

UNIVERSITY OF COLORADO AT BOULDER
COLLEGE OF MUSIC
GRADUATE OFFICE

GRADUATE STUDIES
IN MUSIC
HANDBOOK

Master of Music
Master of Music Education
Dual Master's Degree
Post-Master's Professional Certificates
Doctor of Musical Arts
Doctor of Philosophy

June, 2006

PREFACE

The *Graduate Studies in Music Handbook* is a collection of facts, regulations, deadlines, traditions, and helpful hints intended to describe how the requirements for the master's doctoral, and professional certificate programs are managed in the College of Music of the University of Colorado. Like previous versions of the *Handbook*, this 2006 version is intended to supplement information available in the current *University of Colorado Catalog*; the *Catalog* is available to all students on line (www.colorado.edu) and is sold in the University Bookstore in the University Memorial Center (UMC). This Handbook also draws on information from the *College of Music Faculty Handbook* concerning organization of the College of Music, recital scheduling policy, and other matters. It cites procedures of the campus-wide Graduate School as outlined in the *Graduate Handbook*, which is available on line and from the offices of the Graduate School in Regent Hall; there is a reference copy in the Graduate Office of the College of Music. At several points in this *Handbook* the reader is directed to these documents for further explanations and to applications, report forms, and informational materials that are available in the graduate music office and elsewhere.

This *Handbook* is to be considered an attempt to gather and coordinate information. As in previous versions, the emphasis is on administrative procedures. Please use the *Handbook* carefully and feel free to pass on corrections and suggestions for change.

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June, 2006

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I. ORGANIZATION

Organization of the College of Music

The College of Music has a dean, an associate dean for graduate studies, and an associate dean for undergraduate studies. Offices of the three are located in the west corridor of the music building.

There are ten faculty departments in the College: Brass/Percussion, Conducting, Jazz, Keyboard, Music Education, Musicology, Strings, Theory/Composition, Voice, and Woodwind. Each faculty department elects a chair from among its members. Faculty members also serve on various committees within the College. The dean is advised by the Advisory Council, which consists of the ten departmental chairs and the two associate deans. Biographical information about faculty members is published in the University of Colorado *Catalog*, in the College of Music *Recruitment Brochure*, and on the College's website: www.colorado.edu/music. Complete information about the organization of the College of Music may be found in the *College of Music Faculty Handbook* and on line: www.colorado.edu/music

Degree and Certificate Programs Offered in the College of Music

- Master of Music
- Master of Music Education
- Dual Master's Degree
- Post-Master's Professional Certificate
- Doctor of Musical Arts
- Doctor of Philosophy

Administrative Organization of Graduate Degree Programs

The graduate programs of the College of Music are under the ultimate supervision of the Boulder campus Graduate School with offices located in Regent Hall. Most administrative details of graduate programs in music are handled in the College of Music in the office of the associate dean for graduate studies. (In this *Handbook* the phrase "associate dean" will designate the associate dean for graduate studies in the College of Music; if the associate dean for undergraduate studies is meant, the full title will be used.) Faculty members in the College of Music must maintain appointments as members of the graduate faculty approved by the Graduate School in order to teach graduate courses or serve on graduate committees.

The graduate faculty of the College of Music is responsible for four degrees, a dual master's degree, and two certificate programs: Master of Music (MM), Master of Music Education (MME), Dual Master's Degree, Doctor of Musical Arts (DMA), Doctor of Philosophy in Music (PhD) and post-master's Professional Certificate programs in string quartet performance and vocal solo and opera performance. A graduate studies committee, chaired by the associate dean, creates and reviews policies governing the College of Music graduate program. As appropriate, these policies are subject to approval by the Curriculum Committee, Advisory Council, full faculty, and Graduate School.

Within each of the four graduate music degree programs, there are several emphases. The number of graduate students in music is approximately 240 and undergraduate students, 300.

Graduate Student Organizations

United Government of Graduate Students. The UGGS is a campus-wide organization that deals with graduate-student concerns. It usually meets biweekly. The College of Music has one representative to UGGS.

Graduate Music Student Council. The GMSC in the College of Music consists of representatives from each of the ten units in the College and deals with matters of concern to graduate music students. It acts as music students' collective voice to the administration and faculty of the College. Members of the GMSC are thus expected to consult the graduate students within their respective programs when formulating recommendations. The GMSC elects its own officers and sets its own agenda. From time to time, GMSC has sponsored a newsletter called *The Rackett*, which keeps graduate students informed about student performances, research activities, and other concerns.

Communication

Bulletin Boards. Students should check all of the relevant bulletin boards at least once a week. They should pay particular attention to the boards on the north side of the Music Hall lobby, which list upcoming musical events and carry messages of general interest for the entire College, and to the graduate-student bulletin board outside of the graduate music office. The graduate-student bulletin board will carry announcements about registrations, scheduling of exams, colloquia, deadlines related to Graduate School matters, and other opportunities for graduate students. Furthermore, the graduate music office maintains a file of available employment opportunities. Information may be found in a notebook inside the graduate office. The various faculties have bulletin boards containing information of interest to their areas; these are generally found near the offices of the respective faculty chairs. Also, faculty members have bulletin boards attached to their doors for messages to or from students. Faculty are required to post notice of office hours on their bulletin boards.

E-mail. Each registered student in the University is provided with free access to the world-wide web along with other web-based programs and an e-mail account. These accounts are available as soon as students confirm their enrollment at the University of Colorado. Students may visit the Information Technology Services (ITS) building (across the street from the music building) or set up their accounts directly on "CUCONNECT." Initial logon and password information is mailed to students once they have confirmed their intention to enroll at CU-Boulder. Consistent with official University policy, all College of Music students are expected to activate their e-mail accounts and check them regularly. Important communications from the graduate music office frequently will be directed to students through this medium. Students who have other, outside e-

mail accounts may have messages automatically forwarded from the CU account through a simple procedure effected at the ITS building or on CUCONNECT..

Directories. The CU Website (www.colorado.edu) contains a directory query for faculty and students that lists e-mail addresses, university phone numbers, and degree programs. During the fall semester, a hard copy of the faculty/staff and student directory is published. Information may be withheld from any of these publication venues at the student's option. Whether or not this information is publicly available, it is of utmost importance for students to keep the University up-to-date with their local and permanent address/phone data. Many important communications and documents are forwarded by both the University and graduate music office based on address/phone information contained on the University central computer. Please update information by the end of the first week of classes, or immediately if you move during the semester, by informing the registrar in the Regent building or by updating your information on CUCONNECT. It is also helpful to inform the graduate music office.

College of Music calendar. The master calendar, located in the hall just south of the Music Hall lobby, lists the events of the entire academic year. Check the Calendar frequently; the scheduling secretary updates it regularly.

Mailboxes and messages. Each graduate student is assigned a mailbox, which may be shared by one or more graduate students. These are located in three areas: 1) graduate mailboxes along the east-west corridor close to the Graduate Office--an alphabetical listing is posted on the wall; 2) graduate mailboxes--main Music Office along the north-south hallway; 3) faculty mailboxes in the Music Office that open into the main lobby--some graduate assistant boxes are located here. Please note the difference between GB (graduate boxes) GA (graduate assistant boxes), and FAC (faculty boxes).

Personal mail addressed to students from other campus offices and from the US Mail is placed in the student mailboxes. Students may use the mailboxes for sending materials and messages to other students. Sometimes professors use them to return tests, projects, and various materials. Because the hallway boxes are open and unguarded, students are advised to use them sparingly and with caution. Please urge your correspondents to write to you at your residence address rather than the College for personal mail or bills. Messages and other correspondence to faculty members and graduate assistants should be delivered to the main office staff who will place them in the appropriate mailbox.

Telephone and voice mail. Telephone messages may be left with faculty members via the voice mail system associated with their office telephones. The phone numbers of both faculty and students may be obtained from campus information at 303/492 1411 or the University website directory.

Facilities

Music Library. The College of Music's Howard Waltz Music Library, located on the second floor of the music building, is among the largest and the most important of the facilities available to you. The library has the most comprehensive collection of scores, recordings, periodicals, books, and reference tools in this region. The staff has service as one of its primary objectives, so don't be afraid to ask questions. Each day for a period of several hours, one of the library staff members has set aside time to assist students with research needs. Please check the schedule and ask for assistance when you are working on a particularly complex project. Staff members conduct tours of the collection and hold occasional seminars on information retrieval. Further, several informative handouts are available at the front desk. Watch the music library bulletin board for information about hours and programs.

Performance venues. Performance venues in the Imig Music Building include Grusin Music Hall, the Chamber Hall (C-199), and the Music Theatre. Elsewhere on campus, Macky Auditorium and Old Main are employed for student performances. Most graduate recitals are presented in Grusin Music Hall, although students often are able to secure Old Main for their recital performances. Owing to the heavy use of on-campus facilities, students frequently schedule recitals in local churches and at The Academy. Regardless of the location, students must schedule their required recitals through the scheduling secretary as outlined later in this handbook.

Building access is available from 7:00 AM to 11:00 PM daily, including University holidays.

Practice Room corridors in the main building are controlled by electronic locks that may be opened with your CU "Buff One" card. Currently registered music majors who are studying applied music may have their Buff One cards activated at the main music office at the beginning of each semester after they fill out and sign a practice room agreement and have it approved by their major professor. Within certain parameters, use of practice rooms is on a "first come first served" basis. Piano majors are allowed priority in the fourth corridor from the east (with grand pianos). Although practice rooms are reserved for music majors, one may often find that all of the practice rooms are filled during peak hours (10:00 AM to 4:00 PM). The College of Music Student Union and administration have approved a "ten minute" policy, whereby a student is considered to have relinquished any claim to a practice room after being absent for ten or more minutes.

Classroom access. During regular school hours, classrooms remain unlocked. With special permission, access to several of the classrooms is available with the Buff One Card for use after hours. Keys to classrooms and other rooms not accessible with the Buff One Card may be obtained by graduate students who are teaching scheduled classes in those rooms, with the approval of the major professor or supervising professor and the associate dean. Students are responsible for leaving rooms in an orderly condition after use and for securing all windows, turning off lights and audio equipment, and locking the door.

Lockers. Currently enrolled College of Music students may sign out lockers. (Students not

having College of Music affiliation may not use the lockers. They must pay a locker fee for the year and are responsible to provide their own locks, which must be removed by the end of the final exam period in May. To obtain a locker, check in with the locker monitor, who will maintain office hours in the basement of the east wing.

School Instruments. Students may be issued school instruments whose use has been authorized by the major professor or course instructor. The locker monitor is in charge of issuing such instruments, following similar procedures as for lockers; however locks are provided by the College for these lockers, and they must remain in place. Students are responsible to see that the lockers are properly secured.

II. FINANCIAL ASSISTANCE, AWARDS, AND EMPLOYMENT

Scholarships, Fellowships, Assistantships, and Financial Aid

Awards. Fellowships, scholarships, graduate assistantships (GAs) and graduate part-time instructorships (GPTIs) are available to outstanding performers and scholars among new applicants and continuing students. New applicants to the College of Music and continuing students are automatically considered for scholarship/assistantship awards. However, students (composers as well as students in other fields of study) who wish to be considered for graduate assistantships in the music theory area are asked to fill out an information form that highlights their background in the areas of music theory, pedagogy, and keyboard proficiency. Forms are available in the graduate music office and on line.

Other types of financial aid are available through the University's Financial Aid Office, located in the basement Regent administrative building. All domestic students are encouraged to submit an application for financial aid (available at FAFSA.com), which will enable them to be considered for guaranteed and subsidized loans, work study, and other grants awarded by the Financial Aid Office. A limited number of fellowships are awarded on the basis of financial need, and the submission of a FAFSA is necessary for students to be considered. Oftentimes, graduate students find themselves in need of assistance with such things as short-term cash flow. Again it is imperative for students to have submitted a FAFSA in order to be eligible for assistance. An additional reason to submit a FAFSA is that the total amount of financial aid awarded to the University of Colorado is determined in part by the number of applications submitted, regardless of whether or not aid is granted. It is recommended that the FAFSA be submitted annually by March 1. Regretfully, financial aid is not available to international students.

Scholarships and Graduate School fellowships. The State of Colorado provides funds to the College, which are awarded to graduate students as College of Music scholarships. The "College of Music" section of the *University of Colorado Catalog* includes a list of endowed scholarships and awards made through the College of Music. Selection for awards is made on the basis of academic excellence and demonstrated performance ability. Additionally, the College of Music may nominate students for fellowships awarded by the Graduate School. Oftentimes, recipients of state-funded and endowed scholarships are asked, as part of the scholarship

agreement, to perform some service to the College. Such work assignments are stipulated in the written scholarship offer.

GAs and GPTIs. Graduate Assistantships and Graduate Part-Time Instructorships constitute the largest segment of graduate-student employment and scholarship offered by the College of Music. They also serve as valuable apprenticeships. In the College of Music, most GA and GPTI positions are considered quarter-time (25%) which involve a time commitment of 10 hours per week. The 25% work-load, which is less than what is required in some other areas of the University, is intended to protect music students from assignments that impinge on degree work. GPTI positions are available to doctoral students only; they are teaching appointments for which previous experience is necessary. GA positions may involve teaching or non-teaching assignments; they are awarded to master's degree as well as doctoral students.

Benefits of the 25% GA/GPTI positions include stipends that range up to \$8,000 for the academic year (2005/06), a tuition waiver of six credit-hours per semester, and payment of 70% of the most popular health-care premium. Out-of-state waivers are granted to non-Colorado residents for the first year only. (For achieving in-state resident status, see the section "Colorado Residency" later in this Handbook.) International students who do not have permanent resident status with the Immigration and Naturalization Service may have the non-resident waiver renewed. If at any time, an international student applies for permanent resident status, he/she must immediately inform the graduate music office and take the necessary steps to petition for resident-tuition.

The various departments of the College of Music are allotted GA and GPTI positions. Shortly after March 1, the departments review applications and make requests and recommendations to fill available GA/GPTI positions. Final decisions are made by the dean of the College.

Each GA and GPTI is directly supervised by a faculty member, and the associate dean oversees all GAs and GPTIs with regard to general conditions of assignment. The associate dean meets with all GA's and GPTI's in an organizational meeting once a year prior to the first day of classes. All GAs, GPTIs and scholarship students with work assignments are required by University policy to attend an orientation seminar that reviews University policies on sexual harassment and amorous relationships. GAs and GPTIs who have full responsibility for teaching classes must participate in the evaluation of their teaching through distribution of FCQs (Faculty Course Questionnaires), as do all regular faculty. Summaries of the FCQ results will be retained in the students' files, and the supervising teacher is expected to review the FCQs with the GA or GPTI. Records of the grades of students enrolled in classes taught by GAs and GPTIs must be retained for one year per University policy. If a GA or GPTI leaves the University of Colorado before that time period expires, records must be turned over to and retained by the supervising faculty member.

The University of Colorado-Boulder has been a pioneer institution in the area of preparing graduate students for teaching positions in higher education. The Graduate Teacher Program offers a graduate teacher certificate that may be earned through participation in pedagogical activities, video taping of teaching, and attendance at GTP workshops. The College of Music

strongly encourages all graduate students, especially the GAs and GPTIs to participate in this program. In addition, several of the departments have in-depth orientation and close, continuing supervision of graduate teaching activities. It is most beneficial for students to take advantage of the opportunities for mentoring and improvement of teaching skills through participation in all available venues.

Renewal of assistantships, scholarships and fellowships: Graduate students who have been recruited with a graduate assistantship, scholarship, or fellowship may expect the award to continue (with adjustments for resident/non-resident tuition) provided they perform their assigned duties in a professional manner and make adequate progress toward their degrees as defined on their contracts. Generally, awards continue for a total of two years for master's and three years for doctoral students. Students who have been awarded GA positions in the midst of their programs, may be engaged for shorter periods of time, which will be stipulated in their letters of offer. The voice unit awards many of its scholarships, offered for one year only, to new and continuing students, on the basis of the graduate voice auditions, which are held on a Friday and Saturday during late January.

Other Financial Assistance

Beverly Sears Small Grant Awards. Competition for these awards is held once a year during the spring semester. Graduate students may apply for up to \$750 to help defray expenses related to their research and creative work. The grants are awarded on a competitive basis by a committee of alumni and faculty--applications and information about the competition are available on line at the Graduate School website.

College of Music Graduate Student Grant (AKA Dean's Small Grant). Students may apply for grants that assist them in activities related to the development of their professional credentials (such as performing off-campus recitals, participating in competitions, or presenting papers at professional meetings) or with special projects associated with their research. Applications, which are evaluated by a faculty committee on a competitive basis, are due December 1st. Grants are made for the fiscal year (July 1 through June 30); applications may be considered retroactively to July 1st.

Dissertation Research Assistance Fund. A one-time grant of \$200 is available to doctoral students (who have been admitted into candidacy) for research expenses associated with the dissertation, including travel, copying articles, etc. The grant cannot be used for typing or copying the dissertation. Students should submit a letter of request to the Graduate School, with the advisor's and associate dean's endorsement, that itemizes the expenses.

Entrepreneurship. The College of Music Entrepreneurship Center holds a competition each year to select and fund projects in the area of music entrepreneurship. Please inquire at the entrepreneurship office for details, guidelines, and deadlines for the proposals.

Holiday Festival Funds. Each department in the College that participates in the annual Holiday

Festival is allotted funds for distribution to students in that department. Many students are granted assistance for the hiring of accompanists, for professional travel, or other forms of professional development. Requests should be made through the major professor and department chair.

Research and Creative Work awards. The College of Music may nominate one student for this award based on the excellence of research or creative work. One first prize of \$1,000 and two prizes of \$500 for runners-up are awarded in the spring semester by the Graduate School. Students with outstanding records of research and/or creative work should speak with their advisor or faculty chair about a possible nomination.

Student Government. Students may apply to the two campus-wide student government organizations for funds to support group projects that may involve on-campus activities and guest artists or off-campus events, which may include travel expenses.

Student loans. Application for student loans is made through the Office of Financial Aid. Short-term loans are available to assist students with immediate needs that may be a result of a temporary cash-flow problem. Long-term loans may be negotiated in conjunction with the student's financial aid package. Submission of a FAFSA is required.

Teaching Excellence Awards are awarded to Graduate Part-Time Instructors (GPTIs) for superior teaching skills. The College of Music may nominate students in both fall and spring semesters. Campuswide, up to ten awards of \$250 are given each year.

Travel Assistance Fund. \$200 for domestic and \$300 for international conferences is available from the Graduate School for students presenting their own work at a conference or a meeting. This fund is open to students who are regularly admitted, full-time, and in good standing. Students may obtain applications on line or directly from the Graduate School. The applications, which require support of both the student's major professor and the associate dean for graduate studies, should be submitted through the College of Music's graduate office.

Competitions

Bruce Ekstrand Memorial Graduate Student Performance Competition. This competition, open to all full-time graduate performance majors in good standing, is held early in the spring semester of each academic year. Students may compete as solo recitalists or in small ensembles. If competing as an ensemble, each member of the ensemble must meet entrance criteria. Each performance department may select up to four representatives or groups to participate in the College-wide semi-finals. Usually four to six candidates are selected for the final audition, which is a gala, public concert. First prize is a \$2,000 professional development grant, which may be used to study or coach with a nationally or internationally known figure, to attend conferences or workshops, or to defray the costs of entering competitions or some similar activity. Generally other smaller grants are made to each of the other finalists.

Honors Competition. Each of the performance faculties may nominate up to four representatives for the Honors Competition finals, which are held annually in the fall semester. The goal of the Honors Competition is to select two winners, ideally one undergraduate and one graduate, who will perform as soloists with the University Symphony later in the academic year. Double (and triple) *concerti* and *concerti grossi* are acceptable. Furthermore, students may audition with repertoire suitable for performance with the Wind Symphony. Students receiving honorable mention may be invited to perform a concerto with the University Symphony during a special reading session.

Colorado Residency

Students who are US citizens or permanent residents, though initially non-Colorado residents, may acquire Colorado resident tuition status after one year of residence. They should obtain information on this process immediately upon arrival in Colorado and must begin taking steps to fulfill the requirements before the official opening of their first semester. Information on establishment of Colorado resident status is available from the Tuition Classification Officer, Office of the Registrar, Regent Hall, telephone number (303) 492-6868. It is of vital importance that students move their belongings and establish a domicile prior to the beginning of classes. At a minimum, students wishing to establish residence must immediately obtain a Colorado driver's license and Colorado automobile registration and should register to vote. There are further requirements that should be fulfilled as soon as possible. Students with GA or GPTI awards or other scholarships must follow these steps, as the non-resident-tuition waivers are granted for one year only, and other scholarships are adjusted to reflect the expectation that resident tuition will be obtained. International students are normally granted renewed scholarships and assistantships that continue at the same rate as initially offered. Any international student who is qualified to apply for resident tuition (holders of certain visas and those who have applied for permanent resident status) is expected to do so immediately, as the College of Music will not continue to pay the non-resident portion such a student's tuition.

It is stressed that students must have completed one full year of state residence in order to qualify for in-state tuition rates. Consideration for resident tuition classification is not automatic--students must submit a lengthy petition form in the semester prior to the one in which they desire to achieve resident tuition status (generally late in the second semester of study). Students with resident tuition status who move out of state prior to the completion of a degree are not generally reclassified as non-resident unless there is a lapse in their continuous registration.

Employment Opportunities

Work-Study. Application for work-study employment is made through the student employment division in the Office of Financial Aid. Students must first demonstrate financial need through the filing of a FAFSA and then request that part of the unmet need be earned through work-study. The College of Music employs students through the work-study program

as stage managers for recitals and in the sound booth, in the Concerts and other offices, and as assistants in the Music Library; assignment depends on qualifications for the positions available. Also students are hired for the above mentioned positions outside of the work-study program, but generally having work-study authorization increases the likelihood of employment. Furthermore, music students may apply for work-study elsewhere on campus.

Teaching through Continuing Education. The College of Music co-operates with the University's Division of Continuing Education in offering applied instruction and academic courses to University students outside of music and to community residents. Graduate students who are recommended by their faculties may teach in this program and may use University facilities (in Macky) for teaching. Lessons are arranged for the full semester during the first two weeks of classes. One of the College of Music graduate students serves as a liaison with the Division of Continuing Education and supervises the program. Students should consult with their major professor or department chair as well as the Continuing Education liaison for details. Information is available on the bulletin board outside of the graduate music office.

Note: Students may not use College of Music facilities for the independent teaching of private students.

Other employment. The most recent *University of Colorado Catalog* has information concerning employment elsewhere on the University campus. Also, there is a bulletin board in the Student Union that lists opportunities for employment in various other departments and colleges.

Career Services. Unless students already have established a professional placement file at another university, they are advised to establish one with the Credentials Office of the CU Counseling and Career Services during the semester they plan to graduate--at the latest. Through that office they can build a file of references that can be mailed to prospective employers. Since many of these references will be the students' CU professors, it is important to obtain letters of recommendation before memories fade. The services of the Credentials Office include a one-page guide, "Tips on Obtaining a Good Letter of Recommendation." It is also recommended that students work in consultation with the College's Entrepreneurship Center in building their credential files.

Students are advised to set up a career placement file here or at another university prior to applying for a professional position in order to ensure a timely and expeditious application. In the event that the potential employer requires a letter specifically written for a particular position, students are advised to consult with the recommending professor as early in the process as possible.

Job-openings file. The associate dean's office maintains a file of job openings throughout the country. Listings of these positions, maintained in the graduate office, are placed in chronological order as they are received during the year. The job openings are principally college and university teaching positions; however, notices of other types of musical employment are sometimes received. The associate dean's office attempts to list every type of employment, full

or part-time, in which graduate students may be interested.

III. ACADEMIC WORK

Registration

At CU Boulder, students register for courses on CUCONNECT, their "Internet Portal," using materials distributed by the Registrar's Office or found on line. Accuracy and confidentiality are guaranteed by the use of a Personal Identification Number or PIN, known only to the student. It is necessary to recall the PIN in order to register, drop or add a course, verify a schedule, or perform any other procedure having to do with the student "Portal." When students register, it is necessary to refer to informal transcripts, which may be printed from CUCONNECT and to the program descriptions, available on the College website and in the graduate music office. During the registration process, students should consult with their advisor or the associate dean. Refer to the later section on "Advising."

Flags. On occasion, students are unable to register owing to a "flag," or restriction that has blocked their action. Flags may be placed on a student's account as a result of some outstanding dept, fine, or other irregularity associated with his/her record. Satisfaction of the irregularity must be effected prior to the removal of the flag. In other cases, students must have a particular "major code" (MMED--music education, for instance) in order to register for certain courses; the "system" also prevents graduate students from registering for courses with undergraduate numerical codes (4000 numbers and lower). In cases where there is a legitimate need for students to register for these courses, the graduate program assistant may be able to over-ride the restriction.

Controlled enrollment. In order to reserve certain courses for music majors only, the call numbers for applied music instruction and some other courses are not published on CUCONNECT or in the "Schedule Planner." Students desiring to add these classes need to obtain the call numbers from the graduate program assistant; note that they change each semester. Master's students should register for the 5000- and doctoral students, the 6000-level of applied music. Course numbers for a particular instrument are identical for every level except for the first digit. Consequently, a piano student at the master's level would register for PMUS 5626, while a freshman would register for PMUS 1626.

Pre-registration. New students need to register prior to orientation week, as directed, during one of the "windows" designated by the registrar. Continuing students register for upcoming semesters during the pre-registration periods of the fall and spring semesters. Students should register for at least part of their expected course load, keeping in mind that schedules may be adjusted during the drop/add period, which continues from just prior to the beginning of classes for approximately ten days. Pre-registration for the spring semester is scheduled in November; for fall semester, the preceding March. Class schedules and calendars listing various dates and deadlines are available on line, and students should use the "Schedule Planner" available through CUCONNECT.

If a student fails to pre-register, he/she may incur late-registration fines or even lose the right to register if student quotas are filled during pre-registration.

Wait lists. As many of the popular and required courses fill up to their enrollment quotas early on, students are encouraged to add their names to the wait list in order to be "sequenced in" to the class, should an opening occur. This process also alerts the associate dean to course-load needs, and oftentimes the addition of a supplemental section may be considered. Students who are enrolled in a class but change their minds about taking or continuing in the class are requested to drop the course as soon as they have made a decision, so that those on the wait list may progress on to the roll. Students are also advised to monitor closely their status once their name has been added to the wait list. At various times students have been unaware that their names had been added to the roll, which has caused inadvertent tuition charges and the submission of undesired grades at the end of the semester.

Special Studies. Students wishing to enroll in Special Studies should consult with the professor with whom they desire to guide their work. A Special Studies project, supervised by a professor, should encompass the independent investigation of a topic that is not available through regular course work. It is not acceptable to "upgrade" what is otherwise an undergraduate course through the use of Special Studies registration. Furthermore students should not expect to enroll in Special Studies in order to work with a professor to remove a deficiency or satisfy a remedial requirement. When a professor has agreed to supervise a student on a special studies project, a semester-long syllabus must be created and submitted to the associate dean as part of the Special Studies application.

General information. Students may gain general information and download most applications and forms by searching the College or Graduate School website (www.colorado.edu/music). Each year the graduate school provides a loose-leaf planner to graduate students. These planners contain a wealth of information on a variety of topics that include academic requirements, deadlines, and student services.

Advising

* Each graduate student should become established with an advisor early in his/her first semester of study. Generally the advisor is the student's major applied professor, but in some units (such as musicology), students meet with the unit chair to determine who the advisor will be. In consultation with their advisor, students should set up an advisory committee no later than the end of their second semester. Committees should be established prior to that time if recitals are scheduled or written projects are planned. Consult further in the *Handbook*, the section on "Advisory Committees."

* Because so much of the work in a graduate degree program is sequential in nature, students should schedule an appointment with their faculty advisor at least once a semester, preferably before pre-registration for the coming semester, to plan the course and thesis content of their

degree programs and the timing of qualifying, comprehensive and final oral examinations. Following the program description, students and their advisors should ensure that all required courses and degree requirements are met. It is the responsibility of students and their advisors to be aware of and observe the dates and deadlines necessary for completion of degree requirements.

Following are some suggestions and facts that should prove useful for curricular planning:

* Obtain an informal transcript from the registrar or print one using CUCONNECT. Refer to the appropriate degree plan, available in the graduate music office or on the CU Music website to ensure all required courses and other degree requirements have been taken or are planned. Keep a written record of the degree plan as worked out between the advisor and student and submit a copy to the graduate music office. The entire advisory committee should approve a student's plan.

* Ensure that preliminary exam and major field requirements are being met. Note that voice students have significant major field requirements in foreign languages, diction, and piano proficiency. Students are allowed one year from first registration to complete these requirements--Cf the section on Preliminary Exams found later in this *Handbook*. Preliminary exams are administered during the week prior to the beginning of the fall and spring semester classes. Students are expected to take and pass these exams prior to the beginning of their first semester, to begin study immediately for their second attempt if not passed, or to commence remediation through the taking of required course work. Preliminary-exam requirements must be met in a particular discipline prior to registration for graduate-level (5000 or above) courses in that discipline. Some exceptions occur in specific cases--see the section on "Preliminary Examinations," below.

Master's students must plan a minimum of two full semesters between the completion of all preliminary exam/major field requirements and their projected graduation date.

International students who are improving English skills by taking ESL courses may delay the taking of preliminary exams while they are registered for and making satisfactory progress in ESL courses. However, they may not proceed with course work in academic disciplines prior to the completion of preliminary exam requirements in the respective areas. Students who are thus delayed should understand that the length of time needed to complete their degrees and therefore the cost of their graduate education will necessarily be increased.

* Applied study. Students may receive a full hour lesson by registering for either 2 or 3 credits of applied music; however, they should take care to ensure that the total number of applied credits taken fulfills degree requirements. Students may receive private lessons during the semester in which they are registered for a recital without specific registration for lessons; again, note that the total number of applied credits still must fulfill degree program requirements. The policy of taking applied lessons on the strength of recital registration generally works to the advantage of master's students who intend to take more than four semesters to complete their degrees and doctoral students who have completed applied study required for their degree plan.

* All courses in music used to fulfill graduate program requirements (with a few exceptions in the MME degree program) must be taken at the 5000-level or above. Note that the first number of the four refers to level and the last to the area of study: i.e. MUSC 4061 refers to an undergraduate-level course in music theory (4 = undergraduate, senior level; 1 = theory area) and MUSC 5072 would designate a graduate-level course in musicology (5 = graduate; 2 = musicology). Courses taken outside of the College of Music must be at the 4000-level or higher and are subject to a limit of six credit-hours.

* Grades. No grade below a C for a master's student or below a B- for a doctoral student will be counted toward the fulfillment of degree requirements or the remediation of deficiencies. All students are required to maintain a 3.0 GPA. No course may be repeated without a petition to the Graduate School. Cf the section on "Quality of Graduate Work" later in this handbook.

* Musicology and music theory requirements for DMA students. In order to earn a Doctor of Musical Arts degree at the University of Colorado-Boulder, students must have taken and passed (with a B- or higher) a bibliography course and six credits of graduate-level course work (generally at the 5000-level) in musicology and six credits of graduate-level course work (5000-level) in music theory. Graduate-level courses from a master's degree (at CU or another institution) may be used to fulfill these requirements; however, any remaining course work must be taken as part of the DMA program. An evaluation of each DMA student's transcript, made at the time of matriculation, is provided to the student and his/her advisor. Note that these course requirements are in addition to the advanced topics courses in musicology and music theory described below.

* Course requirements for PhD in musicology. As part of their degree program, PhD in musicology students must earn a minimum of thirty credits of graduate-level course work in addition to their dissertation. Students may request transfer of up to 21 credit-hours of graduate-level courses from another institution to fulfill these requirements; all graduate-level course work from a master's degree at CU may be applied automatically. Any remaining course work must be taken as part of the PhD program. Doctoral seminars, described below, as well as a core of musicology courses totaling ten credit-hours, may be counted as part of this thirty-hour requirement.

* Course requirements for PhD in music education. As part of their degree program, PhD students in music education must earn a minimum of forty-five credits of graduate-level course work in addition to their dissertation. Students may request transfer of up to 21 credit-hours of graduate-level courses from another institution to fulfill these requirements; however, graduate-level course work from a master's degree at CU may be applied automatically. Any remaining course work must be taken as part of the PhD program. Students should consult the PhD in music education program description for specific course and seminar requirements.

* Doctoral seminars and advanced topics courses--for DMA and PhD (musicology) students. As a requirement for these doctoral programs, students are required to take advanced topics courses (DMA) and seminars (PhD) in musicology and music theory at CU-Boulder. Program requirements and course prerequisites are outlined below:

Doctor of Musical Arts students must take one semester of Advanced Studies in Musicology (MUSC 6822) and one semester of Advanced Studies in Music Theory (MUSC 6081) during residence at the University of Colorado. Seminars in musicology and music theory (7000-level) may be substituted for the advanced topics classes by students who fulfill the prerequisites. Note that the advanced studies classes (or seminars) are required in addition to the course work described above under "Musicology and music theory requirements for DMA students."

PhD students in musicology are required to take at least four doctoral seminars (7000-level) in musicology and music theory (3 plus 1, 1 plus 3, or 2 plus 2) at the University of Colorado-Boulder as part of their course work. With approval of their advisory committees, musicology students who have selected an emphasis in ethnomusicology may opt to take all four seminars in the musicology area.

* Prerequisites for advanced topics courses and seminars:

Advanced Topics in Musicology (MUSC 6822). Pass preliminary exam in musicology or must have completed remediation for deficiencies; must have taken a bibliography course (MUSC 5708 or equivalent).

Seminar in Musicology (MUSC 7822 & MUSC 7832). Pass preliminary exam in musicology or must have completed remediation for deficiencies; must have taken a bibliography course (MUSC 5708 or equivalent); students must be musicology majors or have consent of the instructor.

Advanced Topics in Music Theory (MUSC 6801). Pass preliminary exams in music theory, aural skills, and analysis, or must have completed remediation for deficiencies; six credit-hours of graduate-level music theory (as listed above under the heading "Musicology and music theory requirements for DMA students"); fulfill any other prerequisites specific to the course topic as established by the instructor.

Seminar in Music Theory (MUSC 7801). Same prerequisites as required for Advanced Topics in Music Theory (MUSC 6801) and permission of instructor (all students).

* Thesis (master's) or dissertation projects and documents (doctoral), designated by the TMUS identifier, may be written compositions, conducting practica, scholarly documents, presentations, recitals, or other projects depending on the degree program. Grades for these projects and documents are determined by the student's advisory committee, whose members fill out special evaluation forms available in the graduate music office. It is the student's responsibility to ensure the forms are distributed to committee members, and that the upper portion is filled out with correct and complete information. It is best for faculty to fill out the special evaluation forms immediately after recitals and other presentations, while recollection of the event is still fresh in their minds. If thesis and dissertation project grades are submitted in the semester of graduation, students and faculty should be aware of the published deadlines for receipt of these grades.

* Foreign language requirements apply for all DMA, musicology, and voice programs. Be sure to

consult the DMA General Requirements document and other appropriate program descriptions. These requirements must be completed prior to the scheduling of qualifying (master's) or comprehensive (DMA and PhD) examinations.

* Piano proficiency requirements apply for all voice programs; additionally, all voice programs require diction proficiency in four languages. Check program descriptions for details. As with the foreign languages, these requirements must be completed prior to the scheduling of qualifying or comprehensive examinations.

* Continuous registration. Students must be registered continuously each fall and spring or apply for "Time Out" in order to remain in the degree program. If master's and DMA students have already registered for all required courses and thesis and dissertation projects in previous semesters, they may register for "Candidate for the Master's Degree" (TMUS 6947), Pre-Candidate for the DMA (TMUS 8019), or Candidate for the DMA (TMUS 8029) to fulfill this registration requirement. PhD students who have completed all course work are required to register for dissertation hours--one or more as pre-candidates; five to ten as candidates (three if inactive in the program). Doctoral students are not permitted to participate in the Time-Out Program once candidacy has been achieved.

Note: students must be registered during any semester (including summer) during which they take an exam, including the master's qualifying, the doctoral comprehensive, or the final oral exam. PhD students must be registered for a minimum of five credit-hours of dissertation during the semester in which they take their final oral examination.

* Full-time status. All GAs, GPTIs, and students receiving fellowships and other awards are required to maintain full-time status, as are international students and some students desiring to defer guaranteed loans. Full-time status may be achieved by registering for one or more of the following:

- a) at least five credits at the 5000-level
- b) a combination of graduate/undergraduate course work totaling eight credit-hours
- c) for MM and DMA students: one or more thesis/dissertation hours (master's recital or thesis; DMA written document, project or recital)
- d) for PhD students: one or more dissertation credits, prior to candidacy--five to ten dissertation credits after candidacy
- e) "Candidate for the Master's Degree" (TMUS 6947)--to be used to fulfill registration requirements after a master's student has registered for all required degree work
- e) "Pre-candidate for the DMA degree" (TMUS 8019) or "Candidate for the DMA Degree" (TMUS 8029), depending on your status, for DMA students who have already registered for all of their courses, recitals, and projects.

* Time-Out Program. Students may apply for time-out for up to one year (during which time they do not have to register), which simplifies reentry as an active student and reserves their place in the program. Students may obtain a Time-Out Application on line. After filling out the form, both the major professor and associate dean must sign approval. Students should leave the

form with the graduate program assistant in the graduate music office, who will forward it to the appropriate office on campus. A \$40 fee is required. Doctoral students who have achieved candidacy are not eligible for the time-out program. If a student is approved for the time-out program, the time limit to earn a degree (four years for a master's and six for a doctorate) is unaffected by the time out, and the calendar date required for degree completion is not extended.

Plan for Graduation:

* Students are advised to determine the planned semester of graduation and work chronologically backwards to establish a timetable for completion of requirements. The graduate music office must be kept informed of a student's intentions for graduation--notification should take place at least two semesters prior to the planned graduation. Please communicate any change of plans.

A "Graduation Check List" is available in the graduate music office. Any student planning a graduation should obtain and follow the check list beginning at least one year prior to the graduation date.

* The major written examinations--Qualifying (master's) and comprehensive (DMA) must be taken no later than the semester prior to that of planned graduation, i.e. in the fall for a May graduation. All preliminary exam requirements and necessary remediation as well as major field requisites (diction, foreign languages, piano requirements, etc.) must be completed prior to the scheduling of the qualifying or comprehensive exam. DMA students should plan the comprehensive exam when course work and advanced topics (or seminars) have been completed, but prior to the registration and completion of the majority of recitals, projects and documents. PhD students should adjust the timing of their comprehensive exam to coincide with the completion of course work and seminars. Only ten credits of dissertation registration prior to advancement to candidacy may be counted toward degree requirements. For further details, Cf the later sections in this *Handbook* entitled "Master's Qualifying Examination" and "Doctoral Comprehensive Examination."

* The Candidacy Application for an Advanced Degree, which serves as the student's personalized degree plan, needs to be submitted to the associate dean, who reviews it for accuracy and compliance with the appropriate degree program prior to forwarding it to the Graduate School. Master's students must submit the candidacy application early in the semester of planned graduation. Doctoral students file the candidacy application just prior to the comprehensive exam. Forms are available in the graduate music office. For all students, the qualifying exam must be passed prior to approval of the candidacy application. Cf the later sections in this *Handbook* entitled "Candidacy Application for an Advance Degree" for further details.

* Diploma cards must be filled out and submitted to the graduate music office early in the semester of planned graduation. If graduation plans change, and a student will not be graduating in the planned semester, the graduate music office must be notified immediately, and a new, updated diploma card submitted.

* The final oral exam is scheduled in the latter part of a student's last semester of study, and registration is required during that semester. The deadline for completion of this exam, generally 3-4 weeks prior to graduation, is published and posted on the graduate music office bulletin board. **Written thesis and dissertation projects must be "essentially complete" prior to the final oral exam. All degree work, including courses, theses, dissertation projects, and recitals must have been completed by the end of the semester in which final oral exam is taken.** Students are responsible to contact their advisory committee to schedule the exam, which is generally one hour in length (master's and DMA; the PhD final oral may be longer--consultation with the major professor is recommended), and to schedule a room with the College scheduling secretary. Doctoral students (DMA and PhD) should obtain and prepare a "Dissertation Defense" leaflet, copies of which are available in the graduate music office. Eight copies should be provided to the graduate music office at least two weeks prior to the final oral exam. **For both master's and doctoral students, the graduate music office must be notified of the time, date and place of the exam least two weeks in advance so that necessary paperwork may be prepared.**

Other considerations:

* Tuition costs. With the large differential between resident and non-resident tuition, most students are aware of the opportunity to establish "resident tuition status" (students must be US citizens or have permanent resident status). Obtaining resident tuition is not automatic, but is the result of a petition initiated by the student late in the second semester of study. Note, however, that positive steps to establish Colorado residency must begin prior to the first semester of study (cf previous section on "Colorado Residency"). As mentioned earlier in this handbook, GAs and GPTIs are expected to establish resident status, as they will not be granted a tuition differential waiver after the first year. Exceptions are made for international students who do not qualify for resident tuition.

Students should appreciate the fact that the tuition charge for one-to-three credits is the same (minimum tuition)--that is to say if one registers for one credit, he/she actually pays the cost of three. The cost of tuition rises incrementally up to nine credits. From that point there may be a significant savings, as the cost of nine to eighteen credits is the same (full tuition). Graduate students must petition the Graduate School to register for more than fifteen credits. In order to minimize tuition costs, it is very important for students to plan their programs in advance and to complete courses, projects, thesis, and exams in the time-frame that they have established.

Note: Students should be cognizant of the difference between full tuition and full-time enrollment status. Full tuition is paid when registered for nine or more credit hours; full-time status may be achieved with five or more graduate-level credits, or one or more thesis or dissertation hours (cf previous section on full-time status).

* Transfer credit. Master's students may apply to transfer up to nine credit-hours, and doctoral students, up to twenty-one with approval of the appropriate faculty, the associate dean, and the Graduate School. For master's students, course work taken at the University of Colorado or elsewhere must have been taken within five years of the awarding of the degree. Owing to the

very thorough nature of the comprehensive examination, doctoral students are not subject to this limitation. Students should request consideration of transfer credit after they have been in residence as a regular degree student for at least one semester, but not later than the semester prior that of intended graduation. Forms are available in the associate dean's office and on line.

* Time limit. A time limit to complete all degree requirements applies to the master's (four years) and doctoral (six years) degrees. Students may petition the graduate school for an extension but need to show extenuating circumstances and progress toward the degree. Petitions for an extension of time, which must have the support of both the major professor and the associate dean, must be submitted through the graduate music office, which will forward them to the Graduate School.

* Summer activity. Students should be aware that most College of Music faculty are contracted on a nine-month basis for teaching, advising, and serving on graduate student committees. Oftentimes faculty are able to serve on graduate examination committees, read thesis documents, and advise students during the summer months, but students must not presume that the faculty will be available to assist them in these endeavors. Any proposed summer activity should be planned far in advance, and students should communicate their requests with the above mentioned considerations in mind--Cf "Guidelines for Students and their Advisory Committees" further on in this handbook.

* Responsibility for being informed. Students should be aware of the following Graduate School policy statement published in the *University Catalog* (p. 229): "A graduate student is responsible for becoming informed about and observing all regulations and procedures required by the graduate program pursued. Ignorance of a rule does not constitute a basis for waiving that rule."

Summer School

There are three summer session periods during which students may register for course work: Maymester, a three-week period during the second half of May; Session A, generally from approximately June 1 through July 3; Session B, from approximately July 7 to August 7. Various combinations of sessions A and B are used to create sessions C and D. Courses or workshops are scheduled during shorter time periods for "Intensive" or IMUS courses. Oftentimes students may earn one or two credits in a short period of time, such as a weekend or one- or two-week period.

Full courses for music majors are usually offered in the first five-week session, which runs from approximately June 1 to July 3. Although topics vary, courses generally include selections from music theory, musicology, and music education, as well as music bibliography.

Through agreement with a regular, rostered faculty member, applied music lessons may be arranged for either non-credit or a maximum of two credit-hours.

Degree Programs

Approximately half of the graduate students in the College of Music are enrolled in master's degree programs and half in doctoral programs. The two main sources of information about the structure and content of the degree programs are the *University of Colorado Catalog* and the program descriptions or "Catalog Supplements," which are distributed by the graduate music office and available on line.

Master's degrees. Students in the Master of Music and Master of Music Education degree programs will find relevant material in the University of Colorado *Catalog* in the "Graduate School" section under "Requirements for Advanced Degrees." Sections on the topics "Time Limit," "Residence," "Candidacy," and "Comprehensive-Final Examination" are relevant to degrees in music. Concerning the discussion of "Minimum Requirements," the master's degrees in music are considered "Plan II" degrees, requiring a minimum of 30 semester hours, except that the Master of Music degree, unlike other plan II programs, requires two thesis projects that are included as part of the required 30 credit-hours. Further information in the *Catalog* is found in the "College of Music" section, under "Master of Music" and "Master of Music Education."

Doctoral Degrees. Information about the DMA and PhD programs may be found in the "College of Music" section under "Doctor of Musical Arts" and "Doctor of Philosophy." Information about the doctoral degrees in music may also be found in the "Graduate School" section under those same headings.

Catalog Supplements. Specific program descriptions, called "Catalog Supplements," available in the associate dean's office, include descriptions of all degree programs and areas of emphasis. Also, students may find "General Descriptions" of the Master of Music and Doctor of Musical Arts programs in the office of the associate dean. These documents are sent to students when they first inquire about graduate programs in music and again at new-student orientation. Further copies are always available for the asking, and they are available on line at the College of Music website under advising.

Applicable Program: Students' degree programs are governed by the University *Catalog* and Catalog Supplement in force at the time of their matriculation in the selected area of study. If requirements stated in the *Catalog* or Catalog Supplement are changed while the student is pursuing a course of study, that student, by petition to the associate dean, may request a change to the new program in force.

Graduate Studies in Music Handbook. Policies and procedures applicable to graduate students in the College of Music are published in the *Graduate Studies in Music Handbook*, which is available in hard copy and on line.

Coordination. The associate dean's office assists with administrative details, such as advisory committee formation, preliminary, qualifying and comprehensive examinations, admission to candidacy, thesis format, and graduation. The associate dean maintains a file containing a student's application for admission, GRE scores, results of preliminary examinations, grade

transcripts, and other important information. Students may schedule an appointment with the associate dean to discuss any aspect of their academic work or to obtain assistance in planning their degree programs.

Students' files in the associate dean's office are the official record of their degree progress. Please supply the associate dean with any information necessary for that file. Certain portions of the files are open; the associate dean or the graduate program assistant will share such items as student examinations, completed project report forms containing recital grades and comments, and transcripts of grades. Other portions of students' files, such as letters of recommendation, may not be available to them.

Petitions. Any time a student wishes to ask consideration for an exception to established policy, a change or substitution in his/her program, or to make any other special request, a written petition, endorsed by the major professor should be submitted to the associate dean. Oftentimes, a change of record or retroactive drop or add requires a petition to the Graduate School, which should be submitted with the appropriate faculty endorsement through the graduate music office.

Students' privacy. A detailed memorandum concerning "Student Rights of Privacy of Education Records" is on file in the associate dean's office and is available for students' perusal.

Advisory Committees

At approximately the beginning of the second semester of graduate work and no later than the end of that semester, students shall choose a faculty advisory committee--three faculty members for a master's committee; five for a doctoral committee; four to five for students pursuing a dual master's degree; three for a professional certificate in string quartet performance, and the entire voice faculty for the professional certificate in voice. Students shall confer with their faculty advisors and with the associate dean regarding choices of committee members. All committee members must hold appointments to the graduate faculty.

Rules and regulations concerning examining committees for graduate degrees are published in the University of Colorado *Catalog* under "Graduate School" and "College of Music." For master's students in music, the committee consists of the major professor, a second professor in the major area, and a third from within or outside the major area, but from outside the student's department. (The four major areas are performance, music education, musicology, and theory/composition; the ten departments are: brass and percussion, conducting, jazz, keyboard, music education musicology, strings, theory/composition, voice, and woodwinds) Students pursuing a dual master's degree shall establish a committee with four to five members, with at least two in each area of concentrated study.

Doctoral advisory committees must consist of no fewer than five members. DMA committees normally have three members from the student's major department, and two from outside the student's department, one of whom holds the PhD degree. PhD committees must have three

members from the student's department. For both the DMA and PhD programs, at least three committee members approve and grade each dissertation project and document. The final orals of Doctor of Philosophy students must include one committee member from outside the College of Music.

For all degrees it is expected that students will have studied with the faculty members whom they ask to sit on their committees, whether through course work, direction of a special-studies course, or other regular contact. The student shall first obtain verbal confirmation that a faculty member is willing to serve on his/her committee. The student must then have each committee member sign the Advisory Committee form available from the graduate music office and submit the completed form to the associate dean.

Responsibilities of the Committee Chair:

- * The committee chair shall be responsible for degree advisement, selection of committee members, evaluation of the major field exam, and recommendations for individual study and/or course work.
- * The committee chair shall supervise and coordinate the student's committee and the varying responsibilities of its members, including administration of oral examinations and notification of the associate dean's office of all exam results as soon a decision has been reached. A form, signed by the associate dean and a graduate school representative is provided for this purpose.
- * The committee chair is responsible for the general makeup of the written examination and for the supervision of the oral exam(s). Individual committee members are responsible for their own questions to the student, but the chair may have to seek changes should obvious redundancy or imbalance appear in the whole of the written examination.
- * The committee chair shall notify the student promptly of all committee decisions.
- * The committee chair shall be responsible for collecting thesis and dissertation project evaluations from committee members and submitting them to the graduate music office.
- * The chair shall review and endorse the student's Application for Admission to Candidacy.
- * The committee chair must be aware of and observe deadlines for submission of requests, report forms, documents, and grades and for the administration of examinations.

Responsibilities of committee members

- * Approve the student's academic program.
- * Give advice on and evaluate the master's thesis projects or the doctoral dissertation projects and documents.

* Provide questions for and grade the written examinations--grading of exams as well as documents should be completed as soon as possible, but no later than thirty days after the student has submitted the work.

* Participate in the administration and grading of oral examinations.

Guidelines for students and their advisory committees

* Faculty members should accept positions only on committees for which they will have adequate time and can make a suitable contribution.

* For doctoral students, the committee shall meet with the student at least once a year during the student's residency. A meeting is advisable as soon as the student has outlined a definitive degree plan.

* Students must submit a written proposal for each project to all members of the advisory committee. Approvals, disapprovals, and recommendations from committee members shall be in writing.

* Students wishing to combine one or more thesis or dissertation projects should obtain the written approval/disapproval of each committee member through the circulation of a petition, which must be submitted to the associate dean. Any desired change to or substitution in the published program requirements should be requested through the same petition process. Students will be given written notification with regard to the approval or disapproval of their petition.

* The student shall keep the committee chair and other members informed about his/her academic and musical projects and activities. Committee members shall call attention to possible ways a student's work might be used outside the required program, such as in competitions, publications, community outreach, or other ways.

* The student is expected to consult with members of the committee regarding dates, times, and places of recitals, lectures, exams, and any other work that requires committee attendance and grading. It is the student's responsibility to ensure that a viable grading committee will be present prior to scheduling the event. The student shall keep all committee members informed about presentations, recitals, exams, etc.

* Students must be aware of and observe deadlines for submission of requests and documents and for the scheduling of activities such as examinations.

* The committee chair and other members shall advise the student about the scope of questions on the master's qualifying exam and the doctoral comprehensive exams.

- * For recital previews, students shall be responsible for all physical arrangements of the performance area including set-up and break-down.
- * During the summer session, students shall not expect faculty members who are not on duty for the College to function as active committee members.
- * It is the responsibility of any committee member taking sabbatical leave or other leave of absence to give the student notice in ample time and advise the student in making suitable arrangements during the committee member's absence.
- * Once constituted, a change in the members of a graduate committee shall require the written consent of the student, the chair of the committee, and the associate dean.

Recitals

Because recitals are part of the Master of Music thesis, the DMA dissertation, and the Post-Master's Professional Certificate work, they are supervised and graded by the advisory committee. To schedule a recital, students need to collect a recital scheduling packet form from the scheduling secretary. This packet includes instructions and current regulations about the recital, rehearsal time, fees, programs, stage manager, recording, and penalties for rescheduling and cancellation. The rules, which are strictly enforced as in the "real" concert world, represent the music faculty's efforts to provide students, faculty, and guest performers fair access to rather limited recital spaces.

Studio teachers will have advised students as to the approximate date to schedule a recital, and the scheduling secretary will search for an available date and time, which students enter onto the scheduling form. When the form has been completed, students must obtain the signature of their advisor as a confirmation. Finally, students request the signature of the associate dean who will check to make sure that prerequisites have been met and that deficiencies and any conditions of provisional acceptance have been fulfilled. With a signed form students return to the scheduling secretary's office to continue the process, and the recital is entered on the school calendar. The scheduling secretary also has information about rules and fees governing receptions in the music building following a recital. Costs of joint or chamber recitals should be shared according to student involvement.

The keyboard faculty has established a policy that new graduate students in piano must play an advisory jury before being permitted to perform recitals required by the degree programs. If this examination is failed, the student will be given a second opportunity to pass. The two examinations must, except in specific cases of illness or other extenuating circumstance, be held within the first three semesters of the student's residency. In other words, students will be granted no more than two tries in no more than three semesters to complete this requirement. If the jury is failed twice, a recommendation will be made to dismiss the student from the graduate program.

Each recital scheduled for performance as part of a student's degree program must be previewed and approved by the advisory committee at least three weeks prior to performance. The preview committee must have the same, minimum participation of advisory committee members as the actual recital, i.e. two committee members present for a master's recital preview and three for a doctoral.

Graduate students occasionally use College ensembles in regularly scheduled programs as part of their thesis and dissertation projects. When the performances are part of the regular curriculum and concert schedule of that organization, program, operational, and recording costs are assumed by the College. However, when a student's academic requirements are a major part of the program, and the program is specially scheduled to meet the needs of the graduate-student conductor, the student pays for the programs and the taping costs. The program, however, will not carry the normal notice "in partial fulfillment of the requirements"

Major operatic roles may be used to satisfy all or part of a thesis (master's) or dissertation (doctoral) project requirement, at the discretion of the student's advisory committee. In the case where a student has received permission from his/her advisory committee to do so, authorization must be submitted to the associate dean, signed by each member of the student's advisory committee. The authorization must identify the role performed along with performance dates, etc. and stipulate whether the performance will satisfy all or part of the requirements for a particular project. Grade forms must be distributed to each committee member for evaluation, as with all other thesis and dissertation projects.

At a minimum, all master's degree performances and lectures require the presence of two committee members. All such doctoral events require the presence of at least three committee members. For each recital, a completed project report form must be completed by each committee member involved in evaluating the recital. It is the student's responsibility to secure blank forms from the graduate music office in advance of the event, enter the needed information accurately on the top of the sheet, and distribute the forms to his/her committee members. At the conclusion of the event, the professors enter their grades and comments and pass them on to the committee chair; when a sufficient number of evaluation forms have been collected, the chair will submit the evaluation forms to the graduate music office and an averaged grade will be forwarded to the graduate school. The grade reports and comments will be placed and maintained in the student's file, where they will be available for perusal by the student.

For DMA recitals, the associated performance research document is to be submitted **no later than two weeks before the intended performance** or the performance may be cancelled. As this document is normally a separate TMUS course registration, evaluated by members of the advisory committee, it requires a separate set of project report forms. The associate dean will not submit grades for recitals for which the accompanying research papers have not been approved and submitted for deposit in the music library. The student's committee may advise enrollment in a special studies project in conjunction with one or two of the performance research documents. Program material must be approved by the committee chair and ready for final printing no fewer than four full weeks before the concert.

Off-Campus Recitals

Occasionally a venue other than College of Music facilities may be approved in advance for a master's or doctoral recital by the student's advisory committee. In these cases, approval and scheduling of the recital is the same as for on-campus recitals. A recital packet must be obtained from the scheduling secretary (Rm. 103), and the approval form signed by both the major professor and the associate dean. The College of Music will provide programs on College program stock and, if possible College of Music recording personnel will record the performance.

If College recording personnel are unable to record the performance, it is the student's responsibility to ensure that a recording of quality comparable to that produced by the College's recording staff is created and submitted, along with two copies of the program to the graduate music office for the College's archives. Parameters of CD labeling and track division are provided on an informational form available in the graduate music office. The normal representation of two (master's) or three (DMA) committee members is required for off-campus recitals. If a recital is to be scheduled out-of-town, both the student's advisory committee and the associate dean must grant advance approval. A written petition addressed to the associate dean and endorsed by the student's major professor is required. All of the above-mentioned procedures must be followed with regard to the recital approval form, program printing, and recording, but only one committee member will normally be in attendance; all travel and *per diem* expenses for that committee member are to be borne by the student. The student must provide a copy of the recital recording and program to committee members who were not in attendance.

Projects and Documents

Papers, lectures and other projects and documents that are part of the thesis and dissertation work are directed and graded by members of the student's advisory committee. The *Guidelines for the Preparation of Theses and Dissertation Projects and Documents*, available in the Graduate Office, apply to the Master of Music thesis (TMUS 6956 & 6957) and to DMA dissertation work (the TMUS 8000 series). The Guidelines include an annotated list of recommended style manuals and suggestions for preparing a prospectus, rough draft, final draft, and final paper. All completed, written thesis and dissertation projects must be submitted on high-quality bond paper.

PhD dissertations (TMUS 8998), on the other hand, must conform to the *University of Colorado Graduate School Specifications* available from the Graduate School office in Regent 308.

DMA research lectures and the PhD student colloquia in the musicology colloquium series vary greatly in content and format. While the major professor will advise students about most details, some general procedural observations may be helpful. Because speaking requires practice, some sort of "preview" is advisable for a lecture or colloquium as for a recital. With regard to scheduling, the major professor must notify the scheduling secretary that a student has his/her advisory committee's approval; then the student must obtain a place and date for the lecture from the scheduling secretary, who enters it on the school calendar. Lectures in the Music Hall require

a scheduling fee to cover the cost of facilities and stage crew. Lectures that are held in classrooms or the Conference Room are not subject to the fee. Research-lecture documents must be approved before the event is scheduled, and after the presentation, they must be brought to the graduate music office in appropriate format to be submitted for the Music Library archives. Printed programs and other handouts for lectures are optional though desirable.

In the MM and DMA programs, each TMUS thesis or dissertation project registration requiring committee evaluation, whether a recital or lecture or document, must be evaluated on the appropriate project report forms available from the graduate music office. The total (minimum thirty) registration credits required for a PhD dissertation must be listed on an evaluation form to be filled out by each member of the PhD committee after the dissertation has been completed and accepted. It is the student's responsibility to obtain and distribute the evaluation forms to the committee members involved in the evaluation.

Students may not submit more than one written project to the same faculty member in one month's time. No new project may be submitted during the month prior to expected graduation.

Quality of Graduate Work

The expectations of the Graduate School in this regard appear in the University of Colorado *Catalog* in the section headed "Graduate School." Under the topic "Requirements for Advanced Degrees" are discussions of "Quality of Graduate Work," "Grading System," "Repeating a Course," and "Use of English." The expectations of the College of Music faculty in this regard appear in the *University of Colorado Catalog* in the section headed "College of Music," under "Graduate Degree Programs." No grade below C for a master's student or below B- for a doctoral student may be used to satisfy degree requirements.

Adequate progress toward the degree is considered by the Graduate School to be *completion* of five hours of graduate work per semester. All graduate students are required to maintain a GPA of 3.0 or higher.

Incomplete grades. Students who have completed a majority of the work required for a course, and for some reason beyond their control, are unable to complete the requirements of that course, may petition their instructor for an incomplete grade. The petition must be made in writing, and instructors must also respond in writing, with a copy to the associate dean. At the instructor's discretion, an IW or IF may be granted, and the approval must stipulate both the remaining work to be accomplished and time frame in which the work is to be completed. Instructors may grant up to one year for completion, but it is not to be assumed by the student that this time frame will be stipulated.

"In Progress" grades. Students who have registered for thesis or dissertation projects (TMUS registrations), including recitals, but do not complete them during the semester registered, will automatically receive an IP (in progress) grade. The IP will remain indefinitely until the student's

committee submits the appropriate thesis or dissertation evaluation forms and the associate dean enters a grade.

Repeating courses. No course may be repeated without the express consent of the associate dean of the Graduate School. Students desiring to repeat a course must write a petition, have it endorsed by both their advisor and the associate dean, and then submit it through the graduate music office to the Graduate School.

Provisional academic status. Applicants to the University whose cumulative grade point average (GPA) is considered too low for admission (2.75 is the usual minimum) can, nevertheless, petition for provisional admission if supported by the faculty. Students who are admitted provisionally by the Graduate School may not hold assistantships and may not complete thesis or dissertation projects for credit until the provisions have been satisfied.

A more common type of provisional status is internal to the College of Music. The student may meet the Graduate School specifications, but have one or more deficiencies for entrance to the degree program. For example, a student may not have performed a senior recital or may not have the necessary background in a particular academic area. Conditions for removing the provisional status are stipulated by the faculty on the applicant evaluation form, and the associate dean incorporates those conditions into the student's letter of acceptance. Students who do not fulfill requirements of their provisional acceptance may be recommended for dismissal.

Use of English. The Graduate School requirement is published in the *Catalog* as follows: *A student who is noticeably deficient in the use and spelling of the English language may not obtain an advanced degree from the University of Colorado. Satisfaction of this requirement depends not so much upon the ability to pass formal tests, although these may be required, as upon the habitual use of good English in all oral and written work. Ability to use the language with precision and distinction should be cultivated as an attainment of major importance.*

Probation, Suspension and Termination

Probation and suspension. Continuing students who drop below a GPA of 3.0 may be placed on probation by the dean of the Graduate School. Thesis and dissertation projects and recitals may not be completed during the probation period, and assistantship and scholarship awards may be lost. Rules concerning these procedures may be found in the "Graduate School" section of the University of Colorado *Catalog* particularly the subsections "Regular Degree Students" and "Readmission of Former and Suspended Students." The College of Music has no additional rules or procedures except as noted below.

Termination. If the graduate student's committee finds that unsatisfactory work is being performed, the committee has the right, at the end of the second full year of the student's work toward the degree, and thereafter, to recommend the termination of the student's degree work to the College's Graduate Studies Committee. The Graduate Studies Committee may meet with both the student and the committee chair, as appropriate, to determine whether termination is

warranted. Recommendations made on the matter by the Graduate Studies Committee will be forwarded to the dean of the Graduate School.

Graduate Student Bill of Rights, a document relevant to programs campus-wide, defines rights and responsibilities of graduate students and addresses issues of faculty-student interaction.

This document is available for review at:

http://uggs.colorado.edu/issues/Bill%20of%20Rights/uggs_bor_rev_mar30_2004.htm

Grievance Procedures

If any student has reason to believe that he/she has been treated other than in accordance with established procedures of fairness by faculty, staff, or colleagues, he/she should report the incident to the associate dean, who will try to advise the student as to the proper course of action. A formal grievance may be initiated by first submitting a written complaint to the associate dean. Students may also consult with the University Ombuds Office.

IV. MILESTONES

Preliminary Examinations

New graduate students in all programs are required to take the preliminary examinations in music theory, aural perception, musicology and in their major field. In addition, students in certain programs must demonstrate proficiency in tonal analysis, post-tonal analysis, counterpoint, diction, and/or piano.

Preliminary exams are used to advise students in pursuit of their degree program requirements. It is important to take adequate time to prepare by reviewing the suggested texts and by refreshing the information and skills previously acquired in courses and independent work. Since they measure a student's preparedness for graduate-level work, courses at the 5000-level or higher may not be attempted until the preliminary exam in that particular discipline has been passed (Exceptions are Post-tonal Analysis and ethnomusicology--see below). The preliminary examination requirements must be passed completely and any deficiencies removed before students are allowed to register for seminars, thesis projects or recitals; or to take qualifying and comprehensive exams.

Preliminary examinations must be taken during orientation week prior to the student's first semester of enrollment. Passing grades are C for master's students and B- for doctoral students. Any exam not passed may be taken a second time; however, course work, which may be attempted one time only, is mandated after two unsuccessful attempts to pass the preliminary exam. All requirements, including remediation, must be completed during the first year of graduate study, and students who are unable to pass preliminary exams or remedial course work may be recommended for dismissal from the College of Music.

International students who are improving English skills by taking ESL courses may delay the taking of preliminary exams while they are registered for and making satisfactory progress in ESL courses. However, students who are thus delayed should understand that the length of time needed to complete their respective degrees and therefore the cost of earning a graduate degree will necessarily be increased.

The preliminary exams are offered two times a year--in the week prior to the beginning of the fall and spring semesters. Specific dates are posted on the graduate music office bulletin board. New students are notified about the exams by the associate dean's office. Continuing students who elect to retake portions of the examinations must do so at the regular testing time.

The following graph provides a summary of the preliminary exam requirement for various degree programs.

	MM WBP Strings MusEd Jazz	MM Comp Cond Keybd	MM Musi- cology	MM Voice	DMA WW B&P Strings	DMA Comp Cond Piano	DMA Voice	DMA Jazz	PhD Music Educ	PhD Musi- cology
Music Theory	x	x	x	x	x	x	x	x	x	x
Aural Skills	x	x	x	x	x	x	x	x	x	x
Musicology	x	x	x	x	x	x	x	x	x	x
Major Area	x	x	x	x	x	x	x	x	x	x
Tonal Analysis	x	x		x	x	x	x	x	x	
Post-Tonal Analysis		x	x		x	x	x		x	x
Counterpoint		x				x				x
Piano				x			x			
Diction				x			x			

Theory and Aural Perception Examinations. *Required of all graduate students.* These exams, lasting about one hour, cover music rudiments (scales, intervals, modes, rhythm/meter, etc.), traditional chromatic vocabulary and analysis, figured bass, basic contrapuntal techniques including species counterpoint, embellishing tones, and transposing instruments. A knowledge of voice leading in four-part writing is also tested. The aural perception exam includes identification of intervals, melodic patterns, chords, harmonic progressions, rhythms, and error detection.

Good sources for review are: Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (Harcourt Brace Jovanovich, 1989, ISBN 0-15-531519-6); Wallace Berry, *Form in Music* (Prentice-Hall, 1986, ISBN 0-13-329285-1); and other basic undergraduate-level theory, ear-training, and form texts. Computer-assisted ear-training programs are also available at the Computer-Assisted Music Lab (CAML), room N1B46.

Tonal Analysis Examination. *Required of Master of Music students in composition, conducting, keyboard, and musicology; required of all doctoral degree students.*

This exam covers basic analytical concepts such as phrasing, simple forms, common-practice harmony, and elementary Schenkerian analysis.

The Tonal Analysis exam assesses musical competency and literacy in the area of common-practice tonal music. This exam helps the Theory Faculty gauge the student's background and ability in music analysis. In addition, the exam is meant to determine whether the student has an adequate background and the necessary skills for graduate-level music theory courses. For students without these skills, the test allows the faculty to make recommendations for classes that can remove those deficiencies.

Specific topics covered by the test are harmonic analysis (including chromatic harmony), non-harmonic tones, phrase structure, modulation and tonicization, cadence types, and motivic structure. In addition to having a student identify and label these details, the theory faculty is particularly interested in having the student interpret them in the context of an entire composition and to make larger analytical observations regarding musical form and style.

Students are provided with a complete score for a relatively short piece of music along with a series of questions. The pieces are typically a 2-3 page song (with English translation of text provided) or a character piece by a 19th-century composer. A recording of the piece is played several times during the exam.

Some important areas for preparation:

- Harmonic analysis
 - Secondary harmonies such as $V7/x$ or vii^7/x
 - Augmented 6th chords, Neapolitan chords, common-tone diminished chords
 - Secondary key areas--interior modulations or tonicizations
 - Chord qualities, especially seventh chords: $Mm7$ or dominant 7th; fully diminished 7th, half-diminished 7th
 - Figured bass symbols for harmonic inversion (6, 6/4, 6/5, 4/3, 4/2)
 - Identification of harmonic rhythm
- Identification and labeling of non-chord tones such as passing tones, neighboring tones, suspensions, appoggiaturas, and escape tones
- Analysis of historical styles that identify composers and attributes of:
 - Harmony, harmonic progression, and tonal direction
 - Role of phrase structure and cadence
 - Use of chromaticism and the ability to differentiate between 18th- and 19th-century chromaticism
 - N.B. When identifying possible composers for the composition, the theory faculty is primarily concerned with understanding what musical details led to your choice (rather than an absolutely correct identification of the composer).

Recommended texts for the review of tonal and Schenkerian analysis are: Stephen Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 3rd edition, or 4th edition (McGraw Hill, 2000, ISBN 0-07-241570-3); Allen Forte and Steven E. Gilbert, *Introduction to Schenkerian Analysis* (Norton, 1982, ISBN 0-393-95192-8); and Felix Salzer and Carl Schachter, *Counterpoint in Composition: The Study of Voice Leading* (McGraw-Hill, 1969; pbk. reprint edition available from Columbia University Press, ISBN 0-231-07039-X).

Post-tonal Theory and Analysis Examination. *Required of Master of Music students in composition, conducting, keyboard, and musicology; required of all doctoral degree students.*

Though Western post-tonal art music spans an immense variety of styles, compositional techniques, and media, the graduate preliminary exam focuses on basic techniques of twentieth-century atonal and twelve-tone music.

Students will need to understand, demonstrate and apply the following concepts and skills fluently:

(Use C = 0 for all pitch-class labeling (atonal and 12-tone))

- Atonal theory
 - Pitch, pitch-class, pitch interval, pitch-class interval, interval class
 - Pitch-class set, pitch-class set class (prime form)
 - Important pitch-class collections (e.g. whole tone, octatonic, pentatonic) and set-classes
 - Collectional relationships (inclusion, complementation, etc.)
 - Operations (pitch and pitch-class transposition and inversion)
 - Structural principles, invariance (e.g. pitch symmetry, pitch-class symmetry, axis of symmetry, transpositional combination)
 - Pitch and pitch-class centrality
- Twelve-tone theory
 - Row classes (48 forms related by retrograde, transposition, inversion and row form labeling)
 - Row structure (interval succession, set-class content)
 - Relationships between row forms used in a composition
- Analysis
 - Given a short musical work or excerpt, be able to apply the above concepts and skills to produce an illuminating analysis. What are the pitch and pitch-class structures and processes in the excerpt? What are the significant features of form, instrumentation, register, texture, dynamics, articulation, rhythm, etc.? How do these various parameters (pitch, pitch class, form, rhythm, dynamics, etc.) relate to one another? What special compositional techniques or features characterize the excerpt provided for analysis?
 - Style--know representative atonal and twelve-tone literature (Schoenberg, Webern, Berg, Stravinsky, etc.) so as to be able to place the given excerpt into a context (time period, style of composition, possible composer). Provide convincing reasons for your choice.

Recommended texts for the study of 20th-century analysis are: Joseph N. Straus, *Introduction to Post-Tonal Theory, 2nd edition*. Upper Saddle River, NJ: Prentice-Hall, 2000 (The 1st edition is

also sufficient.) and Bryan R. Simms, *Music of the Twentieth Century: Style and Structure, 2nd edition*. NY: Schirmer, 1996.

Counterpoint Examination. *Required of Master of Music students in composition, conducting, and keyboard; required of all doctoral degree students except those in the DMA programs in Brass & Percussion, Strings, Voice or Woodwinds and PhD program in Music Education.* Two counterpoint examinations are offered, one in 16th-century practice (Renaissance) and one in 18th-century practice (Baroque). The student may choose one or the other. (Composition majors must write both exams.) The counterpoint examination is designed to test competency in contrapuntal writing. Some analysis may also be included. The work should adequately reflect accurate stylistic writing of the period. Tasks that may be asked of the student include:

- 1) Writing imitative polyphony in two or three voices
- 2) Adding one or two voices to a given texture
- 3) Elaborating a 1:1 (i.e., note-against-note or first species) contrapuntal framework. The student may be asked to elaborate this into a 2:1 (second species), 3:1, or 4:1 (third species) rhythmic relationship, and/or may be asked to include suspensions (fourth species) and other non-harmonic tones.
- 4) Analyzing and identifying contrapuntal procedures (canon in augmentation/diminution, stretto, invertible counterpoint, fugal subject, tonal answer in fugue, real answer in fugue, fugal exposition, fugal episode, etc.) in a given piece
- 5) Setting a motet text in a two- or three-voice texture (16th century)
- 6) Writing a three-voice fugal exposition to a given fugue subject, or realizing a given figured bass (18th century).

Suggested texts for study are:

For 16th Century:

Thomas Benjamin, *The Craft of Modal Counterpoint* (Schirmer Books, 1979, ISBN 0-02-870480-0).

Robert Gauldin, *A Practical Approach to Sixteenth-Century Counterpoint* (Prentice-Hall, 1985, ISBN 0-13-689258-2).

Johannes Fux, *Gradus ad Parnassum*

For 18th Century:

Robert Gauldin, *A Practical Approach to Eighteenth-Century Counterpoint* (Prentice Hall, 1988, ISBN 0-13-693615-6).

Kent Kennan, *Counterpoint* (Prentice-Hall, 1987, ISBN 0-13-184235-8).

Musicology Examination. *Required of all graduate students (usually lasting two and a half hours).* The musicology exam is organized into three segments: 1) Western art music pre-1600; 2) Western art music post-1600; and 3) Ethnomusicology. Students are required to achieve passing scores in each of the three areas.

The first two segments include questions on the history of Western art music, from antiquity to the present including the European-U.S. tradition, with listening identification from five different eras. The student is asked to name significant composers, identify important stylistic elements

in their works and times, and provide a basic bibliography of reference books and editions relevant to the study of historical musicology. Review sources should include a text used for undergraduate music history (not music appreciation) courses, such as Donald Grout and Claude Palisca, *A History of Western Music*.

The third segment of the test assesses a student's sophomore-level familiarity with world music. Students must identify ethnomusicology scholars, journals, and a prominent instrument classification system. They are required to write an essay comparing elements of the music of two world cultures (other than Western classical music). Students must also place listening music examples in world cultural regions (East Asia, Africa, Latin America, etc.), identifying the specific area (China, Uganda or even East Africa, etc.) if possible, and two musical elements that characterize each example (heterophony, interlock, rhythmic cycles, etc.). Enough examples are given to ensure success for students who have taken survey courses focused on either Asia or the Americas/Africa/Europe. Review sources should include a text used for undergraduate world music courses, such as *Worlds of Music*, edited by Jeff Todd Titon or *World Musics, A Global Journey*, by Terry Miller and Andrew Shariari, with their accompanying CDs.

Major Field Examination. *Required of all graduate students.* Students preparing for their written major field exam should review the history, literature, and pedagogy of their proposed major field of study. The examination generally consists of an essay format lasting two to three hours. The major field exam for music education majors (both MME and PhD) is a personal interview. Musicology students will be given an open-book, take-home examination that is comprised of a bibliographical essay on one topic selected from a short list of general topics.

Piano proficiency. Required of all graduate voice majors--a separate handout is provided.

Diction Proficiency. Required of all graduate voice majors separate handout is provided.

Evaluation of Preliminary Examinations

Theory, Aural Skills, Counterpoint, Analysis, and Musicology. The minimum passing score for each of these exams is **C** for master's degree students (Master of Music, Master of Music Education) and **B-** for doctoral students (DMA, PhD).

Rectifying deficiencies in Theory, Aural Skills, Analysis, and Counterpoint:

- (a) A student may retake the failed portion of the examination at the next testing time (one time only).
- (b) An appropriate course (to be determined by the examining faculty) may be taken; a C (master's) or B- (doctoral) must be earned.

- For written **Theory**: MUSC 4101 (Graduate Theory Review--two credits, section 1), or MUSC 2101 (Theory 3). Note: if MUSC 2101 is taken, students must register for a section that is not taught by a graduate student.

- For **Aural Perception**: MUSC 4101 (Graduate Aural Skills Review--one credit), or MUSC 2121 (Aural Skills 3), on the advice of the evaluator. Note: If MUSC 2121 is taken, students must register for a section that is not taught by a graduate student.
- For **Tonal Analysis**: MUSC 4061 (Tonal Analysis). If, on the advice of the evaluator, MUSC 5061 is recommended instead of MUSC 4061, the course may be used for graduate degree credit. Note: the written theory preliminary exam must be passed prior to registration for MUSC 5061
- For **Post-Tonal Analysis**: MUSC 5071 (Post-Tonal Analysis). May be used for graduate credit. Note: the written theory preliminary exam must be passed prior to registration for MUSC 5071.
- For **Counterpoint**: sixteenth-century (MUSC 4011) or eighteenth-century counterpoint (MUSC 4021). Note: Composition majors must pass requirements on both periods.

Rectifying deficiencies in Musicology

- (a) A student may retake the failed portion of the examination at the next testing time (one time only).
- (b) An appropriate course (to be determined by the examining faculty) may be taken; a C (master's) or B- (doctoral) must be earned.

Each of the three segments (1) Western art music pre-1600; 2) Western art music post-1600; and 3) Ethnomusicology) will be evaluated as pass or fail.

Remediation for a failure of Western art music pre-1600 is History of Music 1 (MUSC 3802), offered every fall semester.

Remediation for a failure of Western art music post-1600 is History of Music 2 (MUSC 3812), offered every spring semester.

Remediation for a failure in the Ethnomusicology segment may be accomplished in any of three ways: 1) take a 5000-level Ethnomusicology Area Course (this course may also fulfill graduate degree requirements); 2) Take World Musics (MUSC 2772); 3) take two semesters of a World Musics Ensemble--performance majors only.

Rectifying deficiencies in Piano: Those who do not pass the exam will be required to re-test at a later date or take a keyboard-musicianship class--PMUS 4115.

Rectifying deficiencies in Piano: Those who do not pass the exam will be required to re-test at a later date or take or audit diction course(s).

Rectifying deficiencies in the Major Field: The major professor or department chair will

evaluate the major field exam and recommend remedial work, if necessary.

Master's Qualifying Examination

The qualifying examination is the written comprehensive exam for the master's degree. The examination is given three times a year, usually on Saturdays slightly passed the mid-point of the semester in the fall, spring, and summer. Dates are posted on the graduate office bulletin board. Master's students must schedule their qualifying exam no later than the semester prior to that of intended graduation, *i.e.* in the fall for a May graduation. Questions are tailored to the area of concentration and to the individual student. Students meet as a group to write their exams, which are proctored by the associate dean.

Students in the master's degree program should plan on writing for four hours. Questions from the major professor generally require two hours and those from the other two advisory committee members, one hour each. Students pursuing a dual master's degree should plan on an exam lasting six to eight hours--depending on the overlap of committee members.

Exams are administered in the CAML, as most students prefer writing on a computer. Students must visit the CAML in advance to ensure familiarity with the computers' operation, to double check their password, and to ensure they can create, name, and save files and copy them to an external drive. After writing their exams students must print their answers, which requires a sufficient cash balance on their "Buff One" cards. Students may write longhand, if they prefer.

Any student planning on writing his/her qualifying exam should obtain a request form from the graduate music office and turn it in with their major professor's signature at least three weeks prior to the exam date. The associate dean needs to verify that all degree prerequisites and preliminary examination, major area, and provisional acceptance requirements have been met; questions must be requested from the student's advisory committee by the graduate office. The student should consult with his/her faculty advisor and with committee members about the content and structure of the exam. Faculty members *may* give a student topics for study; for a student to ask for anything more specific is unreasonable.

The graded exams should be available in the associate dean's office for perusal by students thirty days after they have been administered. Each professor must read the exam in its entirety and submit a grade of "pass" or "fail." A master's student must receive a majority vote to pass the exam. **If the exam is failed, the student may retake the exam one time only.** In the event of a failed exam, the student's major professor will consult with the advisory committee and notify the student in writing what part or parts of the exam must be retaken. If a student retakes any part of the exam, he/she must not expect identical questions on the second attempt.

In cases where the master's student passes his/her exam, but a committee member is not entirely satisfied with the outcome, that committee member may assign remedial work or ask the student to prepare a written clarification of a particular exam question. In all cases, students should be prepared to follow up in the final oral exam with respect to any weakness revealed in the qualifying examination.

Doctoral Comprehensive Examination

The doctoral comprehensive exam should be attempted only when there is an expectation on the part of the student and the faculty committee that the result will be satisfactory. Prior to the request for scheduling a doctoral comprehensive exam, all preliminary exam requirements, program requisites, major field requirements, and language requirements must have been completed. The doctoral comprehensive exam takes place when course work requirements have been completed and the student commences work on the dissertation (PhD) or exclusively on dissertation projects (DMA).

Doctoral comprehensive examinations (both DMA and PhD) consist of two components--one written and the other oral. The two components must be accomplished in succession (separated by two to six weeks), and the date of signoff (including the satisfactory completion of any conditions imposed by the examining committee) on the oral component is considered by the Graduate School as the official date of completion. DMA comprehensive exams must be completed no later than the semester prior to the one of intended graduation, *i.e.* complete the exams in the fall semester for a May graduation. Generally, they should be completed much earlier. PhD students must take their comprehensive exams after completion of course work, but prior to commencing work on the dissertation.

At least six weeks prior to the desired date for the written component, the doctoral student must obtain a request form from the graduate program assistant, and after indicating the proposed dates for both the written and oral parts and having the major professor sign his/her approval, the form must be returned to the graduate music office. With DMA students, the graduate program assistant will contact each member of the student's committee and request that the faculty member submit the question directly to the graduate office. For PhD students, the graduate program assistant will communicate directly with the musicology chair or music education major professor to coordinate the comprehensive exam.

Prior to making a request for the comprehensive exam, the student should consult with each committee member regarding content and structure of the exam. Faculty members *may* give a student topics for study; for a student to ask for anything more specific is unreasonable.

The student must take into consideration the schedules of faculty members (including sabbatical leave plans) and the deadlines set by the College of Music, Graduate School, and University. Students should not assume that faculty members will be available during the summer months to submit questions, read exams, or to participate in oral examinations. None-the-less, faculty are often very generous with their time and helpful to graduate students during the summer months.

DMA students must schedule five consecutive days for the written portion of their comprehensive exam. Each of the student's five advisory committee members will submit a question(s) for one day's writing. Students may choose the faculty member whose question they desire to answer on a particular day.

PhD in musicology students will write for four days (a "day" being equivalent to no more than six hours). The first two days are devoted to definitions/descriptions of terms chosen from the full range of the field, plus score and recorded example identification (closed book/notes). The second pair of days is devoted to essays in two "areas," "major fields," "periods," etc. Days three and four may be either closed or open book at the discretion of the student's major professor and examining committee. Customarily these four writing days have been scheduled in succession, but this need not necessarily be the case, so long as the examination is completed within one week.

PhD in music education students must schedule four days to write their comprehensive exam. Each of the three music education committee members will submit a question(s) for an entire day. The two non-music education committee members will each provide a question(s) for a half day. As with the master's qualifying exam and other doctoral exams, the student should consult with his/her advisor and each committee member regarding the exam's content and structure prior to making a request for the comprehensive exam.

The written component of all doctoral exams must take place in the Graduate Reading Room, and if the exam is to be written on a computer, a University computer must be used. Both a "Mac" and a "PC" are available. Students must visit the Graduate Reading Room in advance to become acquainted with the operation of the computers and to ensure they can save files on the hard drive and copy those files to a 3 1/2 inch floppy disk, which at the end of each day must be taken to the CAML for printing of the day's answers in hard copy. In order to print in the CAML, students must have access to CUCONNECT (login and password) and a Buff-One Card with sufficient credit to pay for their printing.

With the written doctoral comprehensive exam, the usual procedure is to write three to five hours and to spend afternoon hours editing the day's writing. After printing a hard copy, each day's writing, along with a floppy disk, must be turned in to the graduate music office prior to 5:00 PM. On the next weekday following the exam, students are expected to secure the original hard copies of the exam from the graduate office and make five copies of the entire comprehensive exam, one for each advisory committee member (at the student's expense). The original hard copy of the exam, along with the floppy disks, will remain in the student's file.

It is helpful if pages of each day's answers are numbered and, unless individual committee members request otherwise, copies of the exam should be submitted unbound, in folders or envelopes, possibly in a small box or a loose-leaf binder. Plastic covers should be avoided, as should plastic spiral binding and any other kind of binding that prevents the reader from rearranging pages. Double-sided copying will save paper. Label the *outside* of each envelope or other container--and the exam itself--with your name and the identification "comprehensive exam."

As mentioned above, two to six weeks must elapse between completion of a written comprehensive examination and the complementing oral exam. The comprehensive oral examination may last as long as three hours. After committee members have had sufficient time

to read and evaluate the written component of the comprehensive exam, it is appropriate for students to consult directly with them over preparation for the oral component. At the conclusion of the oral examination, the student's committee will discuss in private the evaluation of both the written and oral examination, and each committee member will indicate a "pass" or "fail" on the evaluation form provided. Students must receive a "pass" from a majority of the committee. Students who fail the comprehensive examination may attempt it once more after a period of time determined by the committee. On occasion, the student's advisory committee will grant a "conditional pass," on the comprehensive exam. The student's major professor, along with the advisory committee, will determine what conditions must be met before the exam will be considered "pass" or part or what parts of the written and oral examination are to be repeated, in the case of a "failure." If any part of the exam is to be retaken, students should not necessarily expect identical questions. In all cases, the student will be notified in writing by the major professor as to the requirements prescribed by the advisory committee.

Candidacy Application for an Advance Degree

After passing the qualifying (master's) or comprehensive (doctoral) examination, students are eligible to become official "candidates" for their respective degrees. The Candidacy Application for an Advanced Degree is essentially the student's degree plan as presented to the Graduate School. It is thus an extremely important document. Students may pick up blank application forms at the graduate music office and then submit the completed form back to the associate dean. For the master's degree, the application must be filed at least ten weeks before the final, oral exam. For doctoral students, the application must be filed prior to the written comprehensive examination. Master's students pursuing a "Dual Master's" program must submit two candidacy applications--one for each degree. Overlapping course work should be listed with an asterisk on each application.

As they fill out the Candidacy Application, students should have on hand: an up-to-date informal transcript and a copy of the program description applicable to their degree program. Page one is self explanatory, for the most part. The "Degree Plan" line is for master's students only. All College of Music master's programs are considered Plan II, non-thesis, even if the student has completed a written a thesis project.

On page two, list each course (in the order taken, as they appear on your transcript) that you will use to satisfy requirements of the degree with the semester and year of registration. Do not list courses that were remedial, were used to satisfy preliminary examination requirements, or that were required as program or course prerequisites. DMA and MM students should list their thesis and dissertation projects on page 2. Only PhD students should list dissertation credit-hour registration on page 3. Courses for which students are currently registered and for which they will register in the future should be listed as well, if they are required for the degree. In the case where a grade has not yet been assigned, simply leave the box blank. When the application form has been completed, sign your name and have your major professor review the document, signing his/her name at the bottom of page three. Additionally, it is a good idea to make a photocopy for your records. **Note: if course work and thesis and dissertation**

hours/projects are listed for future semesters, students should ensure that future registrations conform exactly to the candidacy application.

When the candidacy application has been reviewed and receives approval of the associate dean, the graduate music office will forward the application to the Graduate School. Upon receipt of the candidacy application from the College, the Graduate School staff will check the plan against official records and notify the associate dean's office of any discrepancies. When the Graduate School dean has approved the Application, the Graduate School notifies the student by letter that he/she has been advanced to "Candidacy" with a copy to the associate dean's office. Since the Candidacy Application is an official document, the use of "white out" is not allowed. Corrections, as with any legal document, must be crossed out, initialed and dated.

From a financial standpoint, advancement to candidacy is particularly advantageous for students, who are not able to achieve resident tuition (i.e. international students), as there is a reduction in the calculation of registration fees. From this point on, DMA candidates who have already registered for all of their thesis projects will register as Candidate for the DMA (TMUS 8029). Non-resident DMA and PhD candidates who are registered exclusively for 8000-level credits pay for their credits at a reduced rate. PhD students, once "candidates for the degree," are required to register for at least five but not more than ten credits of dissertation, unless they are inactive in the program, in which case they may register for three. Doctoral students are not permitted to participate in the "time out" program once they have been admitted to candidacy. It is particularly important for PhD students to achieve candidacy prior to extensive work on the dissertation, as only ten of the required thirty dissertation credits may be earned prior to the comprehensive exams and advancement to candidacy.

Final Oral Examination--Master's

The final examination for the master's degree is an oral examination. It must be scheduled near the end of the semester in which all requirements for the master's degree are to be completed and graduation is expected. All recitals must be completed no later than the semester in which the final oral is taken, and any thesis project must be "essentially complete" at the time of the final oral. The final oral exam is comprehensive, though centering on the thesis work. As mentioned in the previous section on the master's qualifying examination, areas of weakness revealed by the qualifying exam may be reviewed at the final oral. Deadlines are posted on the graduate office bulletin board. *It is the student's responsibility to schedule the exam*, which is usually one hour long; a place must be found, and committee members' schedules must be consulted. Final oral exams for the dual master's program are two hours in length. The student must confirm the names of the committee members and the date and time of the exam to the associate dean's office no later than *two weeks before the exam*. A certain amount of lead time is necessary so that both the associate dean and a Graduate School representative can ensure that the graduate committee meets approval, and that the candidate has fulfilled degree requirements as listed on the Candidacy Application. The graduate program assistant will notify the Graduate School and secure the examination report form so that it can be signed by the committee immediately at the conclusion of the oral exam.

Final Oral Examination--Doctoral

For the PhD and DMA the final oral exam is intended primarily for defense of the dissertation--for PhD candidates the PhD dissertation; for DMA candidates, the composite dissertation in the form of performances, projects, research lectures, and documents. The exam must be given near the end of the semester in which the student plans to graduate. For PhD students, the dissertation must be complete and accepted by the student's committee. DMA students must have completed all performances and dissertation projects and documents, and they must have been approved by the student's advisory committee. As mentioned earlier in this document, under "Projects and Documents," 1) students may not submit more than one written project to the same faculty member in one month's time. 2) no new project may be submitted during the month prior to expected graduation. Deadlines for final orals are posted on the graduate office bulletin board. It is the *student's responsibility* to schedule the exam, which is usually one hour long; a place must be found, and committee members' schedules must be consulted. (As stated previously, one of the DMA committee members must hold the PhD degree; one of the PhD committee members must be from outside of the College of Music.)

The student must notify the graduate music office of the final oral examination at least two weeks before the scheduled examination date. Also, the student must obtain from the graduate program assistant, a leaflet announcement form and fill in the required information--date, time, and location of the exam, names of committee members, title of PhD dissertation or major DMA dissertation project, and a brief biography. A copy of the announcement is posted, and copies are distributed to committee members and the Graduate School. The graduate program assistant will secure the examination report form so that it can be signed by the committee immediately at the conclusion of the oral exam.

This final oral defense is open to the public, and the student's colleagues, friends, and relatives are encouraged to attend.