

**UNIVERSITY OF ALABAMA SCHOOL OF MUSIC
GRADUATE HANDBOOK**

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1. INTRODUCTION

This document lists policies and procedures pertinent to the M.M. and D.M.A. degrees in the School of Music at The University of Alabama. It is a supplement to, not a replacement for, the Graduate Catalog of the University. Matters common to all graduate students are described and explained in the Graduate Catalog, not here. Policies and procedures listed here apply only to students enrolled in the M.M. and D.M.A. degree programs.

Most of the material here concerns procedure, although some concerns policy. Material that concerns policy is explained in more detail here than is possible in the Graduate Catalog.

Efforts have been made to avoid duplicating material here from the Graduate Catalog. If a conflict should arise between material here and material in the Graduate Catalog, the Graduate Catalog takes precedence automatically unless otherwise noted.

Generally, students are bound by policies in effect at the time of initial enrollment in a degree program.

2. INFORMATION FOR ALL GRADUATE STUDENTS

2.1 Graduate Information in the School of Music

Current information for graduate students (e.g., announcements of dates and deadlines) is always posted on the graduate bulletin board in the School of Music. The bulletin board is located outside the Main Office, Room 175. Information may also be obtained from the Director of Graduate Studies in Music.

2.2 The Graduate School

Graduate music students are enrolled through the Graduate School of The University of Alabama. The Graduate School is located at 102 Rose Administration Building.

Students should communicate with the Graduate School on most matters pertaining to application for admission, registration, adding/dropping courses, transfer of credit from other institutions, application for candidacy, application for graduation, final submission of theses and Documents, etc.

The Graduate School maintains a schedule of deadlines for submission of required material. Students must adhere rigorously to this schedule.

In particular, students should attend to the following Graduate School matters:

- application for candidacy;
- application for graduation;
- submission of theses and Documents and related materials.

Complete information can be found in the Graduate Catalog.

2.3 Degree Programs

The School of Music offers the Master of Music degree in the following areas:

Performance (majors in piano, organ, voice, individual orchestral instruments)
Performance (major in woodwinds)
Wind Conducting
Choral Conducting
Church Music
Composition
Theory
Arranging
Musicology

The School of Music offers the Doctor of Musical Arts degree in the following areas:

Performance (majors in piano, organ, voice, individual orchestral instruments), wind conducting, choral conducting, and Composition.

The School of Music offers the following secondary concentrations for DMA students:

Performance, musicology, theory, composition, electronic music, wind conducting, choral conducting, accompanying, piano pedagogy, arranging, and church music.

2.4 The Advisor and Advising

It is expected that a graduate music student will consult his or her major professor regularly on all matters pertinent to the degree. However, the formal advisor for all graduate students in music is the Director of Graduate Studies in Music. In the first semester of their enrollment all graduate students are required to draft with the Director Graduate Studies a Plan of Study which projects a schedule for taking all required courses and fulfilling all degree requirements, semester by semester. The student's Advisory Committee will be appointed at this time by the Director of the School and will review and evaluate the proposed Plan of Study. The Advisory Committee may recommend changes before the Plan is approved. In addition, all graduate music students must meet with the Director of Graduate Studies each semester during the pre-registration period to obtain authorization to register for the courses identified in their Plan of Study and to monitor their progress toward graduation.

Any changes in the Plan of Study after it has been approved will require official action by the student's advisory committee. Any appeal for change must be submitted in writing to the Director of Graduate Studies and supported by substantive musical and academic rationale (e.g. Some course in the Plan may become unavailable or changes may occur in the musical and academic needs of a student as they mature and develop.)

Any student who does not follow the approved Plan of Study without express permission of his or her advisory committee, will be denied admission to candidacy until all stipulations in the Plan of Study have been fulfilled.

2.5 History Courses

Graduate music students are required to enroll for graduate music history courses. Courses which are construed as graduate music history courses are:

Genre proseminars: Studies in Special Literature MUS 527 (If taught by a member of the Music History Faculty), Chamber Music MUS 529, Symphonic Literature MUS 533, Opera MUS 536, Ethnomusicology MUS 539

Period proseminars: Medieval MUS 549, Renaissance MUS 534, Baroque MUS 535, Classical MUS 550, Romantic MUS 553, Twentieth Century MUS 558

History seminars: Medieval-Renaissance MUS 622, Baroque MUS 623, Classical MUS 624, Romantic MUS 625, Seminar in 20th Century Music MUS 626, History of Music Theory MUS 617 (DMA students only), Special Topics in Musicology MUS 559

Special Topics in Musicology and Ethnomusicology MUS 615

Seminar in Musicology MUS 515 (DMA students only)

Courses that are not counted as graduate history courses:

History of Wind Band Literature MUS 561

Organ Literature MUS 577 and MUS 578

Choral Literature MUS 571 and MUS 572

Performance Seminar in Piano Literature MUS 671 and MUS 672

Graduate Vocal Literature I and II MUS 574 and MUS 575

Special Topics in Vocal Literature I and II MUS 652 and MUS 653

The Teaching of Music History and Appreciation MUS 541

2.6 Theory Courses

Graduate music students are required to enroll for graduate theory courses. The courses which are construed as graduate theory courses are:

Advanced Counterpoint MUS 503

Introduction to Graduate Music Analysis MUS 504

Advanced Analysis MUS 507

Non-Serial 20th-Century Music MUS 537

Serial Music MUS 538

Atonal Music MUS 609

Selected Topics in Music Theory and Analysis MUS 516

Schenkerian Analysis MUS 518

Advanced Schenkerian Analysis MUS 608

Courses not counted as graduate theory courses are:

Composition MUS 519, 520, 619, and 620

Advanced Arranging MUS 510

History of Music Theory MUS 617

Pedagogy of Theory MUS 540

Note: No course may be counted more than once to fulfill required hours in theory.

2.7 Ensembles

Several music ensembles carry graduate credit. These courses are numbered between MUA 500 and MUA 569. All M.M. and DMA performance majors are required to earn two semester hours of ensemble credit. They must earn at least one hour of ensemble credit in each of two different semesters. Ensemble credits earned beyond the one hour in any given semester or the total of two required for the degree, may be applied to the general elective requirement for the performance concentration as stated in the catalogue (2 hrs. for the M.M. and 4hrs. for the DMA).

2.8 Graduate Teaching Assistantships

The School of Music offers graduate teaching assistantships (GTAs) to qualified students. Generally, assistantships come in two levels, .25 and .50.

The .50 assistantship covers tuition and carries an annual stipend.

The .25 assistantship covers one-half of tuition and carries an annual stipend.

Application for GTAs are made by submitting a form to the Director of the School of Music. Forms are available from the Graduate secretary. The nominal deadline for application is April 1 prior to the Fall semester. Most GTAs are awarded prior to the fall term; GTAs commencing in the Spring semester are rare.

3. INFORMATION FOR M.M. STUDENTS

3.1 Diagnostic Examinations

M.M. students must take diagnostic examinations in theory and history prior to initial registration. These exams occur on the day before late registration just before classes for the semester begin. Any required courses or other work specified as a result of deficiencies revealed in these examinations must be completed by the end of the first Fall semester after matriculation. A schedule of remediation will be determined by appropriate faculty and the Director of Graduate Studies in Music and may include enrollment in MUS 395 Graduate Theory Review and MUS 396 Graduate History Review. Students may not earn graduate credit in theory or history until all deficiencies in the respective area have been removed. Students who fail to exhibit adequate writing skills may be required to enroll in other courses or tutorials designed for those with demonstrated deficiencies in English.

The MUS 501 course must be taken by all M.M. students in the first fall semester of enrollment.

3.3 The Major Professor

Each M.M. student has a major professor. In Performance (except conducting) and Performance (Woodwinds Option), the major professor is the applied teacher for the major instrument. In Composition, Musicology, and Theory, the major professor is the faculty member with whom a student completes the Thesis. In Arranging, Choral Conducting, Church Music, and Wind Conducting the major professor is the director of the degree program. A student's major professor normally serves as Chairperson of the student's advisory committee, although in some cases a more senior faculty member may be appointed to serve in that capacity.

3.4 The Advisory Committee

Each student in the M.M. program will have an advisory committee, to be established in the first semester of their enrollment. The Committee will be appointed by the Director of the School of Music.

The advisory committee will consist of at least four members drawn from the graduate faculty of the School of Music. The membership must always include:

the student's major professor (usually serving as Chairperson);
another faculty member from the student's major area or, when appropriate, from a related area;
a member of the theory/composition faculty; and
a member of the music history faculty.

The advisory committee for a student with a thesis requirement (i.e., a student enrolled under Plan I) will have at least five members, one of whom will be a member of the graduate faculty of The University of Alabama who does not hold a faculty appointment in the School of Music. This external member will be appointed after the student has earned twelve semester hours of graduate credit to assist in the review and evaluation of the thesis proposal, the thesis itself, and to take part in conducting the final oral examination.

Members of the Advisory Committee, excepting the external member, will determine the written comprehensive examination and will grade the examination. Members of the advisory committee, including external members for students following Plan I, will conduct and grade the oral examination.

The Director of Graduate Studies will convene the student's advisory committee as necessary.

3.5 Examinations

3.5.1 Comprehensive Written Examinations

Each M.M. student will take a comprehensive written examination. The examination will be determined by the student's advisory committee and will be based upon (though not limited to) the student's coursework in the M.M. program. No student may attempt the written comprehensive examination sooner than the first Fall or Spring semester after successful completion of all MUS required courses. The student should consult with the members of the advisory committee while preparing for the examination.

The examination will consist of three parts and will be administered over a period of two days. On the first day students will take examinations in theory and history. Four hours will be allocated for each examination. On the second day students will take an examination in their major area. This examination will be administered in two sections with three hours allocated for each section.

Students must register for MUS 596 Comprehensive Examination at the beginning of the semester during which they plan to take the examination. Any student who fails to register for MUS 596 before the end of the registration period will not be allowed to take the comprehensive examination in that semester.

Examinations are offered only once during each Fall and Spring semester at times determined by the School of Music. The examination schedule will be announced prior to the start of the semester. Usual dates are mid-October for the fall semester and early March for the spring semester. M.M. comprehensive examinations are held on a Friday and the following Saturday. Comprehensive written exams are not offered during summer terms.

Students who fail the examination must wait until the following fall or spring semester to try again. Students are allowed two attempts to pass the examination. At the discretion of the student's Advisory Committee, a student who is taking the examination for the second time may be required to repeat only those portions which were failed on the first attempt. No student will be allowed a second opportunity to pass the very same examination. New examination materials will be identified and new questions will be formed for each set of examinations.

3.5.2 Oral Examination

Each M.M. student will take an oral examination. For students enrolled under Plan I (thesis), the examination will be a defense of the thesis. For other students under Plan II, the exam will be based upon (though not limited to) the student's coursework in the M.M. program. For those students, the oral examination must follow all recitals and lectures required in the degree program and is the final step toward completion of the M.M. degree.

The oral examination may not be taken until the student has passed the written comprehensive examination.

Students must register for MUS 597 Oral Examination at the beginning of the semester during which they plan to take the Oral Examination. Any student who fails to register for MUS 597 before the end of the late registration period will not be allowed to take the examination in that semester.

Usually, oral examinations occur only during regular fall and spring semesters. A student may schedule an oral examination for the summer term only with the consent of his or her advisory committee and the Director of Graduate Studies in Music.

A student requiring signatures on a thesis should provide all necessary signature pages to his or her advisory committee at the time of the oral examination. Pages must conform exactly to the requirements of the Graduate School.

Students are allowed two attempts to pass the Oral Examination.

3.6 Recitals

Most M.M. degree programs require a recital before the degree may be awarded.

In the performance degrees (except conducting), recitals must be preceded by a pre-hearing of the program by a faculty jury from the major area. This faculty jury must determine by a positive vote that the student is properly prepared before the recital may be given. A student may make no more than three attempts to pass a pre-hearing within a single semester. Pre-hearings are arranged by the major professor and must occur one month before the date of the recital. The M.M. recital must include 55 minutes of music.

Recitals for the composition, conducting, and arranging programs require no pre-hearing.

All recitals are scheduled through the Music Services office. Generally, recitals occur in the Recital Hall; however, organ recitals occur in the Concert Hall, and some other recitals will occur in the Concert Hall when necessary.

Policies and Procedures for Scheduling Graduate Recitals:

- 1) all graduate students who are performing majors must be registered for applied lessons with their major professor in every semester during which they give one of their required graduate recitals;
- 2) scheduling of all recitals, lectures, and lecture-recitals will require written authorization of the major professor;
- 3) no recital, lecture, or lecture-recital may be cancelled or rescheduled without written authorization of the major professor;
- 4) no recital, lecture , or lecture-recital may be rescheduled more than once in a given semester;
- 5) no recital, lecture, or lecture- recital will be scheduled unless the major professor and at least one other member of the student's advisory committee agree to attend;
- 6) these requirements apply to all recitals, lectures, and lecture-recitals scheduled during the normal academic year (Fall and Spring Semester). Any recital, lecture, or lecture-recital scheduled off the normal academic calendar in the months of May, June, July, August, December, or January; will require formal approval of the student's Advisory Committee duly charged for such a ruling by the Director Graduate Studies;
- 7) with one exception, all graduate recitals, lectures, and lecture-recitals, are to be given on campus. Conducting students may petition their advisory committee to approve one, and only one, off-campus recital or lecture-recital if at least one member of the student's advisory committee agrees to attend and if high quality audio and video tapes of the event are made available to the committee for their evaluation.
- 8) all procedures for scheduling recitals, lectures, and lecture-recitals must be initiated in the Music Office with the Graduate Secretary and all steps in that procedure outlined by the Graduate Secretary followed to the letter.

3.7 Thesis

Students enrolled under Plan I (composition, theory, musicology) must write a thesis. A student must submit a prospectus to his or her advisory committee; the advisory committee must approve the prospectus before work on the thesis may commence and before admission to candidacy may be approved. The thesis must conform to all requirements of the Graduate School for form, length, content, etc. The thesis should be completed while in residence.

4. INFORMATION FOR D.M.A. STUDENTS

4.1 Diagnostic Examinations

D.M.A. students must take diagnostic examinations in music history/literature, music theory, and writing skills. These exams are administered on the day before late registration, just before classes for the semester begin. Any required courses or other work specified as a result of deficiencies revealed in these examinations must be removed by the end of the first Fall Semester after matriculation. A schedule of remediation will be determined by appropriate faculty and the Director of Graduate Studies in Music and may include enrollment in MUS 395 Graduate Theory review, MUS 396 Graduate History Review or MUS 501 Introduction to Graduate Studies in Music. Students may not earn graduate credit in theory or history until all deficiencies in the respective area have been removed.

Students who fail to exhibit adequate writing skills may be required to enroll in other courses or tutorials designed for those with demonstrated deficiencies in English.

4.2 The Major Professor

Each D.M.A. student has a major professor.

In Performance (except conducting), the major professor is the applied teacher for the major instrument, or, in the conducting degrees, the director of the particular degree program.

In Composition, the major professor is the faculty member with whom a student completes the D.M.A. Document.

4.3 The Advisory Committee

Each student in the D.M.A. program will have an advisory committee appointed by the Director of the School in the first semester of their enrollment.

Students must consult with the Director of Graduate Studies in Music to arrange the appointment of a committee.

At its beginning, the advisory committee will consist of five members drawn from the graduate faculty of the School of Music. The membership must always include:

- the student's major professor (usually serving as Chairperson);
- another faculty member from the student's major area, or when appropriate, from a related area;
- a member of the theory/composition faculty;
- a member of the music history faculty;
- an at-large member of the School of Music graduate faculty

An advisory committee may not include more than two members from the student's major area.

Before the document proposal is submitted formally to the advisory committee, the committee will be augmented by a member of the graduate faculty of The University of Alabama who does not hold a faculty appointment in the School of Music. This external member may or may not serve as Document Advisor but in either case will take part in the evaluation of the document prospectus, all drafts of the document, and in the administration of the final oral examination. All members of the Advisory Committee will participate in the evaluation of the Document .

The members of a student's advisory committee (excepting the external member) will attend and grade all recitals, lectures, and lecture-recitals required in the student's degree program. A committee member who cannot attend a recital will provide a grade after examining an audio or video recording with audio of the recital. Grades will be Pass/Fail. A simple majority of Pass votes from the advisory committee will be necessary for a student to receive a passing grade for that requirement.

All members of the Advisory Committee (excepting the external member) will determine the written comprehensive examination and will grade that examination.

The Director of Graduate Studies will convene the student's advisory committee as necessary.

4.4 Document

All D.M.A. students must write a Document. There are two forms for the DMA Document: one for Composition; one for Performance.

The order of events in completion of the DMA Document is:

- selection of a topic through consultation with the major professor, advisory committee members, and/or other graduate faculty members;
- submission of the Document Prospectus to the Advisory Committee;
- meeting with the Advisory Committee to discuss and approve the Prospectus;
- selection of a document advisor (subject to approval of the DGS)
- submission of a complete draft of the Document to the Advisory Committee (7 hard copies to the DGS);
- meeting with the Advisory Committee to evaluate the First Draft;
- corrections and changes to the Document as determined by the Advisory Committee;
- submission of a final draft of the Document to the Advisory Committee;
- evaluation of the Final Draft by the Advisory Committee;
- incorporation of any necessary changes in the Final Draft;
- approval of the Final Draft by the Advisory Committee;
- scheduling of the Oral Examination (defense of the Document);
- submission of the Document to the Graduate School.]

4.4.1 The Composition Document

The student must compose a large original work (medium unspecified) in addition to and distinct from any work done for other degree credit in the D.M.A. program. Work on the Document will be supervised by the major professor and the advisory committee. The advisory committee must approve the Document before it can be submitted to the Graduate School.

The student must submit a brief prospectus of the Document to the advisory committee for approval; submission may occur any time after the student has earned twelve hours of degree credit in the D.M.A. program. Approval by the Advisory Committee must precede further work on the Document. After the prospectus is submitted, the student will meet with the entire advisory committee at which time the student may present further materials and answer questions. After this meeting, the Advisory Committee may approve the prospectus. The student may begin formal work on the Document after the prospectus is approved.

The Document may be submitted formally to the advisory committee no sooner than six months after the approval of the prospectus. A complete draft of the Document must be submitted at least two months before the Graduate School deadline for submission of theses and dissertations. The committee will meet to discuss the draft and may remand the draft to the student for changes and corrections. When the committee is satisfied with the Document, then the oral examination (defense) can be scheduled. Six credit hours will be awarded for preparation of the Document. The Document composition should be performed.

4.4.2 The Performance Document

The student will have an advisor for the Document drawn from the graduate faculty of the School of Music, or as special circumstances may recommend, from the Graduate Faculty of the University. After the Prospectus has been approved by the Student's Advisory Committee, a Document Advisory will be selected following consultation of the student with the major professor and the Director of Graduate Studies. The Director of Graduate Studies must approve the selection of the Document advisor.

The Document must have a thesis, and that thesis must be defended within the Document. (See Appendix.)

The student must submit a brief prospectus (See guide-lines in the Appendix of this Handbook) of the Document to the Advisory Committee for approval. Submission may occur any time after the student has earned twelve hours of degree credit in the D.M.A. program. Approval by the Advisory Committee must precede further work on the Document. The prospectus must contain a summary of content, methodology, sources, etc. The Document topic must demonstrate the candidate's ability to communicate both general and specific information about his or her area of specialization. The material contained in the Document may or may not relate to the recitals, but it must be substantially different from that contained in the public lecture.

After the prospectus is submitted, the student will meet with the entire Advisory Committee at which time the student may present further materials and answer questions. After this meeting, the Advisory Committee may approve the prospectus. The student may begin formal work on the Document after the prospectus is approved.

The length of the main body of the prose Document normally is between 60 and 70 double-spaced pages. The Advisory Committee must approve the Document before it can be submitted to the Graduate School.

An initial draft of the complete document must be submitted to the Advisory Committee at least two months before the Graduate School deadline for submission of theses and dissertations. The committee will meet to discuss the draft and may remand the draft to the student for changes and

corrections. When the committee is satisfied with the Document, the oral examination (defense) may be scheduled. Four credit hours will be awarded for preparation of the Document.

The Document advisor will serve as the primary reader for the Document and must approve the Document before the student may submit it to the Advisory Committee. The Document Advisor will consult with the student's major professor as the Document is prepared.

4.5 Examinations

4.5.1 Comprehensive Written Examinations

Each D.M.A. student will take a comprehensive written examination. The examination will be determined by the student's advisory committee and may be based upon (though not limited to) the student's coursework in the D.M.A. program. No student may attempt the written comprehensive examination sooner than the first Fall or Spring semester after successful completion of all required MUS courses.

The examination will consist of three parts and will be administered over a period of two days. On the first day students will take examinations in theory and history. Four hours will be allocated for each examination. On the second day students will take an examination in their major area. This examination will be administered in two sections with three hours allocated for each section.

Students must register for MUS 696 Comprehensive Examination at the beginning of the semester during which they plan to take the examination. Any student who fails to register for MUS 696 before the end of the late registration period will not be allowed to take the comprehensive examination in that semester.

Examinations are offered only once during each regular semester at times determined by the School of Music. The exam schedule will be announced prior to the start of a semester. Usual dates are mid-October for the Fall semester; early March for the Spring semester. The usual times are Friday morning and afternoon for questions in theory and history and the following Saturday for questions in the major area. Comprehensive written examinations are not offered during summer terms.

Students are allowed two attempts to pass the written comprehensive examination. A student who fails the examination on the first attempt, must wait until the following Fall or Spring semester to try again. At the discretion of the student's advisory committee, a student who is taking the examination for a second time may be required to repeat only those portions which were failed on the first attempt. No student is ever allowed a second opportunity to pass the very same examination. New materials will be identified and new questions formed for each set of examinations.

4.5.2 Oral Examination

Each D.M.A. student will take an final oral examination. The Oral Examination is the final step toward completion of the D.M.A. degree and must follow the successful completion of all other degree requirements. The Oral Examination will address the document and related matters.

The oral examination may not be scheduled until the Document is completed in a form considered by the student and the Advisory Committee to be ready for submission to the Graduate School.

Students must register for MUS 696 Oral Examination at the beginning of the semester in which they plan to take the Examination. Any student who fails to register for MUS 696 before the end of the registration period will not be allowed to take the examination in that semester.

Usually, oral examinations occur only during regular Fall and Spring semesters. A student may schedule an oral examination for the summer term only with the consent of his or her advisory committee and the Director of Graduate Studies in Music.

A student requiring signatures on a Document should provide all necessary signature pages to his or her advisory committee at the time of the examination. Pages must conform to exactly the requirements of the Graduate School.

Students are allowed two attempts to pass the Final Oral Examination.

4.6 Recitals

Recitals will be graded pass/fail by the advisory committee. A simple majority will determine the grade. A student who receives a failing grade for a recital must wait until the following semester to try again.

Pre-hearings for recitals are optional. The decision to hold a pre-hearing is made by the student and his or her major professor.

The process of scheduling a graduate recital, lecture, or lecture-recital is initiated in the Music Office with the Graduate Secretary. All recitals are scheduled through the Music Services office. Generally, recitals occur in the Recital Hall; however, organ recitals occur in the Concert Hall, and some other recitals may occur in the Concert Hall when necessary.

Whenever possible, recitals should be scheduled on weekday afternoons so that advisory committee members and other faculty and students will have the best opportunity to attend. Conducting recitals and composition recitals involving significant forces will be scheduled as necessary.

A student may receive credit for no more than one recital and/or lecture-recital during a single semester.

In Performance: At least three (3) recitals are required. In conducting, one of these must be a lecture-recital.

In Composition: The student must present a full recital, or the equivalent in length, of music written at the D.M.A. level, exclusive of work done on the document.

Policies and Procedures for Scheduling Graduate Recitals:

- 1) graduate students who are performing majors must be registered for applied lessons with their major professor in every semester during which they give one of their graduate recitals;
- 2) scheduling of all recitals, lectures, and lecture-recitals, will require written authorization of the major professor;

- 3) no recital, lecture, or lecture-recital may be cancelled or rescheduled without written authorization of the major professor;
- 4) no recital, lecture, or lecture-recital may be scheduled more than once in a given semester;
- 5) no recital, lecture, or lecture-recital will be scheduled unless the major professor and at least one other member of the student's advisory committee agree to attend;
- 6) these requirements apply to all recitals, lectures, and lecture-recitals scheduled during the normal academic calendar (Fall and Spring Semester). Any recitals, lectures, or lecture-recital scheduled off the normal academic calendar in the months of May, June, July, August, December, or January; will require formal approval of the Student's Advisory Committee duly charged for such a ruling by the Director of Graduate Studies;
- 7) with one exception, all graduate recitals, lectures, and lecture-recitals are to be given on campus. Conducting students may petition their advisory committee to approve one, and only one, off-campus recital or lecture-recital if at least one member of the student's advisory committee agrees to attend and if high quality audio and video tapes of the event are made available to the committee for their evaluation;
- 8) all procedures for scheduling recitals, lectures, and lecture-recitals must be initiated in the Music Office with the Graduate Secretary and all steps in the procedure outlined by the Graduate Secretary followed to the letter.

4.7 Lecture

Each D.M.A. student will present a fifty-minute public lecture. The lecture will be graded pass/fail by the Advisory Committee.

The student must submit a brief proposal for the lecture to the advisory committee, outlining content, methodology, sources, etc. The proposal must be approved by the advisory committee before the lecture may be scheduled.

The lecture topic must demonstrate the candidate's ability to communicate both general and specific information about his or her area of specialization. The material contained in the lecture may or may not relate to the recitals, but it must be substantially different from that contained in the Document.

Lectures are scheduled through the Music Services Office in the School of Music and should occur at times so they are accessible by advisory committee members. The process for scheduling lectures and lecture-recitals is the same as that for scheduling Recitals (See above: 4.6 Recitals)

4.8 Pedagogy

All D.M.A. students are required to enroll for three hours of pedagogy at the graduate level, appropriate to the major area. There are pedagogy courses available for some majors. In majors for which no regular pedagogy course is available, students should enroll in MUS 698 "Non Dissertation Research" and work with an appropriate instructor. This course must be arranged through the Director of Graduate Studies in Music.

5. MASTER OF MUSIC CURRICULUM OUTLINES

Note: Hours shown designate minimum requirements.

5.1 Arranging

MUS 510 Advanced Arranging	6
MUS 519 Composition	3
MUS 505 Studio Techniques in Arranging and Orchestration	3
MUS 518 Schenkerian Analysis	3
MUS 537, 538, or 609 Analysis	3
MUS 502 Film Scoring	3
500-level History	6
MUS 501 Introduction to Graduate Studies	3
500-level Electives (Music or Non-Music)	3
MUS 554 Proseminar in Jazz History	3
MUS 559 Jazz Ensemble	2
Total:	38
Other requirements: a recital, comprehensive written and oral examinations	

5.2 Choral Conducting

MUS 592 Advanced Choral Conducting	9
MUS 571-572 Choral Literature	4
MUS 501 Introduction to Graduate Studies	3
500-level Theory/History (at least 6 hours in each)	12
MUA 563 University Singers (2 semesters)	2
Electives	6
Total:	36
Other requirements: a recital, comprehensive oral and written examinations	

5.3 Composition

MUS 519-520 Composition	6
Thesis	6
MUS 501 Introduction to Graduate Studies	3
500-level Applied Music	3
500-level Theory/History (at least 6 hours in each)	12
500-level Electives (Music or Non-Music)	6
Total:	36
Other requirements: a recital, comprehensive written examinations, an oral defense of the thesis	

5.4 Musicology

MUS 515 Seminar in Musicology or 3 hours of MUS 598 Research Not Related to Thesis with one of the musicology faculty	3
Seminars/Proseminars in Musicology	12
Thesis	6
MUS 501 Introduction to Graduate Studies	3
500-level Theory	6
500-level Electives (at least 3 hours in music)	6
Total:	36
Other requirements: a public lecture, comprehensive written examinations, an oral defense of the thesis	

5.5 Church Music

MUA 572 Applied Organ	8
MUS 592 Advanced Choral Conducting	3
MUS 571 or 572 Choral Literature	2
MUS 577 or 578 Organ Literature	3
MUS 501 Introduction to Graduate Studies	3
Graduate History/Theory (at least 6 hours in each)	12
MUS 583 Church Music Practicum	1
MUS 582 Hymnody	2
MUS 581 Liturgy and the Arts and Worship Practices	2
Graduate Electives (3 hours selected from the list below)	3
MUS 577 or MUS 578 Organ Literature	(3)
MUS 571 or MUS 572 Choral Literature	(3)
MUS 545 Graduate Vocal Pedagogy	(3)
MUS 592 Choral Conducting (may be repeated for credit)	(3)
MUS 525 Choral Tech/Materials	(3)
Applied Harpsichord	(1)
Applied Voice	(1)
Applied Piano	(1)
Total:	39
Other requirements: comprehensive oral and written examinations, organ and choral conducting concert or hymnfest, field work internship.	

5.6 Performance (except conducting)

500-level Applied Music in the Major Area	14
MUS 501 Introduction to Graduate Studies	3
500-level Theory/History (at least 6 hours in each)	12
500-level Electives (Music or Non-Music)	5
500-level Ensembles	2
Total:	36
Other requirements: a recital, comprehensive oral and written examinations	
Note: Voice majors must take MUS 545 Graduate Vocal Pedagogy (3 hrs.) and consequently are required to earn only 2 hrs. of elective credit.	

5.7 Performance (Woodwinds Option)

500-level Applied Music (Major)	12
500-level Applied Music (Secondary)	8
MUS 501 Introduction to Graduate Studies	3
500-level Theory/History (at least 6 hours in each)	12
500-level ensemble	2
Total:	37
Other requirements: a recital on the major instrument, a half-recital (or equivalent) on a secondary instrument, comprehensive oral and written examinations.	

5.8 Theory

500-level Theory (9 hours must come from any three of the following four courses: MUS 518 Schenkerian Analysis, MUS 608 Advanced Schenkerian Analysis, MUS 538 Serial Music, MUS 609 Atonal Music)	12
Thesis	6
MUS 501 Introduction to Graduate Studies	3
500-level Applied Music	3
500-level History	6
500-level Electives (Music or Non-Music)	6
Total:	36
Other requirements: a public lecture, comprehensive written examinations, an oral defense of the thesis	

5.9 Wind Conducting

MUS 594 Advanced Band Conducting	3
MUS 564-565 Wind Ensemble Practicum	4
MUS 563 Projects in Wind Music	2
MUS 561-562 Wind Literature	6
500-level Applied Music	3
MUS 501 Introduction to Graduate Studies	3
500-level Theory/History (at least 6 Hours in each)	12
Total:	33
Other requirements: a recital, comprehensive oral and written examinations	

6. DOCTOR OF MUSICAL ARTS CURRICULUM OUTLINES

6.1 Choral Conducting

MUS 692 Advanced Choral Conducting (3 semesters)	9
MUS 593 or 594 Advanced Orch/Instrumental Conducting	3
MUS 651 Choral Conducting Pedagogy	3
MUS 674 Topics in Choral Literature (repeatable for credit)	4
MUA 501 Secondary Applied - Voice	2
MUS 642 Advanced Vocal Pedagogy	3
500- and/or 600-level Theory/History (9 hours each)	18
500- and/or 600-level Electives (Music or Non-Music)	7
MUS 699 Document Research	4
Total:	53
Other requirements: Two recitals, a lecture-recital, a lecture, comprehensive written examinations, an oral defense of the Document	

6.2 Composition

MUS 619-620 Composition	16
MUS 699 Document	6
500- and/or 600-level Theory/History (9 hours each)	18
MUS 514 Pedagogy of Theory	3
500- and/or 600-level Electives (Music or Non-Music)	7
Total:	50
Other requirements: A recital, a lecture, comprehensive written examinations, an oral defense of the Document	

6.3 Performance

600-level Applied Music	16
MUS 699 Document Research	4
500-level ensemble	2
500-and/or 600-level Theory/History (9 hours each)	18
500 or 600 level Pedagogy Appropriate to Major	3
500- and/or 600-level Electives (music or non-music)	5
Total:	48
Other requirements: At least three (3) recitals, a lecture, comprehensive written examinations, an oral defense of the Document	

6.4 Wind Conducting

MUA 552 Wind Ensemble (2 semesters)	2
MUS 568 Seminar in Wind Literature (Chamber Forms)	2
MUS 569 Seminar in Wind Literature (Large Forms)	3
MUS 592 Advanced Choral Conducting	3
MUS 650 Instrumental Conducting Pedagogy	3
MUS 675 Topics in Wind Literature	2
MUS 694 Adv Instrumental Conducting (2 semesters)	6
500- and/or 600-level theory/history (9 hours each)	18
500- and/or 600-level electives (music or non-music)	7
MUS 699 Document Research	4
Total:	53
Other requirements: Three (3) recitals: one full, memorized concert with the wind ensemble; the equivalent of one additional memorized concert through partial programs with the wind ensemble, the symphonic band, and/or the contemporary ensemble; one lecture-recital [60 minutes]; comprehensive written examinations; an oral defense of the document.	

Secondary Concentrations for DMA Students

General Requirements

- 1) All secondary concentrations will require 9 semester hours, 5 hours of which may be applied to the elective requirement for the major concentration;
- 2) Interested students must demonstrate their qualifications to pursue a secondary concentration with faculty in the area of that concentration. They will be required to do so through an audition, submission of a portfolio, or through other means specified by the faculty in that area. Overall musical and academic qualifications will be reviewed by area faculty before eligibility for a secondary concentration is established. Deficiencies identified may require remediation in the form of extra course work or supervised study;
- 3) No course with a grade less than B may count toward a secondary concentration;

4) No one course may fulfill requirements in both major and secondary concentrations simultaneously except that courses in the secondary concentration may be used to fulfill elective requirements for the major.

For Example: Composition majors are required to take MUS 540 Pedagogy of Theory; therefore, if they elect a secondary concentration in theory, they will be required to take an additional graduate level theory course in place of MUS 540 Pedagogy of Theory required of all others who elect a secondary concentration in theory, etc.

Courses used to compensate for such redundancies must be approved by the area faculty of the secondary concentration and the student’s advisory committee;

5) Application for admission to a secondary concentration will proceed as follows:

a) students must make application in the form of a written proposal presented to the appropriate area coordinator and supported by an audition, a portfolio, or other evidence or supplementary documentation required by faculty in the area of that secondary concentration;

b) A decision to admit or reject a student’s application will be forwarded to the Director of Graduate Studies, along with any supporting documentation. If the student is recommended, the DGS will solicit final approval from the student’s advisory committee and will supply any supporting documentation for their review. A meeting of the student’s advisory committee will not be required for approval unless there are extenuating circumstances or unless members of the advisory committee expressly request such a meeting. Should the Advisory Committee vote to reject the recommendation of the area, faculty members from that area may request a meeting with the student’s advisory committee to argue in favor of the student’s application.

Individual requirements for secondary concentrations are as follows:

PERFORMANCE

MUA 500 level applied study (3 semesters, 2 hours in each semester)	6hrs.
Pedagogy appropriate to the secondary concentration	3hrs.
Total:	9hrs.
One partial recital (approximately 30 minutes)	

MUSICOLOGY

500 or 600 level Musicology Courses (in addition to those required for the major)	6hrs.
MUS 541 Teaching History and Appreciation	2hrs.
MUS 598 Non-Thesis Research	1hr.
Total:	9hrs.
One public lecture on a topic approved by the musicology faculty (20-30 minutes)	

THEORY

500 or 600 level theory courses (in addition to those required for the major)	6hrs.
MUS 540 Pedagogy of Theory	3hrs.
Total:	9hrs.
One public lecture on a topic approved by the theory/composition faculty (20-30 minutes)	

COMPOSITION

MUS 519 and MUS 520 Composition	6hrs.
MUS 512 Digital Synthesis of Electronic Music	3hrs.
Total:	9hrs.
Public Performance of two different compositions	

ELECTRONIC MUSIC

MUS 512 Digital Synthesis of Electronic Music	3hrs.
MUS 611 Advanced Digital Synthesis of Electronic Music	3hrs.
Additional graduate level courses in electronic music	3hrs.
Total:	9hrs.
Public Performance of two different compositions	

WIND CONDUCTING

MUS 594 Advanced Instrumental Conducting	6hrs.
Graduate Wind Literature Courses	3hrs.
Total:	9hrs.
One partial recital by memory (approximately 20 minutes)	

CHORAL CONDUCTING

MUS 592 Advanced Choral Conducting	6hrs.
MUS 572 Choral Literature	2hrs.
MUS 501 Voice	1hr.
Total:	9hrs.
One partial recital (approximately 20 minutes)	

ACCOMPANYING

MUA 571 Piano (3 semesters, 1 hour each semester)	3hrs.
MUA 506 Advanced Piano Accompanying	2hrs.
MUS 556 Advanced Keyboard Harmony	2hrs.
MUS 569 Chamber Music (2 semesters, 1 hour each semester)	2hrs.
Total:	9 hrs.
One partial recital as an accompanist (approximately 30 minutes)	

PIANO PEDAGOGY

MUS 552 Directed Studies in Piano Pedagogy (3 semesters, 2 hours each semester)	6hrs.
MUS 571 Piano (3 semesters, 1 hour each semester)	3hrs.
Total:	9hrs.
One partial recital (approximately 30 minutes)	

ARRANGING

MUS 510 Advanced Arranging	3hrs.
MUS 505 Film Scoring or MUS 505 Studio Techniques in Arranging and Orchestration	3hrs.
MUS 554 Pro-seminar in Jazz	3hrs.
Total:	9hrs.
One partial recital of at least two arrangements and/or original compositions.	

CHURCH MUSIC

Option I (Non-keyboard)	
MUS 592 Advanced Choral Conducting	3hrs.
MUA 501 Voice (2 semesters, 1 hour each semester)	2hrs.
MUS 581 Liturgy and Arts and Worship Practice	2hrs.
MUS 582 Hymnody	2hrs.
Total:	9hrs.
Conduct one partial recital of sacred choral music (approximately 30 minutes)	

Option II (Keyboard)	
MUA 501 Organ (3 semesters, 1 hour each semester)	3hrs.
MUS 583 Church Music Practicum	1hr.
MUS 592 Advanced Choral Conducting	3hrs.
MUS 582 Hymnody	2hrs.
Total:	9hrs.
One partial recital on organ (approximately 30 minutes)	

EVALUATION OF RECITALS AND LECTURES FOR SECONDARY CONCENTRATIONS: POLICIES AND PROCEDURES

All recitals and lectures given in pursuit of a secondary concentration will be evaluated by the major professor, at least one member of the area, and at least one member of the student's graduate committee.

No recital or lecture in pursuit of a secondary concentration may be scheduled unless the major professor (i.e. the faculty member who supervises the recital or lecture) and one member of the student's advisory committee can be present.

Evaluation of recitals and lectures will be graded pass or fail and will be determined by a vote of three faculty selected for that task. The Director of Graduate Studies, in consultation with the major professor (i.e. the faculty member who supervises the recital or lecture), will appoint two faculty in addition to the major professor to evaluate a lecture or a recital, one from the area and one from the student's advisory committee. Normally faculty selected for this purpose will include those who have indicated their intention to attend. The process for identifying a date and time and scheduling the event is the same as that described under 4.6 Recitals and 4.7 Lectures (See above).

APPENDIX

A.1 GUIDELINES FOR THE DMA DOCUMENT (PERFORMANCE, CONDUCTING)

The following is a list of guidelines for advising students on their DMA documents. Most of what follows is drawn from elsewhere in this handbook.

The candidate will select a document advisor from among the graduate faculty. The document advisor must be approved by the Director of Graduate Studies.

The document must have a thesis and the thesis must be defended in the document. A thesis may be defined as a proposition; an original point of view; or an hypothesis. This thesis should constitute the purpose of the document as outlined in a statement of purpose. Defending the thesis may be construed as explaining, or otherwise demonstrating the validity of the thesis. Evidence must be presented which supports the thesis, or in unusual cases, disproves it. This evidence must be presented in a logical, orderly, and organized fashion so that it is clear to the readers. The oral defense must respond to any attacks on this evidence, the conclusions, and the general quality of presentation.

A Prospectus must be submitted to the advisory committee for approval. (See Separate guidelines for the prospectus.)

The document topic is not directly related to the lecture.

The candidate will meet with the advisory committee for discussion of the prospectus, at which time suggestions will be made for improvements and even large-scale changes. This will require a meeting of the advisory committee.

The document will be in prose format, following some standard and approved guidebook. Traditionally, the document consists of 60-70 pages, exclusive of bibliography, table of contents, and paeans to the document advisory.

According to the Graduate Handbook a full draft of the document is to be presented to the advisory committee a full two months in advance of the Graduate School deadline for submission. Permission for an extension may be granted only by vote of the full committee. It is the responsibility of the document advisor to keep the advisory committee informed of progress, or lack thereof.

The oral defense is generally limited to the document, but not necessarily so. Questions on related matters are entirely appropriate.

If there are substantial changes recommended during the oral defense, the document will not be forwarded, nor will the forms be signed until a complete revision has been presented to the advisory committee.

A.2 GUIDELINES FOR THE DMA DOCUMENT PROSPECTUS

The prospectus will begin with a clear, well-defined working title. The title may change as work on the document progresses.

The prospectus will begin with a concise, complete statement of purpose, i.e. the thesis and how the thesis will be defended.

The next section of the prospectus will reveal how the candidate intends to proceed. Some useful questions might be:

What methods will be applied?

What is the relevance of the topic and its significance to the field?

How can this document be applied in practical situations?

The next section will include a broad and general outline of the paper. Obviously, this may change as the document progresses, but it will at least give the advisory committee some idea of the organization of the document.

The prospectus concludes with a preliminary bibliography.

The candidate is urged to consult with all members of the advisory committee prior to formal submission of the prospectus.

Any large-scale changes in the prospectus after submission should be handled through a written petition to the advisory committee.

The prospectus should be written in correct, formal English, and should be taken as an indication of the candidate's writing skills.

A.3 GUIDELINES FOR THE DMA LECTURE

Handbook: "Each DMA student will present a fifty-minute public lecture. The lecture will be graded pass/fail by the advisory committee."

The purpose of the lecture is to demonstrate that the candidate is capable of researching, organizing, presenting, and communicating information in a coherent and meaningful way. Both lecture content and presentation will be evaluated by the advisory committee.

A good lecture will have a thesis, or central point, to bind it together; will be focused, well-organized, and clearly presented; will place the topic in context; and will limit itself to information that is relevant to the topic and meaningful to any ensuing discussion.

The lecture will make specific points and support them with specific examples, including musical examples and/or handouts.

Any audio-visual aids will be an asset to the presentation.

The candidate should submit a written proposal for the lecture consisting of a concise statement describing the topic of the lecture. The proposal should explain briefly what the candidate intends to do and should discuss the techniques that the student plans to implement. A brief bibliography should accompany the proposal. A copy of the proposal will be submitted to each member of the advisory committee prior to approval.

The student is urged to consult with all members of the advisory committee (and with non-advisory committee members) of the faculty for guidance in preparation. The candidate may wish to do a dry-run of the lecture prior to its formal presentation.

An effort should be made by both the candidate and the advisory committee to have other faculty and students in attendance during the lecture.

Members of the advisory committee and the audience should be encouraged to ask questions during and after the lecture.