, film composers, commercial orchestrators, or transcribers.

The D.M. major in Conducting prepares students for careers in higher education and in the professional world. During the program of study, students will study repertoire and technique specific to ensembles in both major and secondary areas. Demonstration of knowledge, skills, expressive fluency and general conducting competency will be developed through public performance preparation.

Entrance Qualifications

1. Master's Programs: Master of Arts Program (M.A.) and Master of Music Program (M.M.)

1. Graduate with an undergraduate degree in music from an accredited university and have a GPA not less than 2.75.
2. Students who do not meet these qualifications must have the approval of the M.A. Program Committee.

2. Doctoral Programs: Doctor of Philosophy Program (Ph.D.) and Doctor of Music Program (D.M.)

1. Graduate with a Master's degree in music from an accredited university and have a GPA not less than 3.5.
2. Students who do not meet these qualifications must have the approval of the Ph.D. Program committee.

Admissions Process

Process	Detail
1. Admission Application	<ol style="list-style-type: none">1. Choose Apply menu (Apply Now)2. Complete the Online Application Form (Complete the form and pay 3,000 baht)3. Complete the Supporting Documents by email at msadmission@mahidol.edu
2. Check for admission status.	<ol style="list-style-type: none">1. All information and all announcements will be announced online (log-in, COMMAS)2. Document will be announced at A103, 1st floor, A building.
3. Examination place	Examination will take place at the College of Music, Mahidol University.

Application Materials

1. The Application Form from the website with photo (signed by the applicant)
2. Two (2) letters of recommendation (either sent by the applicant or the recommender)
3. One (1) Curriculum vitae (C.V.) written in an academic style and contains all of the applicant's relevant trainings, awards and experience.
4. One (1) photocopies of certified academic transcripts of each applicable degree. Master's program applicants must send two photocopies of transcripts of their Undergraduate degree(s). Doctoral program applicants must send two photocopies of transcripts of their Undergraduate and Master's degrees. All transcripts must be in Thai or English. Transcripts in other languages must have certified English translations.
5. One (1) photocopies of government issued ID card or passport
6. One (1) photocopies of House Registration (Thai applicant only)
7. One (1) photocopies of the English exam score
8. One (1) photocopies of the receipt of application payment
9. Major requirements (Things submitted with application)

Summary of Entrance Exam

Program	Major	Major Requirements (submit with application)	Subject Exams	Submitted English Proficiency	Basic Music Proficiencies
M.A.	Musicology	None	- Musicology written exam - Program Interview*	English Proficiency from -MU GRAD Plus -IELTS -TOEFL iBT -MU ELT	One exam from type of applicant's instrument as following; 1) Western instrument 1. Western Music Theory 2. Western Music History 2) Thai instrument 1. Western Music Theory 2. Thai Music Theory and History 3) Jazz instrument (M.M., D.M. only) 1. Jazz Proficiency Exam
	Music Education	DVD of Teaching Ability with Lesson Plan	- Music education written exam - Music education group exam - Program Interview*		
	Music Business	Paper of Business concept.	- Music business major interview - Program Interview*		
	Music Therapy	None	- Music therapy written exam - Music performance audition and Music therapy interview - Program Interview*		
M.M.	Performance and Pedagogy	None	- Audition -Program Interview*		
	Composition	3 Scores with Recordings	- Audition (perform their scores at the piano, demonstrate piano skills, etc.), - Music theory oral exam - Program Interview*		
	Conducting	DVD or You Tube Link of Applicant Conducting (Face to the camera)	- Conducting written exam - Audition (conduct a live ensemble) and interview - Program Interview*		
	Piano Collaborative	None	- Audition - Program Interview*		
	Jazz Studies	None	- Audition - Program Interview*		
Ph.D.	Musicology	Research Proposal	- Musicology written exam - Program Interview*		
	Music Education	-Research Proposal -DVD of Teaching Ability with Lesson Plan	- Music education written exam - Music education group exam - Program Interview*		
D.M.	Performance	None	-Audition		
	Composition	3 Scores with Recordings	- Audition (perform their scores at the piano, demonstrate piano skills, etc.) - Music theory oral exam - Program Interview*		
	Conducting	-DVD or You Tube Link of Applicant Conducting (face to the camera) -Analysis of a Work for Large Ensemble	- Conducting written exam - Audition (conduct a live ensemble) and Interview - Program Interview*		

Remark: * means Incase has the list to interview.

Entrance Exam Information

1. Master of Arts Program (M.A.)

1.1 Musicology Entrance Exam

1. Major Entrance Exam

1.1 Written exam

Format: 120 Minutes, essay questions (about 1 page per each essay)

Contents: Knowledge about research in musicology, common knowledge of Western music and Thai music history and theory, analysis of music pertaining to music of various contexts.

1.2 Music Education Entrance Exam

1. Admission Requirements (attached to the application form)

1.1 Research Proposal: should include concepts or foundations of the research proposal, importance of the research questions, objectives, expected benefit, scope of the study, participants, and tools to be used for problem solution or data gathering.

1.2 A 15-minute high-quality Video recording of the applicant teaching at least 2 students (Both the applicant and his/her students must be visible in the recording. It should be non-edited. Videos of poor audio or video quality will be rejected)

1.3 A written lesson plan for the Video recording sample music teaching demonstration (Lesson plan should identify and explain class objectives, content, activities, materials, and assessment shown in the Video recording.)

2. Major Entrance Exam

Contents: Understanding of the scope of music education, fundamental music teaching and learning, music curriculums in Thailand and abroad, psychology of music teaching, principles and formats of music teaching, philosophy of music education, Assessment in music education, and knowledge of categories and scope of research in music education.

2.1 Written exam (120 minutes)

The applicant will be asked to write an essay that portrays his/her knowledge and understanding about music education. It must also reflect abilities to analyze, summarize, think critically, capture the key points, organize ideas systematically, and provide strong argumentation.

2.2 Group exam (120 minutes)

In the group exam, applicants will participate in group activities to share their ideas, experience, and attitudes on education, teaching, and working. It aims to test teachership, co-operation, communicative skills, creativity, problem-solving abilities, and leadership. Also, the applicant is required to present ideas and concepts of his/her thesis topic.

Remark: the applicant must prepare to present the plan of the teaching (as appearing in the DVD), his/her music-related work experience, and research topic which he/she is interested. The presentation will be approximately 15 minutes.

1.3 Music Business Entrance Exam

1. Admission Requirements (attached to the application form)

The applicant submits paper on business concept. The applicant can select one from the following topics (not over 10 pages) as follows;

1. Business Plan: Should include details and concepts of conducting music business, organization and characteristics of the business, together with the business goals, target group, sources of income, and breakeven period, etc.

2. Research Proposal: should include concepts or foundations of the research proposal, importance of the research questions, objectives, expected benefit, and tools to be used for problem solution or data gathering.

2. Major Entrance Exam

2.1 Major interview

Format: Interview on music business topics.

Content: explain the following issues: reasons for the applicants to pursue his/her education in music business, applicant's background in music business, research topics which interest the applicant, and any other issues regarding the applicant that the interview committee should know.

Source of information: Business Journal, for example

- <http://search.proquest.com>
- Harvard Business Review
- Business Review
- Thailand Economic & Business Review
- FB: <https://www.facebook.com/MSBUMU/>

Remark: Music Business Major (Special Program: Study on Saturday and 1 more weekday in the evening)

1.4 Music Therapy Entrance Exam

1. Admission Requirements (Before exam date)

1.1 Observation: Applicants must observe at least 5 hours of music therapy sessions with the therapy staff(s) from the College of Music. Also, they need to write their observation, which will be used as an application document, and submit it to the music therapy department afterward. Sessions are available at the College of Music. Please contact the Music Therapy Department to schedule dates and times for observation at musictherapymu@gmail.com or 02- 800-2525 (ext. 4113). This must be done prior to the Entrance Examinations

2. Major Entrance Exam

2.1 Written exam

Format: Write the exam in Thai and English Language up to the question.

Contents:

1. Basic knowledge about music therapy
2. Applicant's definition and scope of music therapy (What music therapy is and what its functions and roles are)
3. What kind(s) of clients the applicant wants to work with, and give example(s) of how a music therapist uses music with the clients.
4. Applicant's opinions on ethics

Study Sources:

American Music Therapy Association. (2020). What is music therapy.

<https://www.musictherapy.org/about/musictherapy/>

Davis, W., Gfeller, K. E., & Thaut, M. (2008). An introduction to the theory and practice of music therapy (3rd ed.). New York: McGraw-Hill College.

Hanser, S. B. (1999). The new music therapist's handbook. Boston, MA: Berklee Press Publications.

3. Audition and Interview Requirements

The session will begin with performance of the prepared works. The performance should last from 15 to 20 minutes. The applicant must perform the followings:

1. ONE major work in a major performance medium
2. TWO standard or popular songs (including ONE children song and ONE standard or popular song for adults/seniors) own guitar accompaniment.
3. ONE standard or popular song for adults/seniors sung with own piano accompaniment.

- Note that the non-native Thai speaking applicant needs to sing at least TWO Thai songs in the audition.

- In additions, he/she will be interviewed and asked to answer questions on leadership and interaction with others.

2. Master of Music Program (M.M.)

2.1 Performance and Pedagogy Entrance Exam

A: Guitar

1. Technique: One Etude by Villa-Lobos

2. Pieces:

2.1 A prelude, a fugue or two contrasting dance movements by J.S. Bach or S.L. Weiss

2.2 A complete multi-movement work from the Classical, Spanish-Romantic or Contemporary repertoire, for example, Frank Martin's Quatre Pieces Breves, Ginastera's Sonata Op. 47, Ponce's Sonatina Meridional or a full work of equal difficulty.

*All selected etude and pieces must be played from memory

B: String

1. Technique: Perform one major and one minor scale and arpeggios of your choice, in as many octaves as you can play. Perform them separate and slurred (legato), with as many notes per bow as you can comfortably play.

2. Pieces:

2.1 Perform one movement of your choice from Bach's solo sonatas/partitas/suites for your instrument. (excluding harp)

2.2 Perform two contrasting selections of your choice from the standard solo and etude repertoire that demonstrate your musical and technical strengths. (for example, one etude and a one movement of a concerto or a sonata) Total performance time of the two selections should not exceed ten minutes. It is acceptable to perform partial selections to stay within the time limit if necessary (for example, exposition only). Performing with accompaniment is recommended.

3. Sight Reading: The candidate may also be asked to sight-read a short passage. *

*If the audition is performed online this step can be skipped.

C: Woodwind

1. Technique: In a live audition, applicants must prepare all major and minor scales and arpeggios. If making an audition video instead, record 3 major scales/arpeggios and 3 minor scales/arpeggios of your choice.

2. Pieces: Applicants will perform a 20 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

3. Sight Reading: May be asked in a live audition only.

D: Brass

1. Applicants will perform a 20 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

2. Three (3) standard orchestral excerpts of the applicant's choice that displays a variety of styles.

E: Percussion

1. Snare drum: technical demonstration and one solo piece.
 - All rudiments from PAS International Drum Rudiments.
 - Solo piece up to 5 minutes. Should be recital solo performance level.
 - Sight-reading may be requested.
2. Marimba: two solo pieces
 - Baroque to Classical period piece with or without piano accompaniment. Up to 8 minutes.
 - 20-century original marimba piece (solo or with accompaniment). Up to 10 minutes. Should be recital solo performance level.
 - All scales and arpeggios, as well as sight-reading, may be requested.
3. Timpani: one solo piece, one orchestra excerpt.
 - Solo piece up to 5 minutes. Should be recital solo performance level.
 - Orchestra Repertoire “#391 Piu Allegro of the 4th movement” from Symphony No. 1 (Brahms).
4. Drum Set/ Multiple Percussion: technical demonstration (Drum set) and one solo piece (Multiple Percussion or Drum Set)
 - Basic Skills and Patterns (Drum set).
 - Solo piece up to 5 minutes (Drum set or Multiple Percussion). The music should be a published solo piece, with no improvisation, and be recital solo performance level.

F: Voice

1. Technic: Two technical exercises: (sing in a sustained vowel “Ah”)
 - a. Accompanied – Choose one piece from No. 1 - No. 4 from The Art of Singing (Twenty-Four Vocalises), Op. 81 by Heinrich Panofka
 - b. Unaccompanied – J. Lyon, Vocal Studies, No. 12
2. Pieces: Six Songs:
 - A. One aria from an oratorio or cantata
 - B. One aria from an opera or operetta
 - C. One German Lied by a representative composer
 - D. One French song composed by Delibes, Franck, Berlioz, Debussy, Ravel, Faure, or Duparc
 - E. One song in English composed after 1900
 - F. One song of the applicant’s own choice.

Note: One piece from selection A. or B. above must be in Italian language.

3. Sight-singing and Aural Skills:

Following the audition, the applicants may be asked to do a sight-singing and aural skills test. The applicant will sight-sing one or two short pieces without an accompaniment. They may be asked to sing scales and/or short vocal passages, and/or to read excerpts of music from selected works.

4. A brief interview

NOTES: The chosen pieces must be sung in the original language; simplification or arrangement of the original composition is not acceptable. All pieces must be performed from memory except the unaccompanied technical exercise 1.b. The applicants should provide their own piano accompanists. Required technical exercises and some songs from the lists A and B can be acquired by contacting the Voice Performance Department at the College.

G: Music Theatre

1. Pieces: Six Songs;

(1) Sing one operatic aria or art song in foreign language that is not in English.

A. One operatic aria or art song

(2) Sing five contrasting music theatre selections in English.

B. One selection should be slow with a sustained vocal line.

C. One selection should be fast and provide a contrast in rhythm, mood, characterization, style, and approach. It may show special skills, such as comic timing, dramatic flair, ability with patter, or “belting” for women.

D. One classic music theatre piece written prior to 1970.

E. One music theatre piece written after 1970.

F. One music theatre piece of candidate's choice that shows the candidate's dance/movement skills.

2. Acting:

(1) Prepare two contrasting monologues in English (less than 4 minutes total).

3. Dance:

(1) The applicant will present a ninety-second to two-minute dance piece choreographed to a musical theatre repertoire. It can be choreographed by the applicant or by others. It is not necessary to sing while dancing the piece. The applicant is required to bring their own music and speakers to the audition.

4. Sight Reading: Following the audition, the applicants may be asked to do a sight-singing and aural skills test. The applicant will sight-sing one or two short pieces without an accompaniment. They may be asked to sing scales and/or short vocal passages, and/or to read excerpts of music from selected works.

5. A brief interview

NOTES: The chosen pieces must be sung in the original language; simplification or arrangement of the original composition is not acceptable. All pieces must be performed from memory. The applicants should provide their own piano accompanists. Required technical exercises and some songs from the lists can be acquired by contacting the Voice Department at the College.

H: Piano

1. Pieces:

1. One Prelude and Fugue from WTC Books I or II by J.S. Bach
2. A complete sonata by Haydn, Mozart, Beethoven, etc. (excluding Mozart K 545, and Beethoven Op. 49 # 1 and 2, Op. 10 #1 and 2, and Op. 79)
3. A substantial 19th or 20th century piece
4. An etude by Chopin, Liszt, Debussy, Rachmaninoff, etc.

* All pieces must be performed by memory.

2 Department Interview

An interview will follow the audition performance. Be prepared to answer questions about your previous performing and teaching experience, future plans, and career aspirations. The interview will be conducted in English.

*This can be recorded as video link

**International/overseas candidates and candidates who have a travel difficulty are exempted from LIVE Audition.

Candidates must upload a non-edited, continuous playing of required pieces on YouTube/ Google Drive/ etc. Then, send your links with your application.

Instructions for audition video

1. Please record a one-minute introduction video with these following information:

- Your name
- Your degree and your major
- Your current school and teacher as well as your level in piano playing
- others

2. Recording Requirements:

- Each piece must be uploaded as separate files
- Recordings must be labeled with the name of the composer and work or movement
- Recordings must be in these file format:
avi, .flv, .m1v, .m2v, .m4v, .mkv, .mov, .mpeg, .mpg, .mp4, .webm, .wmv
- Recordings must not be edited, and genuinely performed by a candidate
- Recordings must be up to date (not older than two years to the submission date)

3. Appendix

Example of cadences in three positions (C major)



I: Thai Instrument

Thai Voice

1. Sing the a “Tap 1 Tap” set and 2 songs of your choice (*Pleng Tao*), with the songs being at least 32 measures each.
2. Consideration will come from the auditionee’s overall singing, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. Sight read Thai notation and be able to sing with the Thai “Uean” style.

Thai Strings and Instruments, including Saw Duang, Saw Uu, Saw Sam Sai, Jakae, Kim, and Khlui Piang Aw

1. Play 1 song using the rhythmic pattern “Natabropgai, 3 chan,” in 3 verses, with each verse being at least 32 bars.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. Sight read Thai notation correctly in the “Natabropgai, 3 chan” rhythmic pattern.
4. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Pipaat Instruments, including Ranad Eek, Ranad Tum, Pii Nai, Kong Wong Yai and Kong Wong Lek

1. Play the song *Drasannibat* and 1 solo song of not less than 64 measures or 1 song with 3 verses with each verse being not less than 32 measures.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. Sight read Thai notation correctly in the “Natabropgai, 3 chan” rhythmic pattern.
4. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Thai Drums

1. Play the song *Drasannibat* and *Natap Pleng Chut Homrongyen* with a Tapon Thai and play the rhythmic patterns “Natapongmai” and “Natabropgai,” in 3 chan, 2 chan and 1 chan with a Glongkaek and Ramma.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to be able to accompany songs in the “Natabropgai, 3 chan” rhythmic pattern.

Puenbaan Thai Instruments, including Kaen, Pin, Ponglang, Wote and Saw

1. Play the following song:
Kaen – *Laitangyao* or *Laitangsan*
Pin – *Laiboobalan* or *Laisutsanaen*
Ponglang – *Laigadengon* or *Laisutsanaen*
Wote – *Laisaonoiyikmae*
Saw – *Laihongtongkanonglam* or *Laiplengsiangsawsanglao*
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. Sight read Thai notation correctly as notated.

2.2 Composition Entrance Exam

1. Major Application Requirements

Submit three (3) original compositions with differing instrumentations. Applications should include three (3) scores (double-sided and bound) and audio recordings of at least two (2) of the pieces [CD recording or digital file].

2. Major Entrance Exam

2.1 Oral Presentation (In-Person or Videotaped for International Applicants)

Formal presentation (10-15 minutes) on a selected piece. The piece will be sent by email to the applicants one week before the exam. Applicants should be prepared to present their observations of the formal structure, melodic/harmonic elements, texture, orchestration, text setting, and any other aspects of the piece deemed important. Applicants are encouraged to use audio-visual aids (including playing piano or recordings of examples, Powerpoint or other presentation software, and/or projection). The oral presentation will be done entirely in English.

2.2 Audition (In-Person or Videotaped for International Applicants)

Perform on piano or primary instrument:

- a. Scales and arpeggios in three (3) major and minor keys (two octaves).
- b. Simple chord progressions in three (3) major and minor keys.

2.3 Interview (In-Person or Video Interview for International Applicants)

All in-person exams, or International/Digital Applicants who pass parts A and B of the examination, will be interviewed as follows:

- a. Composition faculty will discuss the submitted works with the applicant.
- b. Composition faculty will ask questions pertaining to the presentation and audition.
- c. The Composition and Theory faculty may test aural skills and musicianship, including interval or chord identification by playing a collection of pitches at the piano.

2.3 Conducting Entrance Exam

1. Admission Requirements (attached to the application form, You Tube Link)

1.1 A high-quality DVD of the applicant conducting a wind ensemble, an orchestra, or a choir (The video must contain 30 minutes of music, which includes both rehearsal and live performance. It must be recorded within the past year, and have the conductor facing the camera.)

2. Major Entrance Exam

2.1 Written exam

Format: Written exam with short answers and short essays.

Contents: Major topics in conducting. This will include major composers and literature in the major area (wind ensemble, orchestra, or choir), knowledge of instrumental practice in the major area, common performance practice, transposition skills, and trends in ensemble performance/conducting.

Study Sources:

Green, E. (2004). *The modern conductor*, 7th ed. London: Pearson.

Battisti, F. & Garofalo, R. (2000). *Guide to score study for the wind band conductor*. Los Angeles: Meredith Music.

Battisti, F. (2002). *The Winds of Change: The evolution of the contemporary American wind band/ensemble and its conductor*. Los Angeles: Meredith Music. [for wind ensemble area only]

2.2 Audition

Format: 20-30 minutes podium time with the live ensemble. The auditionees will be asked to conduct and rehearse the ensembles

Contents: After the pre-screening process, the selected applicants will be invited to conduct a live ensemble on campus. A College of Music instructor will contact the applicants directly and assign the works to be conducted. The auditionees must demonstrate their conducting technique, rehearsal skills, and the thorough knowledge of the score. The interview with the conducting faculty will take place on the same day. The auditionees will be asked to demonstrate their excellence in musicianship and general musical knowledge.

2.4 Piano Collaborative Entrance Exam

1. Pieces:

1.1 A complete substantial instrumental sonata

i.e., Brahms Sonata for Violin and Piano No. 2 in A Major, Op. 100

Franck Sonata for Violin and Piano

1.2 Vocal: (all in high key)

1) *Compulsory:

Choose either Schubert Der Musensohn OR

Claude Debussy, Il pleure dans mon coeur

2) Another vocal repertoire in different language from above (i.e., French, Italian, or English)

1.3 An etude by Chopin, Liszt, Debussy, Rachmaninoff, etc.

* An etude must be performed by memory.

* Applicants must bring their own partners for audition or contact College of Music

if you need us to provide vocalist and instrumentalist for you.

2. Department Interview

An interview will follow the audition performance. Be prepared to answer questions about your previous performing and teaching experience, future plans, and career aspirations. The interview will be conducted in English.

*This can be recorded as video link or online (live audition)

3. Sight-reading: Applicant will be asked for sight reading to be considered for Assistantship in accompanying

**International/overseas candidates and candidates who have a travel difficulty are exempted from LIVE Audition.

Candidates must upload a non-edited, continuous playing of required pieces on YouTube/ Google Drive/ etc. Then, send your links with your application.

Instructions for audition video

1. Please record a one-minute introduction video with these following information:

- Your name
- Your degree and your major
- Your current school and teacher as well as your level in piano playing
- others

2. Recording Requirements:

- Each piece must be uploaded as separate files
- Recordings must be labeled with the name of the composer and work or movement
- Recordings must be in these file format: avi, .flv, .m1v, .m2v, .m4v, .mkv, .mov, .mpeg, .mpg, .mp4, .webm, .wmv
- Recordings must not be edited, and genuinely performed by a candidate
- Recordings must be up to date (not older than two years to the submission date)

3. Appendix

Example of cadences in three positions (C major)



2.5 Jazz Studies Entrance Exam

Jazz (Saxophone, Trumpet, Guitar, Piano, Bass, Drumset)

1. Pieces – Choose one piece from the following list:

- A. Confirmation by Charlie Parker
- B. Joy Spring by Clifford Brown
- C. Cherokee by Ray Noble
- D. Stablemates by Benny Golson
- E. Stella by Starlight by Victor Young
- F. Speak No Evil by Wayne Shorter
- G. Yes or No by Wayne Shorter
- H. Giant Steps by John Coltrane

Note: The chosen piece will be played with accompaniment (must be prepared by the applicant) and consist of (at least) Head in, Solo 2 choruses, and Head Out.

2. Technique

- A. Scales: Major, Harmonic Minor, Jazz Melodic Minor, Blues, Mixolydian b9 b13, Altered, Lydian Dominant
- B. Arpeggios: Maj 7, Dom 7, Min 7, Min 6, Min 7 b5, Min-maj 7, Dim 7, Aug 7

Note: All scales and arpeggios must be played in all keys (2 octaves) with eighth note swing feel metronome clicking on beats 2 and 4 at 40-60 BPM. If the register is difficult for an instrument, such scales and/or arpeggios may be allowed to be played only to the reachable notes of each instrument.

3. Sight-reading (for all instruments except drum set)

- A. Sight reading of melodies
 - B. Sight reading of chord progressions (comping) (for guitarists, bassists, and pianists only)
- For drum set: A. Sight reading of snare comping with rhythmic patterns

Note: Evaluation Criteria - Auditions will be evaluated based on sound, intonation, time-feel, improvisation, authority, jazz vocabulary, artistry, technique, and overall musicianship.

3. Doctor of Philosophy Program (Ph.D.)

3.1 Musicology Entrance Exam

1. Admission Requirements (attached to the application form)

1.1 Research proposal: Submission of a formal written research proposal for the dissertation that includes the background and significance of the study, the objective(s) and benefits of the study, the scope and limitations of the topic, the literature review, the research methodology, and the bibliography

2. Major Entrance Exam

Format: Written exam, 120 Minutes, essay questions (about 1 page per each essay)

Contents: Knowledge about research in musicology, common knowledge of Western music and Thai music history and theory, analysis of music pertaining to music of various contexts.

3.2 Music Education Entrance Exam

1. Admission Requirements (attached to the application form)

1.1 Submission of a formal written research proposal for the dissertation that includes the background and significance of the study, the objective(s) and benefits of the study, the scope and limitations of the topic, the literature review, the research methodology, and the bibliography (written in an academic style) (Submitted with applicant form)

1.2 A 15-minute high-quality Video recording of the applicant teaching at least 2 students (Both the applicant and his/her students must be visible in the recording. It should be non-edited. Videos of poor audio or video quality will be rejected) (Submitted with applicant form)

1.3 A written lesson plan for the Video recording sample music teaching demonstration. Lesson plan should identify and explain class objectives, content, activities, materials, and assessment shown in the Video recording. (Submitted with applicant form)

2. Major Entrance Exam

Contents: Contents: Understanding of the scope of music education, fundamental music teaching and learning, music curriculums in Thailand and abroad, psychology of music teaching, principles and formats of music teaching, philosophy of music education, Assessment in music education, and knowledge of categories and scope of research in music education.

Exam Format:

2.1 Written exam (150 minutes)

The applicant will be asked to write an essay that portrays his/her knowledge and understanding about music education. It must also reflect abilities to analyze, summarize, think critically, capture the key points, organize ideas systematically, and provide strong argumentation.

2.2 Group exam (120) minutes)

In the group exam, applicants will participate in group activities to share their ideas, experience, and attitudes on education, teaching, and working. It aims to test teachership, co-operation, communicative skills, creativity, problem-solving abilities, and leadership. Also, the applicant is required to present ideas and concepts of his/her thesis topic.

Remark: the applicant must prepare to present the plan of the teaching (as appearing in the DVD), his/her music-related work experience, and research topic which he/she is interested. The presentation will be approximately 15 minutes.

4. Doctor of Music Program (D.M.)

4.1 Performance Entrance Exam

A: Guitar

30 minute recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work.

*All selected pieces must be played from memory

B: String

1. Technic: Perform one major and one minor scale and arpeggios of your choice, in as many octaves as you can play. Perform them separate and slurred (legato), with as many notes per bow as you can comfortably play.

2. Pieces:

2.1 Perform one movement of your choice from Bach's solo sonatas/partitas/suites for your instrument. (excluding harp)

2.2 Perform two contrasting selections of your choice from the standard solo and etude repertoire that demonstrate your musical and technical strengths. (for example, one etude and a one movement of a concerto or a sonata) Total performance time of the two selections should not exceed ten minutes. It is acceptable to perform partial selections to stay within the time limit if necessary (for example, exposition only). Performing with accompaniment is recommended.

3. Sight Reading: The candidate may also be asked to sight-read a short passage. *

*If the audition is performed online this step can be skipped.

C: Woodwind

1. Technic: In a live audition, applicants must prepare all major and minor scales and arpeggios. If making an audition video instead, record 3 major scales/arpeggios and 3 minor scales/arpeggios of your choice.

2. Pieces:

1. Applicants will perform a 30 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

2. Applicants will perform 5 orchestral excerpts in a variety of tempos and styles.

3. Sight Reading: May be asked in a live audition only.

D: Brass

1. Applicants will perform a 30 minutes recital of music that displays a high level of musical and technical proficiency. The works chosen should be from the standard repertoire, and from different time periods. Prepared works should include contrasting styles and include at least one complete major work (concertos, sonatas, etc.). Piano accompaniment is required if necessary for the chosen repertoire.

2. Five (5) standard orchestral excerpts of the applicant's choice that displays a variety of styles.

E: Percussion

1. Snare drum: one solo piece and two orchestra excerpts.

- Choose one etude from *12 Etudes* by Delecluse or a solo piece up to 5 minutes, should be recital solo performance level.
- Choose two excerpts.
- Sight-reading may be requested.

2. Mallets: two marimba solo pieces and two orchestra excerpts.

- Two mallets – any piece from J.S. Bach *Sonatas and Partitas* for solo violin or *Suites* for solo cello.
- Four Mallets – 20-century original marimba piece or marimba concerto (without accompaniment). Up to 15-20 minutes. Should be recital solo performance level.
- Choose one xylophone excerpt and one glockenspiel excerpt.
- All scales and arpeggios, as well as sight-reading, may be requested.

3. Timpani: one solo piece, two orchestra excerpts.

- Solo piece up to 5 minutes. Should be recital solo performance level.
- Choose two excerpts from different period.

4. Drum Set/ Multiple Percussion: technical demonstration (Drum set) and one solo piece (Multiple Percussion or Drum set).

- Basic Skills and Patterns (Drum set).
- Solo piece up to 5 minutes (Drum set or Multiple Percussion). The music should be a published solo piece, with no improvisation, and be recital solo performance level.

F: Voice

Applicants will perform a thirty-minute recital of music that displays a high level of musical and technical proficiency.

1. Technic: Two technical exercises: (sing in a sustained vowel “Ah”)

- a. Accompanied – Choose one piece from No. 1 - No. 4 from *The Art of Singing (Twenty-Four Vocalises)*, Op. 81 by Heinrich Panofka
- b. Unaccompanied – J. Lyon, *Vocal Studies*, No. 12

2. Pieces: Six Songs:

- A. One aria from an oratorio or cantata
- B. One aria from an opera or operetta
- C. One German Lied by a representative composer
- D. One French song composed by Delibes, Franck, Berlioz, Debussy, Ravel, Faure, or Duparc
- E. One song in English composed after 1900
- F. One song of the applicant’s own choice.

Note: One piece from selection A. or B. above must be in Italian language.

3. Sight-singing and Aural Skills:

Following the audition, the applicants may be asked to do a sight-singing and aural skills test. The applicant will sight-sing one or two short pieces without an accompaniment. They may be asked to sing scales and/or short vocal passages, and/or to read excerpts of music from selected works.

4. A brief interview

NOTES: The chosen pieces must be sung in the original language; simplification or arrangement of the original composition is not acceptable. All pieces must be performed from memory except the unaccompanied technical exercise 1.b. The applicants should provide their own piano accompanists. Required technical exercises and some songs from the lists A and B can be acquired by contacting the Voice Performance Department at the College.

G: Piano

1. Pieces:

1. Applicants will perform a 50 to 60 minute solo program (excluding concerto) that displays high level of technical and musical proficiency.
2. Works should be chosen from standard repertoire, from different time periods.
3. Prepared works should include contrasting styles and at least one major work (sonata, etc).
4. Audition must be memorized.

2. Essay: Please provide 1-2 pages double spaced (12 points) Times New Roman font essay in PDF file format, written in English to discuss about “Piano playing in the 21st century” or “Your career goals”

**International/overseas candidates and candidates who have a travel difficulty are exempted from LIVE Audition. Candidates must upload a non-edited, continuous playing of required pieces on YouTube/ Google Drive/ etc. Then, send your links with your application.

Instructions for audition video

1. Please record a one-minute introduction video with these following information:

- Your name
- Your degree and your major
- Your current school and teacher as well as your level in piano playing
- others

2. Recording Requirements:

- Each piece must be uploaded as separate files
- Recordings must be labeled with the name of the composer and work or movement
- Recordings must be in these file format: avi, .flv, .m1v, .m2v, .m4v, .mkv, .mov, .mpeg, .mpg, .mp4, .webm, .wmv
- Recordings must not be edited, and genuinely performed by a candidate
- Recordings must be up to date (not older than two years to the submission date)

3. Appendix

Example of cadences in three positions (C major)



H: Thai Instrument

Thai Strings and instruments, including Saw Duang, Saw Uu, Saw Sam Sai, Jakae, Kim, and Klui Piang Aw

1. Play 1 solo song using the rhythmic pattern “Natapbropgai, 3 chan” with the song being at least 48 measures.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Pipaat Instruments, including Ranad Eek, Ranad Tum, Pii Nai, Kong Wong Yai and Kong Wong Lek

1. Play the song *Napat Prapirapdem-ong* and a solo song of not less than 64 measures and 1 “Tap 1 Tap” song set.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Thai Drums

1. Play the song *Natap Pleng Drahomrong*, *Natapsameu* and *Natap Pleng Chut Homrongyen* with a Tapon Thai and Glongtat and also play a *Natap* to accompany a solo provided by the committee with a Glongkaek and Rammana.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.
5. The auditionee needs to have skill in improvising a melody heard from a Kongwongyai.

Puenbaan Thai Instruments

1. For Pin, Kaen and Ponglang, play an advanced solo in the “Laitangyao” and “Laitangsan” groups.
2. Consideration will come from the auditionee’s overall performance, which includes completeness and correctness of the performed repertoire, including the quality of sound and technique.
3. The auditionee needs to express creativity in creating a completely new and interesting performance.
4. The auditionee needs to explain the background of the piece being played and answer theoretical questions about the piece from the committee.

I: Jazz

(Woodwind instruments, Brass Instruments, E. Guitar, Piano, Double Bass, Drumset)

The applicant performs three pieces (from memory) as follows;

1. Choose one piece from the following list:

- a. Confirmation by Charlie Parker
- b. Joy Spring by Clifford Brown
- c. Cherokee by Ray Noble
- d. Stablemates by Benny Golson
- e. Stella by Starlight by Victor Young
- f. Speak No Evil by Wayne Shorter
- g. Yes or No by Wayne Shorter
- h. Giant Steps by John Coltrane
- i. The Sorcerer by Herbie Hancock
- j. Infant Eyes by Wayne Shorter
- k. 26-2 by John Coltrane

Note: The chosen piece will be played with accompaniment (must be prepared by the applicant) and consist of (at least) Head in, Solo 2 choruses, and Head Out. Original arrangement is encouraged.

2. One original composition that can well demonstrate the applicants advanced abilities in the areas such as jazz performance technique, advanced rhythm, jazz harmony, and/or stylistic creativity.

Note: The original composition will be performed with accompaniment (must be prepared by the applicant).

For the applicant with drumset instrument, in addition to the requirement in 2 above, he/she must also be able to demonstrate a brief performance of his/her original composition on the piano as well. The piano demonstration may be performed with or without accompaniment and does not have to contain improvisation part.)

3. One advanced jazz tune of the applicant choices. The selected tune should be of contrasting style to the first two tunes.

4.2 Composition Entrance Exam

1. Major Application Requirements

1.1 Submit three (3) original compositions with differing instrumentations. Applications should include three (3) scores (double-sided and bound) and audio recordings of at least two (2) of the pieces [CD recording or digital file].

2. Major Entrance Exam

2.1 Oral Presentation (In-Person or Videotaped for International Applicants)

Formal presentation (10-15 minutes) on a selected piece. The piece will be sent by email to the applicants one week before the exam. Applicants should be prepared to present their observations of the formal structure, melodic/harmonic elements, texture, orchestration, text setting, and any other aspects of the piece deemed important. Applicants are encouraged to use audio-visual aids (including playing piano or recordings of examples, Powerpoint or other presentation software, and/or projection). The oral presentation will be done entirely in English.

2.2 Audition (In-Person or Videotaped for International Applicants)

Perform on piano or primary instrument:

- a. Scales and arpeggios in three (3) major and minor keys (two octaves).
- b. Simple chord progressions in three (3) major and minor keys.

2.3 Interview (In-Person or Video Interview for International Applicants)

All in-person exams, or International/Digital Applicants who pass parts A and B of the examination, will be interviewed as follows:

- a. Composition faculty will discuss the submitted works with the applicant.
- b. Composition faculty will ask questions pertaining to the presentation and audition.
- c. The Composition and Theory faculty may test aural skills and musicianship, including interval or chord identification by playing a collection of pitches at the piano.

4.3 Conducting Entrance Exam

1. Admission Requirements (attached to the application form, You Tube Link)

1.1 The video must contain 30 minutes of music, which includes both rehearsal and live performance. It must be recorded within the past year, and have the conductor facing the camera.

1.2 An analytical paper of a major work for wind ensemble, orchestra, or choir written in an academic style.

2. Major Entrance Exam

2.1 Conducting Examination

Format: Written exam with short answers and short essays.

Contents: Major topics in conducting. This will include major composers and literature in the major area (wind ensemble, orchestra, or choir), knowledge of instrumental practice in the major area, common performance practice, transposition skills, and trends in ensemble performance/conducting.

Study Sources:

Green, E. (2004). *The modern conductor*, 7th ed. London: Pearson.

Battisti, F. & Garofalo, R. (2000). *Guide to score study for the wind band conductor*. Los Angeles: Meredith Music.

Battisti, F. (2002). *The Winds of Change: The evolution of the contemporary American wind band/ensemble and its conductor*. Los Angeles: Meredith Music. [for wind ensemble area only]

2.2 Audition

Format: 20-30 minutes podium time with the live ensemble. The auditionees will be asked to conduct and rehearse the ensembles.

Contents: After the prescreening process, the selected applicants will be invited to conduct a live ensemble on campus. The faculty will contact the applicants directly and assign the works to be conducted. The auditionees must demonstrate their conducting technique, rehearsal skills, and the thorough knowledge of the score. The interview will take place on the same day. The auditionees will be asked to demonstrate their excellence in musicianship and general musical knowledge.

English Proficiency Requirement

All incoming students must meet an English language requirement. Applicants can submit a copy of the score report from one of the following exams (or * from the Faculty of Graduate Studies, Mahidol University, Salaya campus).

TEST	MU GRAD PLUS (MU GRAD Test + Speaking)	Others		
		IELTS	TOEFL-iBT	MU ELT
Minimum (Entrance Requirement)	40	3.0	32	84 (Except Doctoral Level)
Graduate Diploma/ Masters/ Higher Graduate Diploma (Pass)	70 (W=10, S=10)	5.0 (W=5.0, S=5.0)	64 (W=17, S=15)	84 (W=10, S=10)
Doctoral (Pass)	90 (W=12, S=12)	6.0 (W=6.0, S=6.0)	79 (W=23, S=19)	-

W = Writing, S = Speaking

Basic Music Proficiencies

All incoming graduate* students are required to demonstrate general music proficiencies in basic music subjects, such as music theory and music history. For students that are unable to pass the exams, they must take additional review courses during the first year of study.

1. Required Exams

Western Instruments	1. Western Music Theory 2. Western Music History
Thai/Eastern Instruments	1. Western Music Theory 2. Thai Music Theory and History
Jazz Instruments (M.M. and D.M.)	1. Jazz Proficiency Exam

2. General Exam Information

(1) All new graduate students must take the proficiency exams, regardless of the student's program or major prior to the Entrance Interview, with an exception of applicants in Music Business Major of the Master of Arts program.

(2) Students who do not pass the exam(s) must take the respective basic course(s), which will be assigned by the Admission committee.

(3) Students must take any assigned basic courses the first time they are offered and for zero credit hours.

3. Assigned Basic Courses after Music Proficiency Exams

The following table lists the basic courses that students must take if they cannot pass the Basic Music Proficiencies exams

Type	Required Exams	Basic Courses from Basic Music Proficiencies	
		M.A./M.M./D.M.	Ph.D.
Western Instruments	1. Western Music Theory	MSTC 530	MSTC 632
	2. Western Music History	MSCY521	MSCY 641
Thai/Eastern Instruments	1. Western Music Theory	MSTC 530	MSTC 632
	2. Thai Music Theory and History	MSTH512	
			MSCY 522
Jazz Instruments (M.M. and D.M.)	1. Jazz Proficiency Exam	MSJA 511	-
		MSJA 512	

Code detail:

MSTC 530 Western Music Theory Review

MSCY521 Perspective of Western Music History

MSCY 522 Perspective of Thai Music History

MSTH512 Thai Music Theory Review

MSJA 511 Perspective of Jazz History

MSJA 512 Jazz Theory Review

MSTC 632 Music Theory and Analysis in Graduate Level

MSCY 641 History of Music in Graduate Level

Program Major Deficiencies

Major deficiencies are areas of important background knowledge in the student's major that he or she did not sufficiently study in the previous degree program. To prepare the student for his/her graduate study, additional basic courses will be assigned by department chairs according to the information below.

1. Program and Major Deficiency Basic Course Information

- (1) Program/Major proficiency basic courses are for students that need to review basic knowledge in their major area.
- (2) Basic courses must be taken the first time they are offered, and for zero credit hours.
- (3) The following section 9.2 outlines the typical basic courses for program/major deficiencies. In addition to the basic courses in section 9.2, additional courses may be assigned to correct deficiencies in student's knowledge. The final assignment of program/major basic courses is the decision of the respective department chairs.
- (4) Program and Major Deficiency Basic Courses will be offered before the first semester.

2. Master of Arts Program Basic Courses (M.A.)

A. Music Business Major

There are two basic courses for students in the Music Business Major, and the courses are based on the following conditions:

1. Students who do not have sufficient fundamental knowledge and background in the field of business are required to take MSBU 501 Music Business Conceptual Framework.
2. Students who do not have sufficient fundamental knowledge and background in music are required to take MSBU 502 Aesthetics of Music Listening.

B. Music Therapy Major

There are two basic courses for students that lack basic knowledge and skills in music therapy:

1. MSMT 501 Principles of Music Therapy
2. MSMT 502 Group Leadership Skills in Music Therapy

3. Doctor of Philosophy Program Basic Courses (Ph.D.)

A. Musicology Major

There are two basic courses for students that lack basic knowledge and skills in musicology:

1. MSCY 524 Concepts of Musicology
2. MSCY 525 Concepts of Ethnomusicology

B. Music Education Major

There are two basic courses for students that lack basic knowledge and skills in Music Education:

1. MSED 522 Overview of Music Education Philosophy
2. MSED 636 Curriculum Studies and Assessment in Music Education