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UNIVERSITY OF MASSACHUSETTS AMHERST

DEPARTMENT OF MUSIC AND DANCE

**GRADUATE STUDENT
HANDBOOK**

**Master of Music
Doctor of Philosophy in Music**

Fall 2021

Department of Music & Dance
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Welcome! This Handbook is intended as a helpful guide to current departmental rules, regulations, and practices for graduate music students. It is the only source that outlines degree requirements approved by the Department's graduate faculty and the Graduate School, as well as departmental policies on admissions, auditions, exams, etc. It contains information on certain Graduate School policies and regulations that can also be found in the official Graduate School Handbook and other official University of Massachusetts publications. Students are responsible for staying current with University and Graduate Program policies. Please contact the Graduate Program Director and your major professor with any concerns regarding your degree program, course requirements, and other questions that you may have.

GENERAL PROGRAM INFORMATION

The University: Located in the picturesque New England town of Amherst, the University of Massachusetts is the largest public university in New England. The Amherst campus is the flagship of the state's five-campus system of public higher education. There are 150 major buildings situated on this 1,200-acre campus. Roughly 24,000 students pursue studies in the university's ten colleges and schools, which offer some 100 undergraduate, 70 master, and 52 doctoral degree programs. The University is a member of the New England Association of Schools and Colleges (NEASC). The Department is a fully accredited member of the National Association of Schools of Music (NASM).

Enrollment: approximately 60 graduate students, 200 undergraduate students, and 75 music minors

Facilities: The Fine Arts Center houses extensive performing, academic, and administrative space, including the 2,000-seat Concert Hall and the 200-seat Bezanon Recital Hall. The Department also uses the 700-seat Bowker Auditorium in Stockbridge Hall.

Degree Programs: Master of Music with concentrations in the following areas:

- Composition
- Conducting (choral, orchestral, wind)
- Jazz Composition/Arranging
- Music Education (Research, Pedagogy, Applied Study in Performance or Conducting)
- Music History
- Performance
- Collaborative Piano
- Music Theory

Doctor of Philosophy with a concentration in:

- Music Education

Non-Degree Programs: Individuals may enroll as an "undesignated" graduate student at UMass. Only up to 6 credits of graduate level academic study taken at UMass Amherst may be transferred into the degree program. Once the 6 hours have been completed, the student must apply for admission and be accepted to a graduate program or cease graduate study.

Transfer Credits from Other Institutions:

Up to 6 credits may be taken at another institution and transferred into the degree program with approval of the Graduate Program Director.

Post-Baccalaureate Music Teacher Licensure Program

Qualification: Applicants must have earned a bachelor's degree in music (any area).

Description: This program consists of coursework leading to qualification for an Initial Educator License in the Commonwealth of Massachusetts, in the field of Music: All Levels (PreK-12). Candidates seeking licensure through

the Post-Baccalaureate route must formally apply for admission to the licensing program through the College of Education and University Without Walls (UWW).

As part of the application process, candidates submit transcripts for review. The transcript reviews are conducted by music education faculty members, and each transcript is carefully compared to the standard sequence of music content courses required for undergraduates at the university. When courses are identified as missing, candidates must complete the designated university courses to satisfy the requirements. Post-baccalaureate candidates must complete the same university courses as undergraduates in order to fulfill the Content and Professional Standards for Teachers, as outlined in the Massachusetts Department of Elementary and Secondary Education Regulations for Educator Licensure.

The program is administered through the College of Education and UWW - here is a link to application information: https://www.umass.edu/music/sites/default/files/assets/music/post-ba_educator_licensure_application_form_jan2020.pdf

Performance Opportunities: Tuesday recital series, student solo and studio recitals, vocal and instrumental ensembles. Additional opportunities include Five College Early Music ensembles, the Five College New Music Festival, the Five College Jazz Festival, and the Five College Choral Festival.

Music Library: The print music, book, journal and recording collections are located in the W.E.B. DuBois Library, 6th floor. Holdings include 18,000 books, 16,000 scores, 16,000 recordings, 125 periodical subscriptions. The online library portal, <http://www.library.umass.edu/>, provides access to an extensive array of eBooks, electronic journals, databases, and digital media.

Five Colleges, Inc.: This consortium coordinates course offerings of the University with those of Amherst, Hampshire, Mt. Holyoke, and Smith Colleges, comprising nearly 2,000 faculty members (including nearly 100 music faculty members). <https://www.fivecolleges.edu/>

Visits: The Department of Music & Dance welcomes visits by prospective students. Individual meetings, mini-lessons, and/or visits to classes and rehearsals may be arranged with the specific faculty members. If it is unclear which faculty member to contact, you may contact the department's Director of Admissions, Nate Gowen, musicadmissions@umass.edu, 413-545-6048. A tour of the campus can be arranged through the Robsham Visitors Center at 413-545-0306.

ADMISSIONS INFORMATION

Priority Application Deadline:
December 1st

Application: To enter a graduate music degree program at the University of Massachusetts, prospective students must meet the admission requirements of both the Graduate School and the department. Applicants must complete a Graduate School application and pay the application fee. You may apply online at www.umass.edu/gradschool or you may request an application form from the Graduate School at the address listed below or by telephone.

The Graduate School also requires applicants to submit an official copy of all undergraduate and graduate transcripts, a personal statement, and two letters of recommendation. Some graduate programs require additional support materials as part of the application process (see p. 6). To be considered for admission, international applicants whose native language is not English must submit verification of English Proficiency. Information about the accepted exams and minimum scores can be found here:

<https://www.umass.edu/graduate/apply/international-applicants>

Exam results must be sent directly to the address below:

Graduate School Admissions Office
530 Goodell University of
Massachusetts Amherst,
MA01003
(413) 545-0722
gradadm@grad.umass.edu

Auditions: The Department of Music & Dance requires an on-campus audition for all prospective students who wish to be admitted to the following degree concentrations:

Master of Music in Performance
Master of Music in Collaborative Piano
Master of Music in Music Education (Performance)
Ph.D. in Music Education (Performance)

The following degree concentrations require a 20-minute DVD of rehearsal and performance footage in lieu of a live audition:

Master of Music in Conducting (Choral, Orchestral, or Wind)
Master of Music in Music Education (Conducting)
Ph.D. in Music Education (Conducting)

While special audition appointments can be made for performance and collaborative piano majors, applicants should make every effort to attend one of the scheduled [audition dates](#). Faculty reserve the right to require an on-campus audition prior to an admission decision. Requests to schedule an audition must be made [online](#) using the Audition Request Form found on the Department of Music and Dance website. Please remember that the Audition Request Form is filled out in addition to, not instead of the official Graduate School Application. Specific [audition requirements](#) may be found at the Music website. Questions about audition scheduling may be directed to:

Nate Gowen
Director of Admissions
Department of Music & Dance
263A Fine Arts Center East
University of Massachusetts
Amherst, MA 01003-9330
Email:

Supporting Materials: Some graduate programs require additional support materials as part of the application process. The degree and support material requirements are:

Master of Music in Composition: at least three scores of original compositions in varied styles or genres.

Master of Music in Jazz Composition & Arranging: samples of completed arrangements and original compositions, on CDs, with copies of scores. Please note your performance contributions to CD tracks if applicable. An on-campus performance audition/interview may also be scheduled, preferably on, but not limited to, departmental audition dates.

Master of Music in Choral Conducting: a 20-minute DVD of rehearsal and performance footage; a comprehensive list of repertoire conducted; a current resume. For more information, visit www.umass.edu/choirs.

Master of Music in Orchestral Conducting: a 20-minute DVD of rehearsal and performance footage (camera to face of conductor); a comprehensive list of repertoire conducted; a one-page philosophy of music education; a current professional CV.

Master of Music in Wind Conducting: a 20-minute DVD of rehearsal and performance footage (camera to face of conductor); a comprehensive list of repertoire conducted; a one-page philosophy of music education; a current professional CV.

Master of Music in Music Education (Applied, Conducting, Pedagogy, and Research Emphasis): (a) 3 letters of recommendation, (b) resume, (c) personal statement outlining philosophy of music education and career goals (3-5 double-spaced pages in length), (e) professional writing sample (scholarly writing on a topic of interest in music education, minimum of 5 double-spaced pages in length). Applicants must complete diagnostic examinations in music history and music theory during the application process. Applicants for the Applied and Conducting focus areas must complete an audition. An interview (in person or online) will also be required.

Master of Music in Music History: two contrasting papers in music history (senior thesis, term paper, etc.), each at least seven pages in length, that demonstrate writing ability, analytical and critical reasoning, and appropriate use of sources and citations.

Master of Music in Music Theory: (a) curriculum vitae; (b) three letters of recommendation; (c) personal statement addressing research interests, teaching philosophy, and career goals (2–3 pages); (d) two contrasting papers (8–16 pages each) in music theory that demonstrate writing ability, analytical and critical reasoning, and the appropriate use of sources and citations; (e) other supporting materials the applicant might wish to include (e.g., compositions, examples of species counterpoint, teaching materials, GRE scores, etc.). An interview in person or online is required.

Ph.D. in Music Education: (a) 3 letters of recommendation, (b) resume, (c) teaching video (PreK-12 or collegiate class in area of expertise, 12-15 minutes in length), (d) personal statement outlining philosophy of music education and career goals (3-5 double-spaced pages in length), (e) professional writing sample (scholarly writing on a topic of interest in music education, minimum of 5 double-spaced pages in length). An interview (in person or online) will also be required.

Send all supporting materials, such as video recordings or CDs, scores, and research papers, directly to the Graduate Program Coordinator for the Department of Music and Dance (listed below). Make sure to include the concentration for which you are applying (i.e.: performance/instrument, theory, etc.). Sending supporting materials to the Graduate School will delay their consideration by the appropriate music faculty.

Madeline Benjamin, Graduate Program
Coordinator
Department of Music & Dance
273 Fine Arts Center East
University of Massachusetts
Amherst, MA 01003-9330
(413) 545-0311
Email: mbenjamin@umass.edu

INTERNATIONAL APPLICANTS

The Test of English as a Foreign Language (TOEFL) or similar accepted English language proficiency exam (<https://www.umass.edu/graduate/apply/international-applicants>) is required of all applicants for admission to the Graduate School who are not citizens of the United States and whose native language is not English. (Please note: applicants from India *are* required to submit TOEFL scores.) Further information about the examination may be obtained by writing:

Test of English as a Foreign Language
Educational Testing Service
P.O. Box 6152
Princeton, NJ 08541-6152 U.S.A.

The minimum TOEFL score as set by the Graduate Council is 80, although many graduate programs expect higher scores for admission. TOEFL scores are valid for two years from anticipated date of entrance. The Institutional Code for the University of Massachusetts Amherst is 3917. If asked for a departmental code, use 0000.

International English Language Testing System (IELTS):

The minimum International English Language Testing System combined score is 6.5.

Pearson Test of English:

The minimum Pearson Test of English (PTE Academic) is 53.

The following online tests are temporarily accepted:

Duolingo English Test:

The minimum Duolingo English Test overall score is 105.

TOEFL iBT Home Edition:

The minimum TOEFL iBT Home Edition combined score is 80.

IELTS Indicator:

The minimum IELTS Indicator combined score is 6.5.

Please note, the Graduate School does not superscore language tests (e.g. we do not accept the ETS MyBest Score set).

The foreign language proficiency requirement may be waived in the following circumstances:

1. Citizenship of Australia, Botswana, Canada, Caribbean English-speaking countries, Dominica, Gambia, Ghana, Great Britain, Guyana, Hong Kong, Ireland, Kenya, Lesotho, Liberia, Malawi, Namibia, New Zealand, Nigeria, Scotland, Sierra Leone, South Africa, Swaziland, Tanzania, Uganda, West Indies, Zambia, Zimbabwe. Note that there is no waiver for applicants from India.
2. The student has earned a college or university degree in the United States or in one of the countries listed above.
3. The student has earned a degree from the American University in Beirut, American University in Bulgaria, American College of Greece, Bogazici University in Turkey, Kean University in Wenzhou China, RIT in Dubai, NYU Abu Dhabi, or NYU Shanghai.
4. Currently enrolled as a full-time student who will have completed two academic years of college/university work in the United States prior to the date of anticipated entrance at the University of Massachusetts.
5. You have been certified by the [Educational Commission for Foreign Medical Graduates](#)

GRADUATE ASSISTANTSHIPS (TA-ships)

Graduate assistantships are available on a competitive basis. There is no separate application for graduate assistantships in music education or within a performance studio. For assistantships in music theory, applicants must be prepared to demonstrate theoretical knowledge, pedagogical thinking, and musicianship. For assistantships in collaborative piano, applicants must be prepared to demonstrate sight-reading skills.

Any students who wish to be considered for a “GenEd” TA-ship in support of undergraduate instruction should complete the [application](#) and send it to the Graduate Program Coordinator: Madeleine Benjamin (mbenjamin@umass.edu). For assistantships that will include teaching and/or assisting with a general education course, a personal interview with the Graduate Program Director (in person or via phone or Zoom) is required.

To ensure being considered for an assistantship, international applicants are encouraged to take the TOEFL early enough for its score to arrive by the application deadline.

Duties for each TA-ship are assigned in consultation with a supervising faculty member. Responsibilities should be clearly communicated in advance, with all work fitting into the weekly allotment of hours. It is expected that some weeks may occasionally carry a “heavier” workload beyond the stipulated hour assignment, but that these will be balanced by “lighter” weeks. It is expected, moreover, that TAs will perform tasks in line with their professional skill sets.

Renewal/Termination of Graduate Assistantships: Graduate Assistantships in Music are offered in the form of successive one-year contracts, with expectation (but no guarantee) of regular renewal for a total of four semesters for master’s students, six semesters for doctoral students. Students are informed in April of the renewal or non-renewal of their assistantships. In some cases, the renewal will carry different responsibilities as determined by the anticipated academic needs of the department. Renewal is based on the following criteria:

1. continued university funding (under the terms of the GEO contract);
2. satisfactory academic performance;
3. satisfactory work performance as a Graduate Assistant;
4. written recommendation of the supervising faculty member.

Assistantships may be terminated before the end of the normal duration for any one or more of the following reasons:

1. lack of university funding (under the terms of the GEO contract);
2. unsatisfactory academic performance;
3. unsatisfactory work performance as a Graduate Assistant;
4. any other reason that constitutes “just cause.”

Except in the most unusual circumstances (for example, unexcused absence from workplace responsibilities), a formal thirty-day letter of warning from the Department Chair will precede the early termination of a Graduate Assistantship.

Graduate assistantships in the Department of Music & Dance cannot be extended beyond the standard number of semesters.

All graduate teaching assistants at UMass are members of the Graduate Employment Organization (GEO) Local 2322 of the United Auto Workers. For further information about conditions of employment under the GEO contract, visit the GEO website: <http://www.geouaw.org/>.

Financial Aid: Graduate Financial Aid Services offers programs to assist students in financing their education regardless of income or eligibility for need-based financial aid. For more information, contact the Financial Aid office located in 243 Whitmore Administration Building, Office hours are Monday-Friday from 9 a.m. to 4 p.m. The telephone number is (413) 577-0555; TDD (413) 545-9420; email: grads@finaid.umass.edu; website: www.umass.edu/umfa

Graduate Assistants Assigned to Department Ensembles: Graduate Assistants who are assigned to an ensemble as

part of their load shall not register for academic credit in that ensemble. The students cannot receive credit for an ensemble that is included in their assistantship load. Graduate Assistants with ensemble assignments should regard attendance at rehearsals as seriously as an assignment to teach a class.

Graduate Assistants assigned to performance duties in a chamber ensemble are allocated five hours per week with the understanding that most of this time will be spent in rehearsal and coaching by the faculty member assigned to that particular ensemble. Any unused hours may be dedicated to performance-related and/or professional studio management activities. Each semester, the graduate chamber ensembles must perform publicly and will also be expected to do two additional performances in service to the department. As needed, the Department Chair will inform the appropriate faculty member of a request for a student ensemble to perform for a campus function. Such functions may be recruitment events sponsored by the development office, alumni events sponsored by various departments and agencies, receptions hosted by the Chancellor, Provost, or other campus official, etc. ***On or off campus paid performances will not be considered as meeting the service requirement.***

DIAGNOSTIC EXAMS

All entering master's students must take the Diagnostic Examination in Music Theory and complete a Self-Evaluation Survey in Music History. Students enrolled in the Jazz Comp/Arranging of Jazz Performance Program take the Diagnostic Exam in Jazz Theory and Jazz History instead of the General Theory and History exams. Each test takes approximately one hour to complete. The exams are administered before classes begin in the fall semester, and may be offered during spring semester as well. Please note: any student who has a documented disability and would like special accommodations for the test should contact the Graduate Program Director at least seven days in advance of the announced test date to make these arrangements.

Any student wishing to enroll in a graduate level theory course at the 600 level or higher must pass all portions of the applicable Diagnostic Theory Examination. In addition, passing the Diagnostic Theory Exam in the relevant area is required for forming a comprehensive exam committee in Year 2 (see. p.15).

Students that fail any portion of the general theory exam should enroll in the relevant module(s) of the UMass Grad Theory Review Course, Music 493, in the first fall semester of study. If this does not remedy the deficiency, students may review on their own (e.g., online study, hire a tutor) and then retake the exam in a subsequent semester. Students that fail any portion of the Jazz exam should consult with the Jazz Faculty Coordinator about pursuing remedial work independently and/or as part of a non-credit independent study class. The results of the Music History Self-Evaluation Survey are used to advise students into appropriate graduate level history courses.

Students in the M.M. in Collaborative Piano must take a diagnostic exam in diction in Italian, German, and French during the first week of the semester. Collaborative pianists must contact the Voice Area Coordinator to schedule this exam. If remedial work is needed in any of these languages, the student will be required to take undergraduate diction courses.

GRADUATE ADVISING

The Department has a number of support systems for helping students navigate the path toward a graduate degree. The faculty and staff of the music program make all attempts to be proactive, often reaching out to students who are in danger of missing a degree requirement or a deadline; however, it is ultimately **the student's own responsibility** to make sure they are making adequate progress. That means frequently checking in with the studio / major area professor and staying in touch with the department's Graduate Program Director and Graduate Program Coordinator listed below. Students should also make a habit, once per semester, of checking their earned credits on SPIRE against the requirements listed for their concentration (see pp. 21-33). Additional advising resources:

1. Studio Professor / Major Area Professor: Studio and academic professors are directly invested in the success of their students and as such serve as primary mentors and coaches within the program. They should frequently be consulted about any and all questions regarding fulfilling degree requirements, for example:

“What would be a good course to take that fulfills my History/Theory seminar requirement?”
 (“What, if any, electives should I think about for this semester?”)

“In what semester should I schedule my graduate recital?”
 (“How do I reserve a room and arrange for an accompanist?”)

“When in my second year should I schedule my oral comprehensive exams?”
 (“Who should I ask to be on the committee?”)
 (“What kind of questions do you and the other members typically ask?”)

If writing a thesis: “What is the timeline for crafting a proposal? Submitting the full thesis?”
 (“What should I prepare for the thesis defense?”)
 (“How do I submit the final document to the Graduate School?”)

“What else should I be doing to make sure I graduate on time?”

2. Graduate Program Representatives in Music:

Prof. Erinn Knyt, Rm 366
Graduate Program Director
eknyt@music.umass.edu

Madeline Benjamin, Music Office (Rm 273)
Graduate Program Coordinator
mberjamin@umass.edu

Among other duties, the Graduate Program Representatives work together to ensure that students are progressing smoothly toward their degrees. The following advising services are offered:

1. Advising Sessions: The Graduate Program Director meets briefly with all M.M. and Ph.D. students on at least two occasions. The first advising session occurs on or before the first week of classes. This is a scheduling “check-up” to make sure that students’ plans for classes fit the degree timeframe. It is expected that students will come to this meeting with their fall schedules prepared and with ideas for what they will take in subsequent semesters. The second advising session happens in the first half of the graduating semester to double check that all requirements are on track to be completed on time, and to review the Degree Eligibility Form that must be signed and submitted to the UMass Graduate School.
2. Records: The Graduate Program Coordinator, Madeleine Benjamin is responsible for maintaining a file for each graduate student. She processes paperwork for graduate assistantships, course add/drops, oral examination and thesis committees, and Degree Eligibility Form submission.
3. Communication: The Graduate Representatives maintain an email list of all active graduate students. Throughout each semester, emails will be sent to students’ university accounts about upcoming deadlines and advising events as well as additional information about support services such as training seminars and graduate travel grants. Please read these carefully.

From time to time, we will need to reach out to individual students who have not signed their yearly TA contracts or not fulfilled some specific school requirement. **If you receive such an email and do not respond, you may lose your funding and/or not graduate on time.**

4. Aiding Special Circumstances: Students with questions about a particular requirement or a concern with their TA-ship, or who are having unexpected difficulties with faculty or peers should ask the Graduate Program Representatives for help either in person or by email. Often, this will result in a confidential one-on-one meeting with the Graduate Program Director during which grievances may be aired and a plan for a solution drafted.

TITLE IX

Title IX is a U.S. law that prohibits discrimination in education on the basis of gender. A particular focus of Title IX is the prevention of sexual misconduct on college campuses. “Sexual misconduct” includes sexual assault, sexual harassment, domestic or dating violence, and stalking.

To create a caring and compassionate University culture, it is important for all of us to understand the resources that are available and our Title IX reporting responsibilities. Sexual misconduct harms its victims and the entire campus community; it is in the interest of all of us to prevent such offenses.

As a student, you or a peer may be a potential target of Title IX-related violations. If you are also a graduate student employee, you have Title IX reporting obligations as well. Under federal law, graduate student employees who are made aware of a possible incident of sexual harassment, sexual assault, or any other kind of sexual misconduct are required to report it.

If you or someone you know needs to report a possible Title IX offense, please follow these procedures:

- If the accused is a student, the report should be made to Patricia Cardoso, Deputy Title IX Coordinator, Dean of Students Office (DOSO): 227 Whitmore Administration Building, telephone (413)545-2684 or email at pcardoso@stuaf.umass.edu.
- If the accused is an employee, the report should be made to Kelly Burgess, Deputy Title IX Coordinator, Office of Equal Opportunity and Diversity (EOD): 243 Lederle GRC Lowrise, telephone (413) 545-3464 or email at kellyb@admin.umass.edu.

Graduate student employees are not confidential reporters and cannot guarantee confidentiality to anyone reporting a

Title IX issue. If a student or employee asks to discuss such a matter in confidence, graduate student employees must state that they may not be able to maintain confidentiality. If you are approached regarding a possible Title IX violation, you might respond in this manner: “While I’m not a confidential source, I respect your privacy rights and will work with the campus Title IX coordinator and other resource areas to provide support.”

If the individual reporting the incident to you chooses not to continue the conversation, you should encourage them to contact the Dean of Students Office, the Office of Equal Opportunity and Diversity, the UMass Police Department (UMPD), the Center for Women and Community (CWC), or the Center for Counseling and Psychological Health (CCPH). UMPD, CWC, and CCPH are permitted to maintain confidentiality.

Failing to report a possible Title IX offense deprives the campus community of valuable information and will not help victims/survivors to get the resources they need.

You can find extensive additional information about Title IX and the University’s resources and policies by navigating to the UMass [Title IX webpage](http://www.umass.edu/titleix), <http://www.umass.edu/titleix>.

POLICY ON CONSENSUAL SEXUAL RELATIONSHIPS BETWEEN FACULTY AND STUDENTS

The University’s Sexual Harassment Policy prohibits unwelcomed sexual advances, but what about situations where both parties willingly consent? Dating or sexual relationships between faculty and students or post-docs (hereafter, “sexual relationships”) are also inherently problematic because of the unequal power dynamic between the parties to the relationship, the responsibility of faculty for evaluating students’ work, the possibility that other faculty and students may be adversely affected, and because such relationships diminish the trust and respect that ordinarily characterize the faculty-student relationship and are therefore inconsistent with the educational mission of the University. For these reasons, the University strongly discourages such relationships, even when both parties willingly consent.

In order to avoid any conflict of interest or abuse of authority, any faculty member who has any responsibility for supervision, evaluation, grading, advising, employment, or other instructional or supervisory activity related to a student or postdoc is prohibited from entering into a sexual relationship with that individual beginning with the effective date of this policy. For relationships that predate this policy or that began before the faculty member assumed the responsibilities, the faculty member must immediately disclose the relationship to their immediate supervisor and, if possible, remove himself/herself/themselves from these responsibilities.

Where a conflict of interest or potential conflict of interest or abuse of authority exists in the context of a Sexual relationship between a faculty member and a student or post-doc predates this policy or arose before the faculty student relationship or responsibility began, the faculty member involved shall notify their immediate supervisor. The supervisor shall have the responsibility of making arrangements to eliminate any conflict of interest that might prove detrimental to the University or to either party in the relationship, while at the same time maximizing the student/post doc’s educational and professional opportunities. Violations of this policy should be reported to the faculty member’s supervisor, who will deal with the matter in accordance with University policy and relevant collective bargaining agreements.

Nothing in this policy should be construed to override or alter the campus Sexual Harassment Policy, <http://www.umass.edu/eod/SexualHarassmentPolicy.pdf>.

Questions about the Consensual Relationships policy should be directed to Associate Provost Michael Eagen.

MASTER OF MUSIC DEGREE REQUIREMENTS

The Master of Music (M.M.) degree is intended for music students who desire to pursue graduate study for the purpose of continuing to develop their creative, analytical, and pedagogical skills. The goal of the Master of Music degree is to provide advanced training in a specific emphasis area, with special emphasis placed on communicating musical knowledge in oral and written form. Such training is given to prepare students for employment in the field of music and/or to facilitate entrance into a doctoral degree program.

A student's graduate degree requirements are those in force on the day of registration of the first semester of enrollment. A graduate student is considered full-time when enrolled in nine (9) or more credit hours. Current INS regulations require that all international graduate students register for 9 credit hours, except in their final semester and only if they need fewer than 9 credits to graduate. Graduate assistants must also be enrolled full-time to qualify for funding.

Graduate Credits and Grade Requirements: The Master of Music degree requires satisfactory completion of a carefully planned curriculum consisting of a minimum of thirty-three (33) graduate credits (courses numbered 500 and higher). At least twelve (12) credits must be at the 600 level or above and must be used to fulfill the degree requirements. M.M. candidates may transfer up to six (6) graduate credits from other institutions, with the approval of the Graduate Program Director and the Graduate School. A six-credit limit applies to the transfer of courses taken at the University of Massachusetts Amherst as a non-degree graduate student before being admitted to (provisional or regular) M.M. degree status. The Graduate School and the Department require that students maintain a grade point average of 3.0 (B) and will not accept the transfer of any course with a lower grade.

Academic Core Requirements

All graduate students in the Master of Music degree program are required to take four (4) approved courses (eleven to twelve [11-12] credits) in graduate music academic studies.

Nine credits (normally three courses) must be taken in graduate music history and music theory in a distribution of 2+1 or 1+2.

Two to Three credits (normally one course) may be taken in graduate music history, music theory, music education, or pedagogy; this may also be a graduate-level course in another academic area (possibly outside the department) that the Graduate Program Committee has pre-approved. Independent study courses, in general, are not allowed to fulfill these academic core requirements.

On occasion, music history or music theory seminars in special topics may be offered as substitutions for graduate core courses. When those are offered, a special announcement will be provided prior to the registration period. Course offerings may vary from year to year. These will count toward the core requirements.

Graduate music history courses that satisfy common core requirements in Masters and Doctoral Programs

Music 593S Seminar: The History of Styles in Western Music
Music 601 Musicology Seminar II: Research in Musicology
Music 640 The Middle Ages
Music 641 The 17th Century: The Baroque Era
Music 642 Haydn, Mozart, Beethoven
Music 643 The 19th Century: Romanticism
Music 644 Music of the 20th Century
Music 645 History of Opera
Music 646 Music of the Renaissance
Music 647 The Age of Bach and Handel
Music 649 Entrepreneurship in Music
Music 690S Late Style in Music
Music 693M Seminar: Minimalism
Music 693P Seminar: Post-Modern Music
Music 693S Symphony in the 19th and 20th Centuries

**Graduate music theory courses that satisfy common core requirements
in Masters and Doctoral Programs**

Music 691 Graduate Musicianship
Music 691A Analysis of Music Since 1945
Music 691C Analysis of Counterpoint
Music 691F Musical Forms
Music 691G Jazz Styles and Analysis
Music 690H Analysis of Music with Text
Music 690J Graduate Jazz Analysis II *
Music 691K Post-Tonal Theory
Music 691M Motivic Analysis
Music 691O Analysis of Opera
Music 691P Analysis for Performance
Music 691R Analysis of Rhythm and Meter
Music 691S Schenkerian Analysis
Music 690W Analysis of Pop and Rock Music
MUS 697G Graduate Jazz Analysis I*

*for Jazz concentrators only

**Graduate music courses that satisfy “fourth-class” common core
requirements in Masters and Doctoral Programs****

Music Ed 591FM *Feldenkrais* for Musicians
Music Ed 603 Introduction to Music Education Research
Music Ed 607 Music and Lifelong Learning
Music Ed 608 Philosophy of Music and Teaching
Music Ed 691P Philosophies of Arts & Music
Music Ed 791C College Music Curriculum
Music 593K Introduction to Music Perception and Cognition
Music 595J Seminar: History of Jazz*
Music 615 Pedagogy of Music Theory
Music 648 Music History Pedagogy
Music 691E General Readings in Music Theory
Music 691X Music and Language

*This course is required for Jazz concentrators

**Any course listed as satisfying common core courses may also satisfy the “fourth-class” common core requirement.

Comprehensive Examinations

All M.M. students must take a comprehensive examination in their last year of study. Typically, the exams are scheduled for the end of the third semester (normally the fall semester of the second year in the program), for applied performance majors, and in the fourth semester (normally spring of the second year) for all others. A Studyguide will be published on the Department website.

Prerequisite: Before attempting the Comprehensive Exam, a student must pass all sections of the Diagnostic Exam in Music Theory, complete at least 15 hours of coursework at the 500-level or above, and have a cumulative grade point average of 3.0 (B) or higher.

See below for information about exams for students entering prior to fall 2021:

An orals committee will be assigned by the Graduate Program Director at the start of the semester in which the one-hour long oral exam is to be given. In general, one committee member is from the student's major area, one faculty member is from music history, and one faculty member is from music theory. For students whose concentration is Music Theory or Music History, two or more faculty members from the major subject area will serve on the committee.

For students in the M.M. in Performance degree the oral exam will be based on the repertoire performed in the degree recital. **Students must provide committee members with copies of the scores to the works being performed on the recital at least three weeks prior to the oral exam.** During the exam students will be expected to place the works in historical and theoretical contexts as well as address appropriate performance practices, pedagogy, and other works in the genres of which the performed works are representations.

For students in the M.M. in Music Education degree, the oral exam questions will pertain to coursework covered in the degree (music education, music theory, and music history) and will be tailored to the particular student's areas of concentration.

For students in the M.M. in Jazz Composition & Arranging or Performance, the exam will be based on questions in the areas of jazz history, jazz theory, and jazz composition/arranging. Students will also be expected to place the composition project (MUS 631) in historical and theoretical contexts, as well as address appropriate performance practice pedagogy, and other works in the genre of which it is a representation. In addition, the candidate's writing portfolio (see degree checklist of eight bulleted composition/arranging projects not including the composition project) will be presented in hard-copy scores (appropriately bound and labeled), along with as many related performance recordings on CD as available. A CD copy of the recital containing the composition project will also be submitted in addition to the hard-copy score of the same (appropriately bound and labeled).

Students requesting a change in committee membership after it is established must demonstrate and document sufficient cause. All changes are subject to the approval of the major professor and the Graduate Program Director. Once the committee has been approved, the student is permitted and strongly advised to consult with the faculty committee members with regard to specific areas in which questions may arise.

Students are not permitted to bring any books or class notes to the exam. The only outside materials allowed are copies of the musical scores, which may contain a limited number of analytical annotations.

See below for information about exams for students entering prior fall 2021 or later:

The comprehensive exam will be comprised of two parts:

1. A three-hour written exam covering historical, theoretical, and analytical knowledge.
2. A twenty-minute oral exam in front of a panel of three faculty members, preferably in the student's area of concentration. The exam will test area specific knowledge.

The oral exam should be taken during the same semester as the written exam.

The Music History and Literature portion of the exam will cover repertoire from the Renaissance to the present. The exam will consist of two parts: score identification (40 points) and broader historical essay questions (60 points). Students must earn at least 70 points total between both sections to pass the exam.

The Music Theory portion of the exam covers repertoire from the Baroque era to the present day. The exam consists of two parts: a series of focused questions applying music-theoretical concepts to specific pieces on the repertoire list and the

analysis of an unfamiliar score excerpt given at the exam. Each section is graded pass/fail; students are required to pass both sections to pass the exam.

The Music History and Literature and Music Theory sections will draw upon the repertoire from an approved list. These pieces are all found in the most recent edition of the *Norton Anthology of Western Music*. Students may also draw upon their knowledge of pieces for their own instrument/voice to answer questions on the music history exam.

The graduate jazz transcription analysis portion of the exam (Jazz performance majors only) will focus on specific given examples, ranging from the 1920s to present day. The scores will be accompanied by recordings. It will test the ability to look at a score and speak about its components: stylistic contextualization, rhythmic, melodic and/or harmonic approach to jazz interpretation, improvisation and/or accompaniment, time frame of when it was performed, and the performer and/or band that recorded it, etc. Students should be prepared to contextualize their description of the scores historically, offering examples from the general jazz performance oeuvre.

The graduate jazz score analysis portion of the exam (Jazz composition and arranging majors only) will focus on the composition, arranging, and scoring techniques used in large jazz ensemble writing from the 1920s to present day. It will test the ability to look at a score and speak about its components: instrumentation, detail of rhythm section parts, voicing techniques, what is going on in the episode of the piece presented, possible style, time frame of when written, and the arranger and/or band that recorded it, etc. Students should be prepared to contextualize their description of the scores historically, offering examples from the general jazz orchestral oeuvre.

Information / Review Session

Near the beginning of each fall semester, a meeting will be held for all M.M. students with the music history and music theory faculty members, who will discuss their expectations in their areas and go over practice questions. Newstudents are strongly urged to attend this meeting and begin their preparation for the oral exam as early as possible.

Examination Outcome Options

A student who fails the oral examination or any section of it may retake the failed part(s) no sooner than three weeks after the date of the failed exam. Written exams may be taken at the scheduled times, and no more than twice in any given semester. The oral or written examinations may be taken no more than three times in total. The written and oral portions of the exams are graded on a pass/fail basis. If a student fails one section of the exam, that section may be taken again up to two more times, for a limit of no more than three total attempts. If a student should fail the third examination, the Graduate School terminates enrollment in the degree program automatically.

Thesis Requirements

Music Education

Capstone: The M.M. with a concentration in music education culminates in a capstone project, which must be relevant to and consistent with the student's area of emphasis (research thesis, performance project, or field-based project). It may be an expansion of work begun in program coursework.

Applied: Full recital on major instrument required.

Conducting: Conducting a full public program or portion of a public program, or other capstone project approved by the conducting faculty required.

Pedagogy: Community Engagement Project (Music-Ed 605: Community Engagement in Music) required (possibly completed in partnership with the Springfield Public Schools).

Research: Thesis required. Candidates exploring a thesis should also reference the Graduate School publication, *Guidelines for Theses and Dissertations*

Music History

Thesis: This two-year program culminates in a thesis, frequently an expansion of work begun in MUS 601 or a course project in one of the music history courses. By the end of the candidate's first year of study, a thesis committee must be formed by the candidate, in conjunction with the Area Coordinator of Music History and the Graduate Program Director. For more information on the thesis process, candidates should consult the Graduate School publication, *Guidelines for Theses and Dissertations*.

Music Theory

Thesis track only: Working in conjunction with the Area Coordinator of Music Theory and the Graduate Program Director, students must form a thesis committee no later than the beginning of their third semester of coursework. Before proceeding to work on the thesis, students must complete a thesis proposal (a document, typically 15-20 pages in length, that lays out the scope, depth, and methodology of the thesis, accompanied by an annotated bibliography), which must be approved by their thesis committee. For more information on the thesis process, candidates should consult the Graduate School publication, *Guidelines for Theses and Dissertations*.

Recital/Final Project Requirements

Collaborative Piano majors must accompany three (3) recitals (two of which must be full recitals) in lieu of a thesis.

Composition majors must submit an original composition in large form in lieu of a thesis.

Conducting majors must perform a full recital in lieu of a thesis.

Jazz Composition/Arranging majors must submit an original composition in large form in lieu of a thesis, as agreed upon by the applied jazz composition professors for Mus 631. The original composition in large form is performed on a full recital of compositions and arrangements as approved by the Jazz composition professors (see syllabus for Composition Project, Mus. 631.)

Music Theory (portfolio track) majors complete a portfolio in lieu of a thesis. The portfolio comprises three substantial papers suitable for publication in peer-reviewed theory journals. Each paper should match the guidelines of the proposed target journal. Papers included in the portfolio may be drawn from previous work completed in graduate seminars, although revised seminar papers should exhibit further development and refinement. During the third semester of study, and with the permission of the Coordinator of Music Theory and the Graduate Program Director, students shall designate a faculty advisor and one other member of the theory faculty to serve on their portfolio committee. Students enroll in MUSIC 697 during their fourth semester. The deadline for submitting the portfolio shall be the same as the deadline set by the Graduate School for a master's thesis defense.

Performance and Music Education (performance track) majors must perform a full recital in lieu of a thesis.

M.M. IN PERFORMANCE and M.M. IN MUSIC EDUCATION (APPLIED EMPHASIS) Jury and Recital Information for Instrumentalists

Graduate Jury and Recital Permission Requirements: All graduate students enrolled in applied music are required to perform annually at an area jury (normally in May), except at the end of the semester in which the degree recital is performed.

Preliminary permission to perform a graduate recital, whether satisfying a degree requirement or not, must be granted by way of a jury. These juries take place in December and May. *Please note:* Permission to perform the degree recital is normally requested at the May jury at the end of the first year of study in the normal two-year course of study. This allows the student to reserve a recital date once the academic calendar opens for reservations in the fall. For a student completing the degree in one year, recital permission must be requested at the December jury.

All graduate recitals, whether satisfying a degree requirement or not, must pass a Pre-Recital Hearing, to be held approximately three weeks in advance of the scheduled recital. For the graduate degree recital, the Pre-Recital Hearing Committee is selected by the student in consultation with the student's major professor. **The committee must consist of the major professor, another member of the faculty from the student's performance area, and a third faculty member from any area, including academics.** For the degree recital for students pursuing a M.M. in Music Education with performance emphasis, the Pre-Recital Hearing Committee should consist of (a) the student's major professor; (b) one additional member of the applied faculty, normally in the student's performance area; and (c) a music education faculty member. For non-degree recitals, the Pre-Recital Hearing Committee may consist of (a) the student's major professor (b) an additional members of the applied faculty and (c) any additional faculty member.

For the M.M. in Performance and the M.M. in Music Education/Applied Music emphasis, the recital requirement (degree recital) is a full solo recital. However, appropriate chamber music may be included at the discretion of the student's major professor. When applicable, (b) in the paragraph above normally includes the faculty coach of the chamber ensemble.

A performance major receives two (2) credits for the degree recital, which is graded pass/fail by the student's major professor. All recital recordings are archived by the department.

Jury and Recital Information for Vocalists

APPLIED VOICE MAJORS:

Graduate Voice Recital

A graduate level recital in voice should have around 60 minutes of music. Four languages should be represented in music chosen from at least three different historical periods.

The Pre-Recital Hearing

A hearing will be held about four weeks before the recital date. At the time of the hearing, students will submit their program, translations, and program notes. The hearing cannot move forward without these documents. The hearing will begin with a selection of the student's choosing. After that, the faculty will randomly select pieces from the recital program. The hearing will conclude when the faculty is satisfied that the student is sufficiently prepared and poised to move forward. We expect that the material will be free of any significant errors in pitch, rhythm, pronunciation, and memory. We also expect that the student will demonstrate a comprehensive understanding of the texts; the student may be asked to provide a translation of a few lines of text. In essence, we expect that the student will present work where the basics are more than in place and that in the weeks leading up to the recital the work will continue to grow and develop.

If the faculty is not satisfied with the student's level of preparation at the time of the hearing, the student will be given one week to address the areas of deficiency, which will be clearly defined, and another hearing will be held. If after the second hearing the faculty is still dissatisfied with the student's preparation, the recital will be postponed. The student with the help of the applied teacher will develop a plan as to when another hearing should be scheduled.

Graduate Voice Majors Jury Requirements: All graduate vocal majors are required to perform a 20-minute jury in their first year of study. The student must prepare a minimum of six pieces in four contrasting languages, periods, and genres. After the jury is over, a song in English will be assigned. The student will have 60 minutes to learn the song and prepare a recitation of the text. The student will then return to recite the poem and perform the song for the voice

faculty. Memorization is not required. Should a student fail any part of this performance jury, another jury must be scheduled during the second year. No student will be cleared for graduation until the jury requirements have been passed.

Voice Area Language Requirements: At the time of enrollment into the graduate program, the student's applied teacher will conduct a test and advise the student if remedial work in translation and diction skills in Italian, German, and French is necessary. If remedial work is indicated, the student, along with their applied teacher, will develop a strategy to address deficiencies.

Near the end of the second semester of study, the voice faculty will test the student's pronunciation and comprehension skills by assigning up to three typical song, oratorio, or opera texts in Italian, German, French, and/or English to be translated and recited. The student will be required to recite the texts in their original language, provide handwritten IPA transcriptions as well as a word-by-word translation of the assigned texts. The use of a dictionary is allowed. The use of electronic devices is not allowed. The student will have between one and two hours to complete the exam depending on the number of texts assigned. The voice faculty are responsible for this decision and will notify the Graduate Program Director in writing.

DEGREE ELIGIBILITY FORM

The Degree Eligibility Form is an inventory of the 33 credits counted toward the Master's Degree. The form is available online at the [Graduate School website](#) as a fillable PDF. Before filling out the form students should review the "Guidelines for Completing the Eligibility Form," also available on the [Graduate School website](#), and print out a copy of their unofficial transcript. The completed form, along with the transcript, is given to the Graduate Program Director no later than one week before the Office of Degree Requirement's deadline. Students are strongly encouraged to submit their Eligibility Form early in the final semester of study. The Graduate School has non-negotiable deadlines for submission of theses and eligibility forms: the last working day of March (for May graduation), the last working day of August (for September graduation), and December 15 (for February graduation). Since the forms must be checked individually and signed by both the Graduate Program Director and the Department Chair, it is imperative that they be handed in promptly.

PROGRAM FEE

In any spring or fall semester that a degree student does not register for courses—either during a leave of absence or while completing a thesis or other requirement—the student must pay a Continuous Enrollment Fee of \$275. This must be done at the Graduate Records Office before the end of the Add/Drop period, two weeks after the first day of classes. ***The Graduate School does not send a bill for this fee except in the form of a notice of administrative withdrawal.*** A student who is withdrawn for non-payment of the Program Fee can be reinstated only by written permission of the Graduate Program Director and payment of all outstanding program fees plus a readmission fee.

CERTIFICATES IN THEORY PEDAGOGY and MUSIC HISTORY PEDAGOGY

The Certificates in Music Theory Pedagogy and Music History Pedagogy are intended to provide additional professional training for Master's, Doctoral, and non-matriculating Continuing and Professional Education (CPE) students who have earned a baccalaureate degree with a concentration in music. These certificates prepare performers, educators, composers, and other musicians to teach music theory or music history in a variety of educational settings. This credential certifies that a student has acquired the professional skills necessary to teach music theory or music history, making them more competitive on the job market.

The Certificate in Music Theory Pedagogy requires 12 credits at the 600-level or higher: two core theory courses (3 credits each) at the 600-level selected from a list of approved theory courses, Pedagogy of Theory (MUSIC 615, 3 credits), and a supervised Teaching Practicum (MUSIC 798B, 3 credits). Satisfactory completion of Pedagogy of Theory with a grade of 3.0 (B) or higher is a prerequisite for the Teaching Practicum. Students need not take any administrative action to apply for the certificate but must complete all requirements during residency.

The Certificate in Music History Pedagogy requires 12 credits at the 600-level or higher: two core history courses (3 credits each) at the 600-level selected from a list of approved history courses, Music History Pedagogy (MUSIC 648, 3 credits), and a supervised Teaching Practicum (MUSIC 798B, 3 credits). Satisfactory completion of Music History Pedagogy with a grade of 3.0 (B) or higher is a prerequisite for the Teaching Practicum. Students need not take any administrative action to apply for the certificate but must complete all requirements during residency.

Further information and curricula are posted at <https://www.umass.edu/music/graduate-music>.

In order to receive the certificate, students must fill out a UMass Graduate Certificate Eligibility Form and bring it to the Graduate Program Director in Music for signature (form available at the link below). The signed form must be submitted to the Graduate Student Service Center (Goodell Building 534) by the appropriate deadline.
https://www.umass.edu/gradschool/sites/default/files/certificate_eligibility_form.pdf

GRADUATE PROGRAM ENSEMBLE POLICY

Department-wide Ensemble Requirements

1. All Master of Music students must enroll in at least one ensemble bearing a MUS prefix/rubric every semester that they are enrolled in applied lessons.
2. Each concentration in the M.M. degree program lists ensembles that satisfy the degree requirements in that concentration (see the list included here).
3. Students holding assistantships involving membership in a graduate chamber ensemble are expected to provide leadership also in the department's large ensembles and studios, and may be assigned to specific ensembles, as determined by departmental need. Such decisions will be made by the Department Chair in consultation with ensemble conductors and the appropriate applied instructor.

Recommended Ensembles

Collaborative Piano:

Ensemble participation is met through additional accompanying assignments.

Conducting:

For Choral Conducting, the ensemble requirement is fulfilled by enrollment in either Chamber Choir or University Chorale.

For Orchestral Conducting, the ensemble requirement is fulfilled by enrollment in University Orchestra. For Wind Conducting, the ensemble requirement is fulfilled by enrollment in Wind Ensemble and/or Symphony Band. Jazz

Composition and Arranging:

Students may select from the following ensembles: Graduate Chamber Jazz Players (sign up for section seven of MUS 575, Chamber Jazz Ensemble), Chamber Jazz Ensemble, Jazz Ensemble I, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, or other MUS prefix/rubric ensembles by permission from the Director of Jazz & African-American Music Studies.

Composition, Music History, Music Theory

Students may select from the following ensembles: University Orchestra, Wind Ensemble, Symphony Band, Five College Early Music Collegium, Percussion Ensemble, Chamber Ensemble, Jazz Ensemble I, Chapel Jazz Ensemble, Jazz Lab Ensemble, Vocal Jazz Ensemble, Chamber Jazz Ensemble, Chamber Choir, University Chorale, Women's Choir, Recital Choir, Opera Workshop, and chamber ensembles.

Performance:

For string players, the ensemble requirement is fulfilled by enrollment in the University Orchestra.

For wind, brass, and percussion players, these credits are fulfilled by enrollment in the University Orchestra, Wind Ensemble, Symphony Band, or, for jazz students, one of the large Jazz Ensembles.

For voice majors, the requirement is met by enrolling in a conducted choral ensemble (Chamber Choir, University Chorale, or Recital Choir) for 2 credits, and in opera workshop or a conducted choral ensemble for the remaining 2 credits.

The Master of Music degree in Collaborative Piano is intended for musicians who desire to pursue graduate study in the field of accompanying in order to continue the development of their creative skills. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

NOTE: Students in the M.M. in Collaborative Piano must take a diagnostic exam in diction in Italian, German, and French during the first week of the semester. Collaborative pianists must contact the Voice Area Coordinator to schedule this exam. If remedial work is needed in any of these languages, the student will be required to take undergraduate diction courses.

Major Studies:

MUSAPP 618, Section 22: Applied Ensemble Performance	8 credits
MUS 592K: Survey of Keyboard Chamber Music	2 credits
MUS 592G: Survey of Song Literature -- German Lied	2 credits
MUS 592F: Survey of Song Literature -- French Art Song	2 credits
MUS 692: Graduate Accompanying Recitals (3 required, at least 2 full)	3 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document	9 credits
THEORY, HISTORY, EDUCATION, PEDAGOGY: One required from among the approved courses listed on pages 13-14	2-3 credits*

Electives:

Electives	3-4 credits*
Total for the MM in Collaborative Piano:	33 credits

*Students enrolling in a 2-unit course must take 4 elective credits.

Degree Checklist 8/01/20

MASTER OF MUSIC IN COMPOSITION

The Master of Music degree in Composition is intended for musicians who desire to pursue graduate study in the field of composition in order to continue the development of their creative skills and prepare for a career as a professional composer either in the public sector or in college/university settings. The goals of the Master of Music degrees are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

Major Studies:

MUS 510: Counterpoint	3 credits
MUS 511: Orchestration	3 credits
MUS 659: Composition (3 semesters)	6 credits
MUS 631: Composition Project*	3 credits
MUS 520: Composition for Visual Media or	
MUS 586: MIDI Studio Tech** or	
MUS 591C: Seminar in Electronic Music Composition	3 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document	9 credits
THEORY, HISTORY, EDUCATION, PEDAGOGY: One required from among the approved courses listed on pages 13-14	2-3 credits***
Ensemble	2 credits

Electives:

Electives	1-2 credit***
Total for the MM in Composition:	33 credits

* Composition Project will consist of one original composition in large form.

** Repeatable

*** Students enrolling in a 2-unit course must take 2 elective credits.

NOTE: A fourth semester of MUS 659 Composition Lessons may be required concurrent with MUS 631 Composition Project. This will be determined by the major professor in consultation with the student.

Degree Checklist (8/01/20)

Master of Music in Choral Conducting

The Master of Music in Choral Conducting is designed for the outstanding musician who aspires to a career as a choral conductor at the high school or collegiate level. To provide maximum conducting experience, the program is kept very small. Private studio instruction combined with ample podium time is at the core of the curriculum. In private lessons and seminars, conductors will refine their conducting and rehearsal techniques, develop score preparation skills, explore choral literature, and continue to develop a broad knowledge of music history and theory.

Major Studies:

MUSAPP 617C: Applied Lessons (3 semesters)	6 credits
MUS 697: Graduate Conducting Seminar (2 credits X 4 sem.) 2 semesters required in Choral Conducting (697 C-F) and 2 semesters in any conducting area (697 C-F, J-M, N-Q)	8 credits
MUS 692: Conducting Recital	3 credit
Ensemble	2 credits

Other Music Studies:

Theory and History: Three required (2+1 or 1+2) from among the approved courses listed in the Graduate Handbook	9 credits
Theory, History, Education: One required from among the approved courses listed in the Graduate Handbook	2-3 credits*

Electives:

Electives	2-3 credits*
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Total for the MM in Choral Conducting: 33 credits

*Students enrolling in a 2-unit course must take 3 elective credits.

The Master of Music in Choral Conducting is designed for the outstanding musician who aspires to a career as a choral conductor at the high school or collegiate level. To provide maximum conducting experience, the program is kept very small. Private studio instruction combined with ample podium time is at the core of the curriculum. In private lessons and seminars, conductors will refine their conducting and rehearsal techniques, develop score preparation skills, explore choral literature, and continue to develop a broad knowledge of music history and theory.

Major Studies:

MUSAPP 617C: Applied Lessons (3 semesters)	6 credits
MUS 697: Graduate Conducting Seminar (2 credits X 4 sem.)	8 credits
2 semesters required in Choral Conducting (697 C-F)	
2 semesters in any conducting area (697 C-F, J-M, N-Q)	
MUS 692: Conducting Recital	3 credits*
Ensemble†	2 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document	9 credits
THEORY, HISTORY, EDUCATION, PEDAGOGY: One required from among the approved courses listed on pages 13-14	2-3 credits**

Electives:

Electives	2-3 credits**
TOTAL for the MM in Orchestral Conducting:	33 credits

*The Recital will be previewed, and a written document required. Normally, the recital will occur in the candidate's final semester.

* Students enrolling in a 2-unit course must take 3 elective credits.

† It is suggested that each candidate participate in an ensemble in each of the four semesters.

The Master of Music degree in Wind Conducting is intended for musicians who desire to pursue graduate study in the field of conducting in order to continue the development of their creative skills, and to improve their knowledge of wind instrument repertoire and their skills at analyzing and conducting music for winds. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

Major Studies:

+MUSAPP 617W-01 Wind Conducting (Applied lessons) (2 credits x Fall 1, Spring 1, Fall 2)	6 credits
^MUS 692: Conducting Recital (includes Spring 2 Applied lessons)	3 credits
*MUS 697I-02: Advanced Instrumental Conducting (Seminar) (2 credits x Fall 1, Spring 1, Fall 2, Spring 2)	8 credits
‡MUS 567 or MUS 568 (Ensemble)	2 credits

Other Music Studies:**THEORY AND HISTORY:**

Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document 9 credits

THEORY, HISTORY, EDUCATION, PEDAGOGY:

One required from among the approved courses listed on pages 13-14 2-3 credits**

Electives: 1-2 credits**

Total for the Master of Music in Wind Conducting: 33 credits

+ includes ensemble attendance and studio class; repeatable 3 semesters

^ open to graduate wind conducting majors only

*The seminars, taken in successive semesters, include wind history and literature, advanced score study techniques, and music education topics. ~ open to all graduate students

‡ It is recommended that each candidate participate in an ensemble in each of the four semesters.

**to be selected from: applied study on instrument/voice, 20th century theory, history, orchestration, or music education courses. Students enrolling in a 2-unit course must take 2 elective credits.

Degree Checklist 08/01/20

MASTER OF MUSIC IN JAZZ COMPOSITION/ARRANGING

The Master of Music degree in Jazz Composition and Arranging is intended for musicians who desire to pursue graduate study in the field of jazz studies in order to enhance their own artistry and prepare for professional careers in the jazz field. The goals of the Master of Music degree program are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

Major Studies:

MUS 659: Composition/Arranging (3 semesters)	9 credits*
MUS 697G: Jazz Analysis	3 credits
MUS 630: Recital	2 credits
MUS 631: Composition Project	2 credits**
MUS 586: MIDI Studio Tech OR	3 credits
MUS 520: Composition for Visual Media	
MUS 595J: History of Jazz	3 credits

Note: MUS 631 is typically taken in the third semester of study and MUS 630 in the fourth.

Other Music Studies:

THEORY and HISTORY: One required from among the approved courses listed on pages 13-14 of this document	3 credits
THEORY, HISTORY, EDUCATION, PEDAGOGY: One required from among the approved courses listed on pages 13-14	2-3 credits***
MUS 510: Counterpoint or MUS 511: Orchestration	3 credits
Ensemble	1 credit

Electives:

Electives	1-2 credits***
Total for the MM in Jazz Composition/Arranging:	33 credits

* Majors are required to complete a portfolio consisting of:

- 1 composition or arrangement for large jazz ensemble
 - 1 composition or arrangement for studio orchestra
 - 1 composition or arrangement for either a cappella voices or SATB with rhythm section •
 - 1 composition or arrangement for nine-ten piece ensemble
 - 1 choice of a composition or arrangement for either a large jazz ensemble or solo voice in large ensemble/studio orchestra/nine or ten piece ensemble
 - 1 composition or arrangement for chamber jazz ensemble from sextet to nonet
 - 2 electives, repeating one or two of the above, or a different combination as approved by Jazz comp. faculty •
- The portfolio should include both arrangements and compositions.

** Composition Project (Mus 631) will consist of one original composition in large form, and will anchor the writing recital, serve in lieu of a thesis, and be part of the oral examination content. The Recital (MUS 630) shall contain the Composition Project work as well as other self-written arrangements/compositions equal to a full recital as determined in consultation with the Jazz composition faculty. Please see the Mus 631 Composition Project syllabus for further details.

*** Students enrolling in a 2-unit course must take 2 elective credits.

MASTER OF MUSIC IN PERFORMANCE (JAZZ TRACK)

The Master of Music degree in Performance is intended for students who desire to pursue graduate study in the field of performance in order to continue the development of their creative skills and their preparation for a career as a professional performer or studio teacher. The primary curricular emphasis is on the applied study of improvisation and performance. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form and prepare students for employment in the field of music.

Major Studies:

MUS AP 618: Applied Music	8 credits+*
MUS 697A: Repertoire (JAZZ STYLES REPERTOIRE)	2 credits
MUS 630: Graduate Recital	2 credits

Other Music Studies:

JAZZ THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on page 13-14 of this document	9 credits
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JAZZ THEORY, HISTORY, EDUCATION, and PEDAGOGY: One required from among the approved courses listed on page 13-14 of this document	2-3 credits**
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Ensemble	4 credits*
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Electives:

Electives	5-6 credits**
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Total for the MM in Performance:	33 credits
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+Enrollment in applied study requires concurrent enrollment in one of the department's large ensembles as specified in the department's Graduate Program Ensemble Policy.

*Ensemble credit for jazz students is allocated only for the jazz ensembles.

** Students enrolling in a 2-unit course must take 6 elective credits.

Focus Areas: Applied, Conducting, Pedagogy, and Research

The Master of Music degree in Music Education is intended for musicians/teachers who desire to pursue graduate study in the field of music education in order to continue the development of their creative and pedagogical skills and their understanding as music teachers in public and private K-12 settings. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music education.

Major Studies: (6 credits)

Music-Ed 602: Innovation in Music Education	2 credits
Music-Ed 603: Introduction to Music Education Research	2 credits
Music-Ed 604: Contemporary Issues in Music Education	2 credits

Other Music Studies: (12 credits)

THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document 9 credits

THEORY, HISTORY, EDUCATION, PEDAGOGY:

One required from among the approved courses listed on page 13-14. 2-3 credits*

Electives (6-7 credits)*

Electives to be chosen from the following courses, offered on a rotating basis. Electives from another area of study may be substituted with prior approval of the Coordinator of Music Education and Graduate Program Director.

Music-Ed 591FM: Feldenkrais for Musicians	2 credits
Music-Ed 605: Community Engagement in Music	2 credits; possibly completed in partnership with the Springfield Public Schools
Music-Ed 606: Music Education in a Global Context	2 credits
Music-Ed 607: Music and Lifelong Learning	2 credits
Music-Ed 608: Philosophy of Music and Teaching	2 credits
Additional electives from the College of Education (with Coordinator approval)	

Focus Area-Specific Courses (10 credits)

Applied

Music App 517: Applied Music	6 credits (2/semester)
Music 630: Graduate Recital	2 credits
Ensemble	2 credits

Conducting

Graduate level conducting courses	8 credits; to be determined in collaboration with conducting faculty
Ensemble	2 credits

Pedagogy

Music-Ed 605: Community Engagement in Music	2 credits; possibly completed in partnership with the Springfield Public Schools
Non-music courses	8 credits To be chosen from the following areas (with Coordinator approval): education, technology, special populations, psychology, and sociology

Research

Research Methods course (with Coordinator approval)	3 credits
Music-Ed 699: Thesis	6 credits
Independent Study	1 credit

Total: 34 credits

*Students enrolling in a 2-unit course must also take 7 elective credits.

Program Requirements and Benchmarks

- Statute of limitations for completion: 4 years.
- Comprehensive Oral Exam: The Comprehensive Oral Exam must be passed in the final year of study. The Comprehensive Exam Committee is composed of 1 music education, 1 music history, and 1 music theory faculty member. Exam questions pertain to coursework covered in the degree and will be tailored to the examinee's area of concentration.
- Special Requirements by focus area:
 - Applied: Full recital on major instrument required.
 - Conducting: Conducting a full public program or portion of a public program, or other capstone project approved by the conducting faculty required.
 - Pedagogy: Community Engagement Project
 - Research: Thesis required

The Master of Music degree in Music History is intended for musicians who desire to pursue graduate study in the field of music history and literature in order to continue the development of their scholarly skills. The degree is intended for research-oriented students who wish to prepare for a career in Music History, either in preparation for doctoral study, teaching at the college or university level, or in music librarianship. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

Major Studies:

MUS 600: Bibliography	3 credits
MUS 601: Seminar in Music History II: Research in Music History	3 credits
MUS 648: Music History Pedagogy	
Music History 640-647	3 credits
Thesis	6 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2 history + 1 theory) 9 credits
from the approved courses listed on pages 13-14 of this document*

THEORY, HISTORY, EDUCATION, PEDAGOGY:
One required from among the approved courses listed on pages 13-14 2-3 credits**

Ensemble 2 credits

Electives:

Electives 1-2 credits**

Total for the MM in Music History: 33 credits

*Approved courses also include graduate history seminars taught on a one-time basis. Check with the Coordinator of Music History to confirm.

***Students enrolling in a 2-unit course must take 2 elective credits.

Language Requirements: All Music History majors must demonstrate reading ability in one foreign language, preferably French or German, before beginning work on the thesis. A faculty member in the relevant language department will administer the proficiency test and will report the result (in writing) to the Coordinator of Music History. The student is responsible for making all arrangements for the proficiency test.

Thesis: The two-year program culminates in a thesis, frequently an expansion of work begun in MUS 601 or a course project in one of the Music History courses. By the end of the candidate's first year of study, a thesis committee must be formed by the candidate, in conjunction with the Coordinator of Music History and the Graduate Program Director. For more information on the thesis process, candidates should consult the Graduate School publication, [Guidelines for Theses and Dissertations](#).

The Master of Music degree in Music Theory (Thesis Track) is intended for students planning to pursue an academic career in music theory or a closely related field. Graduates of the program will be qualified to apply to doctoral programs to continue their training. The curriculum, encompassing research seminars as well as classroom teaching skills, introduces students to the field while fostering intensive development of their speculative and practical knowledge.

Major Studies:

MUS 600: Bibliography	3 credits
MUS 615: Pedagogy of Theory	3 credits
MUS 691E: General Readings in Music Theory	3 credits
MUS 691K: Post-Tonal Theory OR	
MUS 691S: Schenkerian Analysis	3 credits
MUS 699: Thesis	6 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2 theory + 1 history) from the approved courses listed on pages 13-14 of this document	9 credits
THEORY, HISTORY, EDUCATION, PEDAGOGY: One required from among the approved courses listed on pages 13-14	2-3 credits*
Ensemble	2 credits

Electives:

Non-Theory Electives	1-2 credits
Total for the MM in Music Theory (Thesis Track):	33 credits

*Students enrolling in a 2-unit course must also take 2 elective credits.

Musicianship Exam: This exam is divided into two parts. Part I is a written exam in composing two-voice species counterpoint in the style of Fux and four-part voice leading in tonal contexts (e.g., realize a figured bass by Corelli or harmonize a chorale melody). Part II is a keyboard exam that includes the following at sight: (1) score reading (all standard clefs and transposing orchestral instruments); (2) harmonization of a chorale melody in four voices; (3) figured-bass realization; and (4) the demonstration of common chords and techniques in tonal contexts with proper voice leading (e.g., secondary dominants, augmented sixth chords, pivot-chord modulation to closely and distantly related keys, harmonic sequences). The exam is administered at the end of each semester by the Coordinator of Music Theory and one other member of the theory faculty. Each part of the exam is graded pass/fail. Students may attempt the exam or any remaining part(s) of the exam once per semester.

Thesis: Working in conjunction with the Coordinator of Music Theory and the Graduate Program Director, students must form a thesis committee no later than the beginning of their third semester of coursework. Before proceeding to work on a thesis, students must complete a thesis proposal (a document, typically 15–20 pages in length, that lays out the scope, depth, and methodology of the thesis), which must be approved by their committee. For more information on the thesis process, candidates should consult *Guidelines for Theses and Dissertations* published by the Graduate School.

The Master of Music degree in Music Theory (Portfolio Track) is intended for students planning to pursue an academic career in music theory or a closely related field. Graduates of the program will be qualified to apply to doctoral programs to continue their training. The curriculum, encompassing research seminars as well as classroom teaching skills, introduces students to the field while fostering intensive development of their speculative and practical knowledge.

Major Studies:

MUS 600: Bibliography	3 credits
MUS 615: Pedagogy of Theory	3 credits
MUS 691E: General Readings in Music Theory	3 credits
MUS 691K: Post-Tonal Theory	3 credits
MUS 691S: Schenkerian Analysis	3 credits
MUS 697: Special Topics (Portfolio)	3 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2 theory + 1 history)
from the approved courses listed on pages 13-14 of this document 9 credits

THEORY, HISTORY, EDUCATION, PEDAGOGY:
One required from among the approved courses listed on pages 13-14 2-3 credits*

Ensemble 2 credits

Electives:

Non-Theory Electives 1-2 credits*

Total for the MM in Music Theory (Portfolio Track): 33 credits

*Students enrolling in a 2-unit course must also take 2 elective credits.

Musicianship Exam: This exam is divided into two parts. Part I is a written exam in composing two-voice species counterpoint in the style of Fux and four-part voice leading in tonal contexts (e.g., realize a figured bass by Corelli or harmonize a chorale melody). Part II is a keyboard exam that includes the following at sight: (1) score reading (all standard clefs and transposing orchestral instruments); (2) harmonization of a chorale melody in four voices; (3) figured-bass realization; and (4) the demonstration of common chords and techniques in tonal contexts with proper voice leading (e.g., secondary dominants, augmented sixth chords, pivot-chord modulation to closely and distantly related keys, harmonic sequences). The exam is administered at the end of each semester by the Coordinator of Music Theory and one other member of the theory faculty. Each part of the exam is graded pass/fail. Students may attempt the exam or any remaining part(s) of the exam once per semester.

Portfolio: The portfolio comprises three substantial papers suitable for publication in peer-reviewed theory journals. Each paper should match the guidelines of the proposed target journal. Papers included in the portfolio may be drawn from previous work completed in graduate seminars, although revised seminar papers should exhibit further development and refinement. During the third semester of study, and with the permission of the Coordinator of Music Theory and the Graduate Program Director, students shall designate a faculty advisor and one other member of the theory faculty to serve on their portfolio committee. Students enroll in MUSIC 697 during their fourth semester. The deadline for submitting the portfolio shall be the same as the deadline set by the Graduate School for a master's thesis defense.

The Master of Music degree in Performance is intended for students who desire to pursue graduate study in the field of performance in order to continue the development of their creative skills and their preparation for a career as a professional performer or studio teacher. The primary curricular emphasis is on applied study and performance. The goals of the Master of Music degree are to provide advanced training in a specific emphasis area, confer degrees to students who can communicate musical knowledge in oral and written form, and prepare students for employment in the field of music.

Major Studies:

MUS AP 618: Applied Music	8 credits+**
MUS 697A: Repertoire	2 credits
MUS 630: Graduate Recital	2 credits

Other Music Studies:

THEORY AND HISTORY: Three required (2+1 or 1+2) from among the approved courses listed on pages 13-14 of this document	9 credits
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THEORY, HISTORY, EDUCATION, PEDAGOGY:

One required from among the approved courses listed on pages 13-14	2-3 credits***
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Ensemble	4 credits*
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Electives:

Electives	5-6 credits***
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Total for the MM in Performance:	33 credits
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+Enrollment in applied study requires concurrent enrollment in one of the department's large ensembles as specified in the department's Graduate Program Ensemble Policy.

*Ensemble credit for string players is allocated only for the University Orchestra. For wind, brass, and percussion players, credits are allocated for the orchestra, wind ensemble, symphony band or, for jazz composition students, the jazz ensemble.

**All Vocal Performance majors are required to show proficiency in pronouncing and translating two of the following three languages (in addition to English): German, French, and Italian. In the case of a student whose native language is one other than English, German, French, or Italian and for whom the perfecting of English diction is a necessary priority, an exception may be made to permit English as a substitute for one of the above languages. The voice faculty is responsible for this decision and will notify the Graduate Program Director in writing. At the time of enrollment into the graduate program, the student's applied teacher will conduct a test and advise the student if remedial work is necessary. By the end of the semester preceding the student's degree required recital, the voice faculty will test the student's pronunciation and comprehension skills, offering typical song texts to be read and translated. The use of a dictionary is allowed.

*** Students enrolling in a 2-unit course must take 6 elective credits.

DOCTOR OF PHILOSOPHY IN MUSIC DEGREE

Goals:

The Doctor of Philosophy Degree in Music is intended for advanced musicians/scholars who desire to complete their graduate study in a specific area of music and continue the development of their creative, analytical, theoretical, pedagogical, and scholarly abilities and knowledge. The goals of the degree are

- to provide advanced training in a specific emphasis area,
- to confer degrees on students who can communicate musical knowledge in oral and written form, and • to prepare students for employment at colleges and universities.

Objectives:

- to equip students with an ability to understand music's aesthetic content, structure, place in history, and role in contemporary society
- to develop the talents and skills necessary to compete as professional musician/scholars, advanced knowledge in one area of music work, scholarship, research skills, and knowledge of current trends in their specific emphasis area
- to develop students' individual talents and skills beyond levels attainable at the master's level of study, thereby providing the scholarly music community with a select group of creative and artistic people who will promote the art of music.

The Doctor of Philosophy in Music is currently offered in Music Education.

Admission to the Program

1. Master's degree in Music Education or Music, and Educator Licensure or licensable in the United States.
2. A minimum of 3 years of successful teaching experience in public or accredited private schools, colleges, or universities is required; however, 5 or more years is preferred.
3. Applicants must meet the admission requirements and follow the admission procedures of the Graduate School.
4. The GRE is not required.
5. Supporting materials: (a) 3 letters of recommendation, (b) resume, (c) teaching video (K-12 or collegiate class in area of expertise, 12-15 minutes in length), (d) personal statement outlining philosophy of music education and career goals (3-5 double-spaced pages in length), (e) professional writing sample (scholarly writing on a topic of interest in music education, minimum of 5 double-spaced pages in length).
6. Applicants must complete diagnostic examinations in music history and music theory prior to taking a graduate level music history or theory course.
7. An interview (in person or online) will be required.

Qualifying Exams and Admission to Candidacy

The Comprehensive Exam must be passed prior to admission to candidacy. The Comprehensive Exam Committee is composed of 3 tenure-stream music education faculty members. Examinees will be required to write 1 scholarly article/paper of the following types (4 articles/papers total):

- Article suitable for publication in *Music Educators Journal*.
- Literature review related to dissertation topic.
- Research article.
- Curricular Project from Cognate Area.

Article/paper topics must be approved by the exam committee 1 semester prior to commencement of the Comprehensive Exam.

Final Oral Examination (Dissertation Defense): After satisfactorily completing all required course work and passing the qualifying examination, and after the approval of the final draft of the dissertation, the candidate will be eligible for the final oral examination. The Office of Graduate Degree Requirements must be informed at least three weeks in advance of the date and time of this examination, to which all members of the University's Graduate Faculty are invited.

Degree Checklist 5/21/21

DOCTOR OF PHILOSOPHY IN MUSIC: MUSIC EDUCATION

Program – Fifty-eight semester hours of approved course work beyond the Master’s Degree that include eighteen hours of dissertation credit. See p. 15 for specific Music Education Master’s Degree course requirements.

Major Studies:

Music Ed 591FM: Feldenkrais for Musicians	2 credits
Music Ed 602: Innovation in Music Education	2 credits
Music Ed 603: Introduction to Music Education Research	2 credits
Music Ed 604: Contemporary Issues in Music Education	2 credits
Music Ed 605: Community Engagement in Music	2 credits; possibly completed in partnership with Springfield Public Schools
Music Ed 606: Music Education in a Global Context	
<i>or</i>	
Music Ed 607: Music and Lifelong Learning	2 credits
Music Ed 608: Philosophy of Music and Teaching	2 credits
Music Ed 631: Seminar in Music Education Research	8 credits
Introductory Statistics course, such as Educ 555:	3 credits
Introduction to Statistics/Computer Analysis	
Upper Level Statistic course, such as Educ 656:	3 credits
Statistics and Computer Analysis II	
Advanced Research Methodology or Design course, such as Educ 619: Mixed Methods Research, or	
Educ 661: Education Research Methods I	3 credits
Music 899: Dissertation	18 credits

Electives:

Music or Non-Music Cognate Minor	9 credits
Elective credits in student’s area of interest, program approval required	
Degree Total	58 credits

Program Requirements and Benchmarks:

Statute of limitations for completion: 6 years prior to achieving candidacy, 5 years once candidacy is achieved.

1 year of residency on campus; however, 2 consecutive years of residency on campus are suggested. Teaching demonstration: Must be completed and passed prior to Comprehensive Exam.

- Teach 1 full undergraduate music education class, to be chosen from Music-Ed 191A, 323, 420, 421. • Evaluation by full music education faculty.

The Comprehensive Exam must be passed prior to admission to candidacy. The Comprehensive Exam Committee is composed of 3 tenure-stream music education faculty members. Examinees will be required to write 1 scholarly article/paper of the following types (4 articles/papers total):

- Article suitable for publication in *Music Educators Journal*.
- Literature review related to dissertation topic.
- Research article.
- Curricular Project from Cognate Area.

Article/paper topics must be approved by the exam committee 1 semester prior to commencement of the Comprehensive Exam.

Dissertation: A traditional dissertation is required. The dissertation proposal is written and submitted to the Dissertation Committee after successful completion of the Comprehensive Exam. A Dissertation Defense is required, and is in accordance with Graduate School requirements and procedures.