This handbook is intended to supplement The University of Arizona Graduate College Graduate Catalog and A Handbook for Completing the Steps to Your Degree, both of which may be obtained from:

The University of Arizona Graduate College
Administration Building Room 322
Tucson, AZ 85721
(520) 621-3471
# Table of Contents

- Introduction ................................................................. 3
- General Requirements and Procedures .................................. 3
- Time Limits .................................................................. 4
- Deadlines ..................................................................... 5
- Readmission to the University .......................................... 5
- Financial Aid ................................................................... 5
- Assistantships ................................................................ 6
- Tuition/Registration Fee Waivers ...................................... 6
- Scholarships ................................................................... 6
- Loans ............................................................................. 7
- Degree Programs/Curricula .............................................. 7
- Master’s Degrees ............................................................ 7
- Master’s Degree Journey ................................................ 9
- Master’s Satisfactory Academic Progress ......................... 9
- Master’s Diagnostic Examinations ..................................... 10
- Master’s Academic Advising ............................................ 10
- The School of Music and Dance Graduate Committee ........ 11
- Master’s Advisory Committee .......................................... 11
- Master of Music Study Plan .............................................. 11
- Master’s Recital .............................................................. 11
- Master’s Thesis ............................................................... 12
- Formal Proposals for Master’s Thesis ............................... 12
- Master’s Final Oral Examinations ...................................... 14
- Doctoral Degrees ............................................................ 15
- Doctoral Minor ............................................................... 17
- The Doctoral Degree Journey .......................................... 19
- Doctoral Satisfactory Academic Progress ......................... 20
- Diagnostic and Qualifying Examinations ............................ 21
- Doctoral Academic Advising ............................................ 22
- The School of Music and Dance Graduate Committee ........ 22
- Your Advisory Committee ............................................ 22
- Doctoral Study Plan ........................................................ 22
- Doctoral Application to Candidacy .................................... 22
- Doctoral Recitals ............................................................ 23
- The Doctoral Lecture-Recital ........................................... 23
- The Doctoral Comprehensive Written Examination .......... 24
- The Doctoral Comprehensive Oral Examination ............... 25
- Dissertations and Documents .......................................... 26
- Formal Proposals for Dissertation or Doctoral Documents .... 28
- Final Doctoral Oral Examinations ..................................... 29
- Continuous Enrollment .................................................. 29
- Grade Appeal ................................................................. 29
- Grievance Procedures ...................................................... 29
- Listing of Faculty by Area ............................................... 30
Introduction

The University of Arizona has offered instruction in music since the late 1800’s. Today, its School of Music and Dance ranks among the country’s foremost institutions of higher education in music. A nationally and internationally recognized faculty of sixty-one artists and scholars provides instruction, inspiration, and guidance to the School’s approximately 485 music majors. School of Music and Dance graduates hold significant teaching, performing, and administrative positions throughout the country and abroad. In the years ahead, The University of Arizona School of Music and Dance will continue to play an important role in the training of performing artists, teachers, and scholars.

The School offers a wide variety of degree programs and musical experiences, and presents over three hundred concerts and recitals each year. Performing ensembles tour both within and outside the state. Internationally known artists, scholars, and clinicians are brought to the campus for concerts, workshops, lectures, clinics, and master classes.

General Requirements and Procedures

Graduate education provides an opportunity to increase knowledge, to broaden understanding and to develop creative and research capabilities. Students’ academic achievements should reflect a personal commitment to the chosen discipline and to the highest possible standards of scholarly and creative performance. A minimum grade point average of 3.00 is required for admission to graduate programs in music.

It is expected that applicants for master’s degrees will have completed a bachelor’s degree in music. If an applicant has earned a bachelor’s degree in a field other music, enrollment in the appropriate undergraduate major in order to make up deficiencies prior to beginning the graduate degree program is required.

Applicants seeking admission to one of the doctoral degree programs are expected to hold a master’s degree in music. When this is not the case, applicants must demonstrate competencies equivalent to the corresponding master’s degree.

The Application Packet

Upon receipt of application materials, applicants must read all instructions carefully. Certain items should be sent to the Graduate College, while other items should be sent directly to Mrs. Szabo at the Office of Academic Student Services in the School of Music and Dance. Failure to observe this may result in a delay in processing your application. We are unable to process incomplete application packets.

At any time during the application process, you may directly consult Mrs. Ruth Szabo via e-mail rszabo@u.arizona.edu.
Transcripts

As noted in the Admission Instructions, applicants must submit one official set of transcripts from all institutions attended, including institutions where the applicant may have attended only a summer institute or workshop. Applications will not be processed until all official transcripts are received.

The Application Essay

The application essay must be included in the application packet returned to the School of Music and Dance. The essay is a two-page statement of purpose. For information on the application essay, see On Writing the College Application Essay by Harry Bauld, or Graduate Admissions Essays: What Works, What Doesn’t, and Why by Donald Asher. For general information about applying for and succeeding in graduate programs, see Getting What You Came For: The Smart Student’s Guide to Earning a Master’s or Ph.D. by Robert L. Peters.

Time Limits

At the time of completion of a master’s degree, no coursework may be older than 6 years. All doctoral degrees must be completed within 10 years of the onset of doctoral work.
DEADLINES

Domestic Applicants

The deadlines for domestic applications are as follows:

- for the Fall semester by June 1
- for the Spring semester by October 1

International Applicants

The University of Arizona School of Music and Dance welcomes applications from international students. Applications should be submitted well in advance of the proposed starting date should there be any delays in the receipt and acceptance of required documents.

The Graduate College cannot issue a certificate of admission or visa until all required documents have been submitted and approved. This includes official transcripts, official translations when transcripts are not in the English language, the financial guarantee form, and a TOEFL score of 550 or higher. Even if the Graduate College does not require a current TOEFL because of an U.S. degree, the Music Department requires that all international students must have a current TOEFL score of 550 or higher.

International students seeking graduate teaching assistantships, whose native language is not English, must obtain an acceptable score on the Test of Spoken English (TSE) or the Speaking Proficiency English Assessment Kit (SPEAK). Exceptions will not be made for the TOEFL and TSE/SPEAK requirement.

The School of Music and Dance cannot and will not request exemptions from standard Graduate College and U.S. Immigration procedures and policies.

The deadlines for international applications are as follows:

- for the Fall semester by December 1
- for the Spring semester by June 1

Readmission to the University

Students who do not register for three (3) units per semester are placed on inactive status. Application for readmission may be requested from Academic Student Services in Music.

FINANCIAL AID

Various types of financial assistance are available to graduate students in music, and application forms are included with the admissions materials. Types of financial aid are described below.

Fellowships

A very small number of Graduate Fellowships is available annually. These prestigious awards ($10,000 plus tuition waiver) are granted to exceptionally gifted students. Awards are for one year only, after which other sources of support are necessary. Nominations are made by School of Music and Dance faculty members and are reviewed by a faculty committee that selects the recipients.
Assistantships

The School of Music and Dance awards approximately fifty graduate teaching assistantships each year, usually to begin in the Fall semester. Most of these are quarter-time positions which require a commitment of ten hours per week. Applicants for teaching assistantships are expected to demonstrate positive personality characteristics and a proven ability to teach. They must submit three recent letters of recommendation affirming the above.

Stipends are adjusted annually, current stipend levels are available from the Academic Student Services. Assistantships waive the substantial out-of-state tuition surcharge, but do not waive in-state registration fees.

The deadline for Graduate Teaching Assistantships application is February 1st. Applications must include the appropriate materials as required by a specific area. (see pages 4 and 5)

The Arizona State Board of Regents has mandated compulsory training for all newly appointed graduate teaching assistants. If the recipient of an assistantship is unable to complete the required training procedures, he/she will forfeit the assistantship.

Graduate students who hold assistantships are required to register for a minimum of six (6) units of graduate credit. The maximum number of units that may be taken varies, depending upon the total hours of employment as follows: 25%, 16 units; 33%, 14 units; 50%, 12 units; 66%, 11 units; 75%, 10 units. Audit courses are included in the unit total, not in the minimum six required. In the final semester, a registration of three (3) units of graduate credit is allowed.

All graduate teaching assistants are evaluated, each semester, both by their students as well as their supervising professors. Continuation of the assistantship is dependent upon having a satisfactory evaluation from the supervising professor. Students must be certain that their faculty mentors evaluate them each semester to ensure continuation of their appointments.

Assistantships are generally renewed for a second year, given favorable evaluations from the faculty supervisor. Appointments for a third year are granted only after review and approval by the Director of the School of Music and Dance.

Master’s degree students who continue into a doctoral program might be allowed to retain their assistantships. In such cases, the reckoning of years of service as a graduate teaching assistant begins anew with year one.

Tuition/Registration Fee Waivers

A limited number of tuition waivers and registration fee waivers are available annually. The University requires a minimum grade point average of 3.20 for tuition waivers, and 3.5 for registration fee waivers. All recommendations for waivers originate with the appropriate area faculty. Awards are made by the School of Music and Dance Scholarship Committee. For specific questions about these waivers contact Dr. Josef Knott at josefk@u.arizona.edu.

Scholarships

A variety of cash scholarships are awarded annually. Some of these are need-based; others are granted solely for outstanding performance. As with waivers, recommendations for scholarships originate with area faculties. Awards are made by the School of Music and Dance Scholarship Committee.
Loans

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

DEGREE PROGRAMS / CURRICULA

CONTINUOUS ENROLLMENT
SEE GRADUATE CATALOG

Detailed information on degree programs and the degree journey may be found in two publications: the University's Graduate Catalog, and A Handbook for Completing the Steps to Your Degree.

Degree students whose registration has been inactive for two or more consecutive semesters must follow the School of Music and Dance Graduate Handbook degree requirements in effect the semester of their readmission. They do not follow the School of Music and Dance Graduate Handbook degree requirements in effect at the time of their earlier admission.

Master's Degrees

The University of Arizona School of Music and Dance offers the Master of Music degree with a major in composition, music education, musicology, music theory, or performance (accompanying, conducting, instrumental performance, vocal performance).

<table>
<thead>
<tr>
<th>Composition</th>
<th>Units</th>
<th>Music Education</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 640 Adv. Comp.</td>
<td>9</td>
<td>MUS 550 or MUS I 585q</td>
<td>3/4</td>
</tr>
<tr>
<td>MUS 696D Comp. sem</td>
<td>4</td>
<td>MUS 551</td>
<td>3</td>
</tr>
<tr>
<td>MUS 534</td>
<td>3</td>
<td>Music theory</td>
<td>3</td>
</tr>
<tr>
<td>MUS 910 Thesis</td>
<td>3</td>
<td>MUS 909 or MUS 910**</td>
<td>3</td>
</tr>
<tr>
<td>(an original composition)</td>
<td></td>
<td>MUSI lessons (Voice.Instr/Cond)</td>
<td>4</td>
</tr>
<tr>
<td>MUSI instrument or voice</td>
<td>4</td>
<td>(MUSI 580 or higher)</td>
<td></td>
</tr>
<tr>
<td>Music theory</td>
<td>6</td>
<td>Musicology</td>
<td>3</td>
</tr>
<tr>
<td>Musicology</td>
<td>3</td>
<td>Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>Total: 32</td>
<td></td>
<td>Music education electives</td>
<td>9</td>
</tr>
</tbody>
</table>

Total: 30/31

Courses which count as Music Education Electives:
MUS 525, MUS 550, MUS 570, MUS 597,
MUS 635, MUS 652, MUS 654, MUS 696a*,
MUS 696c

* Maximum of 6 credits allowed toward graduation
** Recommended for students who plan on entering a doctoral program
<table>
<thead>
<tr>
<th>Musicology*</th>
<th>Music Theory</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 600 Intro to Grad Studies 3</td>
<td>Music theory courses 12</td>
</tr>
<tr>
<td>Musicology courses 9</td>
<td>MUS 910 Thesis 3</td>
</tr>
<tr>
<td>MUS 910 Thesis 3</td>
<td>MUSI 585 4</td>
</tr>
<tr>
<td>MUSI 585 4</td>
<td>MUS 501 Ensemble 2</td>
</tr>
<tr>
<td>MUS 600Q Collegium Musicum 2</td>
<td>Musicology 6</td>
</tr>
<tr>
<td>Music Theory 6</td>
<td>Music electives 3</td>
</tr>
<tr>
<td>Music electives 3</td>
<td>Total: 30</td>
</tr>
</tbody>
</table>

- A reading knowledge of French or German is required. Competency will be measured by an examination to be completed before final orals are scheduled.

<table>
<thead>
<tr>
<th>Performance (Cond/Choral)*</th>
<th>Performance (Cond/Instrumental)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 635 9</td>
<td>MUSI 685Q Cond. 8</td>
</tr>
<tr>
<td>MUSI 685Q 4</td>
<td>MUSI 585 4</td>
</tr>
<tr>
<td>MUS 501 Ensemble 4</td>
<td>MUS 501 Ensemble 4</td>
</tr>
<tr>
<td>MUS 915 Recitals 2</td>
<td>MUS 915 Recitals 2</td>
</tr>
<tr>
<td>Music theory 3</td>
<td>Music theory 3</td>
</tr>
<tr>
<td>Musicology 3</td>
<td>Musicology 3</td>
</tr>
<tr>
<td>Music Electives 5</td>
<td>MUS 525 3</td>
</tr>
<tr>
<td>Total 30</td>
<td>Music electives 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance (Accompanying)</th>
<th>Piano Performance/Dance Accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 685w Accompanying 6</td>
<td>MUSI 685w/2 Dance 6</td>
</tr>
<tr>
<td>MUSI 685p 3</td>
<td>MUSI 685p 4</td>
</tr>
<tr>
<td>MUSI 501 1</td>
<td>MUSI 501 1</td>
</tr>
<tr>
<td>MUS 915 Recitals 2</td>
<td>MUS 915 2</td>
</tr>
<tr>
<td>Music theory 3</td>
<td>Music Theory 3</td>
</tr>
<tr>
<td>Musicology 3</td>
<td>Musicology 3</td>
</tr>
<tr>
<td>MUS 693 Internship 2</td>
<td>MUS 693 Internship 2</td>
</tr>
<tr>
<td>MUSI 510 Pedagogy 4</td>
<td>DNC 595 Teaching Methods in DNC 3</td>
</tr>
<tr>
<td>MUS 522a/b Art Song Repert. 4</td>
<td>MUS 596e Sem in Mus/Dnc 2</td>
</tr>
<tr>
<td>Music electives 2</td>
<td>DNC 599 4</td>
</tr>
<tr>
<td>Total: 30</td>
<td>Total: 30</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance (Instrumental)*</th>
<th>Performance (Vocal)*</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSI 685 8</td>
<td>MUSI 685V 8</td>
</tr>
<tr>
<td>MUSI 500 4</td>
<td>MUSI 500 4</td>
</tr>
<tr>
<td>MUS 510 Pedagogy 2</td>
<td>MUS 510 Pedagogy 2</td>
</tr>
<tr>
<td>MUS 915 Recital 1</td>
<td>MUS 915 Recital 1</td>
</tr>
<tr>
<td>Music Theory 3/6</td>
<td>MUS 522a/b Art Song Repertory 4</td>
</tr>
<tr>
<td>Music History 3/6</td>
<td>MUS 523 a/b History of the Opera 6</td>
</tr>
<tr>
<td>Music Electives 6</td>
<td>Music Theory 3</td>
</tr>
<tr>
<td>Total: 30</td>
<td>Music electives 2</td>
</tr>
</tbody>
</table>

* Bowed string majors must pass an aural examination testing their knowledge of standard string repertoire before scheduling the Master's Oral Examination.
Either two history courses and one theory course or two theory courses and one history course is needed to fulfill these requirements.

** A minimum of one year of grammar study of French, German and Italian is required prior to scheduling the Master's Oral Examination. German and Italian are required before graduation. (Can be satisfied if already completed at the undergraduate level.)

THE MASTER'S DEGREE JOURNEY

Introduction

Students are responsible for knowing and completing the course requirements for their particular program, and for acquainting themselves with the current academic regulations found in this handbook and the GRADUATE CATALOG. Entering students are urged to keep a copy of the School of Music and Dance GRADUATE HANDBOOK of the year of their matriculation to serve as a personal checklist of their requirements.

Academic and other institutional policies are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation, unless otherwise indicated, so you should also periodically check the on-line handbook at http://music.cfa.arizona.edu/students/gradhand.

A time-line for your degree is conveniently described in A HANDBOOK FOR COMPLETING THE STEPS FOR YOUR DEGREE, which is available in two formats—one for master’s degree students, and the other for doctoral students. In addition to useful information about the proper chronology of your degree, these “steps” handbooks contain the actual forms, which you need to submit for various stages of completion.

Satisfactory Academic Progress

ALL SOMD GRADUATE STUDENTS: During the first semester in residence, students must take Diagnostic Examinations in Music Theory, Music History and Writing. Courses identified as deficiencies or required must be taken the first time they are offered. Students are expected to enroll in at least one core class per semester until all core courses are satisfied.

* A 3.0 must be maintained for each semester and overall cumulative GPA. Any semester where the GPA falls below this requirement is grounds for loss of financial aid and/or dismissal. Appeals may be made directly to the Director of Student Academic Services.

MASTER OF MUSIC

<table>
<thead>
<tr>
<th>WHEN</th>
<th>WHAT</th>
</tr>
</thead>
</table>
| During the first semester | • Diagnostic Examinations in Music Theory, Music History and Writing (if applicable) (Courses identified as deficiencies or required must be taken the first time they offered)  
• submit Study Plan  
• take course work* |
| During second semester | • take course work* |
During third semester

- take course work*
- Thesis option: submit proposal to Graduate Committee for approval
- Mus Ed Project: submit project proposal request to committee for approval
- Non-Thesis Option: String players must pass listening examination

During fourth (or final) semester

- take course work*
- Thesis Option: final defense of thesis submit, thesis for microfilm or to department
- Non-Thesis Option: perform Master’s Recital, take final comprehensive examination
- Mus Ed Project: complete project successfully, take final comprehensive examination

Diagnostic Examinations

All entering graduate students are required to take diagnostic examinations in music history and music theory. These examinations are administered prior to the beginning of classes in both Fall and Spring semesters. Each is a three-hour examination. In addition, a short essay is written in order for the faculty to evaluate formal writing skills. The music theory examination includes an ear training component and both melodic and harmonic dictation. Students who fail the ear-training portion of the graduate music theory examination will be required to take MUS 521.

Students may receive recommendations for course work, and students with severe weaknesses may be required to take designated course work. Students should register for such course work at the first opportunity. Partial courses may not fulfill deficiencies, and such designated course work must be completed with a grade of "B" or higher.

All required or recommended graduate-level courses in music history and music theory may be used to fulfill degree requirements with one exception, Mus 521 (Introduction to Graduate Music Theory).

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

Academic Advising

The Office of Academic Student Services is the principal location for advising for all graduate music students. The Director of Graduate Studies is the academic advisor for all graduate students. Students should visit the office no less than once a semester to ensure that they are following established guidelines and procedures. Each student also has a major professor who gives counsel and direction in the student’s major area of specialization. When students seek appropriate advising on a regular basis, they reduce opportunities for misinformation, errors, and frustration.
The School of Music and Dance Graduate Committee

With representatives from the various fields of emphasis in the School of Music and Dance, our Graduate Committee is the oversight committee for the degree progress of all graduate students. Students may feel free to contact its members at any time. The Graduate Committee, in preparation for its weekly meeting, reads all proposals for doctoral dissertations, lecture-recital documents, and master's theses, reviews all doctoral study plans, and as a body annually reviews the policies and procedures for graduate study in the School of Music and Dance. Current members and their areas are Prof. Josef Knott, Chairman; Dr. John Brobeck, Musicology; Dr. Neil Tatman, Wind and Percussion; Dr. Edward Murphy, Theory; Dr. Donald Hamann, Music Education; Dr. Janet Sturman, General Studies; Prof. Nicholas Zumbro, Piano, and Dr. Carrol McLaughlin, Strings.

Your Advisory Committee

Advisory committees are established to administer masters and doctoral oral and/or written examinations, evaluate recitals, and supervise the preparation of theses, dissertations, and lecture-recital documents. Your Advisory Committee should be invited to all of your recitals, and, in general, should be encouraged to follow your academic and musical progress. Committee membership is limited to tenured or tenure-track faculty members. Master's degree committees consist of three faculty members from the major (or related disciplines upon the approval of the Director of Graduate Studies. Doctoral degree committees consist of three faculty members from the major area and two from the minor. Committees are established through discussion between the student, the major professor, and the Director of Graduate Studies. Questions regarding committee membership are resolved by the School of Music and Dance Graduate Committee.

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

Master of Music Study Plan

Master's degree students develop a formal study plan during the first semester of study. This is very important documentation for the student. The Master's Study Plan is reviewed and approved by the Office of Academic Student Services and then forwarded to the Graduate College. Forms are available in the Office of Academic Student Services.

Recitals

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

Prior to the recital, Piano, String and Voice majors may be required to pass a pre-recital hearing to demonstrate that the program is memorized and that the performance level is high. Discuss details of the hearing with your major professor.

To schedule a required degree recital, students complete the required forms in the stated timelines:

1) School of Music Recital/Special Events Forms
The postcard secures a date on the master calendar. The event form notifies the facilities coordinator of special needs (pianos, chairs, stands, etc.) and establishes arrangements for recording. These forms are available in Room 116.
2) Recital Proposal Form
This form lists the program, has faculty approval signatures for any assisting performers,
and has the signatures of three faculty members who agree to attend and evaluate the
recital. This form must be returned to the Office of Academic Student Services no less than
thirty days prior to the scheduled recital. Failure to submit this form prior to the deadline
may result in the rescheduling of the recital.

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

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative
votes constitute failure. In such cases, the Director of Graduate Studies will consult the student's
recital evaluators and area faculty for a recommendation. In no case will a student be given more
than two opportunities to pass a given recital.

The Recital Committee

Master's Recital committees consist of the major professor as well as two other professors from the same
area of study. Doctoral Recital committees are made up of the members of the candidate's Advisory
Committee (3 professors in the major area and 2 professors in the minor area). A listing of Faculty by area
is available at the back of Handbook.

Faculty who have agreed to attend a recital may occasionally have a conflict at the last moment. In such
cases, the student must notify the Office of Academic Student Services immediately. The Office will
appoint another faculty member in the student's area, or a member of the School of Music and Dance
Graduate Committee, to attend the recital.

Theses

Master's degree students in musicology, music theory, and music \textit{education} write a thesis in partial
fulfillment of degree requirements, or a project in lieu of a thesis. Composition students compose a 20-
minute work. Doctoral degree students in Ph.D. programs (music education and music theory) write a

The Graduate College rules and regulations governing the writing and submission of theses are found in \textit{A Handbook for Completing the Steps to Your Degree} and in the \textit{Manual for Theses and Dissertations}.
These can be found at www.grad.admin.arizona.edu, under degree certification.

Formal Proposals for Thesis

Graduate students who are required to write a thesis must submit a formal proposal to the School of Music
and Dance Graduate Committee. Proposals must be approved no less than three months prior to the
lecture-recital. Proposals average from six to twelve pages in length and must include musical examples.

When the major professor and the student's advisory committee have signed-off on the proposal
that it is ready, the student should submit the proposal to Office of Academic Student Services.
After review, the proposal is forwarded to the Graduate Committee. At the appropriate time, the
student and major professor will be invited to appear before the Committee to present the proposal
and answer any questions committee members may have. The Committee then renders a decision
that proposal is approved, denied, or is to be resubmitted.
If the proposal requires a second time to the Graduate Committee, all revisions and recommendations made by the Graduate Committee must be incorporated into the newest revision. The student’s Advisory Committee must again review the revised proposal, sign and date it, before it can be resubmitted to the Graduate Committee. A proposal can only be submitted to the Graduate Committee three times. If after the third presentation, the proposal is not approved, the candidate will have to present an entirely new proposal and topic.

The Office of Academic Student Services has examples of proposals available for perusal.

Guidelines for proposals:
(on the cover)

Date _________
Draft # _________

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

   Include this statement and appropriate signatures:

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

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

2. Proposed Title

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

4. Statement of Primary Thesis
   A thesis is a simple declarative statement that can be discussed and maintained against objections. Your thesis statement should concisely express (one or two sentences) the main point you intend to make concerning your subject. A thesis statement normally begins, “I will attempt to demonstrate that.”

5. Justification for Your Study
   Explain the need for your study, and show how your work relates to the existing literature concerning your subject.

6. Organization
   Outline the main divisions and subdivisions of your work, using standard outline format. If you are preparing a lecture-recital document, show how your *viva-voce* presentation will differ from your written presentation and give the title(s) of the compositions you will perform. Indicate which items of the written document will be omitted or compressed.
7. Methodology
Exemplify how you will use evidence drawn from your research to support your primary thesis. Include musical examples that illustrate the manner in which you will analyze the music under consideration. Identify and discuss the principal assumptions inherent in your treatment of your subject.

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

9. Please paginate your proposal.

Please turn in ten copies of your proposal to the Academic Student Services Office and discuss a date for your discussion with the Committee. (Committee meetings are on Mondays at 11:00 a.m. and the deadline for submitting any item is noon on the previous Wednesday.) Occasionally, pressing deadlines prevent all proposals from actually being discussed on the scheduled date. Please check with the Academic Student Services Office or call 621-5929 on Friday, to make certain that you are still on the agenda.

Final Oral Examinations

MM Final Oral Examination

Master's degree students must submit a “Request to Schedule MM Oral Examination” form no less than three weeks prior to the scheduled examination. The three members of the student's Advisory Committee must sign the form before the exam can be scheduled. Forms are available in the Office of Academic Student Services office.

This exam is a minimum of one (1) hour, up to a maximum of two-hours, with a five-minute break after the first hour. It is not a pro forma examination. Master's candidates are expected to have and demonstrate a firm understanding of music history, music theory and pedagogy, as well as of their major subject. The questioning will not be limited solely to material covered in classes the student has taken or in recitals the students has given. Questions should test the application of a student’s knowledge, rather than test the mere recall of facts.

In order for the student to pass the exam, at least two passing votes are needed. Voting is done by secret ballot, and student will be informed that he/she passed or failed, not of the actual tally. A candidate who fails the examination may, upon the recommendation of the committee, and approved by the Director of Graduate Studies, be granted a second examination after a lapse of least four months. A Graduate College Representative is appointed to by the Dean of the Graduate College to oversee the second attempt. The results of the second oral examination are final, and student is asked to withdraw from the program.
Doctoral Degrees

Doctoral degrees are awarded to candidates who have displayed understanding in depth of the subject matter of their disciplines, as well as ability to make original contributions to knowledge in their fields. The University of Arizona School of Music and Dance offers the Doctor of Musical Arts degree with a major in composition, conducting, or performance, and the Doctor of Philosophy degree in music education or music theory.

### Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's degree</td>
<td>30</td>
</tr>
<tr>
<td>MUS 640/ MUS 696'd Adv. Comp/Seminar</td>
<td>15</td>
</tr>
<tr>
<td>MUS 600</td>
<td>3</td>
</tr>
<tr>
<td>MUS 541</td>
<td>3</td>
</tr>
<tr>
<td>Core courses *</td>
<td>15</td>
</tr>
<tr>
<td>Minor</td>
<td>12</td>
</tr>
<tr>
<td>MUS 920 Dissertation</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total: 96</strong></td>
<td></td>
</tr>
</tbody>
</table>

Composition majors are required to present a recital of their own compositions.

The doctoral composition (Dissertation) is an extended work of approximately twenty minutes in duration.

### Conducting

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's degree</td>
<td>30</td>
</tr>
<tr>
<td>MUSI 785 Adv. Cond.+</td>
<td>18</td>
</tr>
<tr>
<td>MUS 600</td>
<td>3</td>
</tr>
<tr>
<td>Core courses *</td>
<td>15</td>
</tr>
<tr>
<td>Minor</td>
<td>12</td>
</tr>
<tr>
<td>MUS 925 Recitals</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total: 96</strong></td>
<td></td>
</tr>
</tbody>
</table>

The recital requirement is fulfilled by conducting performances of major university ensembles. The number of conducting performances is determined by the major professor. The final recital is a lecture-recital with accompanying document.

Wind Conducting majors take MUS 525 (History and Literature of the Wind Band), 3 units, as part of these 18 units.

### Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's degree</td>
<td>30</td>
</tr>
<tr>
<td>MUSI 785</td>
<td>18</td>
</tr>
<tr>
<td>MUS 600</td>
<td>3</td>
</tr>
<tr>
<td>Core courses *</td>
<td>15</td>
</tr>
<tr>
<td>Minor</td>
<td>12</td>
</tr>
<tr>
<td>MUS 925 Recitals</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total: 96</strong></td>
<td></td>
</tr>
</tbody>
</table>

Registration for lessons is at 685 level until both the Written and the Performance Qualifying Examinations have been successfully completed. Performance majors present four public recitals as a dissertation: a qualifying recital (3 units), an ensemble recital (4 units), a solo recital (5 units), and a lecture-recital with document (6 units). No more than one recital may be performed per semester without Graduate Committee permission. The solo recital and the lecture recital is interchangeable.

* The language requirement for the Master's Degree in Voice applies equally for admission into the doctoral program. (A minimum of 1 year of grammar study of French, German and Italian is required before graduation.) Graduate Seminars in the following are required: Operatic Literature (3 units) and Instrumentally accompanied Vocal Repertoire (3 units).
* A reading knowledge of French or German is required prior to scheduling Comprehensive Examinations for piano and bowed string majors only.

* Bowed string majors also must pass an aural examination testing their knowledge of standard string repertory prior to scheduling Comprehensive Examinations. A list of the required orchestral and chamber music selections is available from Prof. Patrick Neher.

* A reading proficiency examination in German, French or Italian will be required for the DMA degree in Voice Performance prior to scheduling Comprehensive Examinations.

* Piano majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital (3 units), ensemble/vocal recital (4 units), ensemble/instrumental recital (5 units), and the lecture-recital (6 units).

* Pedagogy requirements vary. Consult your major professor for requirements for your instrument/voice.

* Academic core: Composition, Conducting, and Performance students must select fifteen units of coursework from the following three categories of core courses:

  **Category A – Music Education** (min. 3 units: 550, 650, 654, 672, 696a)
  **Category B - Music Theory** (min. 3 units): 520A, 520B, 534, 541 OR 542, 620A, 620B, 621A, 621B, 622, 623, 696c
  **Category C – Music History** (min. 3 units): 530, 531, 532, 533, 535, 536, 630, 631, 696b

**Music Education**

| Master's degree | 30 |
| Major Field*    | 36 |
| Minor           | 9  |
| MUS 920 Dissertation | 18 |
| **Total**:      | 93 |

* 9 credits selected from research, 9 credits from mus ed, 12 credits from MUS 696a, and 6 credits selected from graduate course in musicology, theory, literature, pedagogy, applied lessons and ensembles.

**Music Theory**

| Master's degree | 30 |
| MUS 600        | 3  |
| Major field    | 30 |
| Grad Music History | 3 |
| Double Minor   | 18 |
| MUS 920 Dissertation | 18 |
| **Total**:      | 102 |

PhD students in music theory are required to pass language examinations in German and French prior to scheduling Comprehensive Examinations. In the event a candidate works in a field of specialization that warrants it, another language such as Greek, Latin, Russian, etc. can be substituted for French with the permission of the School of Music Graduate Committee. If the research specialization lies within a computer-assisted field, expertise in that technology can be substituted for French.

Ph.D. students in Music Theory are required to complete two minors of nine units each. The first minor must be in music. The second minor should be chosen from one of the following fields: art history, computer technology, philosophy, or psychology. Requests to minor in another field are subject to approval by the Graduate Committee.
Doctoral Minor: A Secondary Concentration

To allow for greater flexibility and to develop another specific concentration to a higher level, each doctoral student selects at least one minor area of study. The professional needs and objectives of the individual student are kept in mind when the coursework is determined by the appropriate area coordinator.

Minors may be chosen from complementary disciplines within music (i.e., composition, conducting, music education, musicology, music theory or performance), or from outside of music with the approval of the Graduate Committee. Performance majors may not minor in another performance area.

Discuss your proposed minor with Academic Student Services before contacting the area in which you hope to minor.

1. **Minor in Music Theory**
   The doctoral minor in Music Theory is agreed upon after discussion with the Graduate Advisor in Theory, Dr. Edward Murphy. (Students may utilize ONLY one course from the minor as internal credit for a core course.)

2. **Minor in Choral Conducting**
   - Mus 635 Choral Literature and Techniques (*concurrent with 502G and 502B*)
   - MUS 599/Recitals
   - MUS 630 The music of Bach, MUS 631 The music of Mozart, or similar courses after consultation with the Director of Choral Activities
   - MUS 699 (two public performances with major University ensembles)

3. **Minor in Instrumental Conducting**
   Students must already have the following in order to qualify for this minor:
   a) Two semesters of undergraduate conducting courses;
   b) Conducting experience in front of an ensemble as part of a course, in rehearsal, or in performance;
   c) An interview with members of the instrumental conducting faculty, to include:
      1) sight-conducting of selected excerpts, demonstrating a variety of musical styles
      2) singing of the score while conducting
      3) demonstrating patterns at specific tempi and styles
   d) A written qualifying exam, including transposition, terminology, score analysis and repertory.
   Course work for the minor is developed in consultation with the student.

4. **Minor in Orchestral Conducting**
   Study of major works of the Classic, Romantic and 20th-century orchestral literature. Study of two operas, at least one of which will be by Mozart. Acquisition of sufficient skill to solve any technical problems.

5. **Minor in Music Education**
   Coursework for the doctoral minor in music education is chosen in consultation with the Music Education Coordinator. Typically, the student will complete Music 672 (Teaching Music in Higher Education), MUS 650 (Foundations and Principles of Music Education), and three units of Music 696A (Seminar in Music Education). In addition, the student will select one of the following courses: Music 550 (Advanced Studies in Music Teaching), Music 652 (Management Techniques in Music), Music 654 (Psychology of Music), an additional three units of Music 696A (Seminar in Music Education), Music 551 (Behavioral Research in the Arts), Music 655 (Data Analysis).

6. **Minor in Composition**
   - MUS 533 Music of the Twentieth Century
   - MUS 623 Analysis of contemporary music
   - MUS 640 Advanced Composition
   - MUS 534 Music Since 1950
7. **Minor in Strings**
   MUSI 585 2 semesters (2 credits) of applied lessons 6
   MUS 500 2 semesters of orchestra 2
   MUS 501 2 semesters of chamber music 2
   MUS 510A Pedagogy 2

8. **Minor in Historical Musicology**
   Course requirements in the minor area will be established on the basis of the candidate's diagnostic entrance examination and the qualifying examination in the minor area, in consultation with a musicology advisor. Courses in the minor area will be selected from the following: 530, 531, 532, 533, 534, 535, 536, 620a, 620b, 630, 631, 696-B (may be repeated in different topics), and up to 3 hours in 699 or 599; including one unit of 500Q (Collegium).

9. **Minor in Voice**
   Students considering a doctoral minor in Voice will be auditioned by the Voice faculty and given written qualifying examinations in relevant areas. Deficiencies in these areas will be satisfied by completion of the appropriate course(s).
   MUSI 580 studio instruction in Voice 4
   MUS 510 Pedagogy 2
   MUS 522A or B Art Song Repertory 2
   MUS 523 History of Opera (one semester) 3
   MUS 699 Recital 1

10. **Minor in Wind and Percussion Performance**
    MUSI 585 or higher 8
    510A Pedagogy 2
    MUS 699 Solo Recital: Part of the last semester's private study 0
    4 units of electives to be chosen from 4
    MUS 501 Chamber Music
    Chamber Winds
    Arizona Contemporary Ensemble
    Large Conducted Ensemble
    Independent Study

11. **Minor in Music in General Education**
    The Music in General Education minor has been designed to prepare graduates to teach music to the general university student. Coursework emphasizes development of practical skills as well as an informed philosophy regarding the ever-evolving role of music courses in the general liberal arts and science curriculum.

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

    Students are required to complete a minimum of 12 units, once course from each of the following categories:
    A) Higher Education: (Recommended courses include: MUS 672 – Teaching Music in Higher Education, UNVR 697A – Learned Centered Teaching, UVR 697B – Technology in Teaching, UNVR 697C – Workshop on Teaching at the College Level 3
    B) (any graduate level course in Music Education, Music Literature or Music History, Theory 3
    C) Ethnomusicology (MUS 696F) 3
    D) Internship (MUS 693) 3

18
12. **Individualized Minor**
The student must submit a proposal to the Graduate Committee detailing the requirements for the minor. This proposal must include the signatures of the two minor professors. Examples include technology, ethnomusicology, etc.

---

**THE DOCTORAL DEGREE JOURNEY**

**Introduction**

Students are responsible for knowing and completing the course requirements for their particular program, and for acquainting themselves with the current academic regulations found in this handbook and the GRADUATE CATALOG. Entering students are urged to keep a copy of the School of Music and Dance GRADUATE HANDBOOK of the year of their matriculation to serve as a personal checklist of their requirements.

Academic and other institutional policies are subject to periodic review and revision. Such revision becomes effective at the time of its announced implementation, unless otherwise indicated, so you should also periodically check the on-line handbook at http://music.cfa.arizona.edu/students/gradhand.

A time-line for your degree is conveniently described in A HANDBOOK FOR COMPLETING THE STEPS FOR YOUR DEGREE, which is available in two formats—one for master’s degree students, and the other for doctoral students. In addition to useful information about the proper chronology of your degree, these "steps" handbooks contain the actual forms, which you need to submit for various stages of completion.

**Satisfactory Academic Progress**

ALL SOMD GRADUATE STUDENTS: During the first semester in residence, students must take Diagnostic Examinations in Music Theory, Music History and Writing. Courses identified as deficiencies or required must be taken the first time they are offered. Students are expected to enroll in at least one core class per semester until all core courses are satisfied.

* A 3.0 must be maintained for each semester and overall cumulative GPA. Any semester where the GPA falls below this requirement is grounds for loss of financial aid and/or dismissal. Appeals may be made directly to the Director of Student Academic Services.

**DOCTOR OF MUSICAL ARTS** (assuming acceptable MM)

<table>
<thead>
<tr>
<th>WHEN</th>
<th>WHAT</th>
</tr>
</thead>
</table>
| During the first semester | • take Diagnostic Examinations in Music Theory, Music History and Writing.  
| | • take written Qualifying examinations in the Major and minor areas.  
| | (Courses identified as deficiencies or required must be taken the first time they are offered.)  
| | • take course work*  
| | • For performance students: Qualifying Recital will be performed. |
* A reading knowledge of French or German is required prior to scheduling Comprehensive Examinations for piano and bowed string majors only.

* Bowed string majors also must pass an aural examination testing their knowledge of standard string repertory prior to scheduling Comprehensive Examinations. A list of the required orchestral and chamber music selections is available from Prof. Patrick Neher.

* A reading proficiency examination in German, French or Italian will be required for the DMA degree in Voice Performance prior to scheduling Comprehensive Examinations.

* Piano majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital (3 units), ensemble/vocal recital (4 units), ensemble/instrumental recital (5 units), and the lecture-recital (6 units).

* Pedagogy requirements vary. Consult your major professor for requirements for your instrument/voice.

* Academic core: Composition, Conducting, and Performance students must select fifteen units of coursework from the following three categories of core courses:

  **Category A - Music Education** (min. 3 units: 550, 650, 654, 672, 696a)

  **Category B - Music Theory** (min. 3 units): 520A, 520B, 534, 541 OR 542, 620A, 620B, 621A, 621B, 622, 623, 696c

  **Category C - Music History** (min. 3 units): 530, 531, 532, 533, 535, 536, 630, 631, 696b

**Music Education**

<table>
<thead>
<tr>
<th>Master's degree</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Field*</td>
<td>36</td>
</tr>
<tr>
<td>Minor</td>
<td>9</td>
</tr>
<tr>
<td>MUS 920 Dissertation</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>93</td>
</tr>
</tbody>
</table>

* 9 credits selected from research, 9 credits from mus ed, 12 credits from MUS 696a, and 6 credits selected from graduate course in musicology, theory, literature, pedagogy, applied lessons and ensembles.

**Music Theory**

<table>
<thead>
<tr>
<th>Master's degree</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 600</td>
<td>3</td>
</tr>
<tr>
<td>Major field</td>
<td>30</td>
</tr>
<tr>
<td>Grad Music History</td>
<td>3</td>
</tr>
<tr>
<td>Double Minor</td>
<td>18</td>
</tr>
<tr>
<td>MUS 920 Dissertation</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>102</td>
</tr>
</tbody>
</table>

PhD students in music theory are required to pass language examinations in German and French prior to scheduling Comprehensive Examinations. In the event a candidate works in a field of specialization that warrants it, another language such as Greek, Latin, Russian, etc. can be substituted for French with the permission of the School of Music Graduate Committee. If the research specialization lies within a computer-assisted field, expertise in that technology can be substituted for French.

Ph.D. students in Music Theory are required to complete two minors of nine units each. The first minor must be in music. The second minor should be chosen from one of the following fields: art history, computer technology, philosophy, or psychology. Requests to minor in another field are subject to approval by the Graduate Committee.
Satisfactory Academic Progress (cont.)

During second semester
- submit Study Plan to Graduate Committee
- take course work*

During third semester
- Ensemble recital performed
- take course work*

During fourth semester
- Solo recital performed
- document proposal submitted to SOMAD Graduate Committee
- complete foreign language requirement
- take written Comprehensive examination
- take course work*

During fifth semester
- take Oral Comprehensive Examination
- submit Advancement to Candidacy form to SOMAD Student Academic Services
- Lecture-Recital performed

During sixth semester
- submit penultimate copy of document to committee members and take Final Oral Examination
- submit document to the Graduate College

Ph.D. (assuming acceptable MM)

WHEN

During the first semester
- take Diagnostic Examinations in Music Theory, Music History and Writing Examinations.
- take written Qualifying examinations in the Major and minor areas (Courses identified as deficiencies required must be taken the first time they are offered.)
- take course work*

During second semester
- submit Study Plan to SOMAD Student Academic Services
- take course work*

During third semester
- take course work*

During fourth semester
- prepare dissertation proposal
- take Written and Oral Comprehensive examination
- take course work*
- satisfy language requirement

20
The School of Music and Dance Graduate Committee

With representatives from the various fields of emphasis in the School of Music and Dance, our Graduate Committee is the oversight committee for the degree progress of all graduate students. Students may feel free to contact its members at any time. The Graduate Committee, in preparation for its weekly meeting, reads all proposals for doctoral dissertations, lecture-recital documents, and master’s theses, reviews all doctoral study plans, and as a body annually reviews the policies and procedures for graduate study in the School of Music and Dance. Current members and their areas are Prof. Josef Knott, Chairman; Dr. John Brobeck, Musicology; Dr. Neil Tatman, Wind and Percussion; Dr. Edward Murphy, Theory; Dr. Donald Hamann, Music Education; Dr. Janet Sturman, General Studies; Prof. Nicholas Zumbo, Piano, and Dr. Carrol McLaughlin, Strings.

Your Advisory Committee

Advisory committees are established to administer masters and doctoral oral and/or written examinations, evaluate recitals, and supervise the preparation of theses, dissertations, and lecture-recital documents. Your Advisory Committee should be invited to all of your recitals, and, in general, should be encouraged to follow your academic and musical progress. Committee membership is limited to tenured or tenure-track faculty members. Master’s degree committees consist of three faculty members from the major (or related disciplines upon the approval of the Director of Graduate Studies). Doctoral degree committees consist of three faculty members from the major area and two from the minor. Committees are established through discussion between the student, the major professor, and the Director of Graduate Studies. Questions regarding committee membership are resolved by the School of Music and Dance Graduate Committee.

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

Doctoral Study Plan

A formal Doctoral Study Plan, must be submitted upon successful completion of the qualifying examinations, in consultation with the Office Academic Student Services and the major professor. All coursework and other requirements leading to the completion of the degree are included. (Preferably during the first semester and no later than the second.)

This is very important documentation for the student. The Doctoral Study Plan is reviewed and approved, and then forwarded to the Graduate College. Forms are available in the Office of Academic Student Services.

Doctoral Application to Candidacy

Upon successful completion of the Oral Comprehensive Examination each student must submit an Application to Candidacy that lists all coursework being counted toward the degree. Forms are available in the Office of Academic Student Services or on-line.

Please allow time for this paperwork to be approved by the Office of Academic Student Services so that it can be forwarded in a timely manner to meet the published deadline of the Graduate College. Failure to submit the application by the deadline may postpone your completion.
Doctoral Recitals

Doctoral candidates in conducting or performance present a series of partial recitals. Candidates in performance present a series of four recitals, as described under Degree Programs/Curricula in this handbook. Each should be from 50-90 minutes in length.

Prior to the recital, Piano, String and Voice majors may be required to pass a pre-recital hearing to demonstrate that the program is memorized and that the performance level is high. Discuss details of the hearing with your major professor.

To schedule a required degree recital, students complete the required forms in the stated timelines:

3) School of Music Recital/Special Events Forms
   The postcard secures a date on the master calendar. The event form notifies the facilities coordinator of special needs (pianos, chairs, stands, etc.) and establishes arrangements for recording. These forms are available in Room 116.

4) Recital Proposal Form
   This form lists the program, has faculty approval signatures for any assisting performers, and has the signatures of three faculty members who agree to attend and evaluate the recital. This form must be returned to the Office of Academic Student Services no less than thirty days prior to the scheduled recital. Failure to submit this form prior to the deadline may result in the rescheduling of the recital.

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

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative votes constitute failure. In such cases, the Director of Graduate Studies will consult the student’s recital evaluators and area faculty for a recommendation. In no case will a student be given more than two opportunities to pass a given recital.

The recitals are Qualifying, Ensemble, Solo, and Lecture-Recital. The order of the Solo Recital and the Lecture Recital is interchangeable. The Final Oral Examination cannot be scheduled until all four recitals have been completed.

The Doctoral Lecture-Recital

The Doctoral Lecture Recital should consist of a minimum of 40 minutes of *viva voce* and a minimum of 20 minutes of performance. This recital (conducting and performance majors) relates scholarship to performance. Candidates demonstrate the ability to select and organize pertinent data and to communicate effectively about music through the written and spoken word. Candidates prepare a formal written document and a *viva voce* lecture that addresses the selections conducted or performed, and conduct or perform selections that illuminate the formal document as given in the *viva voce* portion. Committee members must receive the lecture-recital portion a minimum of three weeks before the recital. Music performed in another degree recital is not permitted.

The Recital Committee

Doctoral Recital committees are made up of the members of the candidate’s Advisory Committee (3 professors in the major area and 2 professors in the minor area). A listing of Faculty by area is available at the back of Handbook.
Faculty who have agreed to attend a recital may occasionally have a conflict at the last moment. In such cases, the student must notify the Office of Academic Student Services immediately. The Office will appoint another faculty member in the student’s area, or a member of the School of Music and Dance Graduate Committee, to attend the recital.

The Doctoral Comprehensive Written Examination (except Music Education)

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

The written comprehensive examination is held when essentially all course work has been completed, and no later than three months prior to the date of the final oral examination. The written comprehensive exams are administered in October and February of each year. Piano, Strings, Music Theory and Voice majors must have satisfied their Foreign Language Requirements before scheduling these examinations.

The Written Comprehensive Examinations are not “take home”. Each professor must prepare a two-hour written examination that will be given on campus. Two negative votes constitute a failure of the written comprehensive examinations. At the discretion of the committee, and with the approval of the Director of Graduate Studies, the student may re-take the written test only once.

No later than six months after successful completion of the written examinations, an oral examination shall be conducted before a committee of the faculty (See Advising/Committees above) appointed by the Dean of the Graduate College upon consultation with the major and minor department.

Comprehensive Written Examination for Doctoral Students in Music Education

The written comprehensive exams are administered in October and February of each year. The portfolio is due at this time as well.

A) The student will take a written exam consisting of approximately 3-4 broad based questions chosen from a list of 10 to 12 questions that the student has seen 24 hours in advance. The answers for these questions will be written during the specified examination time. It is not a “take home” exam.

B) The student will present each member of the major committee with a Portfolio consisting of the following:

1) A 15-20 page Dissertation Proposal which may or may not be the actual study which will be used. This will consist of an abbreviated version of the opening three chapters of a standard dissertation.

2) A review of a dissertation (supplied by committee) as might be found in CRME.

3) A syllabus for a course to be determined by the dissertation committee. This is to include all basic sections of a syllabus. It should also include an annotated bibliography of textbooks which were considered for use, stating the strengths and weaknesses of each.

4) One of the following:
A 6-10 page manuscript suitable for submission to a professional journal such as Music Educators Journal, The Choral Journal, or The Instrumentalist.

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

Note: If work is published, submit published version.

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

The Oral Comprehensive Examination will last two hours but not more than three. The portfolio items submitted to the committee may act as a springboard for this exam but the nature of the examination is comprehensive and is not restricted by the portfolio.

**Doctoral Comprehensive Oral Examination**

No later than three weeks prior to the proposed date of the examination, the "Application for Comprehensive Oral Examination" form must be filed with the Graduate College. Students should prepare this form well before the three-week deadline, as the form requires the signatures of all five committee members. The Graduate College will not accept a partially completed form. The Graduate College appoints a Graduate College Representative to attend the oral exam.

The oral comprehensive exam is the occasion when the faculty committee members have both the opportunity and the obligation to require a student to display a broad knowledge of the chosen field of study (music), and sufficient depth of understanding in areas of specialization. As a test of a successful performance, the student should demonstrate a professional level of knowledge expected of a junior faculty member.

Each member of the examination committee is expected to evaluate the student’s performance on the basis of the examination as a whole, not just on his/her own field of specialization. Voting is conducted by secret ballot. Because there is only one official vote, full discussion of the candidate’s performance is important prior to casting ballots. The Graduate College Representative may enter into such discussions, but he/she is not a voting member of the committee.

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

The Graduate College Representative, who informs the committee and the candidate of the vote, but not of the exact tally, tallies the ballots. All committee members must sign the examination report form reporting the results of the examination. Examiners who disagree with the committee’s decision may note objections to the report next to their signature on the form. In the event of failure, the examining committee’s recommendations regarding a second examination must be noted on the report.

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

Students who have successfully passed the Comprehensive Examination file the Doctoral Application to Candidacy form.
Dissertations and Documents

Doctoral degree students in Ph.D. programs (music education and music theory) write a dissertation. Doctoral degree students in conducting and performance write a lecture-recital document.

The Graduate College rules and regulations governing the writing and submission of dissertations and documents are found in A Handbook for Completing the Steps to Your Degree and in the Manual for Theses and Dissertations. These can be found at www.grad.admin.arizona.edu, under degree certification.

The School of Music requires the use of APA for Music Education, Chicago and Turabian for all other documents. Endnotes are not acceptable. The writing of the dissertation or document is done under the supervision of the major professor with input from other members of the student's committee. No less than three weeks prior to the final oral examination, students must submit penultimate copies of the thesis, dissertation, or document to members of the committee. After the final examination, students make any necessary corrections and submit a copy to the Office of Academic Student Services for approval and format review. Two library copies will then be submitted to the Degree Certification at the Graduate College.

Formal Proposals for Dissertations or Doctoral Documents

Graduate students who are required to write a dissertation or document must submit a formal proposal to the School of Music and Dance Graduate Committee. Proposals must be approved no less than three months prior to the lecture-recital. Proposals average from six to twelve pages in length and must include musical examples.

When the major professor and the student's advisory committee have signed-off on the proposal that it is ready, the student should submit the proposal to Office of Academic Student Services. After review, the proposal is forwarded to the Graduate Committee. At the appropriate time, the student and major professor will be invited to appear before the Committee to present the proposal and answer any questions committee members may have. The Committee then renders a decision that proposal is approved, denied, or is to be resubmitted.

If the proposal requires a second time to the Graduate Committee, all revisions and recommendations made by the Graduate Committee must be incorporated into the newest revision. The student's Advisory Committee must again review the revised proposal, sign and date it, before it can be resubmitted to the Graduate Committee. A proposal can only be submitted to the Graduate Committee three times. If after the third presentation, the proposal is not approved, the candidate will have to present an entirely new proposal and topic.

The Office of Academic Student Services has examples of proposals available for perusal.
Guidelines for proposals:
(on the cover)

Date __________
Draft # __________

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

   Include this statement and appropriate signatures:
   I have read this proposal and believe it is ready for consideration by the Graduate Committee

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

2. Proposed Title

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

4. Statement of Primary Thesis
   A thesis is a simple declarative statement that can be discussed and maintained against objections.
   Your thesis statement should concisely express (one or two sentences) the main point you intend to
   make concerning your subject. A thesis statement normally begins, “I will attempt to demonstrate
   that. . . .”

5. Justification for Your Study
   Explain the need for your study, and show how your work relates to the existing literature
   concerning your subject.

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

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

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

9. Please paginate your proposal.
Please turn in ten copies of your proposal to the Academic Student Services Office and discuss a date for your discussion with the Committee. (Committee meetings are on Mondays at 11:00 a.m. and the deadline for submitting any item is noon on the previous Wednesday.)

Occasionally, pressing deadlines prevent all proposals from actually being discussed on the scheduled date. Please check with the Academic Student Services Office or call 621-5929 on Friday, to make certain that you are still on the agenda.

Final Doctoral Oral Examinations

Doctoral Final Oral Examination

This final examination is an oral defense of the entire dissertation, and the student is expected to be able to defend all elements of the dissertation. The examination also may appropriately include any further general questioning related to the field(s) of study encompassed within the scope of the dissertation. In the DMA, the "dissertation" is the four (4) recitals and the DMA lecture-recital document. Committee members should have the penultimate copy of the document three (3) weeks before the examination and will have critically read it before the examination.

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

Doctoral students submit the "Announcement of Final Examination" no less than three weeks prior to the scheduled examination. The form is found in A Handbook for Completing the Steps To Your Degree.

After passing the oral defense, the student makes any corrections or revisions specified by the committee. Next, the candidate brings the final copy of the document to the Office of Academic Student Services for approval.

The major professor who places his/her signature on the "Notice of Completion of Final Examination and Dissertation Requirements" Form then approves the final copies of the document. When this has been done, Academic Student Services will submit the documents to the Graduate College. The student must make any corrections requested by the Graduate College.

The final copies of the document, which have been approved by the major professor, must be the same as the copies turned in to the Graduate College.

Continuous Enrollment

Students must be in compliance with the Graduate College Continuous Enrollment Policy at all times. A student admitted to a master's degree program must register each fall and spring for a minimum of three graduate units from original matriculation until all degree requirements are met. If the degree program requirements are to be completed in the summer, the student must register for a minimum of one unit of graduate credit during that term. If students plan to make use of University facilities and faculty in the summer, they must enroll for one unit of graduate credit. A student admitted to a doctoral program must register each fall and spring for a minimum of three graduate units from original matriculation until the completion of all course requirements, written and oral comprehensive exams, and 18 dissertation units. When these requirements are met, doctoral students must register for a minimum of one unit each semester until final copies of the document/dissertation are submitted to the Graduate Degree Certification Office. However, students receiving funding such as assistantships, fellowships, loans, grants, scholarships or traineeships may be required by their funding source to register for more than 1 unit to meet full-time status requirements.
Unless excused by an official Leave of Absence (which in no case may exceed one year throughout the student's degree program), all graduate students are subject to the Continuous Enrollment Policy and must pay in-state and out-of-state tuition and fees in order to remain in the program. If the student fails to obtain a Leave of Absence, or fails to maintain continuous enrollment, he or she will be required to apply for re-admission to the program, pay Graduate College application fee, and pay all overdue tuition and fees, including cumulative late penalties. No tuition or registration waivers will be applied retroactively.

Leave of Absence Policy

Graduate Students in degree programs may be granted a Leave of Absence for a maximum of one year throughout the course of their degree program by the Dean of the Graduate College, upon the written recommendation of the student's advisor and department head. Students will be readmitted without reapplying to the department and to the Graduate College. Only when Leave Absence is approved, prior to the beginning of the semester for which the Leave of Absence is being sought, will students be exempted from fees for that semester.

Grade Appeal

A student who feels that a grade has been unfairly awarded may appeal. Before a student begins the appeal process, he/she should make every effort to resolve the problem by discussing the concerns with the course instructor, stating the reasons for questioning grade.

Please see the Director of Academic Student Services for complete details.

Grievance Procedures

There is a grievance procedure for graduate students who feel that they have been treated unfairly by a member of the faculty. Please see the Director of Academic Student Services for complete details.

The Academic Student Services Office is always available to you; please solicit its counsel and assistance.
FACULTY BY AREA

Administration
Rex Woods, Interim Director
Janet Sturman, Interim Associate Director
Josef Knott, Director of Academic Student Services & Graduate Studies in Music

Accompanying
Paula Fan
Rex Woods

Critical and Compositional Studies
Ed Murphy, Grad Theory Advisor/Area Coord.
Dan Asia, Composition Advisor/Coordinator
John Brobeck, Musicology, Coordinator
Timothy Kolosick, Freshman Theory Advisor
James O'Brien, Music in General Studies
Richard Obregon, Coordinator,
Music in General Studies
Jay Rosenblatt, Musicology
Janet Sturman, Music in General Studies
Craig Walsh, Theory/Composition

Jazz Studies
Jeffrey Haskell, Coordinator

Keyboard
Paula Fan, Area Coordinator, Piano
Pamela Decker, Organ, Harpsichord
Tannis Gibson, Piano
Rex Woods, Piano
Lisa Zdechlik, Piano
Nicholas Zumbo, Piano

Music Education
Don Hamann, Area Coordinator
Brian Ebie
Carl Hancock

Strings
Carrol ... Laughlin, Harp, Area Coordinator,
Nancy Green, Cello
Patrick Neher, Bass
Tom Patterson, Guitar
Mark Rush, Violin
Hong-Mei Xiao, Viola

Voice
Charles Roe, Area Coordinator
Wanda Brister
Larry Day
Grayson Hirst
Faye Robinson

Wind and Percussion
Ed Reid, Area Coordinator, Trumpet
Nancy Andrew, Flute
Gary Cook, Percussion
Will Dietz, Bassoon
Tom Erwin, Trombone
Robin Horn, Percussion
Keith Johnson, Horn
Jerry Kirkbride, Clarinet
Gwen Powell, Flute/Career Development
Neil Tatman, Oboe
Kelland Thomas, Saxophone
Kelly Thomas, Tuba/Euphonium
Norm Weinberg, Percussion

Performing Ensemble Conductors
Dan Asia, AZ Contemporary Ensemble
Bruce Chamberlain, Choral
Tom Cockrell, Instrumental
Gregg Hanson, Instrumental
Jeff Haskell, Instrumental
Josef Knott, Choral
Jay Rees, Instrumental
Kelly Thomas, Instrumental