

# H A N D B O O K

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## GRADUATE STUDY IN MUSIC



### **UNCG School of Music**

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# HANDBOOK FOR GRADUATE STUDY IN MUSIC

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## INTRODUCTION AND WELCOME

Welcome to the School of Music and the University of North Carolina at Greensboro. We hope that you will have a rewarding academic experience, find collegial relationships that will last a lifetime, and immerse your self in the musical passions that motivated your desire for additional study.

The purpose of this Handbook for Graduate Study in Music is to assist you with the many details that arise between your time of application for admission and graduation. Furthermore, you are encouraged to become familiar with the UNCG Graduate School Bulletin, the current Schedule of Courses, and the School of Music website. Should you have questions do not hesitate to contact personnel in the Graduate Music Office, SOM 220, telephone (336) 334-5794. This Handbook is available via the School of Music home page at <http://www.uncg.edu/mus>.

Although students are ultimately responsible for their progress to degree completion, the faculty in the School of Music and the personnel in the Graduate Music Office are anxious to assist you. Do not hesitate to ask for assistance.

## THE GRADUATE BULLETIN

The student should consult [\*The Graduate School Bulletin\*](#) for comprehensive information regarding “Admission” and “Academic Regulations.” The student is solely responsible for maintaining satisfactory academic standing and for meeting all degree requirements and deadlines for graduation or licensure. Among other items, *The Graduate School Bulletin* contains critical information regarding admission status, provisional admission, residency, grades, continuous enrollment, leaves of absence, candidacy, and comprehensive examinations.

## SCHOOL OF MUSIC FACULTY AND STAFF DIRECTORY

<http://www.uncg.edu/mus/faculty.html>

## GRADUATE DEGREE PROGRAMS IN THE SCHOOL OF MUSIC

- Master of Music in Performance
- Master of Music in Music Education
- Master of Music in Music Education/Summers-Only
- Master of Music in Music Theory
- Master of Music in Composition
- Doctor of Musical Arts
- Doctor of Philosophy

## ADMISSION TO THE GRADUATE SCHOOL

Students applying for admission to any graduate degree program in music must apply to The Graduate School. The process begins with a [formal application for admission](#) accompanied by the application fee payment.

All applicants must have obtained the following:

- 1) A bachelor's degree from an accredited college or university
- 2) Satisfactory academic standing as an undergraduate: "B" (3.0) or better in the undergraduate major, and in courses prerequisite to the proposed graduate study.
- 3) Approval of the academic department (i.e., School of Music) in which the graduate student will major. (Assumes an undergraduate major appropriate to the proposed graduate study.)
- 4) Satisfactory scores on the Graduate Record Examination (GRE). Praxis II Subject: Music scores may be substituted in lieu of GRE for Master of Music in Music Education only. Scores are valid for five years.

In addition, all applicants must submit a completed application form accompanied by official transcripts of the student's academic records from every college and university previously attended (even if the courses from one school appear on the transcript of another), three letters of recommendation from former professors, employers, or persons well acquainted with the student's academic potential, qualifying examination scores (#4 above), and a nonrefundable application fee. Where a degree was earned, the official transcript must indicate the name of the degree and the date awarded. All credentials must be in English.

## SCHOOL OF MUSIC ADMISSIONS AND AUDITION INFORMATION/MASTER OF MUSIC

Master of Music Admissions and Audition Requirements for ALL concentrations:

- 1) All applicants must have applied to the Graduate School and paid the application fee.
- 2) All applicants must have obtained an undergraduate degree in music from an accredited college or university.
- 3) All applicants must submit a resume.
- 4) All performance applicants must submit a [Graduate Audition Request](#) form.
- 5) All performance applicants will be expected to sight read as part of the audition.

## AUDITION INFORMATION BY CONCENTRATION/MASTER OF MUSIC

### Accompanying

Students should be prepared to present the following:

- 1) A 10-15 minute program of representative vocal selections including both French and German art song literature as well as an Italian aria. Applicants should be prepared to give poetic and word-for-word translations of the offered repertoire.
- 2) A 15-minute program of instrumental works plus a complete orchestral introduction to the first movement of a Mozart or Beethoven concerto.
- 3) One solo work of approximately 5 minutes in length.

Applicants should contact the Coordinator of the Accompanying and Chamber Music degree program approximately one month prior to the requested audition date. Ideally the applicant can bring their partners to the audition. Should this not be possible, the School of Music will endeavor to provide vocalists and instrumentalists to perform the selected repertoire.

### Choral Conducting

Applicants will conduct a 25-30 minute rehearsal with one of the University choral groups. The audition will take place during normal rehearsal times, NOT during one of the five scheduled Saturday audition days. Contact the Director of Choral Activities to arrange the audition. During this rehearsal the applicant will conduct a piece already known to the ensemble along with a piece, or segment of a piece, which is not already known to the ensemble. During the rehearsal, the applicant should demonstrate conducting technique above the average of the undergraduate student, sensitive response to the sound of the group, and the ability to elicit a musical response from the ensemble.

In addition, the applicant will audition for placement in voice and in piano. The level of one of these should be at the graduate entry level; that of the other should be at least at a minimum undergraduate proficiency.

### Instrumental Conducting

Submission of pre-audition materials is required. These should include:

- 1) An audio tape containing a representative sampling of the applicant conducting an instrumental ensemble. The quality of the performance and the repertoire conducted are important considerations.
- 2) Video recording of the applicant conducting an instrumental ensemble in a rehearsal and in a performance. The rehearsal recording must be taken from the player's perspective, camera facing the conductor. The performance may be recorded from either the player's perspective or the audience's perspective.
- 3) A repertory list of significant compositions conducted in the past five years, including the names of the ensembles and dates of performances.
- 4) A list of all formal conducting training including each academic course (institution, teacher, academic credit, text-books, etc.) as well as workshops or institutes attended.

Applicants who successfully pass the pre-audition will receive an invitation for the on-campus audition. At that time, the applicant should contact the Director of Bands or the Director of Orchestras to schedule the date/time and repertoire for the audition. During the audition, the applicant will conduct a rehearsal with at least one UNCG instrumental ensemble no later than two months before the end of the fall or spring semesters. The audition will be on a minimum of two compositions. During the audition, the faculty audition panel will determine the order and length of work on a specific piece and will evaluate the ensemble part of the audition. In the audition, the applicant will demonstrate his/her ability to communicate musical ideas with conviction through conducting and rehearsal techniques and the ability to evaluate and respond to the sound of an instrumental ensemble.

Arrangements for this audition should be made directly with the Director of Bands or Director of Orchestras. The audition will take place during normal rehearsal times, NOT during one of the scheduled Saturday audition days.

### Early Keyboard Instruments

Applicants for a major in harpsichord (to be played on the harpsichord) should prepare:

- 1) A composition by J.S. Bach, such as a Prelude and Fugue from the *Well-Tempered Clavier*, a suite, or a toccata.
- 2) A composition by Francois Couperin.
- 3) A composition by Byrd, Sweelinck, Frescobaldi, or Froberger.
- 4) A short 20<sup>th</sup>-Century harpsichord composition.

Applicants for a major in fortepiano (to be played on the fortepiano) should prepare:

- 1) A composition by J.S. Bach, W.F. Bach, or C.P. E Bach
- 2) A composition of advanced difficulty by Haydn, Mozart, or Clementi.
- 3) A complete sonata by Beethoven, selected from works up to and including Op. 31.

### Organ

Applicants for a major in organ should prepare:

- 1) A moderately difficult composition by a pre-Bach composer.
- 2) One movement from a Trio Sonata and a major Prelude and Fugue by J.S. Bach.
- 3) One moderately difficult composition by a post-Bach composer.
- 4) A 20<sup>th</sup>-Century organ work.

One of the above compositions should be performed from memory.

### Piano Performance

Applicants should be prepared to present the following minimum repertoire (preferably from memory):

- 1) A composition by J.S. Bach, such as a Prelude and Fugue from the *Well-Tempered Clavier*, a Suite, or a Toccata.
- 2) One of the more demanding Sonatas or sets of Variations by a classical composer (e.g., Haydn, Mozart, Beethoven, or Schubert).
- 3) Two advanced compositions by Romantic and/or 20<sup>th</sup> Century composers.

### Piano Pedagogy

Applicants should be prepared to present 20 minutes of music representing at least three historical periods. The difficulty level should be comparable to undergraduate piano study at the senior level. At least two selections should be memorized.

### String Instruments

Applicants should be prepared to present three or four compositions which demonstrate technical and musical proficiency necessary for advanced study, including the first movement from a major Classical, Romantic, or 20<sup>th</sup> Century concerto and a sonata of significant scope and contrasting in style.

### Vocal Performance/Pedagogy

Applicants should be prepared to present four pieces representing a variety of styles and languages, all performed from memory. At least one of these pieces should be an opera or oratorio aria. An accompanist will be provided.

### Woodwind, Brass, and Percussion Instruments

Applicants should be prepared to present three or four compositions which demonstrate technical and musical proficiency necessary for advanced study. One piece should demonstrate facility with contemporary techniques. Percussionists should demonstrate their abilities in four basic areas: snare, mallet/keyboard, timpani, and multiple percussion.

### Music Theory

Applicants must submit a written analytical paper on a musical topic of their choice. This must be received by the Director of Graduate Studies at least three weeks in advance of the audition/interview. In addition, arrange for an audition/interview with the graduate theory faculty at which time the candidate will demonstrate skills in analysis, sight-singing, dictation, and keyboard performance. Applicants should have taken a counterpoint course equivalent to MUS 507 (Modal Counterpoint) or MUS 508 (Tonal Counterpoint) with a grade of "C" or better. Students who have not taken such a course may fulfill this requirement with elective hours.

### Music Composition

Applicants must submit a portfolio of manuscripts and, if available, recordings. This should be received by the Director of Graduate Studies at least three weeks in advance of the interview with the Composition faculty.

### Music Education

Applicants are not required to audition or interview for admissions to the Master of Music degree in music education. Applicants, however must submit proof of a valid teaching licensure in music to the Director of Graduate Studies in Music. Applicants who apply for a graduate assistantship must contact the Chair of the Music Education Division to arrange for an interview with the Music Education faculty. In addition to the Master of Music degree in music education offered during the regular academic year, the degree is also offered during three consecutive summers and distance education during three academic year semesters.

### School of Music Admissions and Audition Information/Doctor of Musical Arts (DMA)

Application to the Doctor of Musical Arts degree normally follows completion of the master's degree in music. Applicants who hold the master's degree, however, are not automatically eligible for admission to doctoral study. Students, who begin study at the master's level at UNCG, must successfully fulfill all requirements for the master's degree and successfully present a doctoral audition/interview to be admitted into the doctoral program.

The first step for DMA applicants is to submit a [Graduate Pre-Audition-Form](#) along with the following items to the Director of Graduate Studies in Music well in advance of the expected semester of enrollment.

- 1) Recent recordings of performances that constitute a representative sampling of the applicant's musical ability and technical facility. At least one of the recordings must have been made

within twelve months prior to the application date. High quality CDs, DVDs, and VHS videotapes are acceptable. These recordings will not be returned. Conducting applicants are required to submit videotapes/DVDs—see section on Auditions. The faculty will not evaluate the recordings until a paid application is received in the Graduate School.

- 2) Programs and other pertinent documentation of work in the performance area. Conducting applicants should present documentation of successful experience as the conductor of a school or professional choral or instrumental ensemble or the equivalent of this experience—see section on Auditions
- 3) A repertory list.
- 4) A resume including educational, professional, and related experiences.

Evaluation of the pre-audition tape(s) will be the responsibility of the appropriate division faculty, coordinated through the Director of Graduate Studies in Music. If the pre-audition performance is evaluated as satisfactory, the applicant will be invited to the campus for an audition and interview. The student should contact the major professor in his/her performance area to schedule the on-campus visit. Subsequently, the student will then submit a [Request for Graduate Audition](#) form to the Director of Graduate Studies in Music. DMA auditions are not scheduled on the published audition dates for undergraduate and master's students. International students must present a satisfactory ([TOEFL](#)) score before they may be invited to campus.

The application deadline for financial consideration is published well in advance of the academic year for which awards will be granted. Only individuals fully admitted to their respective program are considered eligible for an award.

Because of processing requirements, an admission decision for Fall Semester cannot be guaranteed unless all credentials are received before July 1, for Spring Semester by November 1, and for Summer Session by April 1. For international students the deadline for receipt of the application and all supporting materials by The Graduate School is May 15 for Fall Semester, September 15 for Spring Semester, and February 15 for Summer Session.

Students are admitted to full graduate status or provisional status for a specific degree program in a specific term. If the admitted applicant does not register for the term specified in the application, the admission may be subject to subsequent review. Students may not be admitted to and graduate from the same degree or certificate program in the same academic term.

Nonresident aliens must provide certification of financial support. A computer based TOEFL score of 213 or [IELTS](#) score of 6.5 is required unless the applicant is a citizen of a country, or graduate of a university, where English is the official language.

#### AUDITION/INTERVIEW PROCEDURES

Only applicants who have been invited in writing by the Director of Graduate Studies in Music may schedule an on-campus audition and interview. For all DMA applicants, a completed admissions file (application, fee, transcripts, GRE scores, and letters of recommendation) should be received by The Graduate School at least one month prior to the on-campus audition and interview.

The DMA Audition/Interview Committee will be coordinated by the prospective major professor and/or Division Chair. The committee will be comprised of four members with at least one member from outside the respective division. Following the performance audition, the committee will conduct an interview with the applicant and vote on the acceptability of the applicant. The purpose of the interview is to ascertain whether or not the applicant is prepared for the demands and rigor of doctoral study. The committee may wish to question the applicant on career goals, professional work history, academic record, research interests, etc. A simple majority vote will determine the outcome of the audition/interview. Any minority opinion should be noted on the evaluation form.

## ON CAMPUS AUDITION REQUIREMENTS FOR DMA SPECIFIC AREAS

### Accompanying and Chamber Music

All applicants for the DMA in Accompanying and Chamber Music must submit a current vocal and instrumental repertory list. Once the applicant is invited to campus by the Director of Graduate Studies in Music, the applicant should contact Dr. Andrew Harley, Coordinator of Accompanying to schedule the audition. Applicants should be prepared to present a full recital program from which a 30-40 minute audition will be performed. The program must include the following:

- 1) a 15 minute program of vocal repertoire that includes both French and German art song as well as an Italian aria. Applicants should be prepared to give poetic and word-for-word translations of the offered repertoire.
- 2) a 15 minute program of instrumental works.
- 3) a complete orchestral introduction to the first movement of a Mozart or Beethoven concerto.
- 4) one solo work of approximately 5 minutes in length (optional).

The remaining repertoire may be chosen by the applicant. At the time of the audition a list of prepared pieces should be presented from which the committee will select. Applicants will also be asked to sight-read.

### Keyboard and Orchestral Instruments

The applicant will prepare a full recital of approximately 60 minutes, with appropriate literature in each style period, from which members of the faculty will select 20-30 minutes for the audition. Accompanists are required for all auditions, except for those in percussion and keyboard. Although it is recommended that the applicant provide his/her own accompanist, the School of Music can provide one if requested (see "Request for Graduate Audition"). A list of prepared pieces should be presented by the applicant to the audition committee.

### Voice

The applicant will prepare eight selections with appropriate literature in each style period. A list of prepared pieces should be presented by the applicant to the audition committee. Accompanists are required for all auditions. Although it is recommended that the applicant provide his/her own accompanist, the School of Music can provide one if requested (see "Request for Graduate Audition"). The audition must include the following:

- 1) at least one art song in English, French, and German.
- 2) an aria from an opera and one from an oratorio.
- 3) a 20<sup>th</sup> century work for voice with piano or chamber ensemble.
- 4) at least one selection in Italian.

### Choral Conducting

Prior to being invited for an on-campus audition, the applicant must submit videotapes as described in the Admissions section and a repertoire list of significant compositions conducted in the past five years, including the name of the ensemble(s) and date(s) of performance. If the pre-audition tape is acceptable, the Director of Graduate Studies in Music will invite the applicant to schedule an on-campus audition through the Director of Choral Activities. Applicants will conduct a rehearsal with at least one UNCG choral ensemble no later than two months before the end of the semester prior to anticipated enrollment. Auditions will be scheduled only during the fall or spring semesters of the academic year when ensembles are in residence.

At minimum, after consultation with the Director of Choral Activities, the applicant will rehearse/teach a piece already known to the ensemble and a second piece, or segment of a piece, which is not already known to the ensemble. In this rehearsal the applicant will be expected to demonstrate conducting technique at the 751 (doctoral) level of performance, skillful teaching procedures and rapport with the ensemble, sensitive response to the sound of the ensemble, understanding of appropriate musical style, and proficient use of the voice.

Vocal and keyboard auditions are also required for choral conducting applicants. Each applicant will be asked to sing an art song, play something on the piano, and sight-read.

### Instrumental Conducting

Prior to being invited for an on-campus audition, the applicant must submit the following:

- 1) An audiotape containing a representative sampling of the applicant conducting an instrumental ensemble. The quality of the performance and the repertoire conducted are important considerations.
- 2) VHS videotapes of the applicant conducting an instrumental ensemble in a rehearsal and in a performance. The videotape of a rehearsal must be recorded from the player's perspective, camera facing the conductor. The videotape of the performance may be recorded from either the player's perspective or the audience's perspective.
- 3) A repertory list of significant compositions conducted in the past five years, including the name of the ensemble(s) and date(s) of performances.
- 4) A list of all formal conducting training including each academic course (institution, teacher, academic credit, textbooks, etc), as well as workshops or institutes attended.

If the pre-audition materials are acceptable, the Director of Graduate Studies in Music will invite the applicant to schedule an audition with either the Director of Bands or the Director of Orchestras. Auditions will be scheduled only during the fall or spring semesters of the academic year when ensembles are in residence. Applicants will conduct a rehearsal with at least one UNCG instrumental ensemble no later than two months before the end of the semester prior to anticipated enrollment. In the audition, the applicant should demonstrate the ability to communicate musical ideas with conviction through conducting and rehearsal techniques and the ability to evaluate and respond to the sound of an instrumental ensemble.

## DOCTOR OF PHILOSOPHY

Applicants must be admitted by both The Graduate School and The School of Music for full admission. Each applicant to the Ph.D. in Music Education must submit the following:

- 1) Letter of intent—to be evaluated by the music education faculty to determine the presence of and potential for excellence in scholarship, textual content and congruity, and basic scholarly writing skills.
- 2) Video recording of teaching—VHS or DVD recording to be evaluated by music education faculty to determine the presence of excellence and effectiveness in music teaching.
- 3) Critical review of a published research study—to be evaluated by music education faculty to determine the applicant's level of writing skills and abilities to critically analyze, review, and apply music education research.

Additionally, each applicant must have at least three years of successful teaching experience in a formal educational setting as a fulltime teacher or equivalent.

Following receipt of all application materials, a committee of the music education faculty will complete an evaluation of the applicant's file. If the application materials are successfully evaluated, the Director of Graduate Studies in Music will invite the applicant for an on-campus interview and direct the applicant to the Music Education Division Chair for scheduling the visit to the campus.

### Submitting the letter of intent

An applicant to the Ph.D. in music education must submit a letter of intent.<sup>1</sup> The letter will be evaluated by a committee of the music education faculty to determine the presence of and potential for excellence in scholarship, textual content and congruity, and basic scholarly writing skills. Other elements addressed in the evaluation are the applicant's professional goals, objectives, and career aspirations as related to the objectives and structures of the Ph.D. degree program. The letter of intent is expected to address the following areas as minimal content requirements:

- 1) A brief biographical sketch, particularly relating to foundations in music education. Included should be a description of an applicant's qualifications for meeting the admissions requirement of three years of successful teaching experience in a formal educational setting as a full-time teacher or the equivalent.
- 2) A commitment to music and music education as a professional, career aspirations, goals, and objectives.
- 3) Dedication to the pursuit of learning in the areas of research, scholarship, musicianship, and educational leadership in professional practice, particularly in colleges and universities.
- 4) Special experiences, interests, skills, and expertise in any of the following areas: (a) the historical, pedagogical, philosophical, psychological, and sociological foundations of music in education; (b) the theoretical, historical, and applied foundations of the musical arts; and (c) research and scholarship in music and education.

### Submitting the video recording of teaching

An applicant to the Ph.D. in music education must demonstrate teaching abilities through the submission of a VHS or DVD recording of his/her teaching in a music classroom or rehearsal setting.

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<sup>1</sup> The letter of intent should conform to one of the following style manuals: (a) Publication Manual of the American Psychological Association (5<sup>th</sup> edition), or b) A Manual for Writers of Term Papers, Thesis, and Dissertations (6<sup>th</sup> edition) by Kate Turabian.

A video recording of a formally presented music performance is not acceptable. The recording must be taken from the students' perspectives with the camera facing the teacher, and must include at least 30 minutes of teaching. The recording will be evaluated by a committee of the music education faculty to determine the presence of excellence and effectiveness in music teaching.

Submitting the critical review of published research study

An applicant to the Ph.D. in music education must submit a critical review of a published research study as part of admissions requirements. Analyzing and applying music education research are fundamental to completing the Ph.D. in music education. The critical review of a published research study will be evaluated by a committee of music education faculty to determine the applicant's level of writing skills, and abilities to critically analyze, review, and apply music education research. Please select one of the research studies listed below for this review.

Cassidy, J.W., & Sims, W.L. (1991). Effects of special education labels on peers' and adults' evaluations of a handicapped youth choir. *Journal of Research in Music Education*, 39, 23-34.

Cofer, R.S. (1998). Effects of conducting-gesture instruction on seventh grade band students' performance response to conducting emblems. *Journal of Research in Music Education*, 46, 360-373.

Geringer, J.M., & Worthy, M.D. (1999). Effects of tone-quality changes on intonation and tone-quality ratings of high school and college instrumentalists. *Journal of Research in Music Education*, 47, 135-149.

Johnson, C.M., & Darrow, A. (1997). The effect of positive models of inclusion on band students' attitudinal statements regarding the integration of students with disabilities. *Journal of Research in Music Education*, 45, 173-184.

According to Gonzo<sup>2</sup>, a Critical Review is a restatement of the salient features of a research study in summary form and an evaluation of the merits of the study in light of accepted research practices. An applicant's Critical Review should include the following information:

- 1) Title
- 2) Purpose of and introduction to the research study
- 3) Subjects and procedures
- 4) Results and conclusions
- 5) Critique and application of the research study

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<sup>2</sup> Gonzo, C. L. (1971). On writing a critical review. *Bulletin of the Council for Research in Music Education*, 28, 14-22.

## POST-MASTER'S CERTIFICATE IN MUSIC THEORY PEDAGOGY

Doctoral students who achieve at least 80% on the Music Theory Graduate Diagnostic Examination can apply to the Certificate Program in Music Theory Pedagogy. This is a 15-hour course of study that prepares students to teach first and second-year music theory and ear training at the college/university level. Students who are eligible and interested in this program should contact the Coordinator for Music Theory to schedule an audition/interview.

## GRADUATE ASSISTANTSHIPS

Most financial aid offered to graduate students in the School of Music is through the award of a graduate assistantship. These awards include a stipend and often, but not always, tuition waivers. There are in-state tuition waivers and out-of-state tuition waivers. An in-state graduate assistant can receive an in-state waiver covering all tuition. An out-of-state graduate assistant may receive an out-of-state waiver and may, or may not, receive the in-state waiver. Additional University fees are not covered by tuition waivers.

Each graduate assistant has a work assignment equivalent to 20 hours per week. The assignments are related to the School of Music's teaching, research, service, and administrative operations. Some of the possible assignments are private or classroom teaching, assisting a professor, working in the recording studio, or helping in the music office. The Associate Dean makes these assignments in consultation with the faculty and in keeping with the needs of the School of Music and the student's skills and interests. The School of Music reserves the right to change a student's assignment at any time.

The deadline for graduate assistantship consideration is the last audition day of the spring semester (usually in February). Students interested in an assistantship should apply for admission, audition, and be fully admitted by this deadline. An on-campus audition and interview is required for all graduate assistant applicants.

## GRADUATE ASSISTANTSHIP APPLICATION

[http://www.uncg.edu/mus/Grad/GA\\_application.pdf](http://www.uncg.edu/mus/Grad/GA_application.pdf)

## MINIMUM SCHOLASTIC REQUIREMENTS FOR GRADUATE ASSISTANTS

In order to retain an assistantship and to be eligible for renewal, graduate students must maintain a minimum cumulative GPA of 3.0. Grade eligibility for students on assistantship is reviewed at the conclusion of each semester. In order to receive and maintain an assistantship the student must enroll in a minimum of six semester hours in each semester.

## RENEWAL OF GRADUATE ASSISTANTSHIPS

Graduate assistantship renewals are based on the students' maintaining the minimum grade point average, making satisfactory progress toward completion of the degree, the recommendation of the division in which the student holds the assistantship, and compliance with the Student Code of Conduct and Academic Integrity Policy.

## GRADUATE FELLOWSHIPS

The Graduate School offers a limited number of campus-wide fellowships to students who have achieved significant academic scholarship. Such an award would require the presentation of high scores on the Graduate Record Examination (GRE) and a high grade point average (GPA).

Fellowships are highly competitive and each year a small number of graduate music students receive these top awards. There is no work assignment required. Students must apply for admission, audition, and be fully admitted before a fellowship nomination can take place. These awards are for one year only and guarantee a Teaching Assistantship award in the following year.

## TAX LIABILITY

Students should consult a reliable source concerning tax liability related to stipends or other forms of scholarship. If you are an international student and your country has a tax treaty with the United States, you may be exempt from U.S. taxes on your scholarship payments. Please contact the International Programs Center when you arrive on campus to prepare the required paperwork.

## SOCIAL SECURITY NUMBERS

Social Security numbers are required for disbursement of assistantship/fellowship funds.

## CURRENT ADDRESS and CONTACT INFORMATION

Please notify The School of Music in a timely manner if your address or other contact information changes. It is quite important that a correct postal address, email address, and other contact information be accurately on file.

## STUDENT CODE OF CONDUCT

It is wise to obtain a current copy of the *UNCG Student Calendar Handbook*, which contains much critical information for students. Furthermore, it outlines the [Student Code of Conduct](#) and [Academic Integrity Policy](#) for the University of North Carolina at Greensboro. Sections of this document describe students' rights to freedom of expression, student conduct and discipline, procedures and processes in dealing with misconduct and discipline problems, and definition of offenses. Copies can be obtained from the UNCG Bookstore.

## NEW STUDENT ADVISING AND REGISTRATION

Graduate students may register for classes via [UNCGenie](#) once they have received their PIN from the Graduate School, and an advising code and CRN for performance studies from the Graduate Music Office in the School of Music. Many classes fill quite early so it is important to take advantage of registration in a timely manner. See [Registration Calendars](#). Keep in mind that your initial course schedule may require adjustment pending results of the diagnostic exams. If you have received an assistantship or fellowship, you must be enrolled in at least six credit hours. If you are enrolled in at least two hours of performance study, you must also be enrolled in at least one 3-credit hour academic class.

## DIAGNOSTIC EXAMINATIONS FOR ALL GRADUATE PROGRAMS

Prior to the start of classes and typically during orientation week, all new graduate students are required to take diagnostic examinations in music history and music theory. These examinations must be taken prior to the first semester of study.

Theory Study Guide

[http://www.uncg.edu/mus/theory\\_diag\\_study\\_sheet.pdf](http://www.uncg.edu/mus/theory_diag_study_sheet.pdf)

History Study Guide

[http://www.uncg.edu/mus/history\\_diag\\_study\\_sheet.pdf](http://www.uncg.edu/mus/history_diag_study_sheet.pdf)

These examinations are designed to identify, not only areas of deficiency, but levels of competence that students may have in these areas at the time of their entrance into graduate degree programs. The History Diagnostic will cover knowledge of Western Music History from the Baroque Period to the present. The Theory Diagnostic will consist of two parts: an aural skills test and a written test covering diatonic and chromatic harmony, basic counterpoint, and formal analysis. The level of achievement for both examinations is expected to be equivalent to that of UNCG graduating seniors holding a major in music. Doctoral students who received the Master of Music at UNCG are exempt from these examinations if the date of entry into the doctoral program is four years or less. The Director of Graduate Studies in Music will coordinate the preparation, monitoring, evaluation, and advising for the diagnostic examinations.

Students found deficient in music theory will not be able to enroll in a 600-level theory class until this deficiency is removed. Students found deficient in music history will not be able to enroll in MUS 606 (Research Seminar in Music History) until this deficiency is removed.

### REMOVAL OF DEFICIENCIES

- 1) Study independently and retake the diagnostic examination prior to the following semester.
- 2) Students with a theory deficiency may take MUS 525 (Overview of Tonal Harmony and Form) and achieve a grade of B (3.0) or better.
- 3) Students with a history deficiency may take MUS 526 (Overview of Western Music History) and achieve a grade of B (3.0) or better.
- 4) If a student has one particular area of weakness in the history diagnostic examination (as identified by the sub-scores), the student may enroll in the appropriate 500-level history class and achieve a grade of B (3.0) or better.

For information regarding diagnostic examination dates and the removal of deficiencies, contact the Director of Graduate Studies in Music. Failure to remove deficiencies in a timely manner will result in a recommendation for withdrawal from the graduate program.

## SUMMARY OF DEGREE REQUIREMENTS

### **Master of Music**

[Master of Music in Music Education](#)

[Master of Music in Performance](#)

[Master of Music in Music Theory](#)

[Master of Music in Music Composition](#)

### **Post-Master's Certificate**

[Post-Master's Certificate in Music Theory Pedagogy](#)

### **Doctor of Musical Arts**

[Doctor of Musical Arts in Performance](#)

[Minor in Early Keyboard Instruments](#)

### **Doctor of Philosophy**

[Doctor of Philosophy in Music Education](#)

## GRADUATE COURSES

<http://www.uncg.edu/grs/bulletin/music.html#mus>

### MAJOR STEPS TO THE DEGREE: Master of Music

- 1) Take the diagnostic examinations in music theory and music history prior to the first semester of study.
- 2) Remove deficiencies determined by the diagnostic examinations.
- 3) Develop the [Plan of Study Worksheet](#) (POS) in consultation with the major professor and submit to the Director of Graduate Studies in Music during the second semester of study. If changes are made to the original POS, a revised plan must be submitted and approved. The POS will be submitted to The Graduate School for reconciliation with the student's transcript at the time of graduation.
- 4) For performance, composition and theory majors, select an advisory committee (three members) early in the second semester in consultation with the major professor and Director of Graduate Studies in Music. The chair must be a member of the Graduate Faculty and a tenured or tenure-track member of the performance, composition, or theory faculty respectively. In consultation with the chair, the student should submit [Master of Music Request for Committee and Date for Written Comprehensive Examination](#) to the Graduate Music Office.
- 5) For performance degrees, register for MUS 600 and complete the recital (usually in the final semester). Submit the Graduate Recital Evaluation form to the Director of Graduate Studies in Music.
- 6) For thesis programs in Music Composition and Music Theory, develop a proposal and present it (by the first week in November) to the advisory committee for approval. Consult the UNCG [Guide to Preparation and Submission of Theses and Dissertations](#) regarding matters of format. After approval of the proposal, register for MUS 699 and complete the thesis. Submit the completed document to The Graduate School. The five credit hours may be distributed over two semesters. See [Graduate School Academic Calendar](#) for important dates and document filing deadlines. An oral defense is not required.
- 7) For the Master of Music degree in music education, register for MUS 692 a/b and complete the Master of Music Portfolio in music education. The Portfolio is developed by a student throughout the degree program and is submitted for evaluation during the final semester or upon completion of two-

thirds of a student's POS. MUS 692a is completed during the first ten hours of the degree program, and MUS 692b is completed during the semester in which the Portfolio is submitted for final evaluation. Within both courses, a faculty advisor provides students guidance and tutorial assistance during the development and completion of the MM Portfolio. To satisfactorily complete the portfolio requirement, a student must satisfactorily complete MUS 692a/b. To apply to the Teachers Academy for Advanced Licensure in Music, a student must receive passing evaluations of the MM Portfolio in music education. If a passing evaluation is received, the graduate music education advisor submits to the Teachers Academy the *Summary of Evaluations of Licensure Candidates* and the *MM Portfolio Evaluation Form*, signed by the School of Music Portfolio Evaluation Committee.

8) Apply for graduation with The Graduate School in the final semester. See [Graduate School Academic Calendar](#) for important dates and deadlines.

9) Verify that all appropriate forms have been submitted to the Graduate Music Office.

#### MAJOR STEPS TO THE DEGREE: Doctor of Musical Arts

1) Take the diagnostic examinations in music theory and music history prior to the first semester of study.

2) Prior to completion of 18 hours of study or during the second semester, meet with your major professor to select a doctoral advisory committee, discuss dissertation options, and develop the [Plan of Study](#). If changes are made to the original POS, a revised plan must be submitted and approved. The POS will be submitted to The Graduate School for reconciliation with the student's transcript at the time of graduation.

3) Remove deficiencies determined by the diagnostic examinations and complete course work.

4) Schedule dissertation recitals, lecture recital, or dissertation hours. The final recital may not be performed before achieving candidacy.

5) Meet with the Director of Graduate Studies in Music for a degree audit and schedule the preliminary written and oral comprehensive examinations. The Plan of Study will be reviewed at this time and completion of the course work will be documented.

6. Present dissertation (lecture/lecture recital/document) proposal to doctoral advisory committee for approval. Assign co-chair if relevant to the approved research.

7) File online [Request for Admission to Candidacy](#).

8) Present remaining doctoral dissertation recital(s) and complete written portion of dissertation.

9) File all necessary forms for graduation with The Graduate School. See [Graduate School Academic Calendar](#) for important dates and deadlines.

10) File for the Final Oral Examination of the dissertation (lecture, lecture recital, or traditional defense).

11) File written portion of the dissertation electronically with The Graduate School.

#### MAJOR STEPS TO THE DEGREE: Doctor of Philosophy

1) Take the diagnostic examinations in music theory and music history prior to the first semester of study.

2) Prior to completion of 18 hours of study, meet with the graduate music education advisor to select a Doctoral Advisory Committee, discuss possible dissertation topics, and develop the POS. If changes are made to the original POS, a revised plan must be submitted and approved. The POS will be submitted to The Graduate School for reconciliation with the student's transcript at the time of graduation.

- 3) Remove deficiencies determined by the diagnostic examinations and satisfactorily complete all requirements in the student's approved POS.
- 4) Complete the residence requirement by satisfactorily completing two consecutive fulltime semesters of on-campus graduate-level course work (i.e., a minimum of 6 credit hours per semester).
- 5) Satisfactorily complete the research and teaching proficiencies, as described in the *Evaluation Packet: Ph.D. Degree Research and Teaching Proficiencies*, verified by the supervising faculty, and filed with the Director of Graduate Studies in Music.
- 6) Upon completion of two-thirds of required coursework in the POS, satisfactorily complete the preliminary written and oral comprehensive examinations, as evaluated and verified by a student's doctoral advisory committee by signing the *Written Comprehensive Evaluation Form* and the *Oral Comprehensive Examination Report Form*. The latter form is submitted to the Graduate School.
- 7) Satisfactorily complete a dissertation research proposal, as verified by a student's DAC by signing the [Topic/Proposal Approval Form](#) and the dissertation proposal approval page. The form is also signed by the Director of Graduate Studies in Music, and is submitted to the Graduate School.
- 8) Upon satisfactory completion of the preceding steps to degree, apply to the Graduate School for admission to candidacy (i.e., online application, [Request for Admission to Candidacy](#).)
- 9) Submit written dissertation document to the DAC and schedule final oral examination. The DAC verifies that the student is ready to defend the dissertation by signing the *Final Oral Examination Schedule Form*; the form and a copy of the dissertation abstract is filed in the Graduate School.
- 10) Satisfactorily complete an oral examination in defense of dissertation, and submit two accepted final electronic copies of the dissertation to the Graduate School. For a dissertation to be satisfactorily completed and defended, it must be evaluated unanimously as satisfactory by a candidate's DAC, as verified by the committee members' signatures upon two forms, including *Final Oral Examination in Defense of Dissertation Report* and *Results of Final Oral Dissertation Examination in Defense of Dissertation*.
- 11) Apply for graduation with the Graduate School in the final semester via the [Application for Graduation Form](#). See [Graduate School Academic Calendar](#) for important dates and deadlines.
- 12) Verify that all appropriate forms have been submitted to the Director of Graduate Studies in Music, and pay all accounts to the University.
- 13) If a candidate desires to acquire NC Doctoral Licensure in Music in addition to the Ph.D. in music education, the graduate music education advisor submits the *Evaluation of Doctoral Licensure in Music Competencies Form* to the Teachers Academy.

#### DOCTORAL ADVISORY COMMITTEE

The Director of Graduate Studies in Music will serve as your official advisor until your doctoral advisory committee (DAC) is appointed. Please discuss the makeup of this committee with your major professor during your first semester of study. The DAC must be appointed prior to the completion of 18 hours of study.

This committee, consisting of at least four members of the Graduate Faculty, will mentor the student throughout the degree program, approve the Plan of Study, evaluate the doctoral jury and dissertation recitals, rule on special programmatic decisions and policy applications, approve the completion of all competencies, prepare, approve, and evaluate the preliminary written and oral comprehensive examinations, guide the student in the preparation of the proposal and written portion of the dissertation, conduct the final oral examination.

The DAC will be appointed by the Dean of the Graduate School upon the recommendation of the Director of Graduate Studies in Music and must be mutually acceptable to the student and all members of the committee. At least one member of the DAC must be from outside the major division. No more than one may be an adjunct member of the graduate faculty. The DAC chair must be from the major performance area and one member should be selected from the cognate area of study. Of the four members, two, including the chair must be full members of the graduate faculty. Associate and adjunct graduate faculty are not eligible to serve as committee chairs.

The committee chair normally serves as the dissertation advisor. In cases where another committee member is better qualified to advise the written portion of the dissertation because of particular research interests, this added responsibility will be recognized in the acknowledgment section of the document. Furthermore, the dissertation advisor becomes the co-chair. Students should contact the Director of Graduate Studies in Music if an adjustment in committee membership will enhance the depth and scope of the document.

If at any time the advisory committee decreases in number to fewer than four members, an additional member of the graduate faculty must be appointed by the Dean of the Graduate School to bring the number to at least four. The Director of Graduate Studies in Music coordinates committee appointments and adjustments and is ultimately responsible for advising and administrative processes during the student's entire course of study.

The advisory committees will meet or circulate materials to prepare and approve the preliminary written comprehensive examination and to approve the document proposal. In addition, the advisory committees will meet to evaluate all recital juries and recitals, evaluate the preliminary written comprehensive examination, administer and evaluate the preliminary oral comprehensive examination, and administer and evaluate the final document defense.

#### MASTER'S DEGREE PLAN OF STUDY

A [Plan of Study](#) (POS) for the master's degree must be outlined by the student in consultation with the major professor and Director of Graduate Studies in Music at the earliest practical time, but no later than after 50% of program completion. The POS must indicate all courses the student is expected to complete as a minimum requirement, including courses required for the major, supporting courses, number of elective hours, and courses recommended for transfer. If changes are made to the POS, a revised POS must be submitted by the third week of classes of the semester in which the student applies for graduation. Copies of the approved POS must be filed in the student's permanent folder in The School of Music Graduate Office and The Graduate School. Consult [The Graduate School Bulletin](#) for specific information regarding The Plan of Study.

#### DOCTORAL DEGREE PLAN OF STUDY

A [Plan of Study](#) (POS) for the doctoral degree is a significant step in successful progress to completion. This POS must be outlined by the student in consultation with the major professor and the Director of Graduate Studies in Music, and approved by the Doctoral Advisory Committee (DAC) at the earliest practical time but no later than the completion of 18 semester hours. It is at this point when the DAC will determine if competencies have been met and if not how they will be satisfied, what the minor/certificate/cognate option will be, and the tentative topic for the written portion of the dissertation. If changes are made to the POS, a revised POS must be submitted and approved before

the student applies for graduation. Failure to secure this revision may hold up the anticipated graduation. Copies of the approved POS must be filed in the student's permanent folder in The School of Music Graduate Office and The Graduate School. Consult [\*The Graduate School Bulletin\*](#) for specific information regarding The Plan of Study.

#### STEPS TO COMPLETING THE PLAN OF STUDY

- 1) Meet with the major professor and Director of Graduate Studies in Music to complete the preliminary Plan of Study Worksheet.
- 2) Courses will be entered in The School of Music graduate database, and the formal POS generated.
- 3) Student will be notified via email when paperwork is complete and the document ready for DAC approval.
- 4) Return the DAC-approved POS to the Graduate Music Office.
- 5) The Director of Graduate Studies in Music will submit the POS to the Dean of The Graduate School for final approval.

Any subsequent changes in the Plan of Study or in the subject of the dissertation must be reported to The Graduate School for approval.

#### DOCTORAL RESEARCH COMPETENCY/SKILLS REQUIREMENT

Competence in research is required of all doctoral students. Whereas the specific requirements will vary from field to field and according to the student's professional objective, the Plan of Study must provide for mastery of techniques of research that not only are appropriate to the particular field of study but also will help prepare the prospective holder of the doctorate to continue his/her intellectual and professional growth.

##### Doctor of Musical Arts

In addition to demonstrating competence in English, each DMA student must demonstrate a mastery of research skills at an appropriate level of competence relevant to the student's major area of study as determined by the DAC. These research skills may include, but are not limited to computer programming, competence with multimedia authoring and web-design, statistics, foreign languages, non-traditional notation systems, etc. Students in accompanying and chamber music, vocal performance, and choral conducting are required to fulfill the language requirement as outlined below. Students in other performance areas, whose committee anticipates that a foreign language will be required, may choose one of the four options listed below to fulfill the research competency. A student, whose transcript does not list a music bibliography course from an NASM accredited institution with a grade of B (3.0) or higher, must take MUS 602 to fulfill this requirement. The research competency/skills requirement must be met prior to the preliminary comprehensive examination, and prior to admission to candidacy.

##### Doctor of Philosophy

The research/skills competency for the Ph.D. is completed on an independent basis by the student during the course of study. These requirements must be completed and filed in the Graduate Music Office prior to administration of the preliminary comprehensive examination.

Steps to completion of the Ph.D. research/skills competency:

- 1) Obtain the Research Competencies and Teaching Skills Proficiency Evaluation Packet from the Graduate Music Office during the first semester of enrollment.

- 2) Complete five research competencies.
- 3) Complete the Teaching Proficiency.

Research Competencies:

- 1) Computer Techniques
- 2) Descriptive Research
- 3) Experimental Research
- 4) Historical Research
- 5) Measurement Techniques

Computer Techniques—the student will:

- a) Define various computer techniques and provide examples of how computers may be used to solve problems in music education.
- b) Run successfully statistical packages such as SPSS, SAS, BMDP, and Minitab using the time sharing computer system.
- c) Identify and explain the meanings of the output information resulting from (b) above.

Competency completion options:

- 1) Completion of all course work with the grade of “A” or “B” (3.0)
- 2) MUS 601—Research Methods in Music I
- 3) MUS 701—Research Methods in Music II
- 4) MUS 797a—Directed Study in Music (3 credits)—Contract must be written to cover the 4 areas above.

The satisfactory completion of this competency requires the signature of the instructor teaching (a), (b), or (c) listed above.

Descriptive Research—the student will:

- a) Define descriptive research and provide examples on how such research may be used to solve problems in music education.
- b) Define quasi-experimental research and case study research, and provide examples of how such research may be used to solve problems in music education.
- c) Describe and list advantages and disadvantages of using quasi-experimental and case study research techniques, and provide examples from the literature of the designs associated with each type of research.
- d) Review and critique a quasi-experimental research study and a case study in music education, analyzing the design and execution of the research as related to the studies’ statements of facts, inferences, and generalizations; and describing applications of research results to music education.

Competency completion options:

- 1) Completion of all course work with the grade of “A” or “B” (3.0)
- 2) MUS 601—Research Methods in Music I
- 3) MUS 701—Research Methods in Music II
- 4) MUS 797a—Directed Study in Music (3 credits)—Contract must be written to cover the 4 areas above.

The satisfactory completion of this competency requires the signature of the instructor teaching (a), (b), or (c) listed above.

Experimental Research—the student will:

- a) Distinguish between quantitative and qualitative research, and experimental and descriptive research.
- b) Provide examples of how experimental research techniques are used to solve problems in music education.
- c) Select published studies which use a “t” test, analysis of variance, analysis of covariance, correlation and chi-square statistics, and explain the relationship of each statistical technique to the associated study’s purpose, the meanings of the reported statistical findings, and the extent to which the author’s conclusions are supported by the data and analyses.
- d) Given a research problem pertinent to music education, create a research design which clearly answers the following questions:
  - 1) What is (are) the null hypothesis(es)?
  - 2) How will subjects be selected and/or grouped?
  - 3) What measurements will be taken and when?
  - 4) What statistical treatments will be used?
  - 5) What are the possible outcomes?
  - 6) Define and appropriately use terms and concepts pertinent to experimental research.

Competency completion options:

- 1) Completion of all course work with the grade of “A” or “B” (3.0)
- 2) MUS 601—Research Methods in Music I
- 3) MUS 701—Research Methods in Music II
- 4) MUS 797a—Directed Study in Music (3 credits)—Contract must be written to cover the 5 areas above.

The satisfactory completion of this competency requires the signature of the instructor teaching (a), (b), (c), or (d) listed above.

Measurement Techniques—the student will:

- a) Define objective and subjective measurement techniques, and provide examples of how these techniques may be used in research and practice in music education.
- b) Given a set of test scores and individual student responses to each test item; report and explain the mean, median, mode, variance and standard deviation for the score distribution; the test’s reliability and validity; ID item analyses for selected items.
- c) List and describe 12 published measures of musical behaviors including titles, authors and publishers; the measures must include measures of music aptitude, achievement and performance skills.
- d) Distinguish between aptitude and achievement.
- e) Create three multiple-choice, three true-false, three completion, three short answer, one matching and one essay items relevant to a selected area of music knowledge.
- f) Define terms and concepts pertinent to the measurement of musical behaviors.
- g) Define and defend evaluation as part of an educational process.

Competency completion options:

- 1) Completion of all course work with the grade of “A” or “B” (3.0)
- 2) MUS 605—The Measurement of Musical Behavior
- 3) MUS 797a—Directed Study in Music (3 credits)—Contract must be written to cover the 7 areas above.

The satisfactory completion of this competency requires the signature of the instructor teaching (a) or (b) listed above.

Teaching Proficiency

The successful completion of one of the following options is required prior to administration of the preliminary comprehensive examination.

- 1) A teaching assistantship under the direct supervision and evaluation of a music education faculty member (or designee) in which the student has full responsibility for, or assists with teaching an undergraduate music course.
- 2) Satisfactory completion of a 1-credit directed study (MUS 797a) in which a student is involved actively in teaching music on or off-campus. This credit may not be used in the elective block.
- 3) Demonstrated excellence in a teaching position in higher education, documented by faculty observation and evaluation.

Music Education Division faculty are the only persons authorized to sign for satisfactory completion of proficiencies. Teaching options must be approved in advance by the student’s DAC, verified by the committee chair in writing, and authorized by the Music Education Division Chair and the Director of Graduate Studies in Music.

Workshop credits applied toward the Ph.D. are limited to three hours.

## DOCTOR OF MUSICAL ARTS DEGREE COMPETENCIES

Pedagogy Competency

Prior to taking the preliminary comprehensive examination, each DMA student must satisfy the pedagogy competency requirement. The purpose of the requirement is to improve the preparation of doctoral graduates for teaching college-level students. The DAC will determine how the competency in pedagogy can be satisfied. Options may include, but are not limited to the following:

A satisfactory score on a pedagogy diagnostic examination

Organ Pedagogy (MUS 500)

Principles of Vocal Pedagogy (MUS 541/641)

String Instrument Pedagogy (MUS 603)

Woodwind Instrument Pedagogy (MUS 604)

Brass Instrument Pedagogy (MUS 607)

Percussion Instrument Pedagogy (MUS 608)

Jazz Pedagogy (MUS 609)

Piano Pedagogy (MUS 613/614)

Choral Laboratory (MUS 629)

The Study and Pedagogy of Phonetics as Applied to Singing (MUS 630)

Methods and Materials of Music Reading Instruction (MUS 632)

Pedagogy of Music Theory and Music History (MUS 644)  
Advanced Instrumental Methods (MUS 657)  
Piano Technique: A Pedagogical Survey (MUS 672)

#### Literature Competency

Prior to taking the preliminary comprehensive examination, each DMA student must satisfy the literature competency requirement. The purpose of the literature requirement is to ensure a broad knowledge of the repertory and performance practice in the major area. The DAC will determine how the competency in literature can be satisfied. Options may include, but are not limited to the following:

A satisfactory score on the literature diagnostic  
History of Opera (MUS 611)  
Song Repertory I & II (MUS 513a or b & 524a or b)  
Song Literature I & II (MUS 521 & 522)  
Choral Music Since 1750 (MUS 528)  
Choral Music of the Renaissance and Baroque (MUS 628)  
The Symphonic Tradition (MUS 538)  
Piano Literature I & II (MUS 613/614)  
Seminar in 19<sup>th</sup> Century Piano Literature (MUS 615)  
Techniques of New Music for Piano (MUS 616)  
Seminar in Piano (MUS 620)  
Seminar in Vocal Literature (MUS 621)  
Seminar in Choral Literature (MUS 622)  
Guitar Literature (MUS 626)  
Percussion Literature (MUS 635)  
Band Literature (MUS 636)  
String and Keyboard Chamber Literature (MUS 637)  
History of Jazz (MUS 663)  
Organ Literature (MUS 668)  
Woodwind Literature (MUS 670)  
String Solo Literature (MUS 671)  
Brass Solo Literature (MUS 673)

#### LANGUAGE REQUIREMENTS FOR SPECIFIC MM DEGREE PROGRAMS

##### Accompanying and Chamber Music

Nine hours of language are required for accompanying and chamber music students--one semester each of French, German, and Italian. Also required is the equivalent of MUS 170 (Italian and Latin Diction for Singers). Language and diction hours must be credited satisfactorily on a college transcript. If not, this requirement may be resolved with appropriate enrollment while working on the current degree. These hours will not, however, count toward the Master of Music in Accompanying and Chamber Music.

### Vocal Pedagogy/Vocal Performance

Twelve hours of language are required for voice students—one semester each of French, German, and Italian, plus a second semester to be selected from any one of these three languages. Also required, is the equivalent of MUS 170 (Italian and Latin Diction for Singers). Language and diction hours must be satisfactorily credited on a college transcript. If not, this requirement may be resolved with appropriate enrollment while working on the current degree. These hours will NOT, however, count toward the Master of Music in Vocal Pedagogy or Performance.

### LANGUAGE REQUIREMENTS FOR SPECIFIC DMA DEGREE PROGRAMS

Vocal Performance, Vocal Pedagogy, Choral Conducting, Accompanying and Chamber Music  
DMA students will translate passages containing some 175-200 words each in German, French and Italian. DMA students in Choral Conducting will select any two of these languages. The passages will be selected from relatively unfamiliar vocal scores, preferably with texts written between approximately 1750 and 1920. If a student is specializing in some other language (Spanish, Russian, possibly even Swedish or Czech), or anticipates a research project involving literature in such a language, he or she may submit a request to the DAC to substitute this language for one of the others. A dictionary may be used. The language exams need not be taken at the same time, but must precede the preliminary written comprehensive examination.

In lieu of the language examinations, a student may offer study at the collegiate level through the 102 level (or its equivalent) in any or all of these languages. This study may include courses taken while an undergraduate or master's student, as verified by transcript, or languages taken concurrently with DMA study, either at UNCG or elsewhere.

### SATISFACTORY PROGRESS TO DOCTORAL DEGREES

The lengthy and gradually increasing average time to complete a doctoral degree is generally agreed to be one of the most serious problems facing graduate education in the United States. Excessive time devoted to doctoral study not only increases the costs to the institution and to the student, but delays the time when he or she can embark on a career and begin earning a salary and benefits. For these reasons, it is very important to consider every step that can be taken, consistent with high academic standards, to reduce the time-to-degree for doctoral students.

### FULL-TIME ENROLLMENT

All music doctoral students are expected to enroll full-time. Every student, prior to candidacy, is required to enroll and complete satisfactorily each term a full load of at least three courses relevant to his or her degree program that comprise a total of at least nine credit hours. Doctoral students holding assistantships will be considered full-time with six credit hours. The election of performance instruction only (MUS 751) does not represent satisfactory progress toward a degree and will not be approved. Part-time enrollment may be permitted under special circumstances; any student electing a lesser load without permission is considered not to be making satisfactory progress toward the degree and may be recommended for dismissal.

## Academic Eligibility to Continue in Graduate School

Coursework available during the summer session is extremely limited in the School of Music. Faculty are not normally paid to develop, administer, and evaluate preliminary comprehensive examinations nor supervise dissertations during the summer months. Students may appeal to the Director of Graduate Studies in Music after securing approval from the DAC.

Doctoral students are expected to have satisfied all of the requirements for candidacy not later than the end of the fifth term after admission. It is safe to expect that students will achieve candidacy and receive the degree by the end of the sixth term. A student entering with significant deficiencies may find that the time to candidacy is increased and the number of desirable and relevant electives may be limited. Note that if a DMA student on assistantship elects only one course in addition to performance studies, and finds it necessary to drop that course for any reason, the student will cease to be in good standing.

All work toward the doctoral degree must be completed within seven years from the date of first enrollment. Extensions may be granted by The Graduate School on the recommendation of the DAC and the Director of Graduate Studies in Music. A candidate who does not complete the dissertation (all portions) within seven years of initial enrollment or within three years of achieving candidacy, whichever is longer, may be required to re-take coursework which falls outside the stipulated time frame.

## UNCG Graduate School Policy on Continuous Enrollment

### GRADING

#### Incomplete

The symbol "I" indicates inability, for reasons beyond the student's control, to complete course requirements by the end of the term in which the course was offered and the student registered. The "I" may be removed by completion of the deferred requirements within six months from the last day of examinations in the term in which the course was taken. An "I" not removed within this time limit automatically becomes an "F." The grade of "I" on any course, including work not required for the student's degree, must be removed before graduation. The grade of "I" cannot be removed with a grade of "W."

#### Satisfactory (S) or Unsatisfactory (U)

Grades of "S", satisfactory, or "U," unsatisfactory are reported on all workshops and institutes, and certain seminars, field projects, internships, practica, among others. In the case of the dissertation in progress, a grade of "IP" (in progress) will be recorded each semester of registration for credit until completion of the dissertation, when a final grade of "S" (satisfactory) will be assigned.

If a student receives a course grade other than "I" and later submits additional work to be evaluated for the course, this work cannot be used as a basis for changing the assigned grade. Except for independent study or where specific provision is made in the course description, no student may repeat for credit a course for which he/she has earned credit. If a student repeats such a course, the grade will be recorded on the transcript, but no additional credit will be allowed toward graduation or toward the grade point average. A failing grade remains on the student's academic record permanently.

For the completion of a graduate degree program, an overall minimum average of B (equivalent to 3.0) is required. No more than six semester hours of credit evaluated as C+ (2.3) and/or C (2.0) may be applied toward the minimum hours required for the master's degree. Grades in all courses applied toward the doctorate must be B (3.0) or better, and additional hours must be taken for any hours earned with a grade of B- (2.7) or less.

## TRANSFER CREDIT

### Master's Degrees

Ordinarily, transfer credit may not exceed one-third of the minimum number of hours required by the student's degree program. All credit offered in transfer must have been taken at an accredited institution. The transfer credit may not have been used to complete the requirements for a degree. Such work must have been taken within the five-year time limit. The student must have earned the grade of "B" (3.0) or higher on all transfer credit. Furthermore, the student must submit Graduate Student Request for Transfer Credit form to the Director of Graduate Studies in Music along with official transcripts and bulletin descriptions for all transfer coursework.

### Doctoral Degrees

In some instances, work done in other institutions may be counted toward the degree, particularly work culminating in a master's degree from an accredited institution and representing an appropriate area of study. If the student proposes the transfer of credit from another institution, the work for which credit was received must be covered by the preliminary comprehensive examination, and the transfer must be recommended by the DAC (by inclusion on the POS) before The Graduate School will credit the work to the student's doctoral program.

In no case will more than one third of non-dissertation course credit beyond the master's degree be transferred to a doctoral program. For the student who has completed more than 18 semester hours on a sixth-year of a post-master's program, the question will be reviewed by the DAC and the Dean of The Graduate School.

The following conditions apply to transfer credit for doctoral programs:

- 1) All credit offered in transfer must have been taken at a recognized accredited institution.
- 2) Such work must have been taken within a seven-year period of time. See [\*The Graduate School Bulletin\*](#) for specific details.
- 3) The student must have earned a grade of "B" (3.0) or higher on all transfer credit. In a four-letter grading system, only credit earned with either of the grade of "A" or "B" is transferable.
- 4) The credit must be recorded on an official transcript placed on file with The Graduate School.
- 5) The credit must be approved both by the DAC (by inclusion on the POS) and by the Dean of The Graduate School.
- 6) The credit must be necessary to meet specific degree requirements.

Hours only, not grades, may be transferred from other institutions. Quarter-hours do not transfer as semester hours. A fraction of an hour of credit will not be transferred. See the sample below:

- 2 quarter hours transfer as 1 semester hour.
- 3-4 quarter hours transfer as 2 semester hours.
- 5 quarter hours transfer as 3 semester hours.
- 6-7 quarter hours transfer as 4 semester hours.

8 quarter hours transfer as 5 semester hours.  
9-10 quarter hours transfer as 6 semester hours.

Students must secure approval from their DAC and the Dean of The Graduate School in advance of registration at other universities. In general, however, not less than two-thirds of the total non-dissertation credit hours of doctoral degrees must be completed in residence courses at UNCG.

In order to ensure that the courses fall within the time limit permitted, the transfer credit will be accepted and posted to the transcript only at the time of completion of the degree requirements.

#### INDEPENDENT STUDY

Students may not register for independent study as a substitute for existing courses. If particular study in literature and pedagogy or if special research interests warrant independent instruction, enrollment is permitted with the advance approval of the Director of Graduate Studies in Music (MUS 697 for master's students and MUS 797 for doctoral students), subject to availability of faculty.

Steps to registration for independent study:

- 1) Complete [Outline of Plan for Independent Study form](#). This form must be approved and signed by the student, instructor, and Director of Graduate Studies in Music.
- 2) Complete [Permission to Register for Independent Study form](#). This form must be signed and approved by the instructor, the Director of Graduate Studies in Music, and the Dean of The Graduate School.

Note for master's students:

Students must have completed nine credit hours of graduate work in a degree program and have attained at least a 3.0 average. No more than 3 credit hours for independent study may be earned in any one semester, and not more than 6 credit hours for independent study may be counted toward satisfying the minimum requirements for the master's degree.

Note for doctoral students:

No more than 15 semester hours of independent study may be included in the POS, exclusive of the dissertation.

#### RECITALS

Arrangements must be made well in advance for performance hall reservations, piano tuning, recording, and printing of programs. The student is solely responsible for contacting the Facilities and Events Coordinator ([n\\_hock@uncg.edu](mailto:n_hock@uncg.edu)) for such arrangements. School of Music personnel must be used for all official recordings. The Dean must approve any exception to this policy. There is a fee for recording and the printing of programs.

## Recital and Concert Reservation Procedures

### Doctor of Musical Arts Recitals

Recitals must contain a minimum of 50 minutes of music. The DAC must approve any exception to this prior to the recital jury. Literature for such recitals must be distributed to the DAC for approval at least one month prior to the jury. For keyboard majors, no more than 2 of the 8 dissertation credits for recitals may be fulfilled through any combination of concerto, chamber music, or lecture-recital performances.

### Recital Documentation

The student is solely responsible for providing recital and concert documentation to the Graduate Music Office.

### Juries

End-of-semester and recital juries are at the discretion of the DAC. The student, in consultation with the DAC, is responsible for scheduling the jury when committee members are able to be present.

### Doctoral Continuation Jury

Doctoral students will have one significant jury (continuation jury) during their first year of study. This jury may be an end-of-semester jury or it may be prior to the first recital. The DAC will evaluate this continuation examination with a majority vote determining the outcome. Once this continuation jury is passed, students may proceed with dissertation recitals. However, the major professor may request a jury at any point during the remainder of the program. The student, in consultation with the major professor, is responsible for scheduling any jury when all committee members are able to be present. Failure to pass this continuation jury on two successive attempts regardless of repertory will result in a recommendation by the DAC for removal of the student from the DMA degree program.

## MASTER'S COMPREHENSIVE EXAMINATION

### Scheduling

- 1) The student must complete the [MM Request for Committee and Date for Comprehensive Examination](#) and submit to the Director of Graduate Studies in Music no later than the first week of the final semester of study. The specific examination date should be set at least one month in advance of the anticipated date of graduation, with time added to compensate for breaks or holidays. Faculty are not available to evaluate comprehensive examinations when classes are not in session.
- 2) The student is responsible for selecting a three-member Master's Advisory Committee (MAC) in consultation with the Director of Graduate Studies in Music. The major professor should chair the committee. The second member should be from the student's division (Vocal Studies, Keyboard, Instrumental, Music Education, and Composition/History/Theory) and an additional member from outside the student's division.
- 3) Comprehensive examinations are not administered on weekends or University holidays. Under special circumstances and by advance arrangement with the Director of Graduate Studies in Music, examinations may be administered when the University offices are open but classes are not in session. Comprehensive examinations will not be scheduled during the following periods:
  - a) less than 30 days from the date of submission of the [MM Request for Committee and Date for Comprehensive Examination](#)
  - b) two weeks before the first day of semester final examinations

- c) during a semester final examination week
- d) after October 31 (fall semester) or after March 31 (spring semester)

### Comprehensive Examination Content

Students are encouraged to consult with MAC members for comprehensive examination study guidance well in advance of the day of administration. The MAC will formulate examination questions and serve in an advisory capacity for the student's examination preparation. The major professor (chair) will assemble the questions from the committee (along with all materials) and submit to the Graduate Music Office for final preparation.

Comprehensive examination questions may cover any phase of the course work taken by the student during the period of this graduate study. Questions may also cover any subject logically related and basic to an understanding of the following areas of music—history, theory, literature, pedagogy, acoustical/technical characteristics of the major, performance, performance practice, philosophy, aesthetics, psychology, or other areas related to the course work.

These examinations are comprehensive in nature, i.e., answers generally should be written in essay form so that the item content is thoroughly covered. Areas such as theory and analysis, however, often require other modes of response. Short answers or one-word response questions may be included, but this type of question will not be common for the entire examination. When writing the exam, it is important to include, for example, names of authors, composers, researchers, pedagogues, titles of studies and compositions, important dates, chronological order of events, socio-cultural ramifications, technological developments, and other specific information as well as broad concepts surrounding item content.

### Administrative Procedures on the day of the Comprehensive Examination

- 1) On the day of the comprehensive examination, the student will report to the Graduate Music Office at 8:15 a.m. (or a pre-arranged time) to receive instructions, room assignment, and flash drive upon which the exam will be saved. Items permitted in the examination room include:
  - a) writing instruments (pens, pencils, erasers, etc.)
  - b) paper/writing pad
  - c) a standard dictionary (no music references unless informed prior to the exam)
  - d) seat cushion, lunch or snack, water bottle, etc
  - e) Macintosh computer; Windows computers are not available.
- 2) A lunch break outside The School of Music may be taken but, the examination and flash drive must be left in the Graduate Music Office until the student returns to the building. Otherwise, testing materials must remain in the testing location at all times. Short breaks at fatigue point are acceptable and are important.
- 3) Conversations with anyone other than personnel in the Graduate Music Office, advisory committee members, or School of Music faculty and staff, are prohibited. If item interpretation is necessary, instructions and/or permission should be obtained from the Director of Graduate Studies in Music (or designee).
- 4) The [UNCG Academic Honor Code](#) is in effect for the entire comprehensive examination.
- 5) The examination will be constructed so that the material can be covered successfully in 6-7 hours. Under no circumstances will students be allowed to extend any section of the examination to a second day after having seen the prepared questions. If extenuating circumstances

happen to occur, the advisory committee in consultation with the Director of Graduate Studies in Music will decide on appropriate conditions for completion of the examination.

6) At the conclusion of the examination day, save the comprehensive examination on the flash drive provided and return to the Graduate Music Office by 4:45 p.m.

#### Evaluation of the Comprehensive Examination

Upon completion of the comprehensive examination, the document will be circulated among the advisory committee members for a “blind” evaluation. Students will be notified by the Director of Graduate Studies in Music when the evaluation is completed.

#### DOCTORAL PRELIMINARY COMPREHENSIVE EXAMINATIONS

The preliminary comprehensive examination, constructed by the DAC, consists of the written portion and a subsequent oral portion. The examination is rigorous and demanding, and requires synthesis on the part of the student. The questions are oftentimes historical, analytical, stylistic, biographical, bibliographical, pedagogical or contextual in nature. The most successful examinations require the ability to recall, apply, analyze, and evaluate. Many questions deal with performance practices, ornamentation, traditions, history of the instrument, or any other substantive matter. Factual questions as well as interpretive questions are included. Any work for which transfer credit is received must be included in this examination as well.

The preliminary comprehensive examination may be taken when the student has satisfactorily completed all stipulations outlined below:

- a) All provisions, deficiencies, or special conditions which may have been attached to admittance to the degree program must be removed.
- b) All competencies must be satisfied.
- c) The residency requirement must be satisfied.
- d) The research competency must be satisfied.
- e) Two-thirds of the course work must have been satisfied.
- f) DMA students must have satisfactorily performed at least one, and no more than two dissertation recitals. Exceptions may be made to this policy if approved in advance by the DAC.

A student must be enrolled to take the preliminary comprehensive examination.

#### Scheduling the Preliminary Comprehensive Examination

The written preliminary comprehensive examination is scheduled on a request basis with the Director of Graduate Studies in Music. The examination period will last three full days and may not be scheduled on the weekend, holidays, or when the School of Music office is closed. Students are strongly encouraged not to schedule preliminary comprehensive examinations during the summer due to the fact that many faculty members are away.

#### Preliminary Comprehensive Examination Procedures

- 1) The student selects a date (during the fall or spring semesters) for the written examination in consultation with the Chair, DAC, and Graduate Music Office. Administration of the examination will follow in no less than 90 days.
- 2) The Director of Graduate Studies in Music reviews the file in consultation with the Chair for deficiencies and/or special conditions attached to the admission.

- 3) The Graduate Music Office requests preparation of the written examination from the DAC and includes a deadline for final preparation.
- 4) The DAC Chair will coordinate the preparation and approval of the examination. After consultation with the DAC, the Chair will forward the examination (and any necessary scores, recordings, etc) and a signed Comprehensive Examination Pre-Approval Form to the Graduate Music Office. One preliminary examination question from the area and one from history or theory may be assigned to the student in advance as an outside research project to be submitted on the first day of the scheduled written examination.
- 5) The preliminary comprehensive written examination is administered on the confirmed dates by personnel in the Graduate Music Office.
- 6) The completed examination is forwarded to the DAC by Graduate Music Office personnel. Members of the DAC read/evaluate and provide the Director of Graduate Studies in Music with the individually submitted Written Comprehensive Examination Evaluation Form. When this process is completed and all evaluations have been submitted, the Director of Graduate Studies in Music returns the examination and evaluations to the DAC. The DAC Chair will then coordinate completion of the signed Evaluation Summary of Written Comprehensive Examination Form. Unanimous approval is required for passing the written comprehensive examination. The evaluation scale for this examination is Satisfactory, Unsatisfactory in one or more areas (retake only parts deemed unsatisfactory), or Unsatisfactory (retake the entire examination).
- 7) The examination document, evaluations, and summary sheet are returned to the Director of Graduate Studies in Music who notifies the student in writing of the results. To this point, the student will not receive any information regarding the evaluation. No member of the DAC should discuss the examination with the student until after the evaluative process is complete.
- 8) If a student should fail any or all parts of the examination, the Director of Graduate Studies in Music will consult the DAC Chair to determine appropriate action. The DAC will determine the required procedures for the student to follow in resolving deficiencies. When this action has been determined, the student will be notified by the Director of Graduate Studies in Music. The DAC Chair will meet with the student to discuss probable causes for the failure and provide appropriate advice to be followed when preparing for a second administration of the examination.
- 9) A student may not retake the examination in whole or in part until at least one semester has elapsed. No more than one re-examination (whole or part) will be allowed. The second examination will be different in specific content, but similar in structure.

#### ORAL PRELIMINARY COMPREHENSIVE EXAMINATION

Upon satisfactory completion of the written examination, the DAC Chair in consultation with the Director of Graduate Studies in Music will coordinate scheduling of the oral portion of the preliminary comprehensive examination. This portion of the examination should take place within one month of the successful written examination notification. Only under extenuating circumstances will the student be allowed to schedule the oral examination earlier than three weeks or later than six weeks after receiving notification of successful completion of the written portion. The oral preliminary comprehensive examination may be directed toward further investigation and evaluation of weaknesses apparent in the written portion, or areas may be addressed that were not included in the written examination. Unanimous approval is required to pass the oral preliminary comprehensive examination. It is appropriate to allow the student to begin the examination by discussing his or her professional goals, document, or research interests.

If the oral preliminary comprehensive examination is evaluated as unsatisfactory, the DAC will determine the appropriate action for a retake of the examination. As with the written examination, the DAC will discuss with the student the probable causes for the failure and provide appropriate advice to be followed when preparing for the additional examination.

The final grade reflects a combination of both the written and oral preliminary comprehensive examinations. The evaluation for the entire preliminary comprehensive examination is Satisfactory, Unsatisfactory in one or more areas (retake only the parts deemed unsatisfactory), or Unsatisfactory (retake the entire examination).

#### DMA DISSERTATION/DOCUMENT PROPOSAL

The dissertation for the Doctor of Musical Arts degree comprises both a performance and a written document. The culmination of the dissertation will take the form of a public defense, a lecture, or a lecture recital with substantial prepared text, presented before the committee and generally open to the public. The written portion of the dissertation should represent original scholarship and be relevant to the particular major field's repertory, pedagogy, history or practice. The Graduate School will award all 16 credits of dissertation upon successful presentation of the required recitals and acceptance of the written portion.

#### Topic Proposal Procedure

##### 1) Identify topic and choose type of written project

In consultation with a prospective research director (most often the DAC Chair), the student identifies a topic and chooses from among several choices for original research, format of the written portion, and venue for the public presentation.

The research can cover any topic appropriate to the degree and field for which the student has the preparation to accomplish advanced work. This preparation must be documented in the POS. This may include library research, archival work, collection of repertory, source study, musical analysis, questionnaires or surveys, or observation. By this work students should demonstrate that they are able to conduct original and well-focused research.

Possibilities for the written portion of the dissertation include, but are not limited to a prose document of approximately 50-100 pages; a lecture text for a 50-60 minute presentation; a lecture text for a 50-60 minute lecture recital with 30 minutes of lecture; a detailed curriculum, method or other instructional materials with a substantial prose component; a critical edition of a composition with a substantial prose introduction and critical materials; or an instructional CD-ROM or other multimedia product with a substantial prose component. Regardless of presentation format, the text must be supported by appropriate documentation such as a bibliography, work list, discography, critical notes, or footnotes. In the written component, students should demonstrate that they are able to organize and present findings in clear prose.

The public presentation can take the form of a public defense; a public lecture of 60 minutes followed by questions from the DAC and others; or a 60 minute lecture recital (above and beyond the three dissertation recitals) with 30 minutes of lecture and questions from the DAC and others. In the public presentation students should demonstrate that they are able to communicate what they have learned to the public and answer questions about their research.

In most instances the DAC Chair will direct the dissertation project. At times it is necessary to re-assign this responsibility due to the need for specific research interests and capabilities. When this is necessary, the student should consult with his or her DAC and then submit a request in writing to the Director of Graduate Studies in Music.

2) Re-configure the Doctoral Advisory Committee if necessary

The DAC consists of three faculty members from the student's division and one from outside the student's division. Although the major professor has typically served as DAC Chair, at this point the DAC may deem it advisable to re-assign the role of Chair, bring in a Co-Chair, or add someone to the committee with particular research skills in the student's area of interest. Such persons (referred to as the Research Director) should be tenured or a tenure-track professor or librarian. The DAC may petition the Dean to allow a non-tenure-track faculty member to serve.

3) Draft a proposal in consultation with the DAC

The student drafts a proposal in consultation with the Chair and/or Research Director or other faculty with particular research strengths related to the area of investigation. The student should also consult the [Guide for Preparation of Theses and Dissertations](#) available from The Graduate School. Complete the [Dissertation Topic Approval Form](#) and, if appropriate, the [Human Subjects Approval Form](#) (required for interviews, surveys, and all other uses of people as research subjects). In all cases appropriate University format is required.

#### ADMISSION TO CANDIDACY

The student may apply to The Graduate School for admission to candidacy following completion of the requirements listed below (see [The Graduate School Bulletin](#)).

- 1) Completion of all required courses as indicated on the POS
- 2) Satisfactory completion of all competencies and/or special conditions as indicated on the POS
- 3) Final approval of the student's POS
- 4) Completion of the preliminary comprehensive examination
- 5) Approval by the DAC of the dissertation proposal
- 6) Filing of document topic title (outline) in The Graduate School

#### DMA DISSERTATION

The dissertation in performance consists of 3 public recitals and one of the following options that will comprise the defense:

- 1) The lecture-recital is a 50-60 minute presentation that entails both a performance and lecture.
- 2) The lecture is a 50-60 minute presentation that entails the completion of a paper. Although there may be performance examples, there is no live performance involved with this option.
- 3) The doctoral document defense option is the traditional format in which the student will give a brief overview of the document with a public defense following.

Regardless of the option chosen by the student in consultation with the DAC, the written portion of the dissertation should represent original scholarship and be relevant to the particular major field's repertory, pedagogy, history or practice.

## DMA DISSERTATION RECITALS

Three recitals are required for all DMA students and except for a lecture recital, must contain a minimum of 50 minutes of music. The student's DAC must unanimously approve exceptions to this minimum requirement. The proposed program for such recitals should be distributed to the DAC for approval at the time the recital is scheduled or two months before the proposed recital at the very latest.

The candidate's performance instructor, the DAC, and the respective division will determine the nature, content, and type of recitals approved for presentation. Repertoire should be of a professional level in artistic merit and technical challenge. A candidate who is provided opportunity for performance of a concerto or comparable solo work with orchestra or other instrumental ensemble may apply, in advance, with approval of the major professor, to the DAC for acceptance of the performance as one of the dissertation recitals. Following the same procedure, voice students may substitute one major operatic role for one dissertation recital. For keyboard students, no more than one of the required recitals may be fulfilled through any combination of concerto or chamber music performances.

A student must be enrolled for dissertation credit (MUS 799) when presenting a degree recital except that, with the permission of the major professor, a degree recital may be presented during the first four weeks of a semester without being enrolled if the student was enrolled during the previous semester. The four weeks are counted from the first day of classes. The grace period may not be extended by use of an "I" grade. DMA students need not be enrolled in performance studies when presenting a dissertation recital off-campus.

The student is responsible for scheduling recitals when the entire DAC can be present. The DAC will evaluate DMA dissertation recitals as "Satisfactory" or "Unsatisfactory" with a unanimous vote determining the outcome. The student will be notified orally by the DAC Chair of the results of recital evaluations within one week of the performance. The DAC Chair is responsible for completion of recital evaluation forms and will forward said documents to the Graduate Music Office for appropriate notification and record maintenance.

Candidates may complete two dissertation recitals before taking their preliminary comprehensive examinations.

### Non-local recitals

In cases where non-local recital performance for dissertation credit is approved in advance by the DAC, a videotape recording and a high quality audio recording of the complete recital must be submitted immediately after the recital to the Graduate Music Office. Printed programs and any other appropriate documentation should accompany the recordings. All recordings must be unedited originals. The DAC will then review all recital materials independently and submit blind evaluation to the Graduate Music Office.

In compliance with regulations regarding dissertation work, the recital evaluations must receive unanimous committee evaluations. In cases of non-unanimity, the DAC Chair is encouraged to convene the committee to discuss, reevaluate, and confirm the original evaluations so that the student may be appropriately notified.

The student is independently responsible for all scheduling, publicity, printed materials, arrangements for recording, recording quality, documentation, submission of the final materials to the Graduate Music Office for evaluation, and advance communication and clarity of details between all parties involved in the approval, performance, and evaluation.

#### Documentation of recital activity

Arrangements must be made well in advance through the Facilities and Events Coordinator in the School of Music office for the recording of each recital or concert. The student is responsible for this action. The School of Music personnel and resources must be used for all official recordings. The Dean must approve any exception to this policy. In addition, recital and concert documentation in the form of printed programs must be maintained. Three printed programs should be provided for the student's file. There is a fee for recital recording and programs. All documentation as specified here will be filed in the Graduate Music Office at appropriate times by the student (see Exit Requirements).

Doctoral recital recordings are considered examinations, and like examinations, may not be altered once they have been recorded. Alteration includes deletion of material, substitution of material, or editing of material. The recital recordings are to be catalogued and housed in the Music Division of Jackson Library after each one is recorded.

#### Canceling or postponing the doctoral dissertation recital

A student must perform the scheduled recital unless there is an extreme reason for a cancellation. Inadequate preparation is not normally considered an adequate excuse. A student wishing to reschedule will be placed at the end of the waiting list for available recital times. In the event that a recital must be canceled or postponed, the performer must report the cancellation to the Facilities and Events Coordinator as soon as possible. A cancellation form must be filled out and signed by the student's instructor and DAC. It is the student's responsibility to return the cancellation form with all appropriate signatures to the Facilities and Events Coordinator. The School of Music will not pay for another printing once the program is completed.

#### WRITTEN PORTION OF THE DMA DISSERTATION

Regardless of dissertation option agreed upon by the student and DAC, every dissertation shall have a written component and will comprise three principal areas.

##### 1) Original Research

This may include library research, archival work, collection of repertory, source study, musical analysis, questionnaires or surveys, or observation. By this work students should demonstrate that they are able to conduct original and well-focused research from a clear plan.

##### 2) Written Text

This may be an essay, lecture text, or substantial critical essay. The written material might be a self-contained written document (like a short dissertation) but might also be part of a CD-ROM, web site, critical edition, method book or other appropriate medium. The text must be supported by appropriate documentation like a bibliography, work list, discography, or critical notes. In the written component, students should demonstrate that they are able to organize and present their findings in clear scholarly prose.

##### 3) Public Presentation

This may take the form of a public defense, a lecture, or a lecture recital with a substantial prepared text. In the public presentation students should demonstrate that they are able to communicate what

they have learned to the School of Music, University community, and public, and answer questions about their research.

#### DMA FINAL ORAL EXAMINATION (DEFENSE)

The DMA candidate who has completed all other requirements for the degree will be scheduled by the DAC Chair, in consultation with the other DAC members to take a final oral examination which will comprise a public presentation of the written portion of the dissertation. The Graduate School will publish the dissertation title, date, time, and location of the oral examination at least two weeks prior to the examination. The examination is open to all members of the University community. The final oral examination is administered by the DAC according to the guidelines outlined below. Approval of the examination must be unanimous by all members of the DAC. The results of the examination are to be reported in writing to the Dean of The Graduate School.

The three presentation options available for DMA students are as follows:

##### 1) Lecture Recital

The primary purpose of the lecture-recital option is to demonstrate the candidate's ability to communicate to an audience an in depth understanding of some facet of the literature, performance, or pedagogy of the candidate's major instrument; the principal consideration is that the performances illustrate the content of the "lecture." The performance and lecture portions should be divided evenly (30 minutes of lecture/30 minutes of performance). The page length of the accompanying lecture will vary as appropriate for the topic, but most should fall between 20 and 25 pages. At the end of the lecture recital, the candidate may be questioned by members of the DAC and by members of the audience.

##### 2) Paper Presentation

The DMA student may elect to present the written portion of the dissertation as a formal lecture. The quality of the lecture will be assessed comparable to that of a professional meeting presentation. The time length of the presentation should be 50-60 minutes of speaking. At the conclusion, the candidate may be questioned by members of the DAC and by members of the audience. The page length of the prepared lecture will vary as appropriate for the topic, but most should fall between 30-50 pages.

##### 3) Formal Document Defense

The DMA student who chooses to write a document as the written portion of the dissertation will necessarily be required to publicly defend this document at the time of the final oral examination. The page length of the prepared document will vary as appropriate for the topic, but most should fall between 50-100 pages.

For options 1 and 2, the written portion must be submitted to the student's DAC one month before the scheduled presentation. Two weeks before the scheduled public presentation, all faculty members who reviewed the document should return it to the DAC Chair. The student should incorporate all suggestions and revisions under the guidance of the Chair or Research Director. If any of the DAC members wish to view the final copy before the presentation, that member should contact the Chair or Research Director. Upon successful completion of the public presentation, the student will prepare the written document for formal submission to The Graduate School and follow all guidelines as stipulated in [\*The Graduate School Bulletin\*](#).

For option 3, the student must follow all guidelines as stipulated in [\*The Graduate School Bulletin\*](#). The final copies of the written document must be submitted to the DAC at least two weeks before the final oral examination and must be approved by the candidate's DAC before the last day for filing dissertations in The Graduate School. Students should carefully comply with deadlines established and distributed by The Graduate School.

Questions from the DAC will focus on degree-related topic and may include any or all of the following areas of inquiry:

- \*Defense of the document
- \*Topics from the field of study, including courses taken at UNCG and any institutions providing course credit transferred to a student's degree program
- \*Preliminary comprehensive examination weaknesses
- \*Recital literature

The examination (defense) will follow the guidelines stated in *The Graduate School Bulletin*.

#### EXIT REQUIREMENTS

It is the responsibility of the candidate to meet the graduation requirements, policies, and deadlines as published by The Graduate School in the current edition of *The Graduate School Bulletin*. All recordings, printed programs (three each), and other related materials and documentation will be furnished to the Director of Graduate Studies in Music. The final copies of the written document/dissertation will be furnished to The Graduate School as specified in *The Graduate School Bulletin*. All scheduling and final graduation arrangements are the responsibility of the candidate and will be coordinated through the Graduate Music Office and/or The Graduate School. The candidate must submit an application for graduation directly to The Graduate School at the beginning of the final semester.

## **APENDIX I**

### **PROCEDURES FOR THE M.M. IN MUSIC THEORY**

- 1) Establish a Thesis Advisory Committee (TAC) no later than the end of the first year in the program. The TAC must consist of three faculty members. The committee chair must be a member of the Graduate Faculty and a tenured or tenure-track member of the theory faculty.
- 2) Hold a thesis proposal meeting with your committee and have your proposal approved no later than the end of your second semester of graduate studies. The approval form must be signed by all committee members at the conclusion of a successful proposal meeting.
- 3) Conduct the research and write the thesis. Consult UNCG's *Guide to Preparation and Submission of Theses and Dissertations* regarding matters of content and format.
- 4) Students must register for MUUS 699, Thesis, during the semesters they are writing their thesis. The required five credit hours may be distributed over two semesters: 2 + 3, or vice-versa.
- 5) All TAC members must read and approve the completed document.
- 6) After making changes recommended by the committee, the thesis must be submitted to the Graduate Office of the School of Music and the Graduate School.
- 7) Students must complete and electronically submit a request for graduation no later than the last day of the semester BEFORE the semester they intend to graduate. Graduate School staff will compare their transcript with their Plan of Study and will notify them of any discrepancies, which they will need to resolve promptly.

#### **THESIS ADVISOR**

The thesis advisor will work closely with the student in all aspects of the thesis experience, including the development of the research proposal, the implementation of the research design, the analysis of the data, and the writing of the thesis.

#### **TIMELINE**

M. M. in Theory for a four-semester program, starting on the fall of any given year:

- Semester 1: get acquainted with the faculty and explore subjects for a possible thesis topic.
- Semester 2: establish a thesis advisory committee (TAC) and decide upon a topic;
- Semester 3: present a proposal to the TAC on a date no later than the first week of November. The approved proposal should be signed by the committee and added to the student's file;
- Semester 4:
  - Within the first four weeks of the fourth semester: present a draft of the document to the committee. The committee will suggest revisions and corrections.
  - Revise and correct as required then present the thesis to the committee and the rest of the theory faculty no later than the last week of April.

## APENDIX II

### Required Cognate

12 hours in any one area credits earned in MM may satisfy cognate

### Required Competencies

Area Literature, Area Pedagogy, Language for specific competencies only

### Research Skills

Bibliography

### Required Examinations

Diagnostic, Prelims (written & oral), Defense

## DMA SUGGESTED PROGRESS TO DEGREE

### **Semester 1**

MUS 751	3
MUS799	2
Seminar	3
Elective	1 to 3 (9-12)

### **Semester 2**

MUS 751	3
MUS799	2
Seminar	3
Elective	1 to 3 (9-12)

### **Semester 3**

MUS 751	3
MUS799	2
Seminar	3
Elective	1 to 3 (9-12)

### **Semester 4**

MUS 751	3
MUS799	2
Course El.	3
Elective	1 to 3 (9-12)

### **Semester 5**

MUS 751	3
MUS799	2
Course El.	3
Candidacy	8

### **Semester 6**

MUS 751	3
MUS799	2
Defense	5

## TOTALS AT UNCG

MUS 751	18
MUS 799	12
Required Seminars	9
Free Electives	<u>21</u>
<b>TOTAL</b>	<b>60</b> from UNCG