

GRADUATE HANDBOOK

DOCTOR OF MUSICAL ARTS
CHURCH MUSIC, COMPOSITION, CONDUCTING,
PERFORMANCE

DOCTOR OF PHILOSOPHY
MUSICOLOGY, MUSIC THEORY

SCHOOL OF MUSIC
UNIVERSITY OF KANSAS

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HOW TO USE THIS HANDBOOK

The information in this Handbook is to be used in conjunction with the Graduate Catalog (<http://www.ur.ku.edu/Acadpub/gradcat/>) at the time you enrolled in your program and the Schedule of Classes published each semester. If there are contradictions between the Catalog and this Handbook, the Catalog takes precedence. Check with the Director of Graduate Studies about questions that you might have in regard to your course of study.

NOTE: **It is the student's responsibility to know the requirements of their program.** These can be found in the Graduate Catalog <http://www.catalogs.ku.edu/graduate/> under School of Music in the Music section which lists not only your course requirements but other requirements in the degree as well.

ADVISING

Your major professor is the primary advisor for your program. Ultimately, the division (piano, voice, winds, etc.) is responsible for advising you through your program. All faculty members are responsible for knowing the programs within their divisions. The Director of Graduate Studies in Music is also available on a regular basis, and one is encouraged to visit with the Director of Graduate Studies in Music at least once a semester before enrollment.

The main advising schedule, academic calendar, enrollment deadlines, fees, and additional information that will assist you can be found at:
<http://www.registrar.ku.edu> .

Visit your advisor or the graduate administrative assistant, in the Student Services Office, 450 Murphy Hall to obtain a check sheet. It is to your advantage to use this as your guide throughout your course of study at KU. Your required coursework is listed on this sheet. This will serve as the degree check sheet for you, your advisor, the Director of Graduate Studies.

During your initial meeting with your advisor, take the time to plan out each semester that you will be here. Be sure to include your written examination in Musicology and Music Theory, the comprehensive oral examination (theory students who entered before the spring of 2008 may also elect to do two papers in music theory), recital, your final project, and your final oral examination.

Graduate students who do not enroll during the advising and pre-enrollment period will be charged a late fee. During the fall semester, the main advising dates are usually in October and in the spring late March and early April.

ENROLLMENT INFORMATION

Enrollment Instructions. All enrollment is completed online. Late enrollment involves you getting your paperwork at the Registrar's office in Strong Hall, signed in Murphy Hall, and returned to the Registrar's Office in Strong Hall. Complete instructions for enrolling at the University can be found at: <http://www.registrar.ku.edu> .

Full-time enrollment. Graduate students required to have full-time status must be enrolled in a minimum of nine (9) hours during the fall and spring semester and six (6) hours in the summer session. Many students must be full-time because of the rules and regulations regarding student loan deferments, fellowships, doctoral residency requirements, and foreign student visas (F-1). Students who have veterans' benefits must be enrolled in twelve (12) hours during the academic year.

Full time enrollment for Graduate Teaching Assistants (GTA). Graduate teaching assistants holding 40% appointments must be enrolled in six (6) hours to have full-time status, and those holding less than 40% appointments must be enrolled in nine (9) hours.

Maximum enrollment. Students may enroll in a maximum of sixteen (16) hours a semester and eight (8) hours during the summer session. If for some unusual reason a student must enroll in more than sixteen (16) hours, a schedule of change form is required. It can be found at <http://www.registrar.ku.edu/pdf/change.pdf>. The form needs to be taken to Student Services, 450 Murphy for a signature.

Minimum enrollment. Graduate students who are not required to have full-time status are not required to enroll in a specific number of hours.

Late enrollment. Students in the School of Music must be enrolled before the 20th day of class. No enrollments will be permitted after this day.

- Enrollment— All F-1 and J-1 international students are required by U.S. Federal law to pursue a full course of study every fall and spring semester. Generally speaking 9 hours is considered full time for graduate students. Students with a 40% Graduate Teaching or Research Assistantship are considered full time with 6 hours. Once a student is at post-comprehensive examination stage, the student must enroll in the number of hours required by Graduate Studies. If in less than 9 hrs (or 6 hrs + 50% assistantship), student will need to complete paperwork in ISSS to be considered full time for immigration purposes. Enrollment is only required in the summer if it is the student's first or final term. Summer enrollment need not be full time.
- Dropping a course/courses—All F-1 and J-1 international students must get permission from ISSS before dropping below full time.

- Withdrawal from the university— All F-1 and J-1 international students must get permission from ISSS before withdrawing from the university.
- Change in degree program— F-1 student should always have an I-20 form which accurately reflects their degree program (major and level). Any changes will necessitate a new I-20 form. Likewise all J-1 students should be in possession of a DS-2019 form accurately reflecting their current degree program.

GENERAL REGULATIONS

Grading system. Graduate Studies uses the “A”, “B”, “C”, “D”, “F” system, and the School of Music also uses a +/- system. The grade of B- or below does not constitute satisfactory graduate work and is not acceptable in the major area; a grade of D does not count in any graduate course. The grade “P” is normally given in Dissertation, DMA document or lecture-recital until the final semester, when a grade is assigned that reflects the overall quality of the work. In any semester, the instructor also has the option of giving a letter grade.

Incomplete policy. All incompletes will automatically revert to a grade pre-determined by the faculty member once a year has elapsed. A student may not take oral comprehensive exams or graduate with an incomplete.

Credit/no credit. The student may not complete graduate courses or fulfill the foreign language or research skills requirement (FLORS) with a credit/no credit option.

Required grade-point average (GPA). Students must earn at least a 3.00 GPA in all coursework in the major and must also maintain an overall GPA of at least 3.00.

Probationary status. If the cumulative GPA falls below a 3.00, the student will be placed on probation. If the student’s cumulative GPA is raised to a 3.00 at the end of the following semester, the student may return to regular status. If the cumulative GPA has not been raised to a 3.00, the student will not be permitted to enroll unless the Committee on Graduate Studies in Music approves a petition for reinstatement initiated by the student. A grade of B- or below does not represent satisfactory or acceptable work in the major area, in one of the three required recitals, or in the DMA document or lecture-recital.

Transfer of credit. At the doctoral level, credits may not be transferred. However, prior coursework will be taken into consideration in planning a course of study.

TUITION AND FEES

All students. Tuition is not different for undergraduate credit. Tuition is based on a flat rate for graduate students for each hour of undergraduate or graduate credit enrolled. Fees are at a flat rate if a student is enrolled in a minimum of six (6) hours;

if enrolled for less than six (6) hours fees are assessed for each hour enrolled. To avoid late charges, all students must enroll during the main enrollment period. On-time enrollment guarantees space in a class and also helps determine if the class will officially meet. Rates for tuition and fees are listed along with other enrollment information in the Enrollment information on the Registrar website under Enrollment Guide <http://www.registrar.ku.edu/~registr/enrollment/index.shtml>. Tuition and fees are subject to change by the Board of Regents.

Graduate students holding teaching assistantships. Students holding at least 40% appointments receive a 100% tuition waiver; students holding 30% appointments receive a 75% reduction in tuition; students holding 20% appointments receive a 50% reduction in tuition, and students holding 10% appointments receive a 25% reduction in tuition. Currently, all teaching assistants must pay campus fees. For out-of-state students holding graduate teaching assistantships, tuition is based upon out-of-state rates, and for Kansas residents, tuition is based upon in-state rates.

Refund adjustments for dropped courses. The longer a student remains enrolled in the course the less refund the student receives should the course be dropped. Please see the Enrollment Guide Calendar <http://www.registrar.ku.edu/> for specific dates for 100%, 90%, 50% and 0% refund adjustments.

FINANCIAL SUPPORT

Graduate Studies Fellowships. Graduate Studies offers a limited number of awards to assist academically superior students. Fellowships available to currently enrolled students include dissertation and summer fellowships. Since only one or two students may be nominated for each award, the division must submit all nominations with complete application materials to the Director of Graduate Studies in Music no later than January 25 for dissertation fellowships. If summer fellowships are awarded, by Graduate Studies, the date is determined early in the summer. *While nominations originate in the division, the student may also notify the division of an interest in being nominated.* Final recommendations for dissertation fellowships are made by the Dean and are forwarded to Graduate Studies by the February 15th deadline.

Normally in late December or early January of each academic year, the application forms with complete instructions are available in the School of Music Office as well as on line through the Graduate Studies website. They are also forwarded to the divisions.

Departmental Teaching Assistantships. Graduate teaching assistants (GTA) are offered in ensembles, musicology, music theory and composition, music technology, music education and therapy, and in many areas of performance. Normally, students may have an assistantship for a maximum of two years in a master's degree program and a maximum of three years in a doctoral degree program, or a combined total of five years.

A student who wants to be considered for a teaching assistantship should complete a GTA application, which is available online under School of Music, Graduate under Current Student Documents <http://www.music.ku.edu/school/documents.shtml>. The completed form should be returned to the office by March 1. Teaching Assistants seeking reappointment should notify the division director in their area prior to March 1. It is the student's responsibility to check with the director of your division.

Scholarships. A limited number of music scholarships are available for graduate students. A student who wishes to be considered for a scholarship should check with the division director in the area to learn what is available.

Graduate Student Travel Funds. Graduate students with at least half-time status (6 hours) are eligible for travel funds to present papers or other research related activities at a national or regional meeting of a learned or professional society. Applications are available online http://www.graduate.ku.edu/04-00_abt_stu_resources.shtml#campus_resources and must be submitted to Research & Graduate Studies (2385 Irving Hill Rd, Youngberg Hall) at least thirty (30) days in advance of departure. If you know earlier than thirty days, send the request ASAP. These normally are given on a first-come, first-serve basis. Each student is limited to one award during their graduate studies at KU.

GENERAL INFORMATION

Program time constraints. All PhD and DMA programs must be completed in eight (8) calendar years from the time of initial enrollment in doctoral coursework. If the student needs an additional year because of extenuating circumstances, a petition must be submitted to the Director of Graduate Studies. The Director of Graduate Studies will grant the first extension with the recommendation of the student's advisory committee. Additional petitions must be sent to the Committee on Graduate Studies in Music (COGSM) for approval. At the discretion of the Committee, extensions to degree programs may involve one or more of the following requirements: additional coursework to keep one current with regard to recent developments in the major area, repeating the written examinations in musicology, music theory or the major field (when required), or retaking the comprehensive oral examination.

Residence requirement. Graduate Studies mandates that a doctoral student be enrolled with full-time status for a minimum of two semesters, which may include a summer session. While the School of Music does not have additional regulations, it would be virtually impossible to complete all of the course requirements in such a short time.

Leave-of-absence. A student may submit a petition to the Committee on Graduate Studies in Music (COGSM) to request a leave of absence from the degree program. Reasons should relate to professional activities, illness, or other emergencies. A leave of absence is normally granted for one year at a time.

Five-year absence. If a student is absent from a program for five (5) years, status in the program is lost. In order to continue, the student must reapply. If admitted, additional requirements may be imposed.

DEGREE REQUIREMENTS

Recommended course of study. The course of study in each major field is found in the Music section under the School of Music of the Graduate Catalog at www.catalogs.ku.edu/graduate/.

Students should discuss their course of study with their major advisor each semester; degree requirements should also be reviewed at least once during the academic year with the Director of Graduate Studies. Ultimately, it is the responsibility of the student to be aware of the rules and regulations in the degree program as well as the required coursework.

Graduate Diagnostic examinations. All new graduate students except those in music education, music therapy, and the Master of Music in opera performance are required to take musicology and music theory diagnostic examinations. You are also exempt from these examinations if you completed a music degree at KU within the last four years. New graduate piano majors must also take an examination in piano literature. The Graduate Diagnostic Examinations are given on the Tuesday (MTHC & PIAN) and the Wednesday (MUSC) prior to the first day of classes in the fall and spring semesters. They determine whether any need exists for remedial work in these areas so that an appropriate academic program can be designed for the student. It is highly recommended that you complete the diagnostic exams in your first semester, but no later than the first year of your graduate study. More details can be found at <http://music.ku.edu/~sfa/music/pdf/placementexams.pdf>

Language requirements for voice students. Students entering the DMA program in voice must have taken a minimum of one year each of French, German, and Italian, and courses in French, German, Italian, and English diction before entering the graduate program or before taking the comprehensive oral examination.

Language requirements for choral conducting students. Students entering the doctoral program in choral conducting must display a working knowledge of two of the following four languages: French, German, Spanish, or Italian.

Level required in musicology and theory courses. Required courses in musicology and theory should normally be taken at the 700-level or above to fulfill degree requirements.

Course number required in applied music courses. Performance and conducting majors should enroll in the course 961 in the major area.

Electives. These may be additional hours in the required categories of degree programs, other courses in music, or other courses throughout the university as long as the student meets the necessary prerequisites. All elective courses must be taken at the 500-level or above.

Previous enrollment in MUSC 801—Music Bibliography and Research. A student who has previously taken MUSC 801 or a comparable course for graduate credit at another institution may be entitled to waive or audit this required course. Students who have taken the course at another university should present evidence, including scholarly papers or other documentation, to the instructor of the course for a recommendation to waive, audit, or possibly enroll in the course. If the course is waived, the hours are also waived.

Foreign language and/or research skills (FLORS requirement). Before being admitted to the comprehensive examinations, all DMA students must present satisfactory evidence of research skills relevant to completion of the document or lecture-recital. These skills must include at least one of the following with the approval of the advisor, division, and Director of Graduate Studies.

1. Reading proficiency in a foreign language(s), which may be satisfied by taking the college proficiency examination, completing sixteen (16) hours in a single language taken at this or another university as a graduate or undergraduate student, completing specified coursework (Italian 100, French 100, or German 100), or passing departmental examinations.
2. Proficiency in computer techniques by completing one of two tracks:

TRACK A

- a. Complete MEMT 116--Performance Media: Electronics/Synthesizers/Computer or equivalent.
- b. Complete at least one graduate seminar in computer applications in music.
- c. Design and implement a substantial project relevant to the candidate's professional development. This project may be developed using a traditional or music-oriented authorizing system.

TRACK B

- a. Complete EECS 248 or equivalent, including Pascal, C, or C++ and data structures.
- b. Design and implement a substantial programming project relevant to the candidate's professional development. This project should be written in a traditional structured programming language such as Pascal, C, or C++.

3. Proficiency in techniques for measurement or quantitative research, which may be satisfied by taking courses specified by the division concerned.

The above requirements are considered to be the minimum and the advisor and division may require additional skills that are pertinent to the student's field of study.

Students in the DMA programs in voice and choral conducting will not need to fulfill additional skills other than requirements listed above under *Language requirements for voice students*, and *Language requirements for choral conducting students*.

Jury examinations. All DMA students in performance are required to take a jury examination each semester until the semester in which the first degree recital is presented. This jury will include faculty from the major area. The student is responsible for completing the repertoire form and for taking the appropriate number of copies to the faculty attending the jury. Each faculty member present will submit a grade to the Director of Graduate Studies. The student's graduate advisory committee, the faculty in the major division, and the student will be notified by the Director of Graduate Studies of the final grade.

Graduate advisory committee. A Graduate Student Advisory Committee Request Form must be completed and returned to the graduate administrative assistant (450 Murphy) approximately four weeks before the recital preview (if required) or the first recital. Students are encouraged to discuss the membership of their graduate committee with their major advisor and personally ask each faculty member to serve. Committees shall include at least two faculty members from the major division, one from musicology, and one from music theory. One additional member of the graduate faculty outside of the School of Music must participate in the oral comprehensive examination and the final oral examination. The student is strongly encouraged to select the outside person in conjunction with the major advisor.

The outside person represents Graduate Studies and must be a member of the Graduate Faculty. The Graduate Studies representative is a voting member of the committee and may or may not participate in questioning the candidate during the oral comprehensive and the final oral examinations. His or her additional responsibility is to report any unsatisfactory or unusual aspects of the examination to the Chair of the student's graduate advisory committee, the Director of Graduate Studies in Music, the School of Music Dean, and the Dean of Graduate Studies.

DEGREE RECITALS

Recital previews. The recital preview requirement is left to the discretion of the individual divisions; some divisions require them, and others do not. The option to have a preview is still available to students and instructors in divisions with no preview requirement. Normally, there is no recital preview for the third recital in any area.

Recital requirements. All students in performance, choral, orchestral and instrumental conducting must perform a total of three recitals. This number **does not** include the DMA lecture-recital if the student selects a lecture-recital as a final project. Each recital program should be approved by the faculty in the major area before the recital is performed. The types of recitals required are listed in the Graduate Catalog under the student's course of study. One or two recitals may be presented before taking the comprehensive oral examination.

Doctoral conducting recitals must include approximately 50 to 60 minutes of music and be performed with an official university ensemble approved by the Committee on Graduate Studies in Music. Ensembles that have already been approved are listed in the Schedule of Classes as a regularly scheduled ensemble. A student who desires to use an ensemble other than the ones already approved, to organize his or her own ensemble for a maximum of one recital or to present a program of less than the required length, must request approval from the Committee on Graduate Studies in Music no later than the end of the semester before starting rehearsals.

Doctoral composition majors must present a public program of original compositions approximately 45 minutes in length before taking the comprehensive oral examinations.

All recitals will be graded by the student's advisory committee and the faculty members in the major division. The student must receive at least a grade of B on each recital for satisfactory completion of this degree requirement. The graduate advisory committee, the faculty in the major division, and the student will be notified by the Director of Graduate Studies of the final grade.

Scheduling degree recitals. The necessary forms are available in the Music Office, 460 Murphy Hall.

For recitals in Swarthout Recital Hall, the student must do the following:

1. Graduate students will generally have two (2) days early in the semester dedicated to scheduling a fall recital and two (2) additional days will be dedicated to scheduling a spring recital later in the semester. (See posted notices from Music for specific dates).
2. Check the Music master calendar in 460 Murphy Hall before your date to schedule the recital. Before you schedule the recital make certain that the proposed date(s) do not conflict with another event that members of your advisory committee might attend.
3. Look for 7:30 p.m. availability on Monday, Tuesday, Wednesday, or Thursday nights. Times on Monday or Wednesday at 4:30 p.m. are available providing there is not a faculty recital scheduled at 7:30 that night. If any other time or day is necessary, submit request and reason in writing to the Director of Graduate Studies.
4. Be prepared to have a primary date/time and four (4) alternate dates/times.

5. **Fee: \$80.** Submit completed recital request forms (with major professor's signature) to the School of Music with a \$40 non-refundable deposit (unless the recital is canceled due to illness or another extraordinary situation) on the day the recital is scheduled. The balance (\$40) is due when the program packet is turned in. The department will produce the programs, and provide front of house, back stage, and recording staff for the recital. The recital programs need to be submitted to the office three (3) weeks in advance of the recital; otherwise, it is the responsibility of the student to provide the programs in the format established by the department. The additional \$40 is still required.
6. Recital requests will be taken on a First Come First Served basis.
7. Once the recital is scheduled on the master calendar, the recital request form will be sent to the student's major teacher and the graduate administrative associate.

To schedule a degree recital in Bales Recital Hall, the student must do the following:

1. Graduate students will generally have two (2) days early in the semester dedicated to scheduling a fall recital and two (2) additional days will be dedicated to scheduling a spring recital later in the semester. (See notices from Music for specific dates).
2. Check the Music master calendar in 460 Murphy Hall before your date to schedule the recital. Before you schedule the recital make certain that the proposed date(s) do not conflict with another event that members of your advisory committee might attend.
3. Look for 7:30 p.m. availability on Monday, Tuesday, Wednesday, or Thursday nights. Times on Monday or Wednesday at 4:30 p.m. are available providing there is not a faculty recital scheduled at 7:30 that night. If any other time or day is necessary, submit request and reason in writing to the Director of Graduate Studies.
4. Be prepared to have a primary date/time and four (4) alternate dates/times.
5. **Fee: \$40.** Submit completed recital request forms (with major professor's signature) to the School of Music with a \$40 non-refundable deposit (unless the recital is canceled due to illness or another extraordinary situation) on the day the recital is scheduled. The department will produce the programs. The recital programs need to be submitted to the office three (3) weeks in advance of the recital, otherwise it is the responsibility of the student to provide the programs in the format established by the department. Additional staff will not be provided for front of house, backstage, and recording. It is the student's responsibility to arrange for the recital to be recorded.
6. Recital requests will be taken on a First Come First Served basis.
7. Once the recital is scheduled on the master calendar, the recital request form will be sent to the student's major teacher and the graduate administrative associate.

To schedule a degree recital in a venue other than Swarthout or Bales, the student must do the following:

1. Graduate students will generally have two (2) days early in the semester dedicated to scheduling a fall recital and two (2) additional days will be dedicated to scheduling a spring recital later in the semester. (See notices from Music for specific dates).
2. Check the Music master calendar in 460 Murphy Hall before your date to schedule the recital. Before you schedule the recital make certain that the proposed date(s) do not conflict with another event that members of your advisory committee might attend.
3. Look for 7:30 p.m. availability on Monday, Tuesday, Wednesday, or Thursday nights. Times on Monday or Wednesday at 4:30 p.m. are available providing there is not a faculty recital scheduled at 7:30 that night. If any other time or day is necessary, submit request and reason in writing to the Director of Graduate Studies.
4. Be prepared to have a primary date/time and four (4) alternate dates/times.
5. **Fee: \$40.** Submit completed recital request forms (with major professor's signature) to the School of Music with a \$40 non-refundable deposit (unless the recital is canceled due to illness or another extraordinary situation) on the day the recital is scheduled. The department will produce the programs. The recital programs need to be submitted to the office three (3) weeks in advance of the recital, otherwise it is the responsibility of the student to provide the programs in the format established by the department. Additional staff will not be provided for front of house, backstage, and recording. It is the student's responsibility to arrange for the recital to be recorded.
6. Recital requests will be taken on a First Come First Served basis.
7. Once the recital is scheduled on the master calendar, the recital request form will be sent to the student's major teacher and the graduate administrative associate.

Submitting recital programs and CDs. Graduate students in performance, conducting, and composition must submit a copy of the program and CD recording of all required recitals to the graduate administrative assistant, (450 Murphy). Please follow directions for the labeling of this CD in Attachment VIII. If you prefer, you may order an additional CD @ \$15.00 and it will be labeled appropriately.

CDs are the current, standard format for performance and composition recitals and should include a printed program to fit within the container. Conducting recitals may be videotaped and should include a copy of the program reduced in size to fit within the container. Please consult with the Director of Graduate Studies if you prefer to submit videotape in lieu of a CD of your recital.

Submitting a graduate recital CD is a requirement of the National Association of Schools of Music (NASM), our accreditation agency. Following their arrival in the Music and Dance Office, they will be delivered to the School of Music and subsequently placed on archival file in the Thomas Gorton Music Library. Thus, all CDs must conform to the above labeling standard and must include complete program information.

Please submit program and CD to the graduate administrative assistant (450 Murphy) no later than 30 days following the performance of the recital.

SEVERAL IMPORTANT POINTS

Progress to Degree Forms. These university-wide documents are required of all graduate students, in all majors, in all degree programs, for important events. These forms are used for the oral comprehensive examination, and the final examination.

When the forms have the necessary signatures at the Division and School of Music levels, they state that you have completed any deficiencies in musicology and music theory, completed all of your coursework, the written musicology examination, and the written theory examination (or theory papers if you started prior to Spring 2008). Please give the graduate administrative assistant (450 Murphy) the date and time of your event to prepare the Progress to Degree Forms.

It is critical for the student to remember that the request for the Progress to Degree Forms must be received at least three weeks prior to the scheduled event.

Additionally, scheduling examination and recital dates with your committee members will take an average of two weeks for you to coordinate for each event. Many of your committee members are active performers, lecturers, and researchers. Their schedules may be very difficult to coordinate.

Thus, start this process at least five weeks before the date of the oral comprehensive examination, or the final defense.

The (DMA/PhD) written musicology examination and written theory examination (or theory papers if you started prior to Spring 2008) are only confirmed at the division and school level so a Progress to Degree Form is not needed for this examination.

Preliminary written examinations in Musicology and Music Theory.

Students enrolled in the Doctor of Musical Arts program and the PhD in Musicology or Music Theory must successfully pass the written preliminary examination in Musicology and Music Theory before scheduling the oral comprehensive examination. Students who entered the program before Spring of 2008 may elect to complete two comprehensive papers in Music Theory in lieu of taking the doctoral written examination in Music Theory. These projects may commence at any time

after the first Music Theory course. These are scheduled with the theory faculty with whom the student has studied. The faculty member will contact the Director of Graduate Studies upon successful completion of each of these required papers.

When the student has fulfilled:

- the foreign language or research skills (FLORS) requirement,
- completed or enrolled in most coursework,
- and maintained the quality of work at a satisfactory level,

the student should notify the Director of Graduate Studies of the intent to take the written examination in musicology.

Notice of successful completion of each comprehensive examination (theory papers) or the written music theory examination as well as in musicology must be forwarded from the Division of Music Theory and Composition and the Division of Musicology to the Director of Graduate Studies before the student may schedule the comprehensive oral examination.

This is a requirement for written examinations in major areas as well. The written examination in Musicology and Music Theory is scheduled once each semester including the summer session, and the dates are available on the calendar in Attachment I, starting on page 20.

Scheduling the oral examination. (PROGRESS TO DEGREE FROM REQUIRED – at least three weeks advance notice needed!) The student is responsible for arranging a time that is mutually convenient for the student and the faculty on the student's graduate advisory committee and for notifying the graduate administrative assistant (450 Murphy) of the scheduled time. The assistant will reserve a room, notify the graduate advisory committee that the oral examination has been officially scheduled, and circulate a current transcript of the student's academic record to the committee in the week preceding the examination. At least five months must elapse between the successful completion of the comprehensive oral examination and the date of the final examination. Deadlines are listed in the Graduate Calendar in Attachment I, starting on page 20.

Post-comprehensive enrollment. After successfully passing the comprehensive oral examination, the student must be continuously enrolled until the completion of the degree or the completion of eighteen (18) post-comprehensive hours; this includes six (6) hours in the fall and spring semester and three (3) hours in the summer session. The hours taken during the semester of the oral examination also count as part of the required eighteen (18) post-comprehensive hours. If the degree is not completed at the end of the eighteen (18) hours, the enrollment will be determined by the major professor of the PhD Dissertation, DMA document, or lecture-recital with final approval by the Director of Graduate Studies in Music and the School of Music Dean. The enrollment hours should accurately reflect the use of faculty time.

The student is solely responsible for initiating each required enrollment. Failure to do so could seriously jeopardize the student's progress toward completing the degree.

Prospectus for the PhD Dissertation, DMA document, or DMA lecture-recital.

After successfully completing the oral comprehensive examination and no later than the end of the semester of the oral comprehensive examination, the student must submit a prospectus for a PhD dissertation, DMA document, or lecture-recital, or dissertation (composition only) which must be distributed to and approved by the faculty in the major division and the graduate advisory committee. For students in Musicology, Music Theory, and performance, the prospectus must include an outline of the content and a preliminary bibliography. For students in composition, the prospectus should outline a large-scale work for orchestra, with or without soloists, a work for chorus and orchestra, or an opera, and should include a preliminary analysis. *The prospectus must be approved by the major professor before it is distributed to the remainder of the committee.*

Enrollment in DMA document or lecture-recital hours. Students normally do not enroll in document or lecture-recital hours until successful completion of the comprehensive oral examination. To do so earlier in the course of study requires approval by the major advisor and the Director of Graduate Studies in Music.

Application for degree. All students must complete an application for degree at least one semester before completing all degree requirements. This normally is done during the main enrollment period online through Enroll and Pay by each semester's deadline. If you do not graduate the semester you apply, you will need to reapply for the following semester.

Am I finished? Don't assume that since you have finished the final oral examination that you now hold a DMA or PhD degree. You must now check with the graduate administrative assistant (450 Murphy) to make sure that you have completed all of the necessary paperwork, completed the final survey, applied for your degree/commencement, and paid any final fees that you might owe.

OTHER INFORMATION

The Committee on Graduate Studies in Music (COGSM). The Committee on Graduate Studies in Music consists of five (5) members of the faculty appointed by the Dean of the School of Music in consultation with the Director of Graduate Studies in Music and two (2) graduate student representatives who are elected annually by the graduate students early in the fall semester. The committee shall:

- a. monitor artistic and academic requirements and standards of graduate programs in cooperation with the divisions;
- b. consider requests for curricular changes and changes in degree requirements from the divisions and make recommendations to the faculty;
- c. act on petitions from graduate students and communicate such actions to the student with copies to the appropriate division director, to the Director of Graduate Studies in Music, and to the office of the Dean;
- d. advise the Director of Graduate Studies on matters pertaining to the admission and retention of graduate students, the maintaining of student files, the appointment of advisory and examining committees, appointments to the graduate faculty, the certification of candidates for degrees, and liaison with Graduate Studies;
- e. act as a grievance committee for graduate students when necessary, referring any unresolved grievances to the Dean of Graduate Studies or to the University Judicial Board (see Rules and Regulations of the University Senate 2.6.2 and 2.6.3).

Appeals. For exceptions to degree requirements or other policies and regulations within each degree program, students must submit a petition to COGSM c/o of the Director of Graduate Studies in Music.

Grievance Procedure. Graduate Studies guidelines state that “a graduate student who believes himself or herself unfairly or unlawfully treated in an academic matter may present a grievance to the division or program chair. A student unwilling to accept the decision at the division or program level may appeal to the Graduate Division of the school. Similarly, a student unwilling to accept the decision at the Graduate Division level may appeal to Graduate Studies, where the grievance will be considered under guidelines established by the standing committee charged with student affairs and the Executive Committee of the Graduate Council.” For further information, contact the Dean.

Final Transcript. Students who complete an undergraduate or advanced degree from another institution after admission into the graduate program must submit a final transcript (sent directly from the institution bearing seal and unopened) indicating completion of degree (students earning a degree from the University of Kansas do not have to submit a final transcript). The final transcript should be sent to the graduate

administrative assistant, School of Music, 450 Murphy Hall, 1530 Naismith Dr., Lawrence, KS 66045-3103. If the transcript is not received, a hold will be placed upon the student's enrollment for the following semester. The hold will be removed upon presentation of final transcript indicating degree completion.

Readmission for returning graduate students. If a graduate student was not enrolled for the preceding fall or spring semester, the student must be readmitted in order to enroll. If a student is enrolled for the spring, and does not attend summer school, the student does not need to be readmitted. To be readmitted, the student must complete the Readmittance application form and pay a \$10.00 processing fee. The Readmittance application form is available in PDF form on the Graduate Studies web site, www.graduate.ku.edu/apply. The form must be downloaded; it cannot be submitted online.

Readmittance applications may be requested by graduate students who have enrolled in the past five years and want to remain in the same major. All graduate students who **have not** enrolled for five years, must submit a new application.

Student Services and Resources. For easy references, click A-Z on the KU home page.

Facilities—campus maps are available online:

- Main Campus map: <http://www.parking.ku.edu/0809Map.pdf>
- Edwards Campus map: <http://edwardscampus.ku.edu/contact/campusmap.shtml>

ID Cards—the KU Card is the official University of Kansas identification for students, faculty, staff, and other members of the KU community. The KU Card provides access to university facilities, services, cash convenience, and more. To obtain the first student card: The KU Card Center is located on level 4, Kansas Union.

- Students must be enrolled to receive a KU Card.
- If you are a student attending New Student Orientation, you will have your photo taken prior to enrollment, but the card will not be issued until after you enroll.
- Bring a valid, government-issued photo ID. One of the following will be accepted (no exceptions): driver's license, passport, military ID or State ID.
- Your official name, as it appears in the university student records system, will print on your card. The name on the photo ID you present to the Card Center staff for verification must match.
- Bring your class schedule (if available).
- \$10 will be charged to your student account for tuition and fee assessment.

Email—KU Email service includes email, calendaring, task management, & shared folders, and is provided at no charge to students. Students may sign up or register a different email address with KU (students must have an email address

on file to receive official communications from the university) at <https://www.aims.ku.edu/services/services.shtml> to create a KU online ID.

Computer facilities—many computer labs, wireless zones, and network express stations (NESTS) are available on campus. Check <http://www2.ku.edu/cgiwrap/workshops/train/index.php?SCREEN=labs> for locations.

Libraries—The KU Libraries are committed to supporting the teaching, research, and outreach efforts of the university and to serving the state of Kansas, the nation, and the world through the acquisition, preservation, application and dissemination of knowledge. For descriptions of each library and its location, see <http://www.ku.edu/libraries/>

Recreation Services—At its new facility south of campus, KU Recreation Services offers aerobic workouts; indoor rock climbing; gymnasiums; a martial arts center; racquetball/squash courts; a walking track; and facilities for basketball, badminton, handball, football, soccer, water polo and rugby. Additional facilities and programs are available at Robinson Fitness Center. For more information, see <http://www.recreation.ku.edu/>

Health Services—Student Health Services at Watkins Memorial Health Center is committed to the delivery of high quality, affordable services and innovative programs that promote student/campus/community health and support the student's learning experience. Health services are provided to all currently enrolled students. For more information, see <http://www.studenthealth.ku.edu/> Health Insurance- Information about the GTA/GRA health care benefits plans, costs, and KU contributions is available from the Office of Staff Benefits, Department of Human Resources and Equal Opportunity, (785) 864-4946, or on the HR/EO Website, <http://www.hreo.ku.edu/>

Career Services—University Career Center's mission is to (1) Educate students about the career development, planning, and implementation process, (2) Connect students with employment and experiential educational opportunities, and (3) Develop partnerships with administrators, faculty, alumni, & employers on projects that enhance career opportunities for KU students For more information, see <http://www.ucc.ku.edu/>

The School of Music also offers career services. The coordinator of career services (452 Murphy Hall) can offer advice on resume building, employment opportunities, etc.

Legal Services for Students—The University of Kansas Student Senate <http://www.studentsenate.ku.edu> has made a commitment to provide enrolled students with assistance on commonly occurring legal issues. With that in mind, Student Senate, through the student activity fee, funds a law firm on campus - Legal Services for Students. The purpose of the program is to encourage students

to seek the advice of an attorney in order to prevent legal difficulties and to provide assistance when they anticipate or encounter legal problems. A Legal Services for Students attorney (or law student working under the supervision of an attorney) will interview and advise a student on nearly any type of legal concern. The office provides three major services: educational programs, advice, and representation. For more information, see <http://www.legalservices.ku.edu/>

University Ombudsman—If you are a student, staff or faculty member, and find yourself in a disagreement or dispute within the university, you can turn to the University Ombuds Office. The role of the Ombuds Office is to ensure that staff, students and faculty receive fair, equitable and just treatment within the university system. An Ombuds considers all sides in an impartial and objective way in order to resolve problems and concerns raised by members of the university community. The name of the person requesting help can only be used in the investigation of the matter with the visitor's permission. Contact and communication with the office are also confidential. The Ombuds Office does not keep records on behalf of the university. If you have a reason for not wanting to go through official channels, a talk with an Ombuds may help to identify alternative courses of action. For many problems, a normal procedure or route of appeal is set out in university policies and procedures. Academic advisors, department chairpersons, deans and directors are all, by virtue of their office, experts at handling specific types of problems, and should normally be consulted first. If you don't know whether there is a procedure that fits your situation, see <http://www2.ku.edu/~ombuds/> for contact information.

Family Resources—KU offers several resources for students with families. Married students or students with children may choose to live in the Stouffer Place apartments, a convenient on-campus housing complex with on-site staff and family-friendly programs <http://groups.ku.edu/~sna/doc/App.pdf>. If students need daycare, KU's Hilltop Child Development Center is an option. Hilltop's primary mission is to provide convenient, high-quality care for the children of KU families, especially for KU students (<http://www.hilltop.ku.edu/>).

Research and Outreach—KU's constituents are not only students, faculty, staff and alumni but also the citizens of the state, the nation and the world. The phrase "Kansas roots, global reach" best captures the university's mindfulness of its obligations. This commitment to public service stems directly from its expertise in teaching and research. Research Centers address developmental, emotional and behavioral disorders; speech, hearing and language disabilities; and human and animal biology and ecology. For more information, see <http://www.ku.edu/outreach/index.shtml>

Study Abroad—Since the 1950s, The University of Kansas has promoted international exchange as a vital link in education. A national leader in providing low-cost, high-quality study abroad programs, the University of Kansas offers semester, academic year, summer, winter break and spring break programs in over

50 countries throughout the world. These vary in structure from exchanges and individually arranged programs to group programs led by KU faculty members. For more information about programs, see

<http://www.studyabroad.ku.edu/~osa/index.shtml>

Professional Development—To assist graduate students and faculty in their professional development, Graduate Studies provides the following programs.

- **Preparing Future Faculty Program**
The three general purposes of the University of Kansas Preparing Future Faculty (PFF) program:
 1. To improve KU doctoral students' readiness to assume tenure-track faculty roles in a diverse set of academic institutions.
 2. To acquire a better understanding of faculty expectations at different types of institutions and then to act on this new understanding to improve KU graduate education.
 3. To enhance placement of KU graduates by fostering a better fit between graduate student goals and eventual academic employment.

Student Life—**Graduate Student Organizations**—Many graduate students belong to a graduate student organization (GSO). These organizations provide graduate students an opportunity for involvement and professional development within their particular department. Representatives from each GSO are involved with the Graduate & Professional Association (GPA). The mission of the GPA is to serve the graduate and professional students at KU by promoting the important role graduate students play within the university's three core functions: teaching, research and public service. GPA is lead by three paid graduate student staff members and is responsible for providing financial support to the various graduate student organizations within various academic departments, assisting the University by providing representatives to the various university communities, and co-sponsoring with Graduate Studies the graduate student paper presenter fund which is used to support those graduate students who wish to present their research at national and international conferences.

Graduate Involvement in Student Government—the KU Student Senate works to enhance the learning experience of all KU students, both in and out of the classroom, furthering their cultural, social, and political growth. For more information, see <http://www.studentsenate.ku.edu/>

Other Student Organizations—there are 499 student groups currently registered at KU. For a complete listing, see <http://www.ku.edu/organizations>

Student Rights and Responsibilities—All graduate students are responsible for informing themselves of Graduate Studies requirements as stated in the most recent issue of the Graduate Catalog (<http://www.ur.ku.edu/Acadpub/gradcat/>) They are also expected to be familiar with the regulations and requirements of their Graduate Divisions and departments and of their graduate programs. Members of the Graduate Faculty and of the staffs of the Graduate Divisions and Graduate Studies are ready to answer questions and offer counsel.

Attachment I- New Schedule and Important Resources

Graduate Calendar for the School of Music 2009-2010

Fall 2009

- August 13, 2009** Mandatory GTA Orientation – 8 a.m.-11:45 a.m.
North entrance/Budig Hall
- August 17-19, 2009** Enrollment for new students
- August 18, 2009** Music Theory Diagnostic Exam, 8 a.m. – 1 p.m.,
123 Murphy
- August 18, 2009** Piano Major Diagnostic Exam, 2 p.m. – 5 p.m.,
402 Murphy
- August 19, 2009** Musicology Diagnostic Exam, 9 a.m. – 12 noon,
123 Murphy
- School of Music (SOM) Dean’s Convocation with
Faculty and Staff,
10:30 – 11:00 a.m., Swarthout Recital Hall (SRH)
- SOM Dean’s Convocation with Students, 11:00 – 11:30
a.m., SRH
Lunch to follow
- August 20, 2009** Classes Begin
- September 7, 2009** Labor Day Holiday
- September 3, 2009** Last day to meet all requirements for December 2009
graduation to avoid enrolling for Fall 2009
- September 17, 2009** Last day to enroll, add a class, or submit a late
enrollment petition.
- October 1, 2009** First day to access SAKU (Enroll & Pay) online to
check for the dates & times to enroll for the Spring
2010 term. Holds on your account prevent you from
enrolling.
- October 13, 2009** Music Theory Written Exam, 8 a.m – noon and 1 – 5
p.m., Music Library Seminar Room

Graduate Calendar for the School of Music 2009-2010

(cont. fall 2009)

- October 15-18, 2009** Fall Break (Classes resume on the 19th)
- November 6, 2009** Written Examination for Musicology, 8:30 a.m. – 5:00 p.m., Music Library Seminar Room
- November 16, 2009** Last day to drop classes
- November 25-29, 2009** Thanksgiving Break (Classes resume on November 30)
- December 4, 2009** Last day for May 2010 doctoral aspirants to take comprehensive oral examinations.

Deadline for defense of theses, dissertations, lecture recital documents for December graduation
- December 4, 2009** Music Theory Written Exam (**Make-up only**)
8 a.m. - noon and 1 - 5 p.m., Music Library Seminar Room
- December 10, 2009** Last Day of Classes

Deadline to hold final MM degree recitals
- December 11, 2009** Stop Day
- December 14-18, 2009** Finals
- December 18, 2009** Last day for December 2009 master and doctoral candidates to file theses, dissertations, lecture recital documents and other materials to the School of Music Student Services Office, 450 Murphy. All degree requirements must be met. No extensions will be granted by SOM.

Graduate Calendar for the School of Music 2009-2010

(cont. fall 2009)

- | | |
|--------------------------|---|
| December 18, 2009 | Deadline for defense of non-thesis

Last day to file application for degree (online only) for December 2009 graduation

Course completion deadline (*In order to graduate during a specific term, a student must complete all coursework by the last day of that term. The last day of finals is the last day of a term.) |
| December 28, 2009 | All electronic grade rosters must be submitted by midnight |
| December 31, 2009 | December degrees awarded (formally conferred at May 2010 commencement) |
| January 15, 2010 | Due date for official degree list |
| January 25, 2010 | Degrees posted to transcripts |

Graduate Calendar for the School of Music 2009-2010

Spring 2010

- October 1, 2009** First day to access SAKU (Enroll & Pay) online to check for the dates & times to enroll for Spring 2010 term. Holds on your account prevent you from enrolling.
- January 13, 2010** Music Theory Diagnostic Exam, 8 a.m. – 1 p.m., 123 Murphy
Piano Major Diagnostic Exam, 2 p.m. – 5 p.m., 402 Murphy
- January 13, 2010** Musicology Diagnostic Exam, 9 a.m. – 12 noon, 123 Murphy
- January 14, 2010** Classes Begin
- January 28, 2010** Last day to meet all requirements for May 2010 graduation to avoid having to enroll for Spring 2010
- February 1, 2010** Last day to file application for Graduate School fellowships in the Graduate School
- February 11, 2010** Last day to enroll, add class, or submit a late enrollment petition
- February 12, 2010** Last day for August 2010 doctoral aspirants to take comprehensive oral examinations
- March 1, 2010** Last day to submit online Application for Degree to be listed in the commencement program (and July diploma delivery)
- March 11, 2010** First day to access SAKU (Enroll & Pay) online to check for the dates & times to enroll for the Fall 2010 term
- March 15-21, 2010** Spring Break (Classes resume on the 22nd)
- March 23, 2010** Music Theory Written Exam, 8 a.m. - noon and 1 - 5 p.m., Music Library Seminar Room

Graduate Calendar for the School of Music 2009-2010

(cont. spring 2010)

- April 2, 2010** Written examination for Musicology, 8:30 a.m. – 5:00 p.m., Music Library Seminar Room
- April 12, 2010** Deadline for defense of theses, dissertations, lecture recital documents
- April 15, 2010** Last day to drop classes
- April 23, 2010** Deadline to hold final MM degree recitals
- April 28, 2010** Last day for May 2010 master's and doctoral candidates to file theses, dissertations, lecture recital documents and other materials in the School of Music Student Services Office, 450 Murphy, to graduate Spring 2010. All degree requirements must be met. No extension will be granted by SOM.
- Deadline for defense of non-thesis
- April 30, 2010** Last day to submit an Application for Degree (online only) and graduate Spring 2010. Applicants will not be listed in commencement program
- Music Theory Written Exam (**Make-up only**)
8 a.m. -noon and 1 - 5 p.m., Music Library Seminar Room
- May 6, 2010** Last day of Classes
- May 7, 2010** Stop Day
- May 10-14, 2010** Finals
- May 14, 2010** Course completion deadline (*in order to graduate during a specific term, a student must complete all coursework by the last day of that term. The last day of finals is the last day of a term.
- *May 15, 2010** School of Music Graduation Convocation (TBD)
- *May 16, 2010** Doctoral Hooding Ceremony

Graduate Calendar for the School of Music 2009-2010

(cont. spring 2010)

*May 16, 2010	Commencement (this is the official date for awarding degree)
May 21, 2010	All electronic grade rosters must be submitted by midnight
June 11, 2010	Due date for official degree list
June 21, 2010	Degrees posted to transcripts

***Tentative Dates**

Graduate Calendar for the School of Music 2009-2010

Summer 2010

June 7, 2010	DMA Comprehensive Examination
June 8, 2010	Classes begin
June 15, 2010	Last day to meet all requirements for August 2010 graduation to avoid enrolling for Summer 2010
June 25, 2010	Written Examinations for Musicology, 8:30 a.m. – 5:00 p.m., Music Library Seminar Room
July 9, 2010	Deadline for defense of theses, dissertation
July 16, 2010	Deadline to hold MM recitals for performance finals
July 23, 2010	Last day to file Application for Degree (online only) for August 2010 graduation
July 30, 2010	Last day for August master's and doctoral candidates to file theses, dissertations and other materials to the School of Music Student Services, 450 Murphy. All degree requirements must be met. No extensions will be granted by SOM
	Deadline for defense of non-thesis
	Last day of classes
August 1, 2010	August degrees awarded (formally conferred at May 2011 commencement)
August 6, 2010	All grades are due to Registrar
August 25, 2010	Degrees posted to transcript

IMPORTANT RESOURCES

GRADUATE INFORMATION – MUSIC

<http://www.music.ku.edu/school/documents.shtml>

GRADUATE STUDIES CATALOG

<http://www.catalogs.ku.edu/graduate/>

Office of the Dean – 446 Muprhy	785-864-3421	
Alicia Clair, Interim Dean		aclair@ku.edu
Linda Bonebrake	785-864-3422	lbonebrake@ku.edu
Assistant to the Dean		
Janet Corwin	785-864-3421	jcpiano@ku.edu
Administrative Asst		
Erin Curtis-Dierks	785-864-9742	edierks@ku.edu
Communication Director	422 Murphy	
Debbie Limones	785-864-4101	dlimones@ku.edu
Asst to Business Manager		
Lisa Shaw	785-864-4105	lshaw@ku.edu
Business Manager		
Band Office – 124 Muprhy		
Cindy Koester	785-864-3024	lucinda@ku.edu
Band Activities		
Career Services – 452 Murphy		
Dina Evans	785-864-4466	dpevans@ku.edu
Coordinator		
Interim Graduate Director – 342 Murphy		
Larry Mallett	785-864-9699	lmallett@ku.edu
Music Education Music Therapy – 448 Murphy		
Lois Elmer	785-864-4787	elmer@ku.edu
Admin Asst/All Course Scheduling		
Student Services – 450 Murphy		
Rita Riley	785-864-2954	riley@ku.edu
Director		
Kay Coblentz	785-864-2862	kcoblent@ku.edu
Admin Asst/Grad Studies		
Becky Harris	785-864-2958	becharris@ku.edu
Admin Asst/Undergrad & Grad Admissions/GTA		
Visitor Center – 460 Murphy	785-864-3436	
David Bushouse,	785-864-9736	bushouse@ku.edu
Facilities, Scholarship and Information Officer		
Colin Mahoney	785-864-4335	recording@ku.edu
Recording Technician		
Division Directors:		

Brass and Percussion	Professor Scott Watson 120 Murphy	scwatson@ku.edu
Carillon	Professor Elizabeth Berghout 344 Murphy	eberghout@ku.edu
Conducting – Band	Professor Scott Weiss 124B Murphy	sweiss@ku.edu
Choral	Professor Paul Tucker 336 Murphy	ptucker@ku.edu
Jazz	Professor Dan Gailey 122 Murphy	dgailey@ku.edu
Orchestra	Professor David Neely 126 Murphy	dneely@ku.edu
Music Education/Music Therapy	Professor Martin Bergee 436 Muprhy	mbergee@ku.edu
Music Theory and Composition	Professor James Barnes 222 Muprhy	jbarnes@ku.edu
Musicology	Professor Roberta Schwartz 434 Murphy	rfschwar@ku.edu
Organ/Church Music	Professor. James Higdon Bales Recital Hall	jhigdon@ku.edu
Piano	Professor Richard Reber 310 Murphy	rreber@ku.edu
Strings	Professor Edward Laut 316 Murphy	elaut@ku.edu
Voice and Opera	Professor John Stephens 306 Murphy	jastephens@ku.edu
Woodwinds	Professor Margaret Marco 340 Muprhy	mmarco@ku.edu

ACADEMIC ACHIEVEMENT AND ACCESS CENTER 785-864-4064

APPLIED ENGLISH CENTER 785-864-4606
 Chuck Seibel, Director
cseibel@ku.edu

BURSAR'S OFFICE 785-864-3322
www.bursar.ku.edu

FINANCIAL AID 785-864-4700

Brenda Maigaard, Director bmaigaard@ku.edu	
GRADUATE STUDIES	785-864-6161
Sara Rosen, Dean rosen@ku.edu	
John Augusto, Assistant Dean jaugusto!@ku.edu	
GRADUATE TEACHING ASSISTANT COALITION ku_gtac@hotmail.com	
KANSAS PUBLIC RADIO http://kpr.ku.edu	
Rachel Hunter, Music Director	rhunter@ku.edu
LIBRARIES	
Music and Dance Library 240 Murphy	785-864-3496
Spencer Research Library http://spencer.lib.ku.edu/	785-864-4970
Libraries Information	785-864-3956
Hours	785-864-8900
Wright Jazz/Seaver Opera Recording Archives	Murphy Hall
RECREATION SERVICES	785-864-3546
STUDENT HEALTH CENTER	785-864-9500

Attachment II

Guidelines: Diagnostic Examinations in Music

General Information

All entering graduate students in music—except music education and music therapy—must take written diagnostic examinations in musicology and music theory. Graduate students entering programs in piano must take additional tests in the areas of piano literature and functional piano skills. These are given at the beginning of enrollment week to determine whether any need exists for remedial work so that an appropriate academic program can be designed for each student. Students who need remedial work must complete certain coursework or show mastery of the material by examination.

The diagnostic examinations in musicology and music theory are evaluative tools and must be taken at the time of a student's initial enrollment in a graduate program. Entering students are strongly advised to review their undergraduate studies in both areas before taking the examinations.

Musicology

The diagnostic examination in musicology is designed to test the student's knowledge of the six style periods of Western music: Middle Ages, Renaissance, Baroque, Classical, Romantic, and 20th Century. The examinations will include questions that require identification of stylistic traits in recorded examples, essay questions, and identification of terms, titles, and names.

Some texts that are useful for reviewing musicology are:

- Grout, Donald J. and Claude V. Palisca, *A History of Western Music*
- Crocker, Richard L., *A History of Musical Style*
- Poultney, David, *Studying Musicology; Learning, Reasoning, and Writing about Musicology and Literature*
- Seaton, Douglass, *Ideas and Styles in the Western Musical Tradition*
- Stolba, K Marie, *The Development of Western Music: A History*

Students who pass all six sections by scoring a B- or higher will not have to do any remedial work in musicology (S). Those scoring a B- on a section will be advised to review that area on their own (R). Those scoring a C+ or less on a section will be considered deficient in that area (D).

Deficiencies may be remedied in the following ways:

1. Enroll in the appropriate graduate period course and earn at least a C.

2. Study on one's own the history of music of the appropriate period, then take the section of the Diagnostic Examination again and score at least a B-.

Graduate students must pass all six sections of the diagnostic examination before they will be permitted to take the master's degree oral examination or the doctoral written oral examination.

Music Theory

This series of examinations is designed to test the students' strengths and/or weaknesses in various areas of music theory covered in our undergraduate music programs at the University of Kansas. The results of this examination will be used to advise the student while planning his/her program. The examination is organized into four major sections:

- I. Aural Skills
- IIa. Harmony
- IIb 20th Century
- III. Form and Analysis
- IV. 18th-century counterpoint

Parts I, II (a & b), and III are required for all students. Part IV is required for graduate students in composition, organ, piano, musicology, and music theory but is optional for all other majors.

Textbooks appropriate for reviewing the five sections of the examination include:

- Ottman, Robert. 1996. *Music for sight Singing*, 4th edition. Upper River Saddle, NJ: Prentice-Hall. (practicing melodic and harmonic dictation).
- Gauldin, Robert. 1997. *Harmonic Practice in Tonal Music*. New York: Norton.
- Aldwell, Edward and Carl Schachter. 1989. *Harmony and Voice Leading*, 2nd edition. Fort Worth: Harcourt-Brace.
- Williams, Kent. 1997. *Theories and Analyses of Twentieth-Century Music*. Fort Worth: Harcourt-Brace.
- Kostka, Stefan. 1990. *Materials and Techniques of Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice-Hall.
- Spencer, Peter and Peter Tempko. 1988. *A Practical Approach to the Study of Form in Music*. Englewood Cliffs, NJ: Prentice-Hall. Reprinted by Waveland Press, 1992.
- Berry, Wallace. 1986 *Form in Music*, 2nd edition. Englewood Cliffs, NJ: Prentice-Hall.
- Gauldin, Robert. 1990. *A Practical Approach to 18th Century Counterpoint*. Englewood Cliffs, NJ: Prentice-Hall. Reprinted by Waveland Press.
- Kennen, Kent. 1995. *Counterpoint*, 3rd edition. Englewood Cliffs, NJ: Prentice-Hall.

Each section of the test is evaluated as satisfactory (S), review (R), or deficient (D). If satisfactory, no remedial work is required. If review, the student is advised to either audit the appropriate course or review on his/her own. If a student is still found to be deficient in any area, he/she will be allowed to retake any failed sections the next time the tests are given. **Retakes are limited to one time only!** If the student does not pass the retake with a satisfactory or review, she/he is required to enroll in the appropriate course for undergraduate credit.

- | | | |
|------|------------------|--|
| I. | Aural skills: | MTHC 402 Graduate Theory Review: Aural skills (2) spring |
| IIa. | Harmony: | MTHC 400 Graduate Theory Review: Writing Skills (2) spring |
| IIb. | 20th Century: | MTHC 315 Theory IV (4) spring, OR MTHC 432 Intro. Analysis of Contemporary Music (3) fall OR MTHC 732 Intro. Analysis of Contemporary Music (3) fall |
| III. | Form & Analysis: | MTHC 410 Form and Analysis (3) fall, summer, OR MTHC 610 Form and Analysis (3) fall, summer |
| V. | Counterpoint: | MTHC 541 Eighteenth Century Counterpoint (3) fall |
| VI. | Orchestration: | MTHC 674 Orchestration I (3) fall |

If scheduling conditions make it impossible to enroll in MTHC 400/402, the student may remove the deficiency by enrolling in MTHC 205 Theory III (4) fall.

For all courses taken to remove undergraduate deficiencies the student must earn a grade of at least "C". For courses taken for graduate credit the student must earn at least a "B".

Any deficiencies noted on the Graduate Diagnostic Tests will be reported to the student's advisory committee at the time of the doctoral comprehensive examination or the master's final examinations. The student may be questioned in these areas.

Students will not be allowed to make up deficiencies by auditing a class or taking readings courses with members of the MTHC faculty. Auditing courses for credit are against University policy. Due to extremely heavy teaching loads, MTHC faculty do not have the time to privately tutor students before they take their examinations, so please do not ask them to do this for students.

Graduate students in both Musicology/Musicology and Music Theory must pass all sections of the diagnostic examination or be enrolled in the appropriate course before they will be permitted to take the master's degree oral examination or the doctoral written examination.

Attachment III - Guidelines: Comprehensive Written and Oral Examinations in Musicology

1. For all, a general knowledge of the history of music, including the ability to discuss representative examples of music. Suggested topics:
 - a. Developments in the periods of musicology and how music changed between the periods.
 - b. Regional or national developments in music.
 - c. Developments of musical forms, compositional procedures, and genres.
 - d. Performance practices, performance media, and musical instruments.
 - e. Important composers, theorists, and treatises.
2. For all, a knowledge of general bibliography in music, especially as it relates to the student's particular field. Suggested topics:
 - a. Reference sources such as, *The New Grove Dictionaries*, *MGG*, *Baker's Biographical Dictionary*, *RILM*, *RISM*, etc.
 - b. Knowledge of online and software sources of information, e.g., *WorldCat*, *ArticleFirst*, *Music Index*, *RILM*, etc.
 - c. Historical sets and monuments of music.
 - d. Collected editions of individual composers, and thematic catalogs.
 - e. Standard works on eras, genres, biography, and theory.
3. For students in music theory and composition, a knowledge of the history of music theory and composition position from ancient Greece to the present. The student should know specific theorists and treatises, important developments in music theory, how theorists at different times described certain techniques and stylistic aspects of their time, and how theory related to actual music. Suggested topics:
 - a. The history and theories of counterpoint, harmony, modes, forms, tonality, rhythm, and tunings and temperaments.
 - b. Twentieth-century notation and techniques.
4. For students in performance, a specialized knowledge of:
 - a. The history of music written for the performer's medium, with an understanding of important stylistic changes within and between the various historical periods, major composers, and their most significant compositions in the performer's medium.
 - b. Knowledge of the history of the instrument and related instruments and performing groups.
 - c. The performance practices of the various historical periods, with knowledge of primary and secondary sources that describe these practices.

Attachment IV - Guidelines: Comprehensive Examinations in Music Theory

General Goals

Demonstrate theoretical and analytical competence required to:

1. Understand tonal and post-tonal musical structures and organization
2. Provide the foundation to fulfill a productive role on a college or university faculty
3. Foster continuous development of musicianship skills
4. Promote intellectual curiosity and life-long learning

Doctoral Preliminary Examination Goals in Music Theory

- I. Tonal Theory
 - A. Harmony and Form
Demonstrate thorough understanding of traditional tonal harmony and form
 - B. Schenker
Demonstrate basic understanding of Schenkerian theory/analysis
- II. Post-tonal Theory and Analysis
Demonstrate basic understanding of post-tonal theory/analysis
- III. Other Dimensions of Music Theory
Demonstrate familiarity with one or more additional approaches to music theory/analysis, such as:
 1. Analysis and performance
 2. Theories of pedagogy
 3. Theories of rhythm/meter/time
 4. Theories of drama and narrative
 5. Theories of influence
 6. Implication/Realization
 7. Transformational grammars
 8. Semiotics
 9. Grundgestalt theories (basic shape)
- IV. Implications for performance (if applicable)

**FOR STUDENTS WHO CHOOSE TO DO TWO PAPERS
AND ENTERED THE PROGRAM BEFORE JANUARY 1, 2008**

Assessment through Projects

1. Students will complete two projects, one post-tonal and the other either tonal or pre-tonal, usually centered on literature from the students primary area of study.
2. A proposal for each project will be negotiated between the student, a member of the theory faculty, and the major professor from the student's graduate committee. The final proposal will serve as a contract for the project. The final product will be measured, in part, against this proposal.
3. Within the two projects, form, linear approaches, post-tonal analytical techniques, and at least one item from the list of "other dimensions" are required.
4. Each project should culminate in a formal analytical paper that articulates insights gained through the process of studying the work. The paper should be of typical term paper length (not to exceed 25 pages excluding examples),
5. The project may not be a term paper presented for a class but may be related to or a substantial extension of such a paper as agreed to by the theory professor and major professor.
6. The student will make a brief presentation (c. 20 minutes) based on the paper in a public forum. The presentations may be scheduled on a graduate student colloquium or in some other venture.
7. Students may begin the projects any time after their first theory course. When the second project has been finished, the project director will notify the Director of Graduate Studies that the theory comprehensive examination has been successfully completed.

Doctoral Comprehensive Examinations in Music Theory: Writing Expectations

Proposal

1. Prepare a brief formal proposal, outline of the paper and working bibliography (3 pages max.).
2. The proposal should define the scope of the project; explain why the topic is of interest; frame a specific question or set of questions to be answered by the project; and cite specific, if preliminary, evidence from the music to support your argument.

Music Analytical/Theoretical Writing

1. Explain and synthesize your observations about the music. Avoid simply describing the music, unless such description is necessary to your argument. For example, telling your readers that the song “Im wunderschönen Monat mai,” from Schumann’s *Dichterliebe*, begins with a $bm6$ chord followed by a $C\#Mm7$ is of little interest unless you can explain why it is important: “The harmonies open the song lead us to believe it will be in $F\#$ minor. Thus the unexpected move to E major m.5 and the subsequent cadence on A major in m.6 not only bring welcome relief from the unstable harmonic oscillations of mm. 1-5, but also reveal the brighter key area in conjunction with the opening text about ‘the beautiful month of May’.”
2. You cannot possibly say everything there is to say about a given piece. Focus your project on one or two key questions or issues. By doing this, you will also avoid the trap of “blow-by-blow” analysis, which typically makes for excruciatingly dull reading. Thus, if your project is on “Musical Ambiguity in the First Movement of Brahms’s Horn Trio, Op. 40,” you might organize your paper around manifestations of (1) rhythmic and (2) harmonic ambiguity, rather than going through the movement measure by measure. Similarly, for a project on “Musical Humor in the Second Movement of Beethoven’s Sonata for Piano and Violin in G Major,” you might focus on how (1) melodic and (2) rhythmic jests play out in identifiable patterns throughout the movement, rather than going through the movement chronologically. Does the coda of a Mozart symphony neatly encapsulate all of the features you feel are important in the rest of the movement? Consider beginning your discussion with the coda and referring back to other relevant points in the work.
3. Rather than glossing over a multitude of issues, strengthen your arguments by going into as much detail as possible on just a few well-chosen issues.
4. Scholarly research involves dialog with others, whether in person or through written responses to published work. Students are therefore expected to compile a bibliography of published literature relating to their project, and to incorporate and discuss relevant portions. All sources paraphrased or quoted directly must be appropriately cited in notes as well as in the bibliography.
5. Musical examples are not self-explanatory. You must explain them in your written text. What should the reader observe about them specifically? What point(s) in your argument do they illustrate or support? All musical examples, tables, etc. should include an example number, referred to in the text, and a brief identifying caption. In addition, they should only include relevant portions of the score. Tables, charts, graphs, etc. can be useful for conveying a large amount of information in a concise form; they also require explanation in your written text.

6. Use good judgment if you provide a historical background or other context for the compositions you discuss. Debussy may have won the Prix de Rome in 1884, but is that really relevant to your discussion of his *Prelude a l'Après-midi d'un faune*? On the other hand, you will probably want to include Benjamin Britten's relationship with Peter Pears in your project on "Musical Encodings of Homosexuality in *Peter Grimes*."

Resources

For additional information on writing about music, refer to D. Kern Holoman, *Writing About Music: A Style Sheet from the Editors of 19th-century Music* (Berkeley: University of California Press, 1988). For bibliographic information, see Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago: University of Chicago Press, 1996).

Course Recommendations

Analytical Techniques for Post-Tonal Music

- **MTHC 732 Intro. Analysis of Contemporary Music (3) fall; OR
- **MTHC 733 Advanced Analysis of Contemporary Music (3) spring

Tonal: Forms and Linear Techniques

- **MTHC 801 Analytical Techniques: OR
- **MTHC 820 Schenkerian Analysis (3) spring

Other Graduate-Level Courses

- MTHC 778 History of Music Theory (3) spring
- MTHC 789 Seminar in: Special Topics (recent topics have included Rhythm, Meter, Form; Gender and Theory; Bartok; Stravinsky; Modern French Masters; Shostakovich; Analysis and Performance) (3) spring
- MTHC 830 Pedagogy of Music Theory

** Recommended for students with little or no experience in the subject matter.

Evaluation Procedures

1. Students may not begin the evaluation process until the first graduate theory course has been completed.
2. Students may not begin the second project until the first one has been completed. Major professor involvement is necessary for proposal (contract) negotiation. MTHC strongly encourages and welcomes the major professor's participation throughout the projects.
3. Exceptions will be considered by petition to the division of Music Theory and Composition.

General Timelines for Completing Projects

Fall Semester

1. Proposal to be completed and approved by October 15.
2. Project to be completed by the end of finals week.

Spring Semester

1. Proposal to be completed and approved by March 15.
2. Project to be completed by the end of finals week.

Summer Session

1. Students wishing to conduct a project over the summer must enroll for at least 1 credit with the project director.
2. Proposal to be completed by June 15.
3. Project to be completed by the last day of summer session.

Doctoral Comprehensive Exams in Music Theory: Reading List

Form

Caplin, William. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998. [MT 58 .C37 1998]

Spencer, Peter and Peter Tempko. 1988. *A Practical Approach to the Study of Form in Music*. Englewood Cliffs, NJ: Prentice-Hall. Reprinted by Waveland Press, 1992.

Schenker

- Cadwallader and Gagné. 1998. *Analysis of Tonal Music: A Schenkerian Approach*. New York: Oxford University Press.
- Neumeyer, David and Susan Tepping. 1992. *A Guide to Schenkerian Analysis*. Englewood Cliffs, NJ: Prentice-Hall. [MT6 N248 G8 1992]

Set Theory And Post-Tonal Analysis

- Forte, Allen. 1978. *Introduction to The Harmonic Organization of the Rite of Spring*. New Haven: Yale University Press. [MT 100 .S968 F7]
- Straus, Joseph. 1990. *Introduction to Post-Tonal Theory*. Englewood Cliffs, NJ: Prentice-Hall. [MT 40 .S96 1990]

Analysis And Performance

- Berry, Wallace. 1989. *Musical Structure and Musical Performance*. New Haven: Yale University Press. [MT 6 .B465 M9 1989]
- Cone, Edward. 1968. *Musical Form and Musical Performance*. New York: Norton. [MT 58 .C65]

Implication-Realization Model

- Meyer, Leonard B. 1973. *Explaining Music: Essays and Explorations*. Berkeley: University of California Press. [ML 60 .M616 E95]

Rhythm, Meter, and Time

- Epstein, David. 1995. *Shaping Time*. New York: Schirmer. [ML437 .E67 1995]
- Hasty, Christopher. 1997. *Meter as Rhythm*. New York: Oxford University Press. [ML 3850 .H37 1997]
- Kramer, Jonathan. 1988. *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. New York: Schirmer Books. [ML 3800 .K695 1988]
- Rothstein, Joseph. 1989. *Phrase Rhythm in Tonal Music*. New York: Schirmer.

General Linguistics

- Lerdhal, Fred and Ray Jackendoff. 1983. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press. [MT 6 .L36 G4 1983]

Semiotics

- Agawu, V. Kofi. 1991. *Playing with Signs: A Semiotic Interpretation of Classic Music*. Princeton, NJ: Princeton University Press. [ML 3838 .A317 1991]
- Cumming, Naomi. 1997. "The Subjectivities of 'Ebarne Dich.'" *Music Analysis* 16/1: 5-44. [MT 6 .M96155]
- Monelle, Raymond. 1992. *Linguistics and Semiotics in Music*. Philadelphia: Harwood Academic Publishers.

Gender

- McClary, Susan. 1991. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press. [ML 82 .M38 1991]
- Solie, Ruth, ed. 1993. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkely: University of California press. [ML 3838.M96 1993]

Drama and Narratology

- Abbate, Carolyn. 1991. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press. [ML 3858.A2 1991]
- Maus, Fred Everett. 1991. "Music as a Narrative." *Indiana Theory Review* 12: 1-34. [ML 1. I62]
- Newcomb, Anthony. 1987. "Schumann and Late Eighteenth-Century Narrative Strategies." *19th-Century Music* 11/2: 164-74. [ML 1 .N55]

Philosophy and Music

- Clifton, Thomas. 1983. *Music as Heard: A Study in Applied Phenomenology*. New Haven: Yale University Press. [ML 3877 .C6 1983]
- Kivy, Peter. 1991. *Sound and Semblance: Reflections on Musical Representation*, rev. ed. Ithaca: Cornell University Press.

Influence

- Straus, Joseph. 1990. *Remaking the Past*. Cambridge, MA: Harvard University Press
- Korsyn, Kevin. 1991. "Towards a New Poetics of Musical Influence." *Musical Analysis* 10/1-2: 3-72.

History of Theory

- Lester, Joel. 1992. *Compositional Theory in the Eighteenth Century*. Cambridge: Harvard University Press.
- Harrison, Daniel. 1994. *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of its Precedents*. Chicago, University of Chicago Press.

Attachment V

Guidelines: Information about the DMA Comprehensive Theory Examination

Division of Music Theory and Composition
Professor James Barnes, Division Director

FOR STUDENTS WHO ENTERED THE PROGRAM AFTER JANUARY 1, 2008 AND OTHERS WHO CHOOSE TO TAKE THE EXAMINATION AND NOT DO TWO THEORY PAPERS

- I. By majority approval of the faculty, all Music and Dance DMA and PhD candidates entering the graduate program after 1 January 2008 will be required to take a **Comprehensive Theory Examination**. This examination replaces the previous system, which required two extensive theory analysis projects---one tonal and the other post-tonal---to be completed before matriculation. Students who entered the DMA and PhD programs *prior* to 1 January 2008 have the option to take either the Comprehensive Theory Examination or complete the two theory analysis projects.
- II. Comprehensive Theory Examinations will be given twice each year: early November, and late March (after Spring Break.) Students will be notified well in advance of the dates. Examinations will last from 9:00 am to noon and 1:30 pm to 4:30 pm.
- III. One general examination will be given to all students. Requirements and expectations for theory and composition students on this examination will be more stringent than for students in other disciplines. Additional analysis required for PhD Theory students will be prescribed by the MTHC faculty.
- IV. Examinations will consist of 1.) an analysis of a tonal work using Schenkerian procedures, and 2.) a separate analysis of a post-tonal work.
- V. Students must successfully complete both portions of the examination. Students who fail all or a portion of the examination will be allowed to re-take all or a specific portion of it before classes begin each January or in late April of each school year. Students will be notified well in advance of each year's particular dates.
- VI. An extensive rubric, demonstrating the format of the test, plus examples of a successful analysis compared to a less than satisfactory attempt, will be provided to students well in advance of the date of each examination.
- VII. Students will be allowed three opportunities to pass both portions of the Comprehensive Theory Examination. This is in accordance with standard procedure of Graduate Studies.

- VIII. In order to successfully complete this examination, the Theory and Composition faculty *highly recommend* that all entering DMA and PhD students take a course in Schenkerian Analysis, if they have not already done so.

Preparing doctoral students for a lifetime of teaching and research is a great responsibility. Any institution charged with instructing musicians about the performance practice of tonal music needs to insure that the graduates of its program are up to date on the latest trends in musical interpretation and analysis. Graduates need to be able to discern form and structure in the music they are performing and/or teaching.

In the past two decades, the methodology of the Austrian theorist Heinrich Schenker has become prominent in most American conservatories and universities. His theories about the interpretation and analysis of music by means of contrapuntal, as opposed to the older “vertical,” analysis has proved to be a most rewarding means of better understanding musical and harmonic structure in tonal music. Most new undergraduate harmony texts have embraced this method by significantly integrating basic elements of Schenkerian Theory into their teaching approach. As a result, a large proportion of incoming graduate students are somewhat aware of Schenkerian Analysis. If our DMA and PhD graduates are to be successful in the extremely competitive world of academia, they must be on the cutting edge of the latest theoretical trends when they complete their work at KU.

The SoM offers Schenkerian Analysis on a regular basis. It is open to all graduate students. Since all students have a basic theory requirement in their degree program, they may earn these by taking this course. Schenkerian Analysis will prepare students for their Comprehensive Theory Examination. It will also provide students with an effective analysis system which will aid their understanding and teaching of music. Thus, MTHC highly recommends that all doctoral students take this course. Even if students have had Schenkerian Analysis before, it might be good for them to take it again as a “refresher.”

Regarding the Comprehensive Theory Examination, non-MTHC students will not be required to grasp all the Germanic idiosyncrasies of Schenkerian terminology and notation. Rather, the exam will advance the student’s ability to recognize fluent lines of counterpoint in the overall texture of the music. The students should demonstrate their ability to discern and clearly explain the interaction of these inside lines in relation to the overall syntax and formal organization of a work. Consequently, students should be able to use these strategies to help define the overall formal organization of the piece in question.

Attachment VI

Guidelines: Doctoral Comprehensive Oral Examination

Personnel

1. Examining committees for doctoral comprehensive and final oral examinations shall consist of at least five members of the graduate faculty. Four members shall be from the graduate music faculty including two from the major division and one each from Musicology and Music Theory/Composition. The fifth member must be from a department outside the School of Music and shall participate as a representative of Graduate Studies.
2. Doctoral students should indicate their choice of committee members on the request forms available in the Student Services Office (450 Murphy). Committee assignments are subject to approval by the Director of Graduate Studies in Music.

Content

1. Comprehensive Examination

The student is expected to demonstrate a broad knowledge of the field of music as well as a thorough knowledge of his/her major area. Since doctoral students are expected to have developed the capacity for individual study and inquiry, the subject matter of the examination is not necessarily limited to courses in which the student has enrolled.

2. Final Oral Examination

For candidates in composition, musicology, and music theory, the final examination shall be devoted primarily to a defense of the dissertation.

For candidates in conducting and performance, the examination shall deal primarily with the final doctoral recital (analogous to the Ph.D. dissertation) and the research reported in the D.M.A. document or lecture-recital.

Attachment VII

Guidelines: Preparing a Document or Lecture-Recital Proposal

A proposal for a thesis, dissertation, or document normally includes the following items:

1. The completed form for proposals including the title, type of document (thesis, document, or dissertation) and other pertinent information.
2. A narrative description that defines the topic, lists and comments on the existing writings and editions related to the topic, and explains what the proposed work will contribute. The narrative should close with a statement about possible conclusions that the research might establish.
3. A tentative outline or table of contents that indicates how the paper will be organized based on present knowledge of the topic.
4. A preliminary bibliography that lists all available materials concerning the topic. If the list is lengthy, consider organizing bibliographic entries by category, such as articles, books, and scores.

Students should confer with the graduate advisory committee chair and possibly other committee members until the proposal is ready to distribute to the entire committee. The proposal should reflect the highest standards of scholarly writing and should be neatly and carefully done.

Resources

John Grossman (preface), *The Chicago Manual of Style*, 14th Edition (Chicago: The University of Chicago Press, 1993).

D. Kern Holoman, *Writing About Music: A Style Sheet from the Editors of 19th-century Music* (Berkeley: University of California Press, 1988).

Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago: University of Chicago Press, 1996).

Joseph Williams, *Style: Toward Clarity and Grace*. (Chicago: The University of Chicago Press, 1990).

The University of Kansas

School of Music
Division of Graduate Studies

RESEARCH PROPOSAL APPROVAL FORM

NAME: _____ DATE: _____

TO: _____

Proposal for _____ for _____ degree
(thesis, dissertation, document, or lecture recital) (M.M., D.M.A., Ph.D.)

in _____

Proposed title: _____

Candidate: _____ **KU ID** _____

I () approve the proposed project

I () do not approve the proposed project

Please summarize suggestions below, in addition to making detailed comments on the proposal itself. Return the proposal and this form to the Director of Graduate Studies in Music, 450 Murphy Hall.

(signature of committee member)

(date)

Attachment VIII

Guidelines: Lecture-Recital

Procedures

1. The student in consultation with the major advisor(s) will submit for approval to the graduate advisory committee and the major division a prose prospectus of several pages, with a preliminary outline and bibliography.
2. When the topic is approved, the student will work closely in preparing the lecture-recital with the major advisor(s) and consult with members of the graduate advisory committee.
3. A copy of the lecture must be distributed to the graduate advisory committee at least two weeks before the lecture-recital is presented.
4. The presentation of the lecture and the performance will be graded by the graduate advisory committee and major division.
5. The student is required to submit two unbound copies of the lecture-recital and a professional-quality CD or videotape recording to the graduate administrative assistant (450 Murphy) of the School of Music.

Content

1. The lecture-recital should be between 70 and 80 minutes in length, including the intermission, normally with a minimum of 30 minutes performance time. The lecture should be about 25 pages in length. The music should be new to the student and should include at least one major work. The candidate should be the principal performer and lecturer.
2. The candidate may present the lecture as a formal reading of the paper or in a less formal, paraphrased manner. The style of will be determined by the student and major advisor(s).

Final Oral Examination

The examination will deal primarily with the final doctoral recital (analogous to the Ph.D. dissertation) and the research presented in the lecture-recital. The committee will decide if the document should be registered with University Microfilms International.

Attachment IX

CD Guidelines for Master's and Doctoral Students

When submitting a CD as part of the requirements for the Master of Music or Doctor of Musical Arts degree the following format should be used.

The front cover should include:

School of Music
The University of Kansas

Student Name, area of performance

Student Recital Series
Recital Time Recital Date
Place of Recital

The spine of the CD should include:

KU School of Music, Student Name, performance area, degree program, date of recital

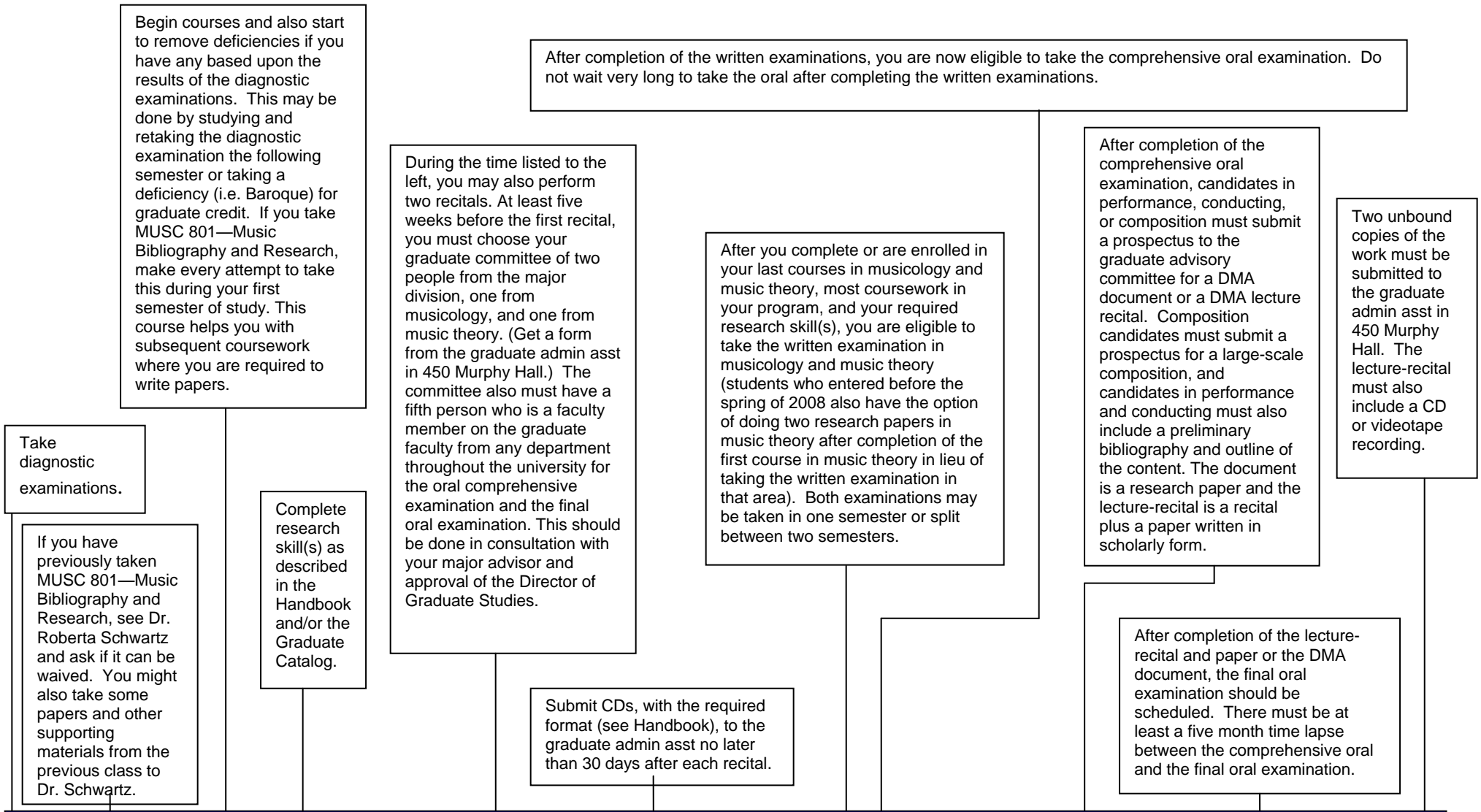
The back of the CD should include:

The School of Music
The University of Kansas
Student's Name, area of performance, and Other Performers, if applicable
Student Recital Series
Place of Recital
Recital Time Recital Date
Recital Program

The actual CD should have a label that covers the entire CD and includes:

School of Music
The University of Kansas
Student Name, area of performance
Student Recital Series
Place of Recital
Recital Time Recital Date

It is not necessary to use a specific font or size of print. CDs submitted without the above information will be returned for correction. Don't worry about having any graphics. The content is most important.



Order of DMA Program Requirements