

# Graduate Handbook

SCHOOL OF MUSIC

2014-2015 Edition

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## INTRODUCTION

According to the National Association of Schools of Music, graduate education in music should foster and develop (1) those talents, interests, and philosophies that preserve and extend our cultural heritage; (2) professional competence in the communication and dissemination of knowledge; and (3) individuals with the potential to solve contemporary problems in various aspects of music. The University of Arizona, ranked among the nation’s most distinguished research universities, is a particularly invigorating environment in which to pursue such development. The graduate student body within the School of Music is of sufficient size and diversity to permit formal and informal exchanges of experiences, ideas, and knowledge. The internationally-recognized music faculty includes scholars, composers, and performers. Students work individually with faculty members in small seminars and tutorials, in informal studio and coaching sessions, and in intensive consultations relating to the preparation of theses, dissertations, and performance projects. The School of Music and the College of Fine Arts possess considerable resources to foster intellectual and artistic development, and the intellectual diversity of the university as a whole provides a stimulating environment and invites interdisciplinary inquiry. This handbook exists to help each graduate student meet individual objectives and goals by outlining essential policies and procedures relevant to successful progress toward their degree.

## ADMISSIONS

### **General Requirements and Procedures**

Academic achievements are one indicator of personal commitment to the chosen discipline and to the highest possible standards of scholarly and creative performance. A minimum grade point average of 3.00 is required for regular admission to graduate programs in music. Applicants for master's degrees must have a bachelor's degree in music or its equivalent as determined by the School of Music faculty and the Director of Graduate Studies. Applicants for doctoral degrees must have a master's degree in music or its equivalent as determined by the School of Music faculty and the Director of Graduate Studies.

## **Transcripts**

As noted in the Graduate College admission instructions (<<http://grad.arizona.edu/admissions/admissions-requirements/all-degree/transcript-requirements>>) applicants must submit to the School of Music official final transcripts from all institutions attended, including institutions where the applicant may have attended only a summer institute or workshop. Transcripts must list all degrees earned, and must be submitted no later than 30 days after the beginning of the first semester in residence. Failure to comply may jeopardize future registration.

## **Deadlines**

The School of Music requests submission of all admissions materials for domestic student applications by no later than June 1 for fall admission, October 1 for spring admission, and March 1 for summer sessions. The School of Music welcomes applications from international students. International student applications are due April 1 for fall admission, September 1 for spring admission, and February 1 for summer sessions. Applicants who submit paperwork well in advance of the proposed starting date are most likely to avoid disappointment caused by unexpected delays in the receipt and acceptance of required documents. All students, domestic and international, who wish full consideration for financial aid or scholarships should submit all materials by December 1.

The Graduate College will not issue a certificate of admission or supporting materials for visas until all required documents have been submitted and approved. Official transcripts or yearly mark sheets, including confirmation of degrees awarded, are required from each institution previously attended. If the records are not in English, applicants must provide the official original language document with a certified English translation. International students must also demonstrate proficiency in English as one of the conditions for admission. Please see <<http://grad.arizona.edu/admissions/admissions-requirements/international-students/proficiency-in-english>> for an explanation of Graduate College policies relating to this requirement.

International students whose native language is not English must meet basic university standards for the TOEFL examination to be admitted to our graduate programs (550 PB, 79 iBT, 7 IELTS), and must meet or exceed this standard to be considered for a teaching assistantship (550 PB or 79 iBT, and 24 or higher on TOEFL iBT speaking subtest). There are no exceptions for the TOEFL requirements. The School of Music will not request exemptions from standard Graduate College and U.S. Immigration procedures and policies.

## **Readmission to the University**

Students must maintain continuous enrollment until the completion of all degree requirements or they will be placed on inactive status and must reapply to the university. Information regarding re-admission is available at <<http://grad.arizona.edu/admissions/application-procedures/readmission-requirements>>.

## FINANCIAL AID

Graduate students in music may apply for several forms of financial assistance. Some examples of financial aid offered by The School of Music are described below. Students receiving fellowships, assistantships, and scholarships are required to maintain full-time enrollment status. Audited and undergraduate-level courses do not qualify in meeting these minimum enrollment requirements. Students may visit the Graduate College website at <<http://grad.arizona.edu/financial-resources>> to learn about additional funding opportunities

### **Fellowships**

A few Graduate Fellowships are available annually. Exceptionally gifted students win these prestigious awards (\$1,000-10,000) each year. Fellowships are awarded for one academic year; renewal is not automatic. The School of Music faculty nominates qualified recipients and the School of Music Scholarship Committee makes the final selection. All Fellowship recipients must submit a FAFSA or its international equivalent.

### **Assistantships**

The School of Music annually appoints approximately fifty graduate teaching assistants. Most are quarter-time appointments requiring a commitment of about ten hours per week. Successful applicants for teaching assistantships either display an aptitude for teaching or provide documents that demonstrate their effectiveness as teachers. The music education area additionally requires students seeking an assistantship to provide a video recording of a teaching demonstration, a letter of intent, and a writing sample. Applications will receive most favorable consideration if completed before February 1.

Graduate Teaching Assistant (GTA) wages and benefits are adjusted annually. Quarter-time GTAs currently include the following benefits: 100% waiver of out-of-state tuition; 50% waiver of in-state tuition; coverage of individual health insurance; 10% discount at the ASUA Bookstore; and employment wages (currently in the 5-6k range). The Arizona State Board of Regents requires compulsory training for all newly-appointed graduate teaching assistants. If the recipient of an assistantship is unable to complete the required training procedures, he/she will forfeit the assistantship.

Graduate students who hold assistantships must register for a minimum of six (6) units of graduate credit. Audited courses and undergraduate-level courses do not qualify for these minimum registration requirements.

All Graduate Teaching Assistants are evaluated each semester by their students and their supervising professors. Continuation of the assistantship is dependent upon satisfactory evaluations from the supervising professor. Students will invite their faculty mentors to observe and evaluate their work each semester to ensure continuation of their appointments.

Assistantships may be held for up to four semesters, contingent upon favorable evaluations from the faculty supervisor, recommendation of the area coordinator, and continued availability of funding. Master's degree students who continue into a doctoral program may be eligible to continue as GTAs. In such cases, the reckoning of years of service as a graduate teaching assistant begins again during the first semester of the new degree program.

## **Graduate Tuition Scholarships**

A limited number of graduate tuition scholarships are available annually. All recommendations for these awards originate with the appropriate area faculty. The School of Music Scholarship Committee finalizes these awards.

## **Cash Scholarships**

The School of Music Scholarship Committee awards many need-based and merit cash scholarships annually. All recommendations for scholarships originate with area faculties. Recipients often have the opportunity of corresponding or interacting with the donors (or their heirs) of named cash scholarships and awards.

## **Loans**

All student loans are handled through the University of Arizona Office of Student Financial Aid, 203 Administration Building. An applicant must be admitted to a degree program before submitting an application to the Office of Student Financial Aid. The total processing time at the University, bank and guaranty agency can take up to four months. Students are, therefore, urged to apply early.

## **SELECTED UA AND GRADUATE COLLEGE POLICIES**

### **Student Code of Conduct**

“The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.”

(<<http://deanofstudents.arizona.edu/studentcodeofconduct>>)

### **Code of Academic Integrity**

“Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that a student’s submitted work must be the student’s own. This principle is furthered by the student Code of Conduct and disciplinary procedures established by ABOR Policies 5-308 – 5-403, all provision of which apply to all University of Arizona students.”

(<http://deanofstudents.arizona.edu/codeofacademicintegrity>)

### **Time Limits**

All requirements for the master's degree must be completed within six years (<<http://grad.arizona.edu/academics/program-requirements/masters-degrees/time-limitations-for-masters>>). Doctoral students must complete their degree within five years of passing the Comprehensive Examinations. Should a student not finish within that time period, he or she may be allowed to re-take the Comprehensive Examinations with permission of the program (<<http://grad.arizona.edu/academics/program-requirements/doctor-of-philosophy/time-limitation>>).

## Continuous Enrollment

Students must be in compliance with the Graduate College Continuous Enrollment Policy at all times (<<http://grad.arizona.edu/academics/policies/enrollment-policies/continuous-enrollment>>). A student admitted to a master's degree program must register each fall and spring or a minimum of three graduate units from the semester of original matriculation until all degree requirements are met. If the degree program requirements are to be completed in the summer, the student must register for a minimum of one unit of graduate credit during that term. If students plan to make use of university facilities and faculty in the summer, they must enroll for one unit of graduate credit. A student admitted to a doctoral program must register each fall and spring for a minimum of three graduate units from original matriculation until the completion of all course requirements, written and oral comprehensive exams, and 20 dissertation units. When these requirements are met, doctoral students must register for a minimum of one unit each semester until final copies of the document or dissertation are submitted to the Graduate Degree Certification Office. Students receiving financial aid, however, may be required by their funding source to register for more than one unit to meet full-time status requirements.

Unless excused by an official Leave of Absence (which in no case may exceed one year throughout the student's degree program), all graduate students are subject to the Continuous Enrollment Policy and must pay in-state and out-of-state tuition (if applicable) and fees in order to remain in the program. If the student fails to obtain a Leave of Absence, or fails to maintain continuous enrollment, he or she will be required to reapply for the program, pay the Graduate College application fee, and pay all overdue tuition and fees, including cumulative late penalties. No tuition or registration waivers may be granted retroactively.

## MASTER'S DEGREE PROGRAMS

### Master's Degree Course and Program Requirements

The University of Arizona School of Music offers the Master of Music degree with emphases in Composition, Conducting, Ethnomusicology, Music Education, Musicology, Music Theory, and Performance (Instrumental, Piano, Piano Accompanying, Piano Performance and Dance Accompanying, and Voice).

In addition to the information in this handbook, detailed information on degree programs may be found in the UA Graduate Catalog at <<http://grad.arizona.edu/catalog>>. Students must follow the degree requirements as outlined in the School of Music Graduate Handbook published for their semester of admission. Degree students whose registration has been inactive for two or more consecutive semesters must follow the School of Music Graduate Handbook degree requirements in effect during the semester of their readmission rather than the Handbook in effect at the time of their earlier admission.

PLEASE NOTE: Applied music registration requires concurrent enrollment in the appropriate large conducted ensemble (MUS 500; see pg. 14 of this Handbook for a listing of 500-level ensembles), or in certain instances, in MUS 501 or 502. Students may opt to take additional units of applied music (MUSI) beyond those specified in the curricular grids.

<b>Composition</b>		<b>Units</b>
MUS 640	Advanced Composition	9
MUS 696D	Composition Seminar	4
MUS 534	Music Since 1950	3
MUS 910	Thesis (a portfolio of original compositions)	3
MUSI 580 or 585	Applied Instrument or Voice	4
MUS 500 or 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	1 or 2
MUS	Music Theory	6
MUS	Music History	3
	<b>Total</b>	<b>33 or 34</b>

<b>Ethnomusicology</b>		<b>Units</b>
MUS 600	Introduction to Graduate Studies	3
MUS 696F	Seminar in Ethnomusicology	3
MUS	Music History	6
MUS	Music Theory	3
MUSI 580J, MUSI 580, or MUSI 585	Applied Instrument or Voice	4
MUS 500Q/MUS 501/ MUS 502/MUS 500T	Non-western ensemble experience, e.g., World Music Gang, Mariachi Arizona, Summer Thunder, Steel Band; or <i>Collegium Musicum</i>	2
MUS 910	Thesis	3
ANTH 507/608B/698B	Cultural Anthropology (choices may vary; consult with ethnomusicology advisor)	6
	<b>Total</b>	<b>30</b>

Reading knowledge of at least one foreign language, appropriate to the student's area of interest and approved by the department. Knowledge of French or German is strongly encouraged. Students whose first language is not English may petition to use their native language. Competency will be measured by an examination to be completed before Master's Oral Examination is scheduled.

<b>Music Education</b>		<b>Units</b>
MUS 550 or MUSI 585Q*	Advanced Studies in Music Teaching or Applied Conducting Lessons	3 or 4
MUS 551	Introduction to Research in Music Education	3
MUSI 580 or 585	Applied Instrument, Voice, or Conducting	4
MUS 500	Large Conducted Ensemble	2
MUS 909 or MUS 910**	Master's Project or Thesis	3
MUS	Music Theory	3
MUS	Musicology	3
MUS	Music Education Electives	9
	<b>Total</b>	<b>30 or 31</b>

Courses that count as Music Education Electives: MUS 525, MUS 550, MUS 635, MUS 650, MUS 654, MUS 696A (maximum of 6 credits allowed toward graduation), and MUS 696C

\* Placement audition required

\*\* Recommended for students who plan on entering a doctoral program

<b>Music Theory</b>		<b>Units</b>
MUS	Music Theory	12
MUS 600	Introduction to Graduate Studies in Music	3
MUS 500	Large Conducted Ensemble	2
MUS	Musicology / Ethnomusicology	6
MUS 910	Thesis	4
MUS	Music electives	3
	Total	30
A reading knowledge of French or German is required. Competency will be measured by an examination to be completed before Master's Oral Examination is scheduled.		

<b>Musicology</b>		<b>Units</b>
MUS 600	Introduction to Graduate Studies	3
MUS	Music History	9
MUS	Music Theory	6
MUSI 580 or 585	Applied Instrument or Voice	4
MUS 500Q	<i>Collegium Musicum</i>	2
MUS 910	Thesis	3
MUS	Music Electives	3
	Total	30
A reading knowledge of French or German is required. Competency will be measured by an examination to be completed before Master's Oral Examination is scheduled.		

<b>Performance (Choral Conducting)</b>		<b>Units</b>
MUS 635	Choral Seminar	9
MUSI 685Q	Conducting	4
MUS 500	Large Conducted Ensemble	4
MUS	Music Theory	3
MUS	Music History	3
MUS 915	Master's Recitals	2
MUS	Music Electives	5
	Total	30

<b>Performance (Instrumental Conducting with Wind Band or Orchestral Emphasis)</b>		<b>Units</b>
MUSI 685Q	Conducting	8
MUSI 580 or 585	Individual Studies (Instrument)	4
MUS 500	Large Conducted Ensemble	4
MUS 525	History and Literature appropriate to concentration area*	3
MUS	Music History	3
MUS	Music Theory	3
MUS 915	Master's Recital	2
MUS	Music electives	3
	<b>Total</b>	<b>30</b>
*Students in the Instrumental Conducting with Wind Band emphasis must take MUS 525, History and Repertoire of the Wind Band.		

<b>Performance (Instrumental)</b>		<b>Units</b>
MUSI 685	Applied Instrument Lessons	8
MUS 500 (or 501 / 502, guitar & harp only)	Large Conducted Ensemble (or Coached Ensemble / Small Conducted Ensemble, guitar & harp only)	4
MUS 510	Pedagogy	2
MUS	Music Theory *	3/6
MUS	Music History *	3/6
MUS	Music Electives	6
MUS	Master's Recital	1
	<b>Total</b>	<b>30</b>
* Either two history courses and one theory course or two theory courses and one history course are needed to fulfill these requirements.		

<b>Performance (Piano)</b>		<b>Units</b>
MUSI 685P	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	4
MUS 526 A/B	Piano Literature	6
MUS 510 A/B	Pedagogy	4
MUS	Music Theory *	3/6
MUS	Music History *	3/6
MUS 915	Master's Recital	1
	Total	32

\* Either two history courses and one theory course or two theory courses and one history course are needed to fulfill these requirements.

<b>Performance (Organ)</b>		<b>Units</b>
MUSI 685O	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	2
MUS 520 A/B	Counterpoint	6
MUS 510 A/B	Pedagogy (Decker section)	4
MUS	Music Theory	3
MUS	Music History	6
MUS 915	Master's Recital	1
	Total	30

<b>Performance (Harpsichord)</b>		<b>Units</b>
MUSI 685I	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	2
MUS 520 A/B	Counterpoint	6
MUS 510 A/B	Pedagogy (Decker section)	4
MUS	Music Theory	3
MUS	Music History	6
MUS 915	Master's Recital	1
	Total	30

<b>Performance (Piano Accompanying)</b>		<b>Units</b>
MUSI 685W	Accompanying Lessons	8
MUSI 685P	Applied Piano Lessons	4
MUS 500 or 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	2-3
MUS 693	Internship	2
MUS 510 A/B	Pedagogy	4
MUS 522 A/B	Art Song	4
MUS	Music Theory	3
MUS	Music History	3
MUS 915	Master's Recital	1
	Total	31 or 32

<b>Performance (Piano and Dance Accompanying)</b>		<b>Units</b>
MUSI 685W	Dance Accompaniment	8
MUSI 685P	Applied Piano Lessons	4
MUS 500 or 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	2 or 3
MUS 693	Internship	2
MUS	Music Theory	3
MUS	Music History	3
MUS 915	Master's Recital	2
MUS 596E	Seminar in Music/Dance	2
DNC 595A	Teaching Methods in Dance	3
DNC 599	Independent Study in Dance	4
	<b>Total</b>	<b>33 or 34</b>

<b>Performance (Vocal)</b>		<b>Units</b>
MUSI 685V	Applied Voice Lessons	8
MUS 500	Large Conducted Ensemble	2
MUS 510	Pedagogy	2
MUS 605L	Opera Theatre	4
MUS 522 A/B	Art Song	4
MUS 523 A/B	History of the Opera	6
MUS 915	Master's Recital	1
MUS	Music Theory	3
MUS	Music Electives	2
	<b>Total</b>	<b>32</b>

Graduate vocal students must complete a minimum of one year of grammar study at the university level of French, German and Italian. Students may be exempt from this requirement by placing into the 201 level or higher of the respective language as determined by the UA Department of Modern Languages placement exam. The placement exam should be administered in the first semester of study and the language courses must be completed before scheduling a master's or doctoral oral examination. This requirement can be satisfied by coursework successfully completed at the undergraduate level.

## The Journey to the Master of Music Degree

Students are responsible for knowing and completing the course requirements for their particular program. Entering students are urged to keep a copy of the School of Music Graduate Handbook from the year of their matriculation. Academic and other institutional policies are subject to periodic review and revision. Such revisions become effective at the time of their announced implementation, unless otherwise indicated. Students are expected, therefore, to acquaint themselves with current academic regulations found in the most recent edition of the School of Music Graduate Handbook and in the UA Graduate Catalog.

### Ensemble Policy

Master of Music degrees require large conducted ensemble participation as delineated in each degree grid. Applied music registration (MUSI) requires concurrent enrollment in the appropriate large conducted ensemble (MUS 500). The appropriate large conducted ensemble varies by degree plan. The required large conducted ensemble, designed to support applied and academic study in each degree plan, must be chosen from the following list:

- MM Bowed Strings: MUS 500O (Section 1), Arizona Symphony
- MM Musicology: MUS 500Q *Collegium Musicum*
- MM Music Education: MUS 500L Arizona Choir, MUS 500E Wind Ensemble, MUS 500D Wind Symphony, MUS 500O Orchestra, or MUS 500R Jazz Band A
- MM Piano (Accompanying): MUS 500D, E, L, I, J, S, or O
- MM Piano (Dance Accompanying): MUS 500D, E, L, I, J, S, or O
- MM Piano (Performance)\*: MUS 500E, L, I, J, S, or O  
\*Only one semester of large conducted ensemble required--the other three semesters to be elective chamber music experiences
- MM Theory: MUS 500(A-Z)
- MM Voice: MUS 500L Arizona Choir
- MM Wind/Percussion: MUS 500D, E, O, or R

An audition process designed and administered by the ensemble directors in consultation with the applied faculty and approved by the Director of the School of Music will determine participation in the appropriate large conducted ensemble. Students whose degree grids specify a large conducted ensemble requirement of two or more credits must participate in a large conducted ensemble in a two-semester sequence.

### Satisfactory Academic Progress

Students are expected to enroll in at least one core class per semester until all core courses are completed. A 3.0 semester and cumulative GPA must be maintained. If the GPA falls below 3.0 in any semester, the consequence may be loss of financial aid and/or dismissal. Appeals may be made directly to the Director of Graduate Studies.

### Master of Music Suggested Timeline

When	What
Semester 1	Diagnostic Examinations in Music Theory, Music History, and Diction (voice only). Courses identified as deficiencies must be taken the first time offered following the examinations.
	Submission of the Masters Plan of Study (may be modified in subsequent semesters if necessary with approval of the Director of Graduate Studies)
	Complete at least nine credits (six if GTA), including at least one core course
	Submit Master's Plan of Study Cover Sheet and SOM Committee Member form to the

	Graduate Coordinator. Complete Master's Plan of Study online on GradPath.
Semester 2	Complete at least nine credits (six if GTA), including at least one core course.
Semester 3	Complete at least nine credits (six if GTA), including at least one core course
	For all degrees requiring a master's thesis: submit proposal to Graduate Committee for approval (Music Education Projects only require approval by the Music Education faculty)
Semester 4	Final semester: complete remaining course work
	Thesis option: complete thesis and submit to the Academic Advising Center
	Non-Thesis Option: perform Master's recital
	Music Education Project: complete project and submit to the Academic Advising Center
	Oral Examination

## Diagnostic Examinations

All entering graduate students are required to take diagnostic examinations in music history and music theory, and students will not be permitted to register for core musicology or theory courses until the exams have been taken. Voice students also take a diagnostic exam in diction. These 2-3 hour examinations are administered prior to the beginning of classes in the fall and spring semesters. The music history diagnostic exam also is offered online prior to summer session classes. Students who show deficiencies on these exams may be required to take designated course work, which must be completed prior to enrollment in graduate musicology and theory courses. Partial courses may not fulfill deficiencies. Undergraduate courses required as a result of the diagnostic examinations must be completed with a grade of "B" or higher. All graduate-level courses in music history and music theory required by the diagnostic exams and completed with a grade of "C" or higher may be used to fulfill master's degree requirements.

Graduate diagnostic examinations in music history and music theory may be taken only once. Students who proceed directly from master's degrees into doctoral degrees at The University of Arizona are exempt from additional diagnostic examinations.

## Academic Advising

The Academic Advising Center is the principal location for advising for all graduate music students. The Director of Graduate Studies and the Graduate Coordinator provide academic advising for all graduate students. Students should visit the office no less than once each semester to ensure that all guidelines and procedures are followed. Each student also has a major professor who gives counsel and direction in the student's area of concentration. When students seek appropriate advising on a regular basis, they reduce the likelihood of receiving misinformation and making errors of process.

## The School of Music Graduate Committee

The Graduate Committee, which includes representatives from the various fields of emphasis in the School of Music, is responsible for the formation and implementation of graduate curricular policies. During its weekly meetings the committee reviews all proposals for master's theses and also conducts an ongoing review of policies and procedures affecting graduate study in the School of Music. Students should feel free to contact committee members at any time.

## Your Advisory Committee

Advisory committees, comprised up of the major professor and two other professors from the same area of study, evaluate recitals, supervise the preparation of theses and projects, and administer the Master's Oral Examination. Your Advisory Committee attends degree recitals and follows your academic and musical progress. Committee membership is limited to tenured or tenure-track faculty members. A listing of Faculty by area is available on-line at [http://music.arizona.edu/faculty\\_staff](http://music.arizona.edu/faculty_staff). Committees are established through discussion between the student, the major professor, and the Director of Graduate Studies. The

School of Music Graduate Committee resolves questions regarding committee membership. A SOM "Committee Member form" must be submitted to the Graduate Coordinator in the Academic Advising Center no later than the end of the first semester.

Faculty who agree to attend a recital or oral examination may occasionally have a conflict. If this occurs, the student must notify the Graduate Coordinator in the Academic Advising Center immediately. The Center will appoint another faculty member in the student's area, or a member of the School of Music Graduate Committee, to attend and evaluate the recital.

Most faculty members are appointed for the academic year, and their schedule follows the calendar of the academic year rather than the fiscal year. Please be aware of these dates when asking faculty to attend recitals, orals, or to assist in other ways in their role as members of your advisory committee.

### **Master of Music Study Plan**

Master's degree students develop a formal plan of study (POS) during the first semester of study. This is an essential document, and students are not eligible to register for lessons in their second year without a completed POS. Students fill out a paper Cover Sheet for the POS with the assistance of the Graduate Coordinator immediately following their diagnostic exams, and complete the remainder of the POS on the online [GradPath](http://grad.arizona.edu/academics/degree-certification/forms) form given on the Graduate College website (<<http://grad.arizona.edu/academics/degree-certification/forms>>).

### **Master's Recitals**

Master of Music candidates in conducting present a series of recitals. Master of Music candidates in performance present one solo recital, the overall length of which must be between 50-90 minutes.

Prior to the recital, piano, string and voice majors may be required to present a pre-recital hearing to demonstrate that the program is memorized and that performance standards have been met. Discuss details of the hearing with your major professor.

There are three forms that must be submitted in order to schedule a recital, the [Recital Scheduling Form](#), the [Recital Program Form](#), and the [Recital Technical Request Form](#). All three forms are due not less than thirty days prior to your recital. Failure to submit these forms at least thirty days prior to your recital will result in the cancellation of your recital.

Recital Forms:

1. The Recital Scheduling Form reserves a date on the master calendar, and should be completed at least several months in advance of your intended recital date.
2. The online Recital Program Form lists the program and assisting performers.
3. The Recital Technical Request Form notifies the facilities coordinator of special needs (e.g., pianos, chairs, stands) and arranges for recording the recital.

To submit a Recital Program form, you should have already discussed your recital pieces with your Major Professor. When ready visit the CFA Console <<http://console.cfa.arizona.edu/>> and follow the Recital Program Form link. We strongly recommend that you complete the Recital Program Form at least 45 days prior to your recital in order to ensure that your form has all requisite electronic signatures and approvals.

Enter the details of your recital (date, location, etc.). When complete, you'll be prompted to enter your performance pieces. Enter them one at a time in the order you intend to perform them. Be prepared with the name of the piece, composer's name, composer's dates, and an estimated length of the piece.

The form will determine if your recital length satisfies time requirements, and you will be prompted to submit your form. Submitting the form sends e-mail to all faculty members who must approve your program. Online forms cannot be edited after submission, so any form requiring changes will have to be redone and resubmitted.

Please Remember: All necessary faculty approvals must be complete 30 days prior to your recital date. The online system will send e-mail requests when you submit your form, but it remains your responsibility to follow up with any faculty who need to approve your form.

When all necessary faculty members have approved your Recital Program Form, it will be automatically submitted to the School of Music for processing.

You can monitor the status of your Recital Program Form by visiting the CFA Console at any time. <<http://console.cfa.arizona.edu/>>. You also will receive status update e-mails throughout the process.

If a recital is to be given off campus, it is the student's responsibility to make all necessary arrangements with the venue. Regardless of the location of the recital (on or off campus), the date must be reserved through the Recital Scheduling Form with Richard Hintze in rm. 109 at least 30 days prior to the recital.

Students should be registered for lessons during the semester that a recital is given. Students are encouraged to write program notes.

Additional details concerning recital procedures and policies may be found via the links below:

- [Selecting a date / Scheduling procedure](#)
- [Recital policies and procedures](#)

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative votes constitute failure. In such cases the Director of Graduate Studies will consult with the student's recital evaluators and area faculty for a recommendation for continuation in the program. Students will be given only one additional opportunity to pass the degree recital.

### **Master's Theses**

Composition students compose an 8 to 15 minute work.

Students in musicology, music theory, and music education write a thesis in partial fulfillment of degree requirements, or complete a project in lieu of a thesis. This research must be in compliance with UA policies on Human Subjects research. Please visit the website for the Responsible Conduct of Research (<http://ocr.arizona.edu/hssp>) or contact the Director of Graduate Studies to determine if your research involves work with human subjects, and if so, complete all relevant training and required forms for IRB approval. See <http://ocr.arizona.edu/sites/ocr.arizona.edu/files/HRP-103%20v2013-01.pdf>.

The Graduate College rules and regulations governing the writing and submission of theses may be found in online manuals at <<http://grad.arizona.edu/academics/degree-certification/diss-theses/manuals>>.

## Formal Proposals for Theses

Graduate students who write a thesis must submit a formal proposal to the School of Music Graduate Committee. Proposals average from 15-30 pages in length and should include musical examples if appropriate.

After the major professor and the student's advisory committee have signed the proposal indicating that it is ready for review, the student should submit the proposal online to the Graduate Coordinator ([lyneen@email.arizona.edu](mailto:lyneen@email.arizona.edu)). After review by the Director of Graduate Studies the proposal is forwarded to the Graduate Committee, and the student and major professor are invited to appear before the Committee to discuss the proposal and answer any questions posed by committee members. The Committee then approves, rejects, or requires revisions and resubmission of the proposal.

If the Graduate Committee requires a resubmission, revisions and recommendations made by the Graduate Committee must be incorporated into the revision. The student's Advisory Committee must again review the revised proposal and sign and date it before it may be resubmitted to the Graduate Committee. A proposal may only be submitted to the Graduate Committee three times. If it is not approved after three submissions, the candidate must develop and present an entirely new proposal and topic.

In order to be considered by the Graduate Committee during the spring semester, graduate proposals must be submitted to the Director of Graduate Studies for preliminary review not later than two weeks before the last day of spring classes. Proposals subsequently passed from the Director of Graduate Studies to the Graduate Committee for review will be considered in the order received. Proposals that cannot be reviewed by the committee in its final meetings will be considered at the first meeting of the fall semester. The Academic Advising Center has examples of model proposals available for perusal.

### Guidelines for Proposals for Master's Theses and Master's Compositions (on the cover)

Date \_\_\_\_\_

Draft # \_\_\_\_\_

1. Name, address, telephone number, and e-mail address
  - Degree sought, with area of concentration
  - Type of study: Thesis
  - Include this statement and appropriate signatures:

I have read this proposal and believe it is ready for consideration by the Graduate Committee

Major Professor	signature	print name	Date
Committee Member	signature	print name	Date
Committee Member	signature	print name	Date

2. Proposed Title
3. Intent and Scope of Study

Introduce the subject you will investigate and delineate the limits of your study. Define technical or special terms, and words not used in their ordinary sense.

4. Statement of Primary Thesis

A thesis is a simple declarative statement that can be discussed and maintained against objections. Your thesis statement should concisely express (one or two sentences) the main point you intend to make concerning your subject. For additional information about what a thesis statement is, and how to create one, please see <http://writingcenter.unc.edu/handouts/thesis-statements/>.

5. Review of the Scholarly Literature

Describe how your thinking has been shaped by the scholarly literature on your subject, and demonstrate the independence of your thesis by differentiating your research from the scholarly sources cited in your Bibliography.

6. Organization

Outline the main divisions and subdivisions of your work, using standard outline format. If you are preparing a lecture-recital document, show how your *viva-voce* presentation will differ from your written presentation and give the title(s) of the compositions you will perform. Indicate which items of the written document will be omitted or compressed.

7. Methodology

List the principal steps you have taken to investigate your subject. Exemplify how you will use evidence drawn from your research to support your primary thesis. Include musical examples that illustrate the manner in which you will analyze the music under consideration. Identify and discuss the principal assumptions inherent in your treatment of your subject.

8. Sources

Provide a selective list of sources dealing directly with your subject. Bibliographic format should follow Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (current ed.).

9. Please paginate your proposal.

**Music Education Template for Proposals Submitted to the Graduate Committee  
Quantitative and Qualitative Methodologies**

**Cover Page**

Name, address, telephone number, and e-mail address  
Degree sought, with major and minor areas of concentration  
Type of study (Thesis)

Include this statement and appropriate signatures:

I have read this proposal and believe it is ready for consideration by the Graduate Committee

Major Professor	signature	print name	Date
Committee Member	signature	print name	Date
Committee Member	signature	print name	Date

## **Title Page** (Separate Page)

This is the first page of your paper. Your title page should include the following:

- The Running Head
- The Title of Your Paper
- The Author(s) Name, Address, Telephone Number, E-mail address
- Style Manual Used (“This paper conforms to the . . .”)

## **Introduction** (Separate Page)

Do not use the heading Introduction instead type the title of your paper here.

- Background of the Problem
- Need for the Study
- Theory — If Applicable (Extremely brief)

## **Review of Literature**

Do not use the heading Review of Literature - no heading should be used for this section. Do not use a separate page for this section. The review continues directly after your introductory paragraphs.

- Brief description of research that is **directly** or **primarily** related to your study. Present the findings of individuals or groups of studies and begin to form a conceptual framework for your study.
- Brief description of the theory you are utilizing (If applicable)
- Summary of the literature and a focus to the formation of research questions

<b>Quantitative Format</b>	<b>Qualitative Format</b>
<ul style="list-style-type: none"><li>• Statement of Purpose</li><li>• Research Questions</li><li>• Null or Alternative Hypotheses</li></ul>	<ul style="list-style-type: none"><li>• Statement of Purpose</li><li>• Research Questions</li></ul>

## **Methodology (Method and Purpose)**

Not a separate page. You can use the heading Method, Method and Purpose, Design, or Methodology for this section

<b>Quantitative Format</b>	<b>Qualitative Format</b>
<ul style="list-style-type: none"><li>• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.)</li><li>• Discuss tests/surveys to be administered, demographic data</li></ul>	<ul style="list-style-type: none"><li>• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.)</li><li>• Discuss Procedure - Manner in which data will be collected</li><li>• Discuss Analyses to be used</li></ul>

<p>sheets to be used, etc. (Include validity and reliability information where appropriate.)</p> <ul style="list-style-type: none"> <li>• Discuss Procedure - Manner in which data will be collected, tests / surveys were administered, etc.</li> <li>• Provide Design if not included in above discussion (Discuss Internal and External Validity, Maturation Effects, John Henry Effect, Ceiling Effects, etc. if appropriate)</li> <li>• Discuss Analyses to be used and if not already mentioned identify the dependent and independent variables.</li> <li>• State Null or Alternative Hypotheses (if appropriate)</li> </ul>	<p><b>NOTE:</b> Qualitative research is rooted in the traditions of sociology and anthropology, which recognizes the subjective nature of reality. The qualitative researcher acknowledges and embraces the paramount importance of context. This philosophical tenet is apparent in several characteristics of qualitative research: small sample size (as little as one), unknown variables, lack of a theoretical base, and an emergent design. <b><i>Therefore the methodology, when explained in a proposal, is often short and lacking in details because the design may, and often does, change as data are collected and analyzed.</i></b> In the final dissertation, one can expect to see detailed descriptions of participants, data collection (including amount of data in page numbers or length of interviews), and analysis procedures that outline the process of transforming the raw data into themes, interpretations, and implications. One might also see a theoretical lens employed based upon the data analysis or additional research problems added to the original design. This is typical and usually expected of qualitative inquiry.</p>
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**Definition of Terms**

**Possible References**

Use separate page(s) for this section.

Please turn in to the Graduate Coordinator in the Academic Advising Center (a) an electronic copy of your proposal and (b) a signature page signed by all members of your faculty advisory committee, and discuss a date for your interview with the Committee. Committee meetings are on Mondays at 11:00 a.m., and the deadline for submitting any item is noon on Monday, two weeks before the meeting.

Occasionally, pressing deadlines make it impossible to discuss proposals on the scheduled date. Please check with the Graduate Coordinator in the Academic Advising Center or call 621-5929 the Friday prior to your scheduled meeting to make certain that you are still on the agenda.

**Master’s Oral Examination**

The three members of the student’s Advisory Committee must sign the “Request to Schedule Master’s Oral Examination” form before the exam will be scheduled. This form must be submitted to the Graduate Coordinator in the Academic Advising Center no less than 30 days prior to the scheduled examination.

This examination takes not less than one and not more than two hours, with a five-minute break after the first hour. It is not a *pro forma* examination. Master’s candidates are expected to be able to demonstrate a firm understanding of music history, music theory, and pedagogy, as well as their particular area of concentration. The questioning will not be limited solely to material covered in classes the student has

taken or in recitals the students has given. Questions will test the application of a student's knowledge as well as the recall of facts and theory.

In order for the student to pass the examination, at least two passing votes are needed. Voting is done by secret ballot. Students will learn if they passed or failed, but will not be told the actual vote tally. A candidate who fails the examination may be granted a second examination after a period of at least four months upon the recommendation of the committee and approval by the Director of Graduate Studies. The Director of Graduate Studies will serve as the liaison to oversee the second attempt. The results of the second oral examination are final and, if failed, the student will be asked to withdraw from the program.

### **Leave of Absence Policy**

Graduate Students in degree programs may be granted a Leave of Absence for a maximum of one year throughout the course of their degree program by the Dean of the Graduate College. The petition is available at < <http://grad.arizona.edu/academics/degree-certification/forms>>. Students granted a Leave of Absence will be readmitted without reapplication.

### **Grade Appeal**

A student who feels that a grade has been unfairly awarded may appeal. Before a student begins the appeal process, he/she should make an every effort to resolve the problem by consulting with the course instructor. If the instructor and student do not reach a resolution within a two-week period, the student shall, within one week thereafter, readdress and submit the written appeal to the Director of Graduate Studies of the School of Music. Instructions for the grade appeal process may be found at <http://catalog.arizona.edu/2011-12/policies/gradappeal.htm>.

## DOCTORAL DEGREE PROGRAMS

Doctoral degrees are awarded to candidates who display deep understanding of the subject matter of their disciplines, as well as ability to make original contributions to knowledge in their fields. The University of Arizona School of Music offers the Doctor of Musical Arts degree with concentrations in the fields of Composition, Conducting, and Performance, and the Doctor of Philosophy degree with concentrations in Music Education or Music Theory. The School of Music does not permit double use of courses in a major and a minor or a second minor.

In addition to the information in this handbook, detailed information on degree programs may be found in the UA Graduate Catalog at <<http://grad.arizona.edu/catalog>>. Students must follow the degree requirements as outlined in the School of Music Graduate Handbook published for their semester of admission. Degree students whose registration has been inactive for two or more consecutive semesters must follow the School of Music Graduate Handbook degree requirements in effect during the semester of their readmission rather than the handbook in effect at the time of their earlier admission.

### Core Academic Courses for DMA Degrees

Composition, Conducting, and students in Voice, Piano/Keyboard, and Instrumental Performance must select fifteen units of course work from the following three categories of core courses:

- Category A--Music Education (min. 3 units): 550, 551, 603, 604, 650, 654, 655, 672, 696a
- Category B--Music Theory (min. 3 units): 520A, 520B, 521A, 521B, 521C, 534, 541 OR 542, 622, 623, 624A, 624B, 625A, 625B, 696c
- Category C--Historical Musicology and Ethnomusicology (min. 3 units): 530, 531, 532, 533, 535, 536, 568, 596b, 696b, 696f

### Ensemble Policy for DMA Degrees

Doctoral degrees may require large conducted ensemble participation as delineated in each degree grid. Applied music registration (MUSI) requires concurrent enrollment in the appropriate large conducted ensemble (MUS 500). The appropriate large conducted ensemble varies by degree plan. The required large conducted ensemble must be chosen from the following list, designed to support applied and academic study in each degree plan:

- Bowed Strings: MUS 500O (Section 1), Arizona Symphony
- Voice: MUS 500L Arizona Choir
- Wind/Percussion: MUS 500D, E, O, or R
- Piano/Keyboard, Harp, Guitar: MUS 500 or 501 or 502

An audition process designed and administered by the ensemble directors in consultation with the applied faculty and approved by the Director of the School of Music will determine participation in the appropriate large conducted ensemble. Students whose degree grids specify a large conducted ensemble requirement of two or more credits must participate in a large conducted ensemble in a two-semester sequence.

## Doctor of Musical Arts Course and Program Requirements

<b>COMPOSITION</b>		<b>Units</b>
Master's Degree		30
MUS 640	Composition Lessons	12
MUS 696D	Composition Seminar	8
MUS 600	Introduction to Graduate Study**	3
MUS	Core Courses	15
MUS	Minor	12
MUS 920	Dissertation*	18
	Total:	98
Composition majors are required to present a recital of their compositions.		
*The doctoral composition (document) is an extended work of approximately 15-30 minutes in duration. **Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.		

<b>CONDUCTING</b>		<b>Units</b>
Master's Degree		30
MUSI 785Q	Conducting*	16 - 21
MUS 600	Introduction to Graduate Studies**	3
MUS 500	Large Conducted Ensemble	4
MUS	Core Courses	15
MUS	Minor	12
MUS 925	Doctoral Recitals	20
	Total:	100 - 105
The recital requirement is fulfilled by conducting performances of major university ensembles. The number of conducting performances is determined by the major professor. The final recital is a lecture recital with accompanying document.		
*All Instrumental Conducting Majors with a Wind Band emphasis must take MUS 525, History and Repertoire of the Wind Band (3 units). Choral Conducting majors must take MUS 635 for 9 units, MUSIQ for 8 units and MUS 500L for 4 units; once the Graduate Committee has approved the lecture-recital proposal, students may elect to take additional semesters of MUSIQ in preparation for presentation of the lecture recital and document.		
**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.		

**Performance:** Registration for lessons in Voice and Piano is at the 685 level until the Qualifying Examination and Qualifying Recital have been successfully completed. Registration for lessons in other instruments is at the 785 level. Performance majors present four public recitals as part of the document: a qualifying recital (4 units), an ensemble recital (5 units), a solo recital (5 units), and a lecture recital with document (6 units). No more than one recital may be performed per semester without Graduate Committee permission. The solo recital and the lecture recital are interchangeable. Pedagogy requirements vary. Consult your major professor for requirements for your instrument/ voice.

<b>VOICE</b>		<b>Units</b>
Master's Degree		30
MUSI 685V/785V	Applied Lessons	16
MUS 500	Large Conducted Ensemble	4
MUS 600	Introduction to Graduate Studies**	3
MUS	Core Courses	15
MUS	Minor	12
MUS 925 Recitals		20
	Total:	100
<p>Graduate vocal students must complete a minimum of one year of grammar study at the university level of French, German and Italian. Students may be exempt from this requirement by placing into the 201 level or higher of the respective language as determined by the UA Department of Modern Languages placement exam. The placement exam should be administered in the first semester of study and the language courses must be completed before scheduling a master's or doctoral oral examination. This requirement can be satisfied by coursework successfully completed at the undergraduate level.</p> <p>**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.</p>		

<b>INSTRUMENTAL</b>		<b>Units</b>
Master's Degree		30
MUSI 785	Applied Lessons	16
MUS 500 (or 501 or 502, guitar & harp only)	Large Conducted Ensemble (or Coached Ensemble or Small Conducted Ensemble, guitar & harp only)	4
MUS 600	Introduction to Graduate Studies**	3
MUS	Core Courses	15
MUS	Minor	12
MUS 925 Recitals		20
	Total:	100
	**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.	

<b>PIANO</b>		<b>Units</b>
Master's Degree		30
MUSI 785P	Applied Lessons	16
MUS 600	Introduction to Graduate Studies	3
MUS 500, 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	4
Core Courses		15
Minor		12
MUS 925 Recitals		20
	Total:	100
<p>A reading knowledge of French or German is required for keyboard majors. Competency will be measured by a written examination to be completed prior to scheduling Written Comprehensive Examinations.</p> <p>Piano majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital (4 units), ensemble / vocal recital (5 units), ensemble / instrumental recital (5 units), and the lecture recital (6 units).</p> <p>**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.</p>		

<b>Organ/Harpsichord</b>		<b>Units</b>
Master's Degree		30
MUSI 785O or MUSI 785I	Applied Lessons	16
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	4
MUS 600	Introduction to Graduate Studies	3
MUS	Core classes	15
Minor		12
MUS 925 Recitals		20
	Total:	100
<p>A reading knowledge of French or German is required for keyboard majors. Competency will be measured by a written examination to be completed prior to scheduling Written Comprehensive Examinations.</p> <p>Organ/Harpsichord majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital (4 units), ensemble / vocal recital (5 units), ensemble / instrumental recital (5 units), and the lecture recital (6 units).</p> <p>**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.</p>		

## Doctor of Philosophy Course and Program Requirements

<b>MUSIC EDUCATION</b>		<b>Units</b>
Master's Degree		30
MUS	Major Field*	36
MUS	Minor	12
MUS 920	Dissertation	18
	Total:	96
<p>*Major field: 9 credits selected from research, 21 credits from Mus Ed with a minimum of 3 units of MUS 696a, and 6 credits selected from graduate course in musicology, theory, literature, pedagogy, applied lessons and ensembles.</p>		

<b>MUSIC THEORY</b>		<b>Units</b>
Master's Degree		30
MUS 600	Introduction to Graduate Studies**	3
MUS	Major Field*	30
MUS	Graduate Music History	3
MUS	Minor	12
MUS 920	Dissertation	18
	Total:	96
<p>A reading knowledge of German and one other foreign language is usually required. The second language should be chosen with the student's planned area of research in mind. In rare cases, a student's dissertation committee may petition the Graduate Committee to require either fewer or more languages. Proficiency in one language must be demonstrated before the third semester of enrollment, and in the other before the fifth semester of enrollment.</p> <p>*All PhD students must complete 520A or B, 620A or B, 623, 624A and B, 625A and B, and two semesters of 696C.  **Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS elective.</p>		

## The Journey to the Doctoral Degree

Students are responsible for knowing and completing the course requirements for their particular program. Entering students are urged to keep a copy of the School of Music Graduate Handbook from their matriculation year to serve as a personal checklist of requirements. Academic and other institutional policies are subject to periodic review and revision. Such revisions become effective at the time of their announced implementation, unless otherwise indicated. Students are expected, therefore, to acquaint themselves with current academic regulations found in the most recent edition of the School of Music Graduate Handbook and the UA Graduate Catalog.

### Satisfactory Academic Progress

During the first semester in residence, all students must take Diagnostic Examinations in Music Theory and Music History and voice students also must take the Diction diagnostic exam. Courses required by the examiners to satisfy deficiencies must be taken the first time they are offered following the examination. Students are expected to enroll in at least one core class per semester until all core courses are completed.

A 3.0 semester and cumulative GPA must be maintained. If the GPA falls below this requirement in any semester, the consequence may be loss of financial aid and/or dismissal. Appeals may be made directly to the Director of Graduate Studies.

### Doctor of Musical Arts suggested timeline (assuming acceptable MM)

When	What
Semester 1	Take diagnostic examinations in music theory, music history, and diction (voice). Courses identified as deficiencies must be taken the first time offered following the examinations.
	Complete written qualifying examination in the major and minor areas (courses identified as deficiencies or required must be taken the first time offered following the examinations)
	Complete at least nine credits (six if GTA), including at least one core course
	Submit Doctoral Plan of Study Cover Sheet and SOM Committee Member form to the Graduate Coordinator. Schedule or perform qualifying recital.
Semester 2	Take qualifying examination and perform qualifying recital if not completed in semester one. Complete Doctoral Plan of Study Cover Sheet in consultation with the Graduate Coordinator.
	Complete Doctoral Plan of Study on GradPath.
	Complete at least nine credits (six if GTA), including at least one core course
Semester 3	Schedule and perform ensemble recital
	Complete at least nine credits (six if GTA), including at least one core course
Semester 4	Schedule and perform solo recital
	Submit lecture-recital document proposal to the School of Music Graduate Committee
	Complete foreign language requirement
	Complete written comprehensive examination
Semester 5	Complete at least nine credits (six if GTA), including at least one core course
	Complete oral comprehensive examination
	Submit Graduate College Committee Appointment form on UA GradPath.
Semester 6	Present lecture recital
	Submit penultimate copy of lecture-recital document to committee members, then schedule and take the Final Oral Examination
	Submit document and all remaining degree certification materials to the Academic Advising Center Office and once approved, online to the Graduate College.

## Ph.D. suggested timeline (assuming acceptable MM)

When	What
Semester 1	Take diagnostic examinations in music theory, music history, and diction (voice). Courses identified as deficiencies must be taken the first time offered following the examinations.
	Take written qualifying examination in the major and minor areas (courses identified as deficiencies or required must be taken the first time offered following the examinations)
	Submit Doctoral Plan of Study Cover Sheet and SOM Committee Member form to the Graduate Coordinator. Complete at least nine credits (six if GTA), including at least one core course
Semester 2	Complete Doctoral Plan of Study Cover Sheet in consultation with the Graduate Coordinator. Complete Doctoral Plan of Study on GradPath.
	Complete at least nine credits (six if GTA), including at least one core course
	Take qualifying exam in minor field (if necessary)
Semester 3	Complete at least nine credits (six if GTA), including at least one core course
Semester 4	Prepare dissertation proposal
	Complete foreign language requirement if applicable
	Complete written and oral comprehensive examinations and a portfolio for Music Education students
	Complete at least nine credits (six if GTA), including at least one core course
Semester 5	Submit dissertation proposal to the SOM Graduate Committee
	Submit Graduate College Committee Appointment Form to the Academic Advising Center.
Semester 6	Submit penultimate copy of dissertation to committee members and take the Final Oral Examination
	Submit dissertation and all remaining degree certification materials to the Academic Advising Center and once approved, online to the Graduate College.

### Diagnostic and Qualifying Examinations

All entering graduate students are required to take diagnostic examinations in music history and music theory, and students will not be permitted to register for core musicology or theory courses until the exams have been taken. Voice students also take a diagnostic exam in diction. These examinations are administered prior to the beginning of classes in the fall and spring semesters. The music history diagnostic exam also is offered online prior to summer session classes. Students who show deficiencies on these exams may be required to take designated course work, which must be completed prior to enrollment in graduate musicology and theory courses. Partial courses may not fulfill deficiencies. Undergraduate courses required as a result of the diagnostic examinations must be completed with a grade of “B” or higher. All graduate-level courses in music history and music theory required by the diagnostic exams and completed with a grade of “C” or higher may be used to fulfill master's degree requirements.

Graduate diagnostic examinations in music history and music theory may be taken only once. Students who proceed directly from master’s degrees into doctoral degrees at The University of Arizona are exempt from additional diagnostic examinations.

In addition to the diagnostic examinations, all doctoral students take qualifying examinations in the major and minor fields of study, unless the major or minor exam is waived by the faculty responsible for setting the exam. The qualifying examinations test a student’s overall readiness to enter into doctoral work, and

are not purely diagnostic. If faculty evaluate an examination as failing, students may be required to retake the exam during the next exam cycle. Qualifying exams may be taken a maximum of two times. Normally students take both major and minor examinations during the fifth week of the first semester in residence, although they may be taken as late as the second semester. Students may elect to take the major exam in the first semester and the minor exam in the second semester. DMA and Ph.D. qualifying exams are administered in October and February of each year. Faculty may use these results to guide the student's direction of study in the major and minor fields by requiring or recommending additional coursework beyond that specified by a student's degree grid.

The qualifying examination in the major field of study may be waived only when a candidate has completed a master's degree in the same field at The University of Arizona, and only upon the recommendation of the major area. The qualifying examination in the minor field may be waived at the option of the minor area.

### **Academic Advising**

The Academic Advising Center is the principal location for advising for all graduate music students. The Director of Graduate Studies and the Graduate Coordinator provide academic advising for all graduate students. Students should visit the office no less than once each semester to ensure that all guidelines and procedures are followed. Each student also has a major professor who gives counsel and direction in the student's area of concentration. When students seek appropriate advising on a regular basis, they reduce the likelihood of receiving misinformation and making errors of process.

### **The School of Music Graduate Committee**

The Graduate Committee, which includes representatives from the various fields of emphasis in the School of Music, is responsible for the formation and implementation of graduate curricular policies. During its weekly meetings the committee reviews all proposals for master's theses and also conducts an ongoing review of policies and procedures affecting graduate study in the School of Music. Students should feel free to contact committee members at any time.

### **Your Advisory Committee**

Advisory committees are established to administer doctoral written and oral examinations, evaluate recitals, and supervise the preparation of compositions, dissertations, and lecture-recital documents. Doctoral degree advisory committees consist of three faculty members from the major field of study and two from the minor field of study. Committee membership is limited to tenured or tenure-track faculty members. Any exceptions to this policy must be made by petition to the Graduate College endorsed by the Director of Graduate Studies of the School of Music. A listing of faculty by area is available on-line at [http://music.arizona.edu/faculty\\_staff/](http://music.arizona.edu/faculty_staff/). Committees are established following discussion between the student, the major professor, and the Director of Graduate Studies. A School of Music Committee Member form must be submitted to the Graduate Coordinator in the Academic Advising Center prior to the end of the second semester of doctoral work. Your Advisory Committee attends all of your recitals and follows your academic and musical progress. The School of Music Graduate Committee resolves questions regarding committee membership.

Professors who have agreed to attend a recital or oral examination may occasionally have a conflict. In such instances the student must notify the Graduate Coordinator in the Academic Advising Center immediately. The Center will appoint another faculty member in the student's area, or a member of the School of Music Graduate Committee, to attend the recital.

Most faculty members are appointed for the academic year, and their schedule follows the academic year calendar. Please be aware of these dates when asking faculty to attend recitals, edit documents, or in any other way devote time to your degree.

### **Doctoral Minor: A Secondary Concentration**

To allow for greater flexibility and to develop a second area of concentration to a higher level, each doctoral student selects at least one minor area of study. The minor must be approved by the minor advisor designated on the student study plan.

Minor areas of concentration in music may be chosen from complementary disciplines (e.g., Composition, Conducting, Music Education, etc.). Minors outside the School of Music may be chosen with the approval of the Graduate Committee and the approval of the faculty in the chosen discipline. Conducting majors (choral, orchestral, wind) may elect conducting in a complementary area as a minor (i.e., choral major with an orchestral minor) pending a separate and successful audition process in the complementary area and permission of the conducting faculty. Otherwise, the minor may not be in the same music emphasis area as that selected for the major. For example, violin performance students may not minor in piano performance.

Discuss your proposed minor with your major professor, and, if necessary, with the Director of Graduate Studies before contacting the area in which you hope to minor.

#### **1. Minor in Music Theory**

Course requirements for the minor in theory will be established on the basis of the candidate's diagnostic entrance examination and the qualifying examination in theory. Any student who has not had a counterpoint class in previous training must take either MUS 520A or B as part of the minor. Further, at least two of the four courses taken towards the minor must be 600-level courses. Specific plans of study will be decided upon in consultation with the coordinator for theory, Dr. Boyd Pomeroy.

#### **2. Minor in Choral Conducting**

MUS 635	Choral Literature and Techniques	6
MUS 905	Recitals	2
MUSI 585Q	(concurrent with MUS 502)	4
MUS 500	Large Conducted Ensemble	2

#### **3. Minor in Instrumental Conducting**

Students must already have the following in order to qualify for this minor:

- a) Two semesters of undergraduate conducting courses;
- b) Conducting experience in front of an ensemble as part of a course, in rehearsal, or in performance;
- c) An interview with members of the instrumental conducting faculty, to include:
  - 1) sight-conducting of selected excerpts, demonstrating a variety of musical styles
  - 2) singing of the score while conducting
  - 3) demonstrating patterns at specific tempi and styles
- d) A written qualifying exam, including transposition, terminology, score analysis and repertory.

#### 4. Minor in Orchestral Conducting

MUSI 585Q	3 semesters	12 credits
MUS 596B/696B	Symphonic Literature	3 credits

#### 5. Minor in Music Education

Coursework for the doctoral minor in music education is chosen in consultation with the Music Education Coordinator. Typically, the student will complete Music 672 (Teaching Music in Higher Education), MUS 650 (Foundations and Principles of Music Education), and three units of Music 696A (Seminar in Music Education). In addition, the student will select one of the following courses: Music 550 (Advanced Studies in Music Teaching), Music 654 (Psychology of Music), an additional three units of Music 696A (Seminar in Music Education), Music 551 (Introduction to Research in Music Education), Music 655 (Behavioral Research in the Arts).

#### 6. Minor in Composition

MUS 533	Music of the Twentieth Century	3
MUS 521c	Analysis of contemporary music	3
MUS 640	Advanced Composition	4
MUS 534	Music Since 1950	3

#### 7. Minor in Strings

MUSI 580	3 semesters (2 credits) of lessons	6
MUS 500	3 semesters of orchestra	3
MUS 501	2 semesters of chamber music	2
MUS 510A	Pedagogy	2
MUS 905	Recital	1

#### 8. Minor in Historical Musicology

Course requirements in the minor area will be established on the basis of the candidate's diagnostic entrance examination and the qualifying examination in the minor area, in consultation with the Coordinator for Musicology. The minor in historical musicology requires 12 units drawn from the graduate musicology course offerings (530, 531, 532, 533, 535, 536, 596b, 620a, 620b, 696b, and no more than three units of MUS 599 or MUS 699), and one unit of 500Q, *Collegium Musicum*.

#### 9. Minors in Voice

Students considering a doctoral minor in voice must be auditioned by the voice faculty. Both emphases must also pass the diction placement exam or take MUS 511 A and / or B.

##### Opera Theatre Emphasis

MUSI 580V	Studio instruction in Voice*	4
MUS 605L	Opera Theatre (section 1 or 2)	2
MUS 523A & B	History of Opera	6
MUS 694	Opera directing practicum	1
<b>Total</b>		<b>13</b>

### Vocal Pedagogy Emphasis

MUSI 580V	Studio instruction in Voice*	4
MUS 510	Pedagogy	2
MUS 522A & B	Art Song Repertory	4
MUS 693	Guided Pedagogy Internship	1
MUS 905	Recital **	1
<b>Total</b>		<b>12</b>

\*All students taking MUSI units must also be enrolled in the appropriate graduate ensemble (see pg. 23 of this Handbook for a list of ensembles by area).

\*\* The DMA minor recital must include a minimum of 30 minutes of memorized music from a variety of style periods and languages. Program notes are required and the recital must pass a recital hearing a minimum of 2 weeks before the scheduled event.

### 10. Minor in Wind and Percussion Performance

MUSI 585 (or higher)	Individual lessons	8
MUS 500	Large Conducted Ensemble	2
MUS 510A	Pedagogy	2
MUS 905	Solo Recital: Part of the last semester's private study	1
	Electives to be chosen from:	1
	MUS 501 Chamber Music	
	MUS 502 Small Conducted Ensemble	
	MUS 599/699 Independent Study	

### 11. Minor in Music in General Education

The Music in General Education minor prepares graduates to teach music to the general university student. Coursework emphasizes practical skill development as well as an informed philosophy regarding the ever-evolving role of music courses in the general liberal arts and science curriculum.

This specialization requires developing a broad understanding of music in all styles and a battery of teaching strategies, including exposure to recent technological support, as well as developing a comfortable demeanor (addressing students in and out of the classroom).

Students are required to complete a minimum of 12 units, one course from each of the following categories:

- a) Higher Education: (Recommended courses include: MUS 672, Teaching Music in Higher Education; UNVR 697A, Learner Centered Teaching; UVR 697B, Technology in Teaching; and UNVR 697C, Workshop on Teaching at the College Level. 3
- b) Any graduate level course in Music Education, Music Literature or Musicology, or Music Theory 3
- c) Ethnomusicology (MUS 696F) 3
- d) Internship (MUS 693) 3

## 12. Minor in Piano Performance

MUS 510A and 510B	Pedagogy	4
MUS 526A and 526B	Piano Literature	6
MUSI 585P	Individual Lessons	4
MUS 699	Independent study	1

## 13. Minor in Ethnomusicology

MUS 696F	Seminar in Ethnomusicology	3
ANTH	Cultural Anthropology*	3
MUS 699	Independent Study	3
Elective	Campus-wide choice appropriate to area of research	3
MUS	Non-western music performance lessons or Ensemble: highly recommended	2

\* make selections in consultation with ethnomusicology advisor

## 14. Individualized Minor

The student must submit a proposal to the Graduate Committee detailing the requirements for the minor. This proposal must include the signatures of the two minor professors. Examples include theatre arts, technology, physiology, and computer science.

### Doctoral Study Plan

A formal Doctoral Plan of Study (POS) must be submitted upon successful completion of the qualifying examinations, in consultation with the Academic Advising Center, the major professor, and the advisor for the minor field of study. All coursework and other requirements leading to completion of the degree are included. This document should be completed preferably during the first semester and no later than the second. Students will not be allowed to register for lessons in their second year unless the POS has been completed. Students fill out a paper Cover Sheet for the POS with the assistance of the Graduate Coordinator immediately following their diagnostic exams, and complete the remainder of the POS on the online [GradPath](http://grad.arizona.edu/academics/degree-certification/forms) form given on the Graduate College website (<http://grad.arizona.edu/academics/degree-certification/forms>)

### Doctoral Recitals

Doctoral candidates in conducting and performance present a series of recitals (including a lecture recital and accompanying document) in lieu of the dissertation required of Ph.D. candidates. Music performed on these recitals may not be selected from repertoire used to satisfy previous degree recitals (senior or masters recitals). No portion of one recital may be repeated on another recital within the series.

Candidates in conducting present a series of partial recitals as follows:

Choral Conducting	Unaccompanied motet--any style period (Latin or German) Secular madrigal and/or chanson (Italian and/or French) Mass movement World Music selection (not in English) Selection with instrumental complement
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Orchestral Conducting	Two symphonies by different composers A concert piece for orchestra An overture, concert-opener or suitable substitution Three concerto movements, song / arias, or operatic selections
Wind Conducting	Traditional concert band march Traditional British military band work Chamber work for winds Wind accompaniment with soloist Major contemporary wind ensemble work

Candidates in performance present a series of four recitals--the Qualifying, Ensemble, Solo, and Lecture Recitals. The order of recitals after the qualifying recital is interchangeable. The Final Oral Examination cannot be scheduled until all four recitals have been completed. Each recital should be from 50-90 minutes in length.

Prior to the recital, piano, string and voice majors may be required to present a pre-recital hearing to demonstrate that the program is memorized and that performance standards have been met. Discuss details of the hearing with your major professor.

There are three forms that must be submitted in order to schedule a recital, the [Recital Scheduling Form](#), the [Recital Program Form](#), and the [Recital Technical Request Form](#). All three forms are due not less than thirty days prior to your recital. Failure to submit these forms at least thirty days prior to your recital will result in the cancellation of your recital.

Recital Forms:

1. The Recital Scheduling Form reserves a date on the master calendar, and should be completed at least several months in advance of your intended recital date.
2. The online Recital Program Form lists the program and assisting performers.
3. The Recital Technical Request Form notifies the facilities coordinator of special needs (e.g., pianos, chairs, stands) and arranges for recording the recital.

To submit a Recital Program form, you should have already discussed your recital pieces with your Major Professor. When ready visit the CFA Console <<http://console.cfa.arizona.edu/>> and follow the Recital Program Form link. We strongly recommend that you complete the Recital Program Form at least 45 days prior to your recital in order to ensure that your form has all requisite electronic signatures and approvals.

Enter the details of your recital (date, location, etc.). When complete, you'll be prompted to enter your performance pieces. Enter them one at a time in the order you intend to perform them. Be prepared with the name of the piece, composer's name, composer's dates, and an estimated length of the piece.

The form will determine if your recital length satisfies time requirements, and you will be prompted to submit your form. Submitting the form sends e-mail to all faculty members who must approve your program. Online forms cannot be edited after submission, so any form requiring changes will have to be redone and resubmitted.

Please Remember: All necessary faculty approvals must be complete 30 days prior to your recital date. The online system will send e-mail requests when you submit your form, but it remains your responsibility to follow up with any faculty who need to approve your form.

When your Recital Program Form has been approved by all necessary faculty members, it will be automatically submitted to the School of Music for processing.

You can monitor the status of your Recital Program Form by visiting the CFA Console at any time. <<http://console.cfa.arizona.edu/>>. You also will receive status update e-mails throughout the process.

If a recital is to be given off campus, it is the student's responsibility to make all necessary arrangements with the venue. Regardless of the location of the recital (on or off campus), the date must be reserved through the Recital Scheduling Form with Richard Hintze in rm. 109 at least 30 days prior to the recital.

Students should be registered for lessons during the semester that a recital is given. Students are encouraged to write program notes.

Additional details concerning recital procedures and policies may be found via the links below.

- [Selecting a date / Scheduling procedure](#)
- [Recital policies and procedures](#)

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative votes constitute failure. In such cases the Director of Graduate Studies will consult with the student's recital evaluators and area faculty for a recommendation for continuation in the program. Students will be given only one additional opportunity to pass the degree recital.

### **The Qualifying Recital**

The first in a series of four recitals.

### **The Ensemble Recital**

The Ensemble Recital gives doctoral students the opportunity to demonstrate excellence in the area of chamber music. It is expected that the recital performance will be executed at the highest professional level. This recital normally employs several instrumental and/or vocal combinations. Recitals that employ fewer than three performance areas other than the student's must be approved by the Director of Graduate Studies (areas include plucked strings, bowed strings, keyboards, woodwinds, brass, voice, percussion, and electronic instruments). The purpose of this recital is to give students the opportunity to investigate chamber literature for their instruments and to develop collaborative, planning, and networking skills when working with other students. Faculty members may participate in student degree recitals only when there are extenuating circumstances and only with the permission of the Director of Graduate Studies. Only one student may receive credit for the recital, but individual pieces may be reused on up to two additional student recitals. Students must identify any pieces that are being re-performed on the Recital Program Proposal Form, and note when the earlier performance(s) took place ([http://music.arizona.edu/forms/RECITAL\\_PROGRAM\\_PROPOS\\_12\\_\(Grad\).pdf](http://music.arizona.edu/forms/RECITAL_PROGRAM_PROPOS_12_(Grad).pdf)). Students wishing to receive ensemble recital credit for the performance of a piece that already has been used in three other recitals must petition the Director of Graduate Studies.

### **The Lecture Recital**

The lecture recital must consist of a minimum of 40 minutes of lecture and a minimum of 20 minutes of performance. This recital, required of all students in the conducting and performance emphases, relates scholarship to performance. Candidates demonstrate the ability to select and organize pertinent data and to communicate effectively about music through the written and spoken word. Candidates prepare a formal written document and a *viva voce* lecture that addresses the selections conducted or performed,

and conduct or perform selections that illuminate the formal document as given in the *viva voce* portion. Committee members must receive the lecture portion of the presentation a minimum of 30 days before the recital. Music performed in another degree recital is not permitted. Lecture recitals normally should not extend beyond 90 minutes. Conducting students who will be using university ensembles for their lecture recitals must have their lecture-recital proposals approved not later than the first Graduate Committee meeting of the semester in which the lecture recital will be presented.

### **The Solo Recital**

The solo recital represents the summation of doctoral study for students in performance. The student must demonstrate a broad mastery of the techniques for his/her particular instrument and a comprehensive understanding of periods and styles. This performance must be executed at the highest level of an artist-scholar.

### **The Doctoral Comprehensive Written Examination (except Music Education)**

Before admission to candidacy, doctoral students must pass examinations in the chosen fields of study. These examinations are intended to test the student's comprehensive knowledge of the major and minor areas. This is the occasion when committee members have both the opportunity and obligation to require the student to display a broad knowledge of the chosen field of study (i.e. music) and sufficient depth of understanding in the areas of specialization (major area and minor area). The exam is comprehensive and integrative in relation to the field and specialization.

The written comprehensive examination is held when essentially all course work is completed, and no later than three months prior to the date of the final oral examination. The written comprehensive examinations are administered in October and February of each year. Piano, strings, music theory and voice majors must have satisfied their foreign language requirements before scheduling these examinations.

The Written Comprehensive Examinations are not "take home". The five members of the student's Advisory Committee must each prepare a two-hour written examination that will be given on campus (a six-hour test in the major area and a four-hour test in the minor area). Two negative votes constitute a failure of the written comprehensive examinations. At the discretion of the committee, and with the approval of the Director of Graduate Studies, the student may re-take the written test one time.

After successful completion of the written examinations, an oral examination shall be conducted before a committee of the faculty approved by the Director of Graduate Studies and the Dean of the Graduate College.

### **Comprehensive Written Examination for Ph.D. Students in Music Education**

The written comprehensive examinations are administered in October and February of each year. Along with the guidelines and requirements for "Doctoral Comprehensive Written Examination," the portfolio is due at this time as well.

- A) The student will take a written exam consisting of approximately 3 to 4 broad based questions chosen from a list of 10 to 12 questions that the student has seen 24 hours in advance. The answers for these questions will be written during the specified examination time. It is not a "take home" exam.
- B) The student will present each member of the major committee with a Portfolio consisting of the following:

- 1) A 15-20 page Dissertation Proposal which may or may not be the actual study which will be used. This will consist of an abbreviated version of the opening three chapters of a standard dissertation.
- 2) A review of a dissertation (supplied by committee) as might be found in CRME.
- 3) A syllabus for a course to be determined by the dissertation committee. This is to include all basic sections of a syllabus. It should also include an annotated bibliography of textbooks that were considered for use, stating the strengths and weaknesses of each.
- 4) One of the following:

A 6-10 page manuscript suitable for submission to a professional journal such as Music Educators Journal, The Choral Journal, or The Instrumentalist.

A 20 page manuscript suitable for submission to a research journal such as The Journal of Research in Music Education, The Bulletin of the Council for Research in Music Education, or the Quarterly.

Note: If the work is published, submit the published version.

Consistent with Graduate College policy, the entire written examination is either passed or failed. A student must pass all the portions in order to proceed to the oral exam. Failure of any one of the portions constitutes failure of the entire exam.

### **Doctoral Comprehensive Oral Examination**

The form to schedule the oral comprehensive examination may be found on GradPath. Any request to schedule a doctoral comprehensive oral examination must be submitted to the Graduate Coordinator in the Academic Advising Center no less than 30 days before the date of the examination.

The Oral Comprehensive Examination will last at least two hours but not more than three. In this examination the faculty have both the opportunity and the obligation to require a student to display a broad knowledge of the chosen field of study (music), and sufficient depth of understanding in areas of specialization (major and minor fields). As a test of a successful performance, the student should demonstrate a professional level of knowledge expected of a junior faculty member. For Music Education students, the portfolio items submitted to the committee may act as a springboard for this exam, but the nature of the examination is comprehensive and is not restricted to the portfolio.

Each member of the examination committee is expected to evaluate the student's performance on the basis of the examination as a whole, not just on his/her own field of specialization. Voting is conducted by secret ballot. Because there is only one official vote, full discussion of the candidate's performance is important prior to casting ballots.

All committee members must vote either to pass or to fail (includes abstentions). All votes are equivalent; there is no distinction between major and minor fields. An abstention, whether or not it is recorded on a ballot, is counted as a vote for failure. Two adverse votes are required for failure no matter how large the committee.

The major professor tallies the ballots and informs the committee and the candidate of the vote, but not of the exact tally. Examiners who disagree with the committee's decision may note objections on the ballots. In the event of failure, the major professor submits a written request for a second examination.

A candidate who fails the examination may, upon the recommendation of the committee and together with the approval of the Director of Graduate Studies and the Dean of the Graduate College, be granted a second examination after a lapse of at least four months. The original committee members must conduct the second examination. The results of the second oral examination are final. If failed the student is asked to withdraw from the program.

### **Graduate College Committee Appointment Form**

The student must (1) have an approved School of Music Committee Appointment Form and DMA Study Plan Cover Sheet; (2) have completed all coursework and all departmental, language and residency requirements; and (3) have passed the written and oral portions of the Comprehensive Examinations before submitting the Graduate College Committee Appointment form in GradPath.

Please allow time for all items to be approved by the Academic Advising Center so that it can be forwarded in a timely manner to meet the published deadlines of the Graduate College. Failure to submit the application by the deadline may postpone your completion.

### **Formal Proposals for Dissertations or Doctoral Documents**

Doctoral degree candidates in Ph.D. programs (Music Education and Music Theory) write a dissertation. Doctoral degree candidates in Conducting and Performance write a lecture-recital document, and candidates in Composition compose an original work. This research must be in compliance with UA policies on Human Subjects research. Please visit the website for the Responsible Conduct of Research (<http://orcr.arizona.edu/hspwork>) or contact the Director of Graduate Studies to determine if your research involves work with human subjects, and if so, complete all relevant training and required forms for IRB approval. See <http://orcr.arizona.edu/sites/orcr.arizona.edu/sites/orcr.arizona.edu/files/HRP-103%20v2013=01.pdf>.

The Graduate College rules and regulations governing the writing and submission of dissertations and documents may be found in online manuals at < <http://grad.arizona.edu/academics/degree-certification/diss-theses/manuals>>.

For the formatting of dissertations and documents the School of Music requires the use of the APA style manual for Music Education and Turabian 8<sup>th</sup> edition for all other documents. Endnotes are not acceptable. The writing of the dissertation or document is done under the supervision of the major professor with input from other members of the student's committee.

Graduate students who write a dissertation or lecture-recital document must submit a formal proposal to the School of Music Graduate Committee. Proposals must be approved no less than three months prior to the lecture recital. Proposals typically average from 15-30 pages in length and should include musical examples if appropriate.

When the major professor and the student's advisory committee have affirmed by their signatures that the proposal is ready, the proposal is reviewed by Director of Graduate Studies to ensure that the basic proposal guidelines have been met. Once the Director of Graduate Studies has affirmed that the guidelines have been met, the proposal is submitted to the Graduate Committee for initial review. The Graduate Committee will either invite the student to appear before the committee to present the proposal in person, or request revisions. If the proposal is not approved after three reviews by the Graduate Committee, the candidate will have to develop and present an entirely new proposal and topic. If the Graduate Committee

requires revisions, all revisions and recommendations requested by the committee must be incorporated into the newest revision before it is resubmitted, and the student's Faculty Advisory Committee also must review, sign and date the revised proposal.

In order to be considered by the Graduate Committee during the spring semester, graduate proposals must be submitted to the Director of Graduate Studies for preliminary review not later than two weeks before the last day of spring classes. Proposals subsequently passed from the Director of Graduate Studies to the Graduate Committee for review will be considered in the order received. Proposals that cannot be reviewed by the committee in its final meetings will be considered at the first meeting of the fall semester

The Academic Advising Center has examples of proposals available for perusal.

### **Guidelines for Proposals for Dissertations in Music Theory, Lecture Recitals, and DMA Compositions (on the cover)**

Date \_\_\_\_\_  
Draft # \_\_\_\_\_

1. Name, address, telephone number, and e-mail address  
Degree sought, with major and minor areas of concentration  
Type of study (Lecture-Recital Document or Dissertation)

Include this statement and appropriate signatures:

I have read this proposal and believe it is ready for consideration by the Graduate Committee

Major Professor	signature	print name	Date
Committee Member	signature	print name	Date
Committee Member	signature	print name	Date

2. Proposed Title
3. Intent and Scope of Study

Introduce the subject you will investigate and delineate the limits of your study. Define technical or special terms, and words not used in their ordinary sense.

4. Statement of Primary Thesis

A thesis is a simple declarative statement that can be discussed and maintained against objections. Your thesis statement should concisely express (one or two sentences) the main point you intend to make concerning your subject. For additional information about what a thesis statement is and how to create one, please see <http://writingcenter.unc.edu/handouts/thesis-statements/>.

5. Review of the Scholarly Literature

Describe how your thinking has been shaped by the scholarly literature on your subject, and demonstrate the independence of your thesis by differentiating your research from the scholarly sources cited in your Bibliography.

6. Organization

Outline the main divisions and subdivisions of your work, using standard outline format. If you are preparing a lecture-recital document, show how your *viva-voce* presentation will differ from your written presentation and give the title(s) of the compositions you will perform. Indicate which items of the written document will be omitted or compressed.

7. Methodology

List the principal steps you have taken to investigate your subject. Exemplify how you will use evidence drawn from your research to support your primary thesis. Include musical examples that illustrate the manner in which you will analyze the music under consideration. Identify and discuss the principal assumptions inherent in your treatment of your subject.

8. Sources

Provide a selective list of sources dealing directly with your subject. Use a uniform style selected from the APA for Music Education or the Turabian style manuals.

9. Please paginate your proposal.

**Music Education Template for Proposals Submitted to the Graduate Committee  
Quantitative and Qualitative Methodologies**

Name, address, telephone number, and e-mail address  
Degree sought, with major and minor areas of concentration  
Type of study (Dissertation)

Include this statement and appropriate signatures:

I have read this proposal and believe it is ready for consideration by the Graduate Committee

Major Professor			Date
	signature	print name	
Committee Member			Date
	signature	print name	
Committee Member			Date
	signature	print name	

**Title Page** (Separate Page)

This is the first page of your paper. Your title page should include the following:

- The Running Head
- The Title of Your Paper
- The Author(s) Name, Address, Telephone Number, E-mail address
- Style Manual Used (“This paper conforms to the . . .”)

**Introduction** (Separate Page)

Do not use the heading Introduction instead type the title of your paper here.

- Background of the Problem
- Need for the Study
- Theory — If Applicable (Extremely brief)

**Review of Literature**

Do not use the heading Review of Literature - no heading should be used for this section. Do not use a separate page for this section. The review continues directly after your introductory paragraphs.

- Brief description of research that is **directly** or **primarily** related to your study. Present the findings of individuals or groups of studies and begin to form a conceptual framework for your study.
- Brief description of the theory you are utilizing (If applicable)
- Summary of the literature and a focus to the formation of research questions

Quantitative Format	Qualitative Format
<ul style="list-style-type: none"> <li>• Statement of Purpose</li> <li>• Research Questions</li> <li>• Null or Alternative Hypotheses</li> </ul>	<ul style="list-style-type: none"> <li>• Statement of Purpose</li> <li>• Research Questions</li> </ul>

**Methodology (Method and Purpose)**

Not a separate page. You can use the heading Method, Method and Purpose, Design, or Methodology for this section

Quantitative Format	Qualitative Format
<ul style="list-style-type: none"> <li>• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.)</li> <li>• Discuss tests/surveys to be administered, demographic data sheets to be used, etc. (Include validity and reliability information where appropriate.)</li> <li>• Discuss Procedure - Manner in which data will be collected, tests/surveys were administered, etc.</li> <li>• Provide Design if not included in above discussion (Discuss Internal and External Validity, Maturation Effects, John Henry Effect, Ceiling Effects, etc. if appropriate)</li> <li>• Discuss Analyses to be used and if not already mentioned identify the dependent and independent variables.</li> </ul>	<ul style="list-style-type: none"> <li>• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.)</li> <li>• Discuss Procedure - Manner in which data will be collected</li> <li>• Discuss Analyses to be used</li> </ul> <p><b>NOTE:</b> Qualitative research is rooted in the traditions of sociology and anthropology, which recognizes the subjective nature of reality. The qualitative researcher acknowledges and embraces the paramount importance of context. This philosophical tenet is apparent in several characteristics of qualitative research: small sample size (as little as one), unknown variables, lack of a theoretical base, and an emergent design. <i>Therefore the methodology, when explained in a proposal, is often short and lacking in details because the design may, and often does, change as</i></p>

<ul style="list-style-type: none"> <li>• State Null or Alternative Hypotheses (if appropriate)</li> </ul>	<p><b><i>data are collected and analyzed.</i></b> In the final dissertation, one can expect to see detailed descriptions of participants, data collection (including amount of data in page numbers or length of interviews), and analysis procedures that outline the process of transforming the raw data into themes, interpretations, and implications. One might also see a theoretical lens employed based upon the data analysis or additional research problems added to the original design. This is typical and usually expected of qualitative inquiry.</p>
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### Definition of Terms

### Possible References

Use separate page(s) for this section.

Please turn in ten copies of your proposal to the Graduate Coordinator in the Academic Advising Center and discuss a date for your interview with the Committee. Committee meetings are on Mondays at 11:00 a.m. and the deadline for submitting any item is noon on Monday, two weeks before the meeting.

Occasionally, pressing deadlines make it impossible to discuss proposals on the scheduled date. Please check with the Graduate Coordinator in the Academic Advising Center or call 621-5929 the Friday prior to your scheduled meeting to make certain that you are still on the agenda.

### **Final Doctoral Oral Examinations**

This final examination is an oral defense of the entire “dissertation” (in the DMA four recitals and the lecture-recital document are offered in lieu of dissertation) and the student is expected to be able to defend all elements of the "dissertation." The examination may include any further general questioning related to the field(s) of study encompassed within the scope of the dissertation. Committee members should have the penultimate (all committee members have reviewed the document and all requested changes have been made) copy of the document at least 30 days before the examination.

Follow all Graduate College format requirements as well as any required by the School of Music. Endnotes are not acceptable.

Doctoral students submit an email request to the Graduate Coordinator in the Academic Advising Center no less than 30 days prior to the scheduled examination. After this exam scheduling has been approved, the student must complete and submit the Announcement of Final Oral Defense on GradPath. After passing the Final Oral Examination, the student makes any corrections or revisions specified by the committee.

## Final Submission of Dissertations and Documents

After the final oral examination, students make any necessary corrections in their documents and submit a copy to the Academic Advising Center for approval and format review. Students are notified of the remaining items that must be completed.

After all required changes have been made, the major professor approves the final copy of the document. Once all remaining items have been completed, an electronic copy of the dissertation/ document is sent to UMI.

## Leave of Absence Policy

Graduate Students in degree programs may be granted a Leave of Absence for a maximum of one year throughout the course of their degree program by the Dean of the Graduate College. The petition is available <<http://grad.arizona.edu/academics/degree-certification/forms>>. Students granted a Leave of Absence do not need to reapply to the university.

## Grade Appeal

A student who feels that a grade has been unfairly awarded may appeal. Before a student begins the appeal process, he/she should make an every effort to resolve the problem by consulting with the course instructor. If the instructor does not resolve the matter within a two-week period, the student shall, within one week thereafter, readdress and submit the written appeal to the Director of Graduate Studies of the School of Music. Instructions for the grade appeal process may be found at <http://catalog.arizona.edu/2011-12/policies/gradappeal.htm>.

## GRADUATE MUSIC (MUS) COURSES

510 A/B	Pedagogy (2-2)
520 A/B	Counterpoint (3-3)
521 A	Analysis of Tonal Music I: Form (3)
521 B	Analysis of Tonal Music II: Chromaticism (3)
521 C	Analysis of Contemporary Music (3)
522 A/B	Art Song Repertory (2-2)
523 A/B	History of the Opera (3-3)
525	History and Literature of the Wind Band (3)
526 A/B	Piano Literature (3-3)
527 A/B	Careers in Music (2-2)
530	Music in the Renaissance (3)
531	Music in the Baroque (3)
532	Music in the Classical Period (3)
533	Music of the 20th Century (3)
534	Music Since 1950 (3)
535	Music in the Middle Ages (3)
536	Music in the Romantic Period
541	Electro-Acoustic Music (3)
542	Electro-Acoustic Studio Resources (3)
550	Advanced Studies in Music Teaching (3)
551	Behavioral Research in the Arts (3)
568	Studies in Latin American Music (3)
595B	Art Music in the United States (3)

596B	Musicology Seminar (3) Rpt/3
596E	Seminar in Music and Dance Collaboration (2)
599	Independent study (credit varies)
600	Introduction to Graduate Studies in Music (3)
620 A/B	History of Speculative Theory (3-3)
622	Theory Pedagogy (3)
623	Post Tonal Analysis (3)
624 A	Introduction to Schenkerian Theory (3)
624 B	Seminar in Schenkerian Theory (3)
625A/B	Specialized Readings in Music Theory (3-3)
635	Choral Literature and Technique (3) Rpt/5
640	Advanced Composition (3) Rpt/5
650	Foundations and Principles of Music Education (3)
654	Psychology of Music (3)
672	Teaching Music in Higher Education (3)
693	Internship (1-6)
694	Practicum (1-6)
695	Special Topics in Music (3)
696 A	Seminar in Music Education (3) Rpt/3
696 B	Seminar in Musicology (3) Rpt/3
696 C	Seminar in Music Theory (3) Rpt/3
696 D	Seminar in Composition (3) Rpt/4
696 E	Seminar in Keyboard Studies (3)
696 F	Seminar in Ethnomusicology (3)
699	Independent Study (credit varies)
900	Research (2-4)
909	Master's Report (3)
905	Doctoral Minor Recital
910	Thesis (3)
915	Master's Recital (1-2)
920	Dissertation (1-9)
925	Doctoral Recitals (1-9)