The Graduate Handbook

The School of Music of the University of Arizona

2025-2026 Edition

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INTRODUCTION

According to the National Association of Schools of Music, graduate education in music should foster and develop (1) those talents, interests, and philosophies that preserve and extend our cultural heritage; (2) professional competence in the communication and dissemination of knowledge; and (3) individuals with the potential to solve contemporary problems in various aspects of music. The University of Arizona, ranked among the nation's most distinguished research universities, provides an invigorating academic and artistic milieu in which to pursue such development. The diversity and distinction of the approximately 150 domestic and international graduate students enrolled at the School of Music (SoM) and the approximately 60 internationally recognized scholars, composers, and performers who comprise the school's faculty creates a stimulating work environment and encourages both formal and informal exchanges of experiences, ideas, and knowledge. In addition to academic classes and large ensemble participation, graduate students work individually with faculty members in seminars and tutorials, in studio lessons and chamber coaching sessions, and in the preparation of theses, dissertations, documents, and performance projects. The SoM operates within the College of Fine Arts and the broader university, relationships that make possible interdisciplinary research. This Handbook has been created in response to the diversity of the academic and artistic opportunities offered by the SoM and the complexity of both school and university procedures and policies. It is intended to help students fully and efficiently realize their academic goals by providing a definitive summary of current policies and procedures pertaining to graduate study in music in the SoM.

ADMISSIONS

General Requirements and Procedures

Academic achievements are one indicator of personal commitment to the chosen discipline and to the highest possible standards of scholarly and creative performance. The Graduate College of the UA requires a minimum grade point average of 3.00 for regular admission to all graduate programs. Applicants for master's degrees must have a bachelor's degree in music or its equivalent as determined by the SoM Director of Graduate Studies and faculty. Applicants for doctoral degrees must have a master's degree in music or its equivalent as determined by the SoM Director of Graduate Studies and faculty. Applicants apply through two online portals, Acceptd (reviewed by the SoM faculty) and UA GradApp (reviewed by the UA Graduate College).

Deadlines

The SoM requests submission of all admissions materials for domestic graduate student applications by no later than June 1 for fall admission, October 1 for spring admission, and March 1 for summer sessions. The SoM welcomes applications from international students. International student applications should be submitted to Acceptd and UA GradApp no later than April 1 for fall admission, September 1 for spring admission, and February 1 for summer sessions. The latest date that the UA Graduate College will accept admissions recommendations from the SoM for international students is June 1 for fall admission and October 1 for spring admission. The I-20 issuing deadline for international students is June 15 for fall admission and October 15 for spring admission.

All students, domestic and international, who wish to receive the fullest consideration for financial aid or scholarships should have complete applications on Acceptd and UA GradApp by December 1 for admission the following fall.

Transcripts

As noted in Graduate College admission instructions (https://grad.arizona.edu/admissions/requirements/transcript-requirements), applicants must upload unofficial PDF versions of all transcripts and/or mark sheets when submitting their application in the UA GradApp system, including summer institutes or workshops. If the records are not in English, applicants must provide the official original language document with a certified English translation. Once formally admitted to the university, students must submit official transcripts from all previous colleges and universities attended no later than 30 days after the beginning of their first semester. Transcripts must list all degrees earned. Failure to comply with these requirements may jeopardize financial awards and future registration. The Graduate College will not issue a certificate of admission or supporting materials for visas until all required documents have been submitted and approved.

English Proficiency Requirements for International Students

International students must demonstrate proficiency in English as one of the conditions for admission (see https://grad.arizona.edu/admissions/requirements/international-applicants#english-proficiency for an explanation of UA Graduate College policies relating to this requirement). International students holding citizenship from countries where English is the official language, or those holding a degree from either a regionally accredited institution in the U.S. or an approved institution in an official English-speaking country, are exempt from this admission requirement. International students who cannot claim these exemptions and whose native language is not English must meet or exceed basic university standards on either the TOEFL IBT, IELTS, or CEPT Full Academic language tests for admission to the SOM. Minimum scores for admission are 79 IBT, 7 IELTS, or 110 CEPT. The UA does not accept DuoLingo scores. Regardless of prior degrees, international students who wish to be considered for graduate assistantships must submit scores in Spoken English Fluency that meet or exceed Graduate College minimum standards (24 or higher TOEFL IBT Speaking Section; 7.5 or higher IELTS Speaking Section; 44 or higher CEPT Full Academic Speaking Section). International students who do not have current English scores are encouraged to take the CEPT Full Academic Test, an online two-part test administered by the UA Center for English as a Second Language (see https://cesl.arizona.edu/testing/cept-full). There are no exceptions for English proficiency requirements. The SoM will not request exemptions from standard Graduate College and U.S. Immigration procedures and policies. The SoM does not have conditional admissions.

Readmission to the University

Students must maintain continuous enrollment until the completion of all degree requirements or they will be placed on inactive status and must reapply to the university. Information regarding readmission is available at https://grad.arizona.edu/admissions/types/readmission-requirements.

FINANCIAL AID

Graduate students in music may apply for different types of financial assistance from the SoM, several of which are described below. Students receiving Graduate Assistantships, Graduate College Fellowships (GCF), and College Tuition Waivers (CTW) are required to be degree-seeking and to maintain full-time enrollment status. Audited and undergraduate-level courses do not qualify for minimum enrollment requirements. Students also are encouraged to visit the UA Graduate College website at https://grad.arizona.edu/funding to learn about additional funding opportunities. Students should plan to work closely with their major professors on financial aid, since most recommendations for funding from the SoM originate from individual faculty members. Applicants expecting to receive financial aid should apply early (by December 1 for fall admission) and should discuss their financial needs with their major professor. All students receiving financial aid must submit a FAFSA or its international equivalent.

Assistantships

The SoM annually appoints a number of graduate assistants (GAs). Most are .25 FTE (Full Time Equivalent) appointments involving teaching that require a commitment of appr. ten hours per week, though in exceptional circumstances students may hold .33 or .5 FTE positions requiring more hours of work (13.3 and 20 hrs., respectively). Applicants for teaching assistantships (TAs) must be able to document that they have prior teaching experience. International students from countries where the primary language is not English (see International Graduate Admissions Requirements) must have a TOEFL IBT Speaking Subtest score of 24 or higher or a CEPT Speaking Subtest score of 44 or higher in order to hold a position with teaching responsibilities, even if they previously attended a U.S. institution of higher learning. The music education area additionally requires students seeking a teaching assistantship to provide a video recording of a teaching demonstration, a letter of intent, and a writing sample.

GA stipends and benefits are adjusted annually. Quarter-time GAs currently include the following benefits: 100% waiver of out-of-state tuition; 50% waiver of in-state tuition; coverage of individual health insurance (appr. $2750); 10% discount at the ASUA Bookstore; and monetary stipends (currently $11,250 for a .25 FTE GA position). The UA requires multiple types of compulsory training for all newly appointed graduate teaching assistants (UA Harrassment & Discrimination Prevention Training; Active Shooter Preparedness Training; FERPA training; TATO training). Any recipient of an assistantship who is unable to complete the required training procedures will forfeit the assistantship.

Graduate students who hold assistantships must register for a minimum of six (6) units of graduate credit. Audited courses and undergraduate-level courses do not qualify for these minimum registration requirements. Typically, master's students in the SoM are encouraged to register for at least 10-14 units per semester and doctoral students for at least 16-20 units per semester (including 900-level dissertation/recital units) in order to complete their graduate programs in a timely fashion.

Under normal conditions GAs may be held for up to four semesters, contingent upon favorable evaluations from the faculty supervisor, recommendation of the area coordinator, and continued availability of funding. Master's degree students who continue into a doctoral program may be eligible to continue as GAs. In such cases, the reckoning of years of service as a graduate assistant begins again during the first semester of the new degree program.

All GAs are evaluated each semester by their supervising professors. Continuation of a teaching or administrative assistantship is dependent upon satisfactory evaluations from the supervising professor. Faculty mentors will observe students and evaluate their work each semester to ensure the continuation of their appointments.

College Tuition Waivers (CTW), GC Fellowship Funding (GCF), and Thesis/Dissertation Tuition Waivers

A significant amount of financial assistance is available to full-time students through College Tuition Waivers (CTW) and Graduate College Fellowships (GCF), sometimes exceeding $10,000 per academic year. These awards differ in that CTW aid may only be applied to tuition. These types of financial aid are awarded for one academic

year; renewal is not automatic. GCF and CTW awards are mostly assigned by the faculty in a student's primary area of study. Additionally, doctoral students who have completed all coursework required on their Plans of Study, including all required MUS 925 or 920 units, are allowed to have greatly reduced enrollments while maintaining full-time status. Each semester the Director of Graduate Studies makes application for Graduate College Thesis/Dissertation Tuition Scholarships for these students, which eliminate the out-of-state portion of tuition.

Cash Scholarships

The SoM Scholarship Committee awards many need-based and merit cash scholarships annually. All recommendations for scholarships originate with area faculties or individual faculty members. Recipients often have the opportunity to correspond or interact with the donors (or their heirs) of named cash scholarships and awards.

Loans

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

SELECTED UA AND GRADUATE COLLEGE POLICIES

Student Code of Conduct

"The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals."

Academic Integrity

"Integrity and ethical behavior are expected of every student in all academic work. This Academic Integrity principle stands for honesty in all class work, and ethical conduct in all labs and clinical assignments. This principle is furthered by the Student Code of Conduct and disciplinary procedures established by ABOR Policies 5-308 through 5-404 (see chapter 5), all provisions of which apply to all University of Arizona students." (https://deanofstudents.arizona.edu/policies/code-academic-integrity)

Time Limits

All requirements for master's degrees must be completed within six years (https://grad.arizona.edu/gsas/degree-requirements/masters-degrees). Doctoral students must complete their degree within five years of passing their Comprehensive Examination (https://grad.arizona.edu/gsas/degree-requirements/doctor-philosophy and https://grad.arizona.edu/gsas/degree-requirements/doctor-musical-arts). Should a doctoral student not finish within that time period, with the permission of the Director of Graduate Studies and the Major Professor the student may petition the Graduate College to be allowed to extend their time of study. If an extension is approved, the student may be required to retake the Comprehensive Examination. If a student is nearly finished with all of their doctoral work after five years have elapsed, they may petition the UA Graduate College to waive repeating their Comprehensive Exams.

Continuous Enrollment

Students must be in compliance with the UA Graduate College Continuous Enrollment Policy at all times (https://grad.arizona.edu/policies/enrollment-policies/continuous-enrollment). A domestic student admitted to a master's degree program must register each fall and spring for a minimum of one graduate unit from original

matriculation until the completion of all degree requirements. Students receiving funding may be required by their funding source to register for more than one unit to meet the full-time status requirement, and international students also may have different unit requirements to maintain their visa status. Master's students who have fulfilled all curricular degree requirements may complete their master's recital and/or final oral defense in the summer or winter sessions without registration. Master's students who are completing an incomplete in coursework for a class other than a 900-level course are not required to enroll. If master's students plan to make use of university facilities and faculty in the summer/winter terms, however, they must enroll for one unit of 900 credit.

A domestic student admitted to a doctoral program must register each fall and spring for a minimum of one graduate unit from original matriculation until the completion of all degree requirements. Doctoral students receiving funding may be required by their funding source to register for more than 1 unit to meet the full-time status requirement, and international students also may have different requirements to maintain their visa status. Doctoral students who have fulfilled all curricular degree requirements including all dissertation units may defend and file in the summer or winter without registration. Doctoral students who are completing an incomplete in coursework for a class other than a 900-level course are not required to enroll. If students plan to make use of university facilities and faculty in the summer/winter, however, they must enroll for one unit of 900 credit. In order to maintain their student visa status, international doctoral students who complete during the fall or spring semesters must be enrolled in at least one 900-level credit in the semester in which they complete their degrees, whether they are in the U.S. or their home country. They do not need to enroll, however, if they complete during the summer from their home country.

Unless excused by an official Leave of Absence (which in no case may exceed one year throughout the student's degree program), all graduate students are subject to the Continuous Enrollment Policy and must pay in-state and out-of-state tuition (if applicable) and fees in order to remain in the program. If the student fails to obtain a Leave of Absence, or fails to maintain continuous enrollment, he or she will be required to reapply for the program, pay the Graduate College application fee, and pay all overdue tuition and fees, including cumulative late penalties. No tuition or registration waivers may be granted retroactively.

Enrollment Guidelines for Doctoral Course Units; Doctoral Candidacy; Full-Time Status & Advanced Status

DMA degrees in performance and conducting do not have a single dissertation document, but rather have a "distributed dissertation," since the DMA "dissertation" consists of the Qualifying, Ensemble, and Solo Recitals (or their equivalents for DMA degrees in conducting), plus the Lecture Recital/Lecture-Recital Document or a comparable capstone project. DMA students therefore begin registering for dissertation/recital units (MUS 925) from their first semester of study and complete their 20 required units over the course of their first four semesters. Similarly, Ph.D. students and DMA students in composition also should enroll in 4-5 units of MUS 920 during their first four semesters. For each semester of MUS 920 or 925 faculty assign a grade of "S" (Superior), "P" (Passing), "F" (Failing), or "I" (Incomplete), in accordance with university policy (https://catalog.arizona.edu/policy/courses-credit/grading/grading-system).

Doctoral students are advanced to Doctoral Candidacy by the Graduate College when they have completed all required courses on their Plan of Study, including all required dissertation/recital units (18 or 20), and have passed their written and oral comprehensive examinations.

Save for the exceptions listed below, students must be enrolled in at least nine units of graduate credit in order to be considered full-time students. For students with GA appointments, however, full-time status requires a minimum enrollment of only six units of graduate credit. A graduate student who (1) has completed all course units required by their degree; (2) is not employed as a GA; and (3) has not passed oral comps, must be enrolled in at least three units of 900-level credit to be considered a full-time student. A graduate student who has applied for Advanced Status is considered to be a full-time student if they (1) have completed all course units required by their degree; (2) are not employed as a GA; (3) have been advanced to candidacy by the Graduate College; and (4) are working on their thesis/dissertation/document. Advanced Status is of particular importance to (1) students who wish to defer the payment of student loans and (2) international students with F-1 visas who must maintain full-time enrollment.

MASTER'S DEGREE PROGRAMS

Master's Degree Course and Program Requirements

The SoM offers Master of Music degrees with emphases in Composition, Conducting, Ethnomusicology, Music Education, Music Theory, Musicology, and Performance (Instrumental, Harpsichord, Organ, Piano, Collaborative Piano, Piano Performance and Dance Accompanying, and Voice).

This Handbook should be used in conjunction with the information on graduate study provided by the UA Graduate College at https://grad.arizona.edu/ . Students must follow the degree requirements as outlined in the current SoM Graduate Handbook in the semester of their admission. Degree students who return to graduate study after being inactive for two or more consecutive semesters must follow the SoM Graduate Handbook degree requirements in effect during the semester of their re-admission rather than the Handbook in effect at the time of their earlier admission.

All MUS 910 Theses and Composition Portfolios are archived in the UA Campus Repository. See https://grad.arizona.edu/gsas/dissertaions-theses/submitting-and-archiving-your-thesis for instructions about archiving. MUS 909 Music Education reports are not archived.

Composition		**Units**
MUS or MUSI 640	Advanced Composition	15
MUS 20th Century Units	Either MUS 521C, MUS 533, MUS 534, or MUS 623	3
MUS 910	Thesis (a portfolio of original compositions)	3
MUSI 580 or 585	Applied Instrument or Voice	4
MUS 500 or 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	1 or 2
MUS	Music Theory	6
MUS	Music History	3
	Total	35 or 36

Ethnomusicology		Units
CORE		
MUS 696F	Ethnomusicology (Ethnomusicology intro + one seminar)	6
MUS 600 or AIAR 601	Research methods	3
MUS or MUSI	Performance (applied instrument/voice or ensemble)	3
MUS	Musicology, Ethnomusicology, Performance, Music Education, or Independent Study	6
MUS 910	Thesis	3
ELECTIVES	Music, Anthropology, AIAR, Language, Area Studies, Arts	9
	Total	30

Consult with your major professor before selecting core and elective courses.

Students must have a reading knowledge of at least one foreign language appropriate to their area of study and approved by the department. Students whose first language is not English may petition to use their native language. Competency will be measured by an examination to be completed before the Master's Oral Examination is scheduled.

Music Education		Units
MUS 550 or MUSI 585*	Advanced Studies in Music Teaching or Applied Conducting Lessons	3 or 4
MUS 551	Behavioral Research in the Arts	3
MUSI 580 or 585	Applied Instrument, Voice, or Conducting	4
MUS 500 (or 501/502, piano only)	Large Conducted Ensemble (or Coached Ensemble/Small Conducted Ensemble, piano only)	2
MUS 909 or MUS 910**	Master's Project or Thesis	3
MUS	Music Theory	3
MUS	Musicology	3
MUS	Music Education Electives	9
	Total	30 or 31

Courses that count as Music Education Electives: MUS 525, MUS 550, MUS 635, MUS 650, MUS 654, MUS 696A (maximum of 6 credits allowed toward graduation), and MUS 696C.

(*) Placement audition required. (**) Recommended for students who plan on entering a doctoral program.

Prerequisite: Students are expected to hold a current teaching certificate and to have completed an undergraduate degree in music education. Requests for exceptions to these prerequisites may be submitted to the Coordinator of Music Education for consideration.

Music Theory		Units
MUS	Music Theory	12
MUS 600	Introduction to Graduate Studies in Music	3
MUS 500	Large Conducted Ensemble	2
MUS	Musicology/Ethnomusicology	6
MUS 910	Thesis	4
MUS	Music electives	3
	Total	30
A reading knowledge of French or German is required. Competency will be measured by an examination to be completed before the Master's Oral Examination is scheduled.		

Musicology		Units
MUS 696B or 600	Musicology Introduction and Methods or Introduction to Graduate Studies in Music	3
MUS	Music History	9
MUS	Music Theory	6
MUSI 580 or 585	Applied Instrument or Voice	4
MUS 500Q or MUS 501	*Collegium Musicum* or *Arizona Baroque*	2
MUS 910	Thesis	3
MUS	Music Electives	3
	Total	30
A reading knowledge of French or German is required. Competency will be measured by an examination to be completed before the Master's Oral Examination is scheduled.		

Choral Conducting		Units
MUS 635	Choral Literature	12
MUSI 580	Conducting	2
MUS 500	Large Conducted Ensemble	4
MUS 502	Recital Choir	2
MUS	Music Theory	3
MUS	Music History	3
MUS 915	Master's Recitals	2
MUS	Music Electives	5
	Total	33

Instrumental Conducting with Wind Band or Orchestral Emphasis		Units
MUSI 685	Conducting	8
MUSI 580 or 585	Individual Studies (Instrument)	4
MUS 500	Large Conducted Ensemble	4
MUS 525	History and Literature appropriate to concentration area*	3
MUS	Music History	3
MUS	Music Theory	3
MUS 915	Master's Recital	2
MUS	Music electives	3
	Total	30
*Students in the Instrumental Conducting with Wind Band emphasis must take MUS 525, History and Repertoire of the Wind Band.		

Performance (Instrumental)		Units
MUSI 685	Applied Instrument Lessons	8
MUS 500 (or 501/502, guitar & harp only)	Large Conducted Ensemble (or Coached Ensemble/Small Conducted Ensemble, guitar & harp only)	4
MUS 510	Pedagogy	2
MUS	Music Theory *	3/6
MUS	Music History *	3/6
MUS	Music Electives	6
MUS 915	Master's Recital	1
	Total	30
* Either two history courses and one theory course or two theory courses and one history course are needed to fulfill these requirements.		

Performance (Harpsichord)		Units
MUSI 685	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	2
MUS 520 A/B	Counterpoint	6
MUS 510 A/B	Pedagogy (Decker section)	4
MUS	Music Theory	3
MUS	Music History	6
MUS 915	Master's Recital	1
	Total	30

Performance (Organ)		Units
MUSI 685	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	2
MUS 520 A/B	Counterpoint	6
MUS 510 A/B	Pedagogy (Decker section)	4
MUS	Music Theory	3
MUS	Music History	6
MUS 915	Master's Recital	1
	Total	30

Performance (Piano)		Units
MUSI 685	Applied Lessons	8
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	4
MUS 526 A/B	Piano Literature	6
MUS 510 A/B	Pedagogy	4
MUS	Music Theory *	3/6
MUS	Music History *	3/6
MUS 915	Master's Recital	1
	Total	32
* Either two history courses and one theory course or two theory courses and one history course are needed to fulfill these requirements.		

Performance (Collaborative Piano)		Units
MUSI 685	Accompanying Lessons	8
MUSI 685	Applied Piano Lessons	4
MUS 500 or 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	2-3
MUS 694	Internship (Practicum)	2
MUS 510 A/B	Pedagogy	4
MUS 522 A/B	Art Song	4
MUS	Music Theory	3
MUS	Music History	3
MUS 915	Master's Recital	1
	Total	31 or 32

Performance (Piano Pedagogy)		Units
MUSI 685	Applied Piano Lessons	16
MUS 500 or 501 or 502	Ensemble	2
MUS 510 A/B	Piano Pedagogy	4
MUS 696G	Seminar: Piano Pedagogy	2
MUS 694	Practicum	2
MUS	Music Theory course	3
MUS	Music History course	3
MUS 915	Master's Recital	1
	Total	32

Performance (Vocal)		Units
MUSI 685	Applied Voice Lessons	8
MUS 500	Large Conducted Ensemble	2
MUS 510	Pedagogy (offered as a class every other even-numbered year)	2
MUS 505L	Opera Theatre	4
MUS 522 A/B	Art Song	4
MUS 523 A/B	History of the Opera	6
MUS 915	Master's Recital	1
MUS	Music Theory	3
MUS	Music Electives	2
	Total	32

Graduate vocal performance students must show practical proficiency in Italian, French, and German as determined by examination. The Graduate Language Proficiency Examination (GLPE) must be taken during the first semester of study. If a student does not pass all or a portion of the GLPE the first time, they may retake any necessary portion in subsequent semesters. Final master's and doctoral oral comprehensive examinations may not be scheduled until ALL sections of the language proficiency exam have been passed and any diction-related deficiencies have been remedied.

The Journey to the Master of Music Degree

Students are responsible for knowing and completing the course requirements for their particular program. Entering students are urged to keep a copy of the SoM Graduate Handbook from the year of their matriculation. Academic and other institutional policies are subject to periodic review and revision. Such revisions become effective at the time of their announced implementation, unless otherwise indicated. Students are expected, therefore, to acquaint themselves with current academic regulations found in the most recent edition of the SoM Graduate Handbook and in the UA Graduate Catalog.

Ensemble Policy

Master of Music degrees require large conducted ensemble participation as delineated in each degree grid. The appropriate large conducted ensemble varies by degree plan. The required large conducted ensemble, designed to support applied and academic study in each degree plan, must be chosen from the following list:

- MM Bowed Strings: MUS 500, based on placement audition, with bowed string faculty and large conducted ensemble faculty approval
- MM Musicology: MUS 500Q Collegium Musicum or MUS 501 Arizona Baroque.
- MM Music Education: MUS MUS 500I Symphonic Choir or 500L Arizona Choir, MUS 500E Wind Ensemble, MUS 500D Wind Symphony, MUS 500O Orchestra, or MUS 500R Jazz Band A
- MM Piano (Accompanying): MUS 500D, E, L, I, J, S, or O
- MM Piano (Dance Accompanying): MUS 500D, E, L, I, J, S, or O
- MM Piano (Performance): MUS 500E, L, I, J, S, or O (only one semester of large conducted ensemble required--the other three semesters to be elective chamber music experiences)
- MM Theory: MUS 500 (A-Z)
- MM Voice: MUS 500I Symphonic Choir
- MM Wind/Percussion: MUS 500D, E, O, or R

An audition process designed and administered by the ensemble directors in consultation with the applied faculty and approved by the Director of the SoM will determine participation in the appropriate large conducted ensemble. Students whose degree grids specify a large conducted ensemble requirement of two or more credits must participate in a large conducted ensemble in a two-semester sequence.

Satisfactory Academic Progress

Students are expected to enroll in at least one core class per semester until all core courses are completed. A 3.0 semester and cumulative GPA must be maintained. If the GPA falls below 3.0 in any semester, the consequence may be loss of financial aid and/or dismissal. Appeals may be made directly to the Director of Graduate Studies.

Master of Music Suggested Timeline

When	What
Semester 1	Diagnostic Examinations in Music Theory and Music History.
	Meet with Dir. of Grad. Studies (DGS) to begin preparing the Plan of Study (POS)
	Submit Master's Plan of Study on UA GradPath (may be modified in subsequent semesters if necessary)
	Complete at least nine graduate credits (at least six if GA), including at least one core course
Semester 2	Complete at least nine graduate credits (six if GA), including at least one core course. Submit approved Plan of Study on UA GradPath. Master's students may not be allowed to enroll for classes in semester 3 without an approved Plan of Study.
Semester 3	Complete at least nine graduate credits (six if GA), including at least one core course

	For all degrees requiring a master's thesis: submit proposal to the student's faculty advisory committee and the Director of Graduate Studies for approval.
Semester 4	Complete remaining course work
	Complete and defend thesis or music education project. Submit to the UA Graduate College for archiving.
	Perform Master's recital (performance and conducting students)
	Final Oral Examination

Diagnostic Examinations

All entering graduate students are required to take diagnostic examinations in music history and music theory. These 2-3 hour online examinations are administered prior to the beginning of classes in the fall and spring semesters. Students who show deficiencies on the history and theory exams may be recommended to take designated course work, which should be completed prior to enrollment in graduate musicology and theory courses. All graduate-level courses in music history and music theory taken to fulfill diagnostic exam recommendations and completed with a grade of "C" or higher may be used to fulfill master's degree requirements.

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

Academic Advising

The Director of Graduate Studies is the primary academic advisor for all graduate students. Students should consult with the DGS each semester to ensure that they are maintaining good academic progress. Students also should communicate regularly with their major professors about their area of concentration and advisory committee issues.

The SoM Graduate Committee

The SoM Graduate Committee, which includes faculty representatives from the various fields of emphasis in the SoM, is responsible for the formation and implementation of graduate curricular policies. The committee conducts an ongoing review of policies and procedures affecting graduate study in the SoM. Students should feel free to contact either the DGS or the committee member from their area concerning petitions for the committee and questions about graduate study or policies.

Your Advisory Committee

Faculty advisory committees for master's exams, theses, and projects are established following discussion between the student, the major professor, and the Director of Graduate Studies. Advisory committees consist of a minimum of three faculty members, including at least two members of the Graduate Faculty. A listing of faculty by area is available on-line at https://music.arizona.edu/people/directory/. Career Track faculty may be granted Regular or Special Member status to serve on advisory committees by permission of the UA Graduate College, upon approval of a petition submitted by the Director of Graduate Studies of the SoM (see https://grad.arizona.edu/policies/academic-policies/graduate-student-committee-service). Tenure-eligible faculty who leave the university and Emeritus faculty may continue to serve on advisory committees for one year or longer after they leave the university. A SoM Committee Member form should be submitted to the Director of Graduate Studies no later than the end of the second semester of master's work. The SoM Graduate Committee resolves disagreements regarding committee membership.

Faculty who agree to attend a recital or oral examination may occasionally have a conflict. If this occurs, the student must notify the Director of Graduate Studies immediately. The DGS will ask another faculty member in the student's area or a member of the SoM Graduate Committee to attend and evaluate the recital.

Most faculty contracts are for the nine months of the academic year (mid-August to mid-May) and do not include the months of June and July. Please be aware of this when asking faculty to attend recitals, oral examinations, or to assist in other ways in their role as members of your advisory committee.

Master of Music Study Plan and Recital(s)

Master's degree students develop a formal plan of study (POS) during the first or second semester of study. This is an essential document, and students are not eligible to register for lessons in their second year without a completed POS. Students should begin preparing the POS with the assistance of the Director of Graduate Studies immediately following their diagnostic exams, and complete the remainder of the POS on an online GradPath form found on the UAccess Student Center website.

All performance and conducting master's students present degree recitals. Master of Music candidates in performance present one solo recital, which should include at least 50 minutes of music and whose overall length may not exceed 90 minutes. Master of Music candidates in conducting present a series of recitals as assigned by their major professor. Recitals that do not meet these requirements must be approved by the Director of Graduate Studies.

Prior to the recital, piano, string and voice majors may be required to present a pre-recital hearing to demonstrate that the program is memorized and that performance standards have been met. Discuss details of the hearing with your major professor.

Current procedures for scheduling recitals may be found in the Pro Shop packet located at https://drive.google.com/file/d/1GS9PoEuDBNYG6hgSLW5NCbiPpmpqI3xU/view. All forms for scheduling recitals and reserving halls may be found on the QReserve website. These requests must be approved at least 30 days prior to the planned recital date.

Before submitting a Recital Program Form you should have already discussed your recital pieces with your Major Professor and arrived at a mutually agreeable date for the members of your faculty advisory committee. When you are ready to submit the recital form visit the QReserve website.and follow the Recital Program Form links.

Enter the details of your recital (date, location, etc.) on the form. When complete, you will be prompted to enter your performance pieces. Enter them one at a time in the order you intend to perform them. Be prepared with the name of the piece, composer's name, composer's dates, and an estimated length of the piece.

The form will determine if your recital length satisfies time requirements, and you will be prompted to submit your form. Since the system requires a 50-minute minimum for recitals, conducting students who are submitting programs for conducting rotations fill out the remainder of the 50 minutes by writing a final entry of n/a for title, composer, and date, along with the necessary number of minutes to bring their program to at least 50 minutes. Submitting the form sends e-mail to all faculty members who must approve your program. Online forms cannot be edited after submission, so any form requiring changes will have to be redone and resubmitted.

Please remember: all necessary faculty approvals must be obtained at least 30 days prior to your recital date. The online system will send e-mail requests when you submit your form, but it remains your responsibility to follow up with any faculty who need to approve your form.

If a recital is to be given off campus, it is the student's responsibility to make all necessary arrangements with the venue. Regardless of the location of the recital (on or off campus), students must submit both an Event Request form and a Recital Program form on QReserve.

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

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative votes constitute failure. In such cases the Director of Graduate Studies will consult with the student's recital evaluators and area faculty to determine if (1) a student will be permitted to repeat the degree recital and (2) they will be able to continue in the program. If a student is asked to repeat a degree recital they may vary the repertory at the recommendation of their Major Professor, but they must perform a full recital. The amount of time that must elapse before the second attempt is at the discretion of the Major Professor and the student's recital committee, but may not be less than thirty days in order to meet scheduling deadlines. The Director of Graduate Studies will attend second-attempt degree recitals. Students who fail a degree recital two times will be asked to leave the program.

Master's Theses, Master's Projects, and Master's Compositions

Master's composition students submit a portfolio of works for their final project (MUS 910). After they have defended the compositions in the Final Oral Examination, the portfolio is archived with the university (https://grad.arizona.edu/gsas/dissertaions-theses/submitting-and-archiving-your-thesis). The university requires these documents to include the following sections: (1) title page; (2) Committee member signed approval page; (3) Abstract explaining the student's inspiration(s) and/or approach to composition; (4) the portfolio.

Master's students in musicology, music theory, and music education write a thesis in partial fulfillment of degree requirements or complete a project in lieu of a thesis (music education only). This research must be in compliance with UA policies on Human Subjects research. Please contact the Director of Graduate Studies to determine if your research involves work with human subjects, and if so, complete all relevant training and required forms for IRB approval.

The Graduate College rules and regulations governing the writing and submission of theses may be found in online manuals at https://grad.arizona.edu/gsas/dissertations-theses/dissertation-and-thesis-formatting-guides. Note that the Graduate College requires all MUS 910 master's theses and master's composition portfolios to be archived in the UA Campus Repository (see https://grad.arizona.edu/gsas/dissertaions-theses/submitting-and-archiving-your-thesis). Master's projects in music education (MUS 909) are not archived.

Formal Proposals for Theses

Graduate students who write a thesis must submit a formal proposal to their faculty advisory committee and the Director of Graduate Studies. Proposals average from 20-30 pages in length and should include musical examples if appropriate.

After the major professor and the student's advisory committee have signed the proposal signature sheet, indicating that it has been approved by the committee, the student turns in a digital copy of the proposal and signature sheet to the Director of Graduate Studies, who checks the proposal to ensure that it meets basic proposal guidelines and enters it into a student's permanent file.

Guidelines for Proposals for Master's Theses in Musicology, Ethnomusicology, and Music Theory
(on the cover)
Date:_____
Draft #:_____

1. Name, address, telephone number, and e-mail address
   - Degree sought, with area of concentration
   - Type of study: Thesis
   - Include this statement and appropriate signatures:

I have read and approve this proposal for a master's thesis:

Major Professor: _____
Committee Member: _____
Committee Member: _____

2. Proposed Title

3. Intent and Scope of Study

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

4. Statement of Primary Thesis

   A thesis is a simple declarative statement that can be discussed and maintained against objections. Your thesis statement should concisely express (one or two sentences) the main point you intend to make concerning your subject. For additional information about what a thesis statement is and how to create one, please see https://writingcenter.unc.edu/tips-and-tools/thesis-statements/.

5. Review of the Scholarly Literature

   Describe how your thinking has been shaped by the scholarly literature on your subject, and demonstrate the independence of your thesis by differentiating your research from the scholarship cited in the Sources.

6. Organization

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

7. Methodology

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

8. Sources

   Provide a selective list of sources dealing directly with your subject. Bibliographic format should follow Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (current ed.).

9. Please paginate your proposal.

Template for Thesis Proposals in Music Education
Quantitative and Qualitative Methodologies

Cover Page

Name, address, telephone number, and e-mail address
Degree sought, with major and minor areas of concentration
Type of study (Thesis)

Include this statement and appropriate signatures:

I have read and approve this proposal for a master's thesis:

Major Professor: _____
Committee Member: _____
Committee Member: _____

Title Page (Separate Page)

This is the first page of your paper. Your title page should include the following:

- The Running Head
- The Title of Your Paper
- The Author(s) Name, Address, Telephone Number, E-mail address
- Style Manual Used ("This paper conforms to the…. ")

Introduction (Separate Page)

Do not use the heading Introduction, instead type the title of your paper here.

- Background of the Problem
- Need for the Study
- Theory — If Applicable (Extremely brief)

Review of Literature

Do not use the heading Review of Literature - no heading should be used for this section. Do not use a separate page for this section. The review continues directly after your introductory paragraphs.

- Brief description of research that is **directly** or **primarily** related to your study. Present the findings of individuals or groups of studies and begin to form a conceptual framework for your study.
- Brief description of the theory you are utilizing (if applicable)
- Summary of the literature and a focus to the formation of research question

Quantitative Format	Qualitative Format
• Statement of Purpose • Research Questions • Null or Alternative Hypotheses	• Statement of Purpose • Research Questions

Methodology (Method and Purpose)

Not a separate page. You can use the heading Method, Method and Purpose, Design, or Methodology for this section.

Quantitative Format	Qualitative Format
• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.) • Discuss tests/surveys to be administered, demographic data sheets to be used, etc. (Include validity and reliability information where appropriate.) • Discuss Procedure - Manner in which data will be collected, tests/surveys were administered, etc. • Provide Design if not included in above discussion (Discuss Internal and External Validity, Maturation Effects, John Henry Effect, Ceiling Effects, etc. if appropriate) • Discuss Analyses to be used and if not already mentioned identify the dependent and independent variables. • State Null or Alternative Hypotheses (if appropriate)	• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.) • Discuss Procedure - Manner in which data will be collected • Discuss Analyses to be used **NOTE:** Qualitative research is rooted in the traditions of sociology and anthropology, which recognizes the subjective nature of reality. The qualitative researcher acknowledges and embraces the paramount importance of context. This philosophical tenet is apparent in several characteristics of qualitative research: small sample size (as little as one), unknown variables, lack of a theoretical base, and an emergent design. ***Therefore the methodology, when explained in a proposal, is often short and lacking in details because the design may, and often does, change as data are collected and analyzed.*** In the final thesis, one can expect to see detailed descriptions of participants, data collection (including amount of data in page numbers or length of interviews), and analysis procedures that outline the process of transforming the raw data into themes, interpretations, and implications. One might also see a theoretical lens employed based upon the data analysis or additional research problems added to the original design. This is typical and usually expected of qualitative inquiry.

Definition of Terms

Possible References

Use separate page(s) for this section.

Please turn in to the Director of Graduate Studies (a) an electronic copy of your proposal and (b) a signature page signed by all members of your faculty advisory committee.

Master's Oral Examination

When scheduling their Master's Oral Examination, students should first find a time that their committee can meet (often by sending a Doodle poll to the committee members) and then schedule a room on the QReserve website. This will generate a request that will go to the DGS for approval. The signed form must be submitted to the Director of Graduate Studies no less than 30 days prior to the scheduled examination.

This examination takes not less than one and not more than two hours and may include a five-minute break after the first hour. It is not a *pro forma* examination. Master's candidates may be expected to be able to demonstrate a firm understanding of music history, music theory, and pedagogy, as well as their particular area of concentration. The questioning will not be limited solely to material covered in classes the student has taken or in recitals the students has given. Questions will test the application of a student's knowledge as well as the recall of facts and theory. Oral exams for students who have completed a MUS 910 thesis or portfolio normally focus primarily on the thesis or portfolio.

In order for the student to pass the examination, at least two passing votes are needed. Voting is done by secret ballot. Students will learn if they passed or failed, but will not be told the actual vote tally. A candidate who fails the examination may be granted a second examination after a period of at least four months upon the recommendation of the committee and approval by the Director of Graduate Studies. The Director of Graduate Studies will serve as a neutral observer to oversee the second attempt. The results of the second oral examination are final and, if failed, the student will be asked to withdraw from the program.

Master's Thesis Approval

All master's theses are given a final formatting check by the Director of Graduate Studies before they are submitted to the Graduate College for archiving (see https://grad.arizona.edu/gsas/dissertations-theses).

Leave of Absence Policy

Students in degree programs may be granted a Leave of Absence for a maximum of one year by the UA Graduate College. Students petition for LOAs through UA the webpage containing GradPath forms (which can be reached from UAccess Student Center (https://uaccess.arizona.edu/).

Grade Appeal

A student who feels that a grade has been unfairly awarded may appeal. Before a student begins the appeal process, he/she should make every effort to resolve the problem by consulting with the course instructor. If the instructor and student do not reach a resolution within a two-week period, the student shall, within one week thereafter, readdress and submit the written appeal to the Director of Graduate Studies of the SoM. Instructions for the grade appeal process may be found at http://advising.arizona.edu/content/policies-procedures/petitions-grade-appeals.

DOCTORAL DEGREE PROGRAMS

Doctoral degrees are awarded to candidates who display deep understanding of the subject matter of their disciplines as well as the ability to make original contributions to knowledge in their fields. The University of Arizona SoM offers the Doctor of Musical Arts degree with concentrations in the fields of Composition, Conducting, and Performance, and the Doctor of Philosophy degree with concentrations in Music Education, Music Theory, and Musicology. The university does not permit double use of courses in a major and a minor or in a second minor.

This Handbook is meant to be used in conjunction with the information on graduate study provided by the UA Graduate College at https://grad.arizona.edu. Students must follow the degree requirements as outlined in the SoM Graduate Handbook current during their semester of admission. Degree students whose registration has been inactive for two or more consecutive semesters who return to graduate study must follow the SoM Graduate Handbook degree requirements in effect during the semester of their readmission rather than the Handbook in effect at the time of their earlier admission.

Core Academic Courses for DMA Degrees

Composition, Conducting, and students in Voice, Piano/Keyboard, and Instrumental Performance must select fifteen units of course work from the following three categories of core courses:

- Category A--Music Education (min. 3 units): 550, 551, 650, 654, 672, 696a
- Category B--Music Theory (min. 3 units): 520a, 520b, 521a, 521b, 521c, 534, 541 or 542, 622, 623, 624a, 624b, 625a, 625b, 696c
- Category C--Historical Musicology and Ethnomusicology (min. 3 units): 530, 531, 532, 533, 535, 536, 568, 595b, 596b, 696b, 696f

Ensemble Policy for DMA Degrees

Doctoral degrees may require large conducted ensemble participation as delineated in each degree grid. The appropriate large conducted ensemble varies by degree plan. The required large conducted ensemble, designed to support applied and academic study in each degree plan, must be chosen from the following list:

- Bowed Strings: MUS 500, based on placement audition, with bowed string faculty and large conducted ensemble faculty approval
- Voice: MUS 500I Symphonic Choir or MUS 505L Opera
- Wind/Percussion: MUS 500D, E, O, or R
- Piano/Keyboard, Harp, Guitar: MUS 500 or 501 or 502

An audition process designed and administered by the ensemble directors in consultation with the applied faculty and approved by the Director of the SoM will determine participation in the appropriate large conducted ensemble. Students whose degree grids specify a large conducted ensemble requirement of two or more credits must participate in a large conducted ensemble in a two-semester sequence.

Doctor of Musical Arts Course and Program Requirements

Composition		Units
Master's Degree		30
MUS or MUSI 640	Composition Lessons	20
MUS 600	Introduction to Graduate Study*	3
MUS	Core Courses	15
MUS	Minor	12
MUS 920	Dissertation**	18
	Total:	98
*Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses. **The primary document comprising a Composition Dissertation is an extended work of approximately 15-30 minutes in duration.		

Conducting		Units
Master's Degree		30
MUSI Lessons	Conducting*	16-24
MUS 600	Introduction to Graduate Studies**	3
MUS 500	Large Conducted Ensemble	4
MUS	Core Courses	15
MUS	Minor	12
MUS 925	Doctoral Recitals	20
	Total:	100 - 108
The recital requirement is fulfilled by conducting performances of major university ensembles. The number of conducting performances is determined by the major professor. The final recital is a lecture recital with accompanying document.		
*To fulfill MUSI Lessons requirements Instrumental Conducting majors with a Wind Band emphasis take four semesters of MUSI 785 and also take MUS 525, History and Repertoire of the Wind Band (3 units). *To fulfill MUSI Lessons requirements Choral Conducting majors take MUS 635 for 12 units, MUSI 580 for 8 units and MUS 502 for 4 units. *To fulfill MUSI Lessons requirements Orchestral Conducting majors take four semesters of MUSI 785.		
**Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.		

Performance: Registration for lessons in Voice and Piano is at the 685 level until the Qualifying Examination and Qualifying Recital have been successfully completed. Registration for lessons in other instruments is at the 785 level. Performance majors present four recitals as part of the document: a qualifying recital, an ensemble recital, a solo recital, and a capstone project recital with document. No more than one recital may be performed per semester without Graduate Committee permission. The solo recital and the lecture recital are interchangeable in order. Pedagogy requirements vary. Consult your major professor for requirements for your instrument/voice.

Voice		**Units**
Master's Degree		30
MUSI 685/785	Applied Lessons	16
MUS 500	MUS 500 (Large Conducted Ensemble) or MUS 505L (Opera Theatre)	4
MUS 600	Introduction to Graduate Studies*	3
MUS	Core Courses	15
MUS	Minor	12
MUS 925	Doctoral recitals	20
	Total:	100
Graduate vocal performance students must show practical proficiency in Italian, French, and German as determined by examination. The Graduate Language Proficiency Examination (GLPE) must be taken during the first semester of study. If a student does not pass all or a portion of the GLPE the first time, they may retake any necessary portion in subsequent semesters. Final master's and doctoral oral comprehensive examinations may not be scheduled until ALL sections of the language proficiency exam have been passed and any diction-related deficiencies have been remedied.		
*Students who already have taken MUS 600 or its equivalent as part of their master's degree must substitute 3 units of MUS core courses.		

Instrumental		**Units**
Master's Degree		30
MUSI 785	Applied Lessons	16
MUS 500 (or 501 or 502, guitar & harp only)	Large Conducted Ensemble (or Coached Ensemble or Small Conducted Ensemble, guitar & harp only)	4
MUS 600	Introduction to Graduate Studies*	3
MUS	Core Courses	15
MUS	Minor	12
MUS 925	Doctoral recitals	20
	Total:	100
*Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.		

Piano		Units
Master's Degree		30
MUSI 785	Applied Lessons	16
MUS 600	Introduction to Graduate Studies*	3
MUS 500, 501 or 502	Large Conducted Ensemble, Coached Ensemble, or Small Conducted Ensemble	4
MUS	Core Courses	15
Minor		12
MUS 925	Doctoral recitals	20
	Total:	100

Piano majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital, ensemble/vocal recital, ensemble/instrumental recital, and the lecture recital.

*Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.

Organ/Harpsichord		Units
Master's Degree		30
MUSI 785	Applied Lessons	16
MUS 500, 501, or 502	Large Conducted Ensemble, Small Coached Ensemble, Small Conducted Ensemble	4
MUS 600	Introduction to Graduate Studies*	3
MUS	Core courses	15
Minor		12
MUS 925	Doctoral recitals	20
	Total:	100

Organ/Harpsichord majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital, ensemble/vocal recital, ensemble/instrumental recital, and the lecture recital.

*Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS core courses.

Doctor of Philosophy Course and Program Requirements

Music Education		Units
Master's Degree		30
MUS	Major Field*	36
MUS	Minor	12
MUS 920	Dissertation	18
	Total:	96

* Major Field: Nine credits selected from research (MUS 551, MUS 603, MUS 604, or MUS 655); 21 credits selected from Music Education (including MUS 550, 551, 603, 604, 650, 654, 655, 672, and 696a), with a minimum of three credits in MUS 696a and allowing for MUS 550 and MUS 696a to be repeated when topics/instructors differ; and six credits selected from graduate courses in ethnomusicology, musicology, theory, composition, literature, pedagogy, applied lessons, and ensembles.

Prerequisite: Students are expected to hold a current teaching certificate and to have completed a minimum of three years teaching music full-time in a school. In addition, a Master's degree in Music Education is required. Requests for exceptions to these prerequisites may be submitted to the Coordinator of Music Education for consideration.

Music Theory		Units
Master's Degree		30
MUS 600	Introduction to Graduate Studies*	3
MUS	Major Field**	30
MUS	Graduate Music History	3
MUS	Minor	12
MUS 920	Dissertation	18
	Total:	96

A reading knowledge of German and one other foreign language is usually required. The second language should be chosen with the student's planned area of research in mind. In rare cases, a student's dissertation committee may petition the Graduate Committee to require either fewer or more languages. Proficiency in one language must be demonstrated before the third semester of enrollment, and in the other before the fifth semester of enrollment.

*Students who already have taken MUS 600 or its equivalent as a part of their master's degree must substitute 3 units of MUS electives.
**All PhD students must complete 520A or B, 620A or B, 623, 624A and B, 625A and B, and two semesters of 696C.

Musicology		Units
Master's Degree		30
MUS 696B or 699	Musicology Introduction and Methods	3
MUS 696F	Ethnomusicology Introduction and Methods	3
MUS	Musicology	6
MUS	Music Theory	6
MUS 694	Internship* (Practicum)	6
MUS	Major Field**	12
MUS	Minor	12
MUS 920	Dissertation	18
	Total:	96

Reading knowledge of three languages is required: German (required); French, Italian, or Latin; a third language relevant to the course of study (may also be French, Italian, or Latin, if not chosen for the second language). Proficiency in one language must be demonstrated before the third semester of enrollment, and in the others before the fifth semester of enrollment.
*Musicology students may substitute courses in Music Education, Musicology, or Ethnomusicology in place of the Internship (Practicum) courses with the approval of the student's advisor, the Area Coordinator, and the Director of Graduate Studies. **Major field: at least two seminars in the area of early music (medieval, renaissance, baroque), and at least two seminars in the area of later music (classical, romantic, and twentieth century). Musicology students may substitute a graduate class outside of music studies that is relevant to their dissertation topic in place of a major field course with the approval of the student's advisor, the Area Coordinator, and the Director of Graduate Studies.

The Journey to the Doctoral Degree

Students are responsible for knowing and completing the course requirements for their particular program. Entering students are urged to keep a copy of the SoM Graduate Handbook from their matriculation year to serve as a personal checklist of requirements. Academic and other institutional policies are subject to periodic review and revision. Such revisions become effective at the time of their announced implementation, unless otherwise indicated. Students are expected, therefore, to acquaint themselves with current academic regulations found in the most recent edition of the SoM Graduate Handbook and the UA Graduate Catalog.

Satisfactory Academic Progress

Students are expected to enroll in at least one core class per semester until all core courses are completed. A 3.0 semester and cumulative GPA must be maintained. If the GPA falls below 3.0 in any semester, the consequence may be loss of financial aid and/or dismissal. A minimum of two degree recitals must take place during the first two years of doctoral study, with the qualifying recital taking place in year one. Appeals for waivers of these standards may be made directly to the Director of Graduate Studies.

Doctor of Musical Arts suggested timeline (assuming acceptable MM)[1]

When	What
Semester 1	Take diagnostic examinations in music theory and music history.
	Complete written qualifying examination in the major and minor fields, if possible (courses identified as deficiencies should be taken the first time offered following the examinations).
	Complete 15-20 graduate credits, including at least one core course
	Prepare preliminary Plan of Study with the Director of Graduate Studies. Schedule and/or perform qualifying recital.
Semester 2	Take qualifying exams, if not completed in semester 1.
	Complete 15-20 graduate credits, including at least one core course.
	Perform Qualifying Recital (Performance majors) if not completed in semester 1.
	Complete and submit approved Plan of Study on UA GradPath. Doctoral students may not be allowed to enroll for classes in semester 3 without an approved Plan of Study. NB: Plans of Study can be adjusted after submission.
	Complete 15-20 graduate credits, including at least one core course

[1] Guidelines to measure appropriate semester by semester progress for MUS 925 Recital/Dissertation enrollments may be found in Appendix A of this Handbook.

Semester 3	Schedule and perform ensemble recital (Performance majors).
Semester 4	Schedule and perform ensemble recital if not completed in semester 3 (Performance majors)
	Complete foreign language requirement.
	Complete 15-20 graduate credits, including at least one core course.
Semester 5	Complete written and oral comprehensive examinations.
	Perform solo recital (Performance majors).
	Submit lecture-recital/capstone proposal to the faculty advisory committee.
	Submit Graduate College Committee Appointment form on UA GradPath.
Semesters 6-7	Perform solo recital, if not completed in semester 5 (Performance majors).
	Present lecture recital/capstone project.
	Submit penultimate copy of lecture-recital/capstone document to committee members, then schedule and take the Final Oral Examination
	Submit document and all remaining degree certification materials to the DGS and once approved, online to the Graduate College.

Ph.D. suggested timeline (assuming acceptable MM)

When	What
Semester 1	Take diagnostic examinations in music theory and music history. Courses identified as deficiencies should be taken the first time offered following the examinations.
	Complete written qualifying examination in the major and minor fields, if possible (courses identified as deficiencies should be taken the first time offered following the examinations).
	Prepare Doctoral Plan of Study Cover Sheet and SOM Committee Member Form with the Director of Graduate Studies.
	Complete 15-20 graduate credits, including at least one core course
Semester 2	Complete and submit Doctoral Plan of Study on UA GradPath. Doctoral students may not be allowed to enroll for classes in semester 3 without an approved Plan of Study. NB: Plans of Study can be changed or adjusted after submission.
	Complete 15-20 graduate credits, including at least one core course.
	Take qualifying exams if not completed in semester 1.
Semester 3	Complete 15-20 graduate credits, including at least one core course
Semester 4	Prepare a dissertation proposal.
	Complete foreign language requirement if applicable.
	Complete 15-20 graduate credits, including at least one core course.
Semester 5	Complete written and oral comprehensive examinations and a portfolio for Music Education.
	Submit dissertation proposal to faculty advisory committee.
	Submit Graduate College Committee Appointment Form to the DGS.
Semesters 6-8	Submit penultimate copy of dissertation to committee members and take the Final Oral Examination
	Submit dissertation and all remaining degree certification materials to the DGS and once approved, online to the Graduate College.

Diagnostic and Qualifying Examinations

All entering graduate students are required to take diagnostic examinations in music history and music theory. These 2-3 hour online examinations are administered prior to the beginning of classes in the fall and spring semesters. Students who show deficiencies on the history and theory exams may be recommended to take designated course work, which should be completed prior to enrollment in graduate musicology and theory courses. All graduate-level courses in music history and music theory taken to fulfill diagnostic exam recommendations and completed with a grade of "C" or higher may be used to fulfill doctoral degree requirements.

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

In addition to the diagnostic examinations, all doctoral students take qualifying examinations in the major and minor fields of study, unless the major or minor exam is waived by the faculty responsible for setting the exam (e.g., music education doctoral minor). The qualifying examinations test a student's overall readiness to enter into doctoral work and are not purely diagnostic. If faculty evaluate a qualifying examination as failing, a student may be required to retake the exam during the next exam cycle. Qualifying exams may be taken a maximum of two times. Normally students take both major and minor qualifying examinations during the fifth week of the first semester in residence, although they may be taken as late as the second semester. Students may elect to take the major exam in the first semester and the minor exam in the second semester. DMA and Ph.D. qualifying exams are administered in October and February of each year. Faculty may use these results to guide the student's direction of study in the major and minor fields by recommending additional coursework beyond that specified by a student's degree grid.

The qualifying examination in the major field of study may be waived only when a candidate has completed a master's degree in the same field at The University of Arizona, and only upon the recommendation of the major area. The qualifying examination in the minor field may be waived at the option of the minor area.

Academic Advising

The Director of Graduate Studies is the primary academic advisor for all graduate students. Students should consult with the DGS each semester to ensure that they are maintaining good academic progress. Students also should communicate regularly with their major professors about their area of concentration and advisory committee issues.

The SoM Graduate Committee

The SoM Graduate Committee, which includes representatives from the various fields of emphasis in the SoM, is responsible for the formation and implementation of graduate curricular policies. The committee conducts an ongoing review of policies and procedures affecting graduate study in the SoM. Students should feel free to contact either the DGS or the committee member from their area with petitions for the committee and questions about graduate study or policies.

Your Advisory Committee

Advisory committees (which include your major professor and two other professors from your area of study) evaluate recitals, supervise the preparation of dissertations and documents, and administer Doctoral Written and Oral Examinations. Student Advisory Committees are established following discussion between the student, the major professor, and the Director of Graduate Studies. A SoM Committee Member form should be submitted to the Director of Graduate Studies no later than the end of the second semester of doctoral work. A listing of faculty by area is available on-line at https://music.arizona.edu/people/directory/. Recital committees consist of

a minimum of three faculty members. Comprehensive Exam committees consist of five faculty members, three in the major area, and two in the minor area. At least three members of this committee must be members of the Graduate Faculty. Adjunct faculty may be granted Regular or Special Member status to serve on advisory committees by permission of the UA Graduate College, upon approval of a petition submitted by the Director of Graduate Studies of the SoM. Doctoral dissertation/document committees must include at least three members of the Graduate Faculty. Tenure-eligible faculty who leave the university and Emeritus faculty may continue to serve on advisory committees for one year or longer after they leave the university. The SoM Graduate Committee resolves disagreements regarding committee membership.

Professors who have agreed to attend a recital may occasionally have a conflict. In such instances the student must notify the Director of Graduate Studies immediately. The DGS will ask another faculty member in the student's area or a member of the SoM Graduate Committee to attend the recital.

Most faculty contracts are for the nine months of the academic year (mid-August to mid-May) and do not include the months of June and July. Please be aware of this when asking faculty to attend recitals, oral examinations, or to assist in other ways in their role as members of your advisory committee.

Doctoral Minor: A Secondary Concentration

To allow for greater flexibility and to develop a second area of concentration, each doctoral student selects at least one minor area of study. The minor must be approved by the minor advisor designated on the student study plan.

Minor areas of concentration in music may be chosen from complementary disciplines (e.g., Composition, Conducting, Music Education, etc.). Minors outside the SoM may be chosen with the approval of the Graduate Committee and the approval of the faculty in the chosen discipline. Conducting majors (choral, orchestral, wind) may elect conducting in a complementary area as a minor (e.g., choral major with an orchestral minor) upon permission of the conducting faculty after an audition in the complementary area. Otherwise, the minor may not be in the same music emphasis area as that selected for the major. For example, violin performance students may not minor in piano performance.

Discuss your proposed minor with the Director of Graduate Studies before contacting the area in which you hope to minor.

1. Minor in Music Theory

Course requirements for the minor in theory will be established on the basis of the candidate's diagnostic entrance examination and the qualifying examination in theory. Any student who has not had a counterpoint class in previous training must take either MUS 520A or B as part of the minor. Further, at least two of the four courses taken towards the minor must be 600-level courses. Specific plans of study will be decided upon in consultation with the coordinator for theory, Dr. Boyd Pomeroy.

2. Minor in Choral Conducting

MUS 635	Choral Literature (3+3)	6
MUS 905	Recitals	2
MUSI 580/585	Concurrent with ensemble 4 (generally 2+2)	4
MUS 500 or 502	In consultation with major professor	2

3. Minor in Instrumental Conducting with Wind Band Emphasis

Students must already have the following in order to qualify for this minor:

a) Two semesters of undergraduate conducting courses;
b) Conducting experience in front of an ensemble as part of a course, in rehearsal, or in performance;
c) An interview with members of the instrumental conducting faculty, to include:
1) sight-conducting of selected excerpts, demonstrating a variety of musical styles
2) singing of the score while conducting
3) demonstrating patterns at specific tempi and styles
d) A written qualifying exam, including transposition, terminology, score analysis and repertory.

MUSI 585	3 semesters	12
MUS 525	History and Literature of the Wind Band	3

4. Minor in Orchestral Conducting

MUSI 585	3 semesters	12
MUS 596B/696B	Symphonic Literature MUS	3

5. Minor in Music Education

Coursework for the doctoral minor in music education is chosen in consultation with the Music Education Coordinator. The minor requires 12 units drawn from graduate music education offerings (MUS 550, MUS 551, MUS 603, MUS 604, MUS 650, MUS 654, MUS 655, MUS 672, or MUS 696a). Typically, students will complete MUS 650, MUS 672, and MUS 696a for a total of nine units, with an additional course/three units selected from one of the following: MUS 510a, MUS 510b, MUS 550, MUS 551, MUS 603, MUS 604, MUS 654, MUS 655, MUS 693, MUS 694, MUS 696a, or MUS 699.

6. Minor in Composition

MUS 533	Music of the Twentieth Century	3
MUS 521c	Analysis of Contemporary Music	3
MUS 640	Advanced Composition*	10
Either MUS 534 (Music Since 1950) or MUS 623 (Post-Tonal Analysis)		3

* Required attendance at weekly masterclass.

7. Minor in Strings

MUSI 580	3 semesters (2 credits) of lessons	6
MUS 500	3 semesters of orchestra	3
MUS 501	2 semesters of chamber music	2
MUS 510A	Pedagogy	2
MUS 905	Recital	1

8. Minor in Historical Musicology

Course requirements in the minor area will be established on the basis of the candidate's diagnostic entrance examination and the qualifying examination in the minor area, in consultation with the Coordinator for Musicology. The minor in historical musicology requires 12 units drawn from the graduate musicology course offerings (530, 531, 532, 533, 535, 536, 596b, 620a, 620b, 696b, and no more than three units of MUS 599 or MUS 699), and one unit of either 500Q, *Collegium Musicum* or 501, *Arizona Baroque*. Musicology minors are encouraged to substitute "Musicology Introduction and Methods" (MUS 696B or 699) in place of MUS 600 (required for the Doctoral Minor).

9. Minors in Voice

Students considering a doctoral minor in voice must be auditioned by the voice faculty.

Opera Theatre Emphasis		
MUSI 580/585	Studio Instruction in Voice	4
MUS 505L	Opera Theatre (section 1 or 2)	2
MUS 523A/B	History of Opera	6
MUS 694	Opera Directing Practicum	1
Total		13
Vocal Pedagogy Emphasis		
MUSI 580/585	Studio Instruction in Voice	4
MUS 510b	Pedagogy (only spring of even-numbered years)	2
MUS 522A/B	Art Song Repertory	4
MUS 694	Guided Pedagogy Internship (Practicum)	1
MUS 905	Recital *	1
Total		12

***** The DMA minor recital must include a minimum of 30 minutes of memorized music from a variety of style periods and languages. Program notes are required and the recital must pass a recital hearing a minimum of 2 weeks before the scheduled event.

10. Minor in Wind and Percussion Performance

MUSI 585 (or higher) Individual lessons	8
MUS 500 Large Conducted Ensemble	2
MUS 510A Pedagogy	2
MUS 905 Solo recital: part of the last semester's private study	1
Elective to be chosen from the following list:	1
MUS 501 Chamber Music	
MUS 502 Small Conducted Ensemble	
MUS 599/699 Independent Study	

11. Minor in Piano Performance

MUS 510A and 510B Pedagogy	4
MUS 526A and 526B Piano Literature	6
MUSI 585 Individual Lessons	4
MUS 699 Independent Study	1

12. Minor in Ethnomusicology

MUS 696F	Ethnomusicology (Ethnomusicology intro + one seminar)	6
MUS or MUSI	Performance (applied instrument/voice and/or ensemble)	2
Elective*	Anthro, AIAR, Area studies, Music, Independent study i	6

*make selections in consultation with the musicology/ethnomusicology advisor

13. Minor in Organ Performance

MUS 510A	Organ Pedagogy	2
MUS 520A	16th-Century Counterpoint	3
MUS 905	Recital (minor area)	1
MUSI 585	Organ Lessons	8

14. Minor in Piano Pedagogy

The doctoral piano pedagogy minor will provide a structured curriculum for students to engage with piano pedagogy as both an academic discipline and as an applied skill within teaching settings. Students will study traditional piano pedagogy methods for the beginning and intermediate levels, as well as educational theories and teaching strategies for both the studio and classroom environment. The curriculum also includes practicum experience for students to apply their pedagogy knowledge in real teaching situations. In addition, students will engage in original research in the field of piano pedagogy. Learning outcomes include teaching, research, professional experience, and innovation.

MUS 510a	Piano Pedagogy	2
MUS 510b	Piano Pedagogy	2
MUS 696g	Graduate Seminar in Piano Pedagogy	2
MUS 694*	Internship (Practicum) in group or applied piano instruction	1-2
MUS 699*	Independent Study	1-2
	**MUS 694 and MUS 699 enrollments must total 3 units*	
Elective units	Elective units from music education, the College of Education, or another related area selected in consultation with advisor	3
	Total Units	12

15. Individualized Minor

To pursue a doctoral minor other than those listed above, students must first obtain Graduate Committee approval of the minor. To obtain approval students submit a proposal to the Director of Graduate Studies that includes the following items: (1) document title, e.g., Proposed Individualized Doctoral Minor in_____; (2) your name, degree, and contact information; (3) a short verbal description (not more than a paragraph) that explains why you want to pursue this minor and how it fits into your overall academic plan; (4) a listing of the coursework that will be in the minor (all SoM doctoral minors have from 12 to 15 units of coursework); and (5) the signatures of the two minor area faculty members who will be advising and supervising your minor.

It is expected that Individualized Minors normally will not require more than 3 units of MUS 699. Proposals listing more than three units of MUS 699 will not be considered for approval by the Graduate Committee unless they have preliminary approval from the minor faculty advisor and the Director of Graduate Studies. Past individualized minors have included dance, theatre arts, and computer science, among others.

Doctoral Study Plan

A formal Doctoral Plan of Study (POS) must be submitted upon successful completion of the qualifying examinations in consultation with the Director of Graduate Studies, the major professor, and the advisor for the minor field of study. All coursework and other requirements leading to completion of the degree are included. A preliminary version of this document should be completed no later than the second semester of graduate study. Students will not be allowed to register for lessons in their second year unless the POS has been completed.

Doctoral Recitals: Repertory and Scheduling

Doctoral candidates in conducting and performance present a series of recitals (including a lecture recital and accompanying document) in lieu of the dissertation required of Ph.D. candidates. Although it is expected that most of the repertory on the Doctoral Qualifying Recital (Performance) will be newly learned, some repetition of pieces from prior study is permissible on this recital at the discretion of the major professor. Previously performed music may only be used for the Doctoral Qualifying Recital. For the other three doctoral degree recitals, music may not be selected from repertoire used to satisfy previous degree recitals.

Candidates in orchestral and wind band conducting present a series of partial recitals as follows:

Orchestral Conducting

- Two symphonies by different composers
- A concert piece for orchestra
- An overture, concert-opener or suitable substitution
- Three concerto movements, song/arias, or operatic selections

Wind Conducting

- A work from the standard repertory (1940-1970)
- A chamber work for winds
- A wind accompaniment with soloist
- A modern wind band work (composed within **ten** years of performance)

Choral Conducting

- During the course of the first two years of the MM and DMA degrees, conducting majors must fulfill repertoire requirements from the categories listed below with their assigned ensembles.
- DMA students must do all listed requirements and MM students must do two from each category. A single work MAY count for an item in more than one category, but it may not count for multiple requirements within a category.
- Minors and others work with the applied instructor to determine appropriate repertoire for conducting experiences and do not need to fulfill these requirements.

Category A
1. A work composed before 1750
2. A work composed between 1750 and 1910
3. A work composed between 1910 and 1990

Category B
1. A work from outside the Western canon
2. A work by a female or nonbinary composer
3. A work by a BIPOC composer

Category C
1. A work in a language other than English or Latin
2. A work in a language other than English, Latin, German, Italian, or French

Category D
1. A movement from a mass, requiem, oratorio or cantata
2. A motet, madrigal, chanson or partsong
3. A work with instrumental accompaniment other than keyboard

Candidates in Performance present a series of four recitals--the Qualifying, Ensemble, Solo, and Lecture Recitals (or Capstone project). Piano majors may elect an ensemble emphasis in which the series of recitals is as follows: qualifying recital (4 units), ensemble/vocal recital (5 units), ensemble/instrumental recital (5 units), and the lecture recital (6 units). Students who wish to perform more than one degree recital in a semester must first receive approval from the SoM Graduate Committee. The order of recitals after the qualifying recital is interchangeable. The Final Oral Examination cannot be scheduled until all four recitals have been completed. Each recital should be from 50-90 minutes in length. A doctoral voice student may a substitute a major operatic role for the second solo DMA recital with approval of the student's faculty advisory committee and the opera director. They may not use the same opera enrollment towards their ensemble requirements.

Prior to a degree recital, piano, string and voice majors may be required to present a pre-recital hearing to demonstrate that the program is memorized and that performance standards have been met. Discuss details of the hearing with your major professor.

Current procedures for scheduling recitals may be found in the Pro Shop packet located at https://drive.google.com/file/d/1GS9PoEuDBNYG6hgSLW5NCbiPpmpqI3xU/view. All forms for scheduling recitals and reserving halls may be found on the QReserve website. These requests must be approved at least 30 days prior to the planned recital date.

Before submitting a Recital Program Form you should have already discussed your recital pieces with your Major Professor and arrived at a mutually agreeable date for the members of your faculty advisory committee. When you are ready to submit the recital form visit the QReserve website.and follow the Recital Program Form links.

Enter the details of your recital (date, location, etc.) on the form. When complete, you will be prompted to enter your performance pieces. Enter them one at a time in the order you intend to perform them. Be prepared with the name of the piece, composer's name, composer's dates, and an estimated length of the piece.

The form will determine if your recital length satisfies time requirements, and you will be prompted to submit your form. Since the system requires a 50-minute minimum for recitals, conducting students who are submitting programs for conducting rotations fill out the remainder of the 50 minutes by writing a final entry of n/a for title, composer, and date, along with the necessary number of minutes to bring their program to at least 50 minutes. Submitting the form sends e-mail to all faculty members who must approve your program. Online forms cannot be edited after submission, so any form requiring changes will have to be redone and resubmitted.

Please remember: all necessary faculty approvals must be obtained 30 days prior to your recital date. The online system will send e-mail requests when you submit your form, but it remains your responsibility to follow up with any faculty who need to approve your form.

If a recital is to be given off campus, it is the student's responsibility to make all necessary arrangements with the venue. Regardless of the location of the recital (on or off campus), students must submit both an Event Request form and a Recital Program form on QReserve.

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

Recitals are evaluated on a pass/fail basis. As with graduate oral examinations, two negative votes constitute failure. In such cases the Director of Graduate Studies will consult with the student's recital evaluators and area faculty to determine if (1) a student will be permitted to repeat the degree recital and (2) they will be able to continue in the program. If a student is asked to repeat a degree recital they may vary the repertory at the recommendation of their Major Professor, but they must perform a full recital. The amount of time that must elapse before the second attempt is at the discretion of the Major Professor and the student's recital committee, but may not be less than thirty days in order to meet scheduling deadlines. The Director of Graduate Studies will attend second-attempt degree recitals. Students who fail a degree recital two times will be asked to leave the program.

In exceptional circumstances, up to two doctoral degree recitals may be performed remotely [outside the Tucson metropolitan area] with the approval of the student's recital committee and the SoM Graduate Committee. These recitals will be presented in venues approved by the student's DMA committee and must be live-streamed if any member of the recital committee cannot be physically present. Students must provide their committee members with a high quality, unedited video recording of the remote recital within 48 hours of the performance.

The Doctoral Qualifying Recital

As the first of the four degree recitals comprising the "dissertation" for the DMA degree (MUS 925), the Qualifying Recital may not be waived.

The Doctoral Ensemble Recital

The Ensemble Recital gives doctoral students the opportunity to demonstrate excellence in the area of chamber music. It is expected that the recital performance will be executed at the highest professional level. This recital normally employs several instrumental and/or vocal combinations. Recitals that employ fewer than three performance areas other than the student's must be approved by the Director of Graduate Studies (areas include plucked strings, bowed strings, keyboards, woodwinds, brass, voice, percussion, and electronic instruments). There are two general exceptions to these guidelines. Doctoral Ensemble Recitals in the Bowed Strings area and Harp must incorporate at least three different performance areas, one of which may include ensemble groupings

of at least three string instruments. Doctoral Ensemble Recitals in the Keyboard Area and Guitar must employ a minimum of two outside areas. The purpose of this recital is to give students the opportunity to investigate chamber literature for their instruments and to develop collaborative, planning, and networking skills when working with other students. Given this purpose, it is expected that normally conductors will not be used, and music for the ensemble recital should be chosen with this in mind. Any exceptions to this policy need to be considered on a case-by-case basis and approved by the Director of Graduate Studies. Faculty members may participate in student degree recitals only when there are extenuating circumstances and only with the permission of the Director of Graduate Studies. Only one student may receive credit for the recital, but individual pieces may be reused on up to two additional student recitals. Students must identify any pieces that are being re-performed on the Recital Program Proposal Form, and note when the earlier performance(s) took place. Students wishing to receive ensemble recital credit for the performance of a piece that already has been used in three other recitals must petition the Director of Graduate Studies.

The Doctoral Lecture Recital

The lecture recital must consist of a minimum of 40 minutes of lecture and a minimum of 20 minutes of performance. This recital, required of all students in the conducting and performance emphases, relates scholarship to performance. Candidates demonstrate the ability to select and organize pertinent data and to communicate effectively about music through the written and spoken word. Candidates prepare a formal written document and a *viva voce* lecture that addresses the selections conducted or performed, and conduct or perform selections that illuminate the formal document as given in the *viva voce* portion. Committee members must receive the lecture portion of the presentation a minimum of 30 days before the recital. Music performed in another degree recital is not permitted. Lecture recitals normally should not extend beyond 90 minutes. In order to receive approval for a Lecture Recital performance, students must be able to show that they have an approved *Prospectus/Proposal Confirmation Form (MUS DMA)* on UA GradPath at least 30 days prior to the planned lecture recital.

The Doctoral Solo Recital

The solo recital represents the summation of doctoral study for students in performance. The student must demonstrate a broad mastery of the techniques for his/her particular instrument and a comprehensive understanding of periods and styles. This performance must be executed at the highest level of an artist-scholar.

The Doctoral Comprehensive Written Examination (except Music Education)

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

The written comprehensive examination is held when essentially all course work is completed, and no later than three months prior to the date of the final oral examination. The written comprehensive examinations are administered in October and February of each year. Piano, strings, music theory and voice majors must have satisfied their foreign language requirements before scheduling these examinations.

The Written Comprehensive Examinations are not "take home". The five members of the student's Advisory Committee must each prepare a two-hour written examination that will be given on campus (a six-hour test in the major area and a four-hour test in the minor area). Two negative votes constitute a failure of the written comprehensive examinations. At the discretion of the committee and with the approval of the Director of Graduate Studies the student may re-take the written test one time.

After successful completion of the written examinations, an oral examination shall be conducted before a committee of the faculty approved by the Director of Graduate Studies and the Dean of the Graduate College.

Comprehensive Written Examination for Ph.D. Students in Music Education

The written comprehensive examinations are administered in October and February of each year. Along with the guidelines and requirements for "Doctoral Comprehensive Written Examination," the portfolio is due at this time as well.

A) The student will take a written exam consisting of approximately 3 to 4 broad based questions chosen from a list of 10 to 12 questions that the student has seen 24 hours in advance. The answers for these questions will be written during the specified examination time. It is not a "take home" exam.
B) The student will present each member of the major committee with a Portfolio consisting of the following:

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

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

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

4) One of the following:

A 6 to 10-page manuscript suitable for submission to a professional journal such as *Music Educators Journal*, *The Choral Journal*, or *The Instrumentalist*.

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

Note: If the work is published, submit the published version.

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

Doctoral Comprehensive Oral Examination

The form to schedule the oral comprehensive examination may be found on UA GradPath. Any request to schedule a doctoral comprehensive oral examination must be submitted on GradPath no less than 30 days before the date of the examination.

The Oral Comprehensive Examination will last at least one hour but not more than three. In this examination the faculty have both the opportunity and the obligation to require a student to display a broad knowledge of the chosen field of study (music), and sufficient depth of understanding in areas of specialization (major and minor fields). As a test of a successful performance, the student should demonstrate a professional level of knowledge

expected of a junior faculty member. For Music Education students, the portfolio items submitted to the committee may act as a springboard for this exam, but the nature of the examination is comprehensive and is not restricted to the portfolio.

Each member of the examination committee is expected to evaluate the student's performance on the basis of the examination as a whole, not just on his/her own field of specialization. Voting is conducted by secret ballot. Because there is only one official vote, full discussion of the candidate's performance is important prior to casting ballots.

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

The major professor tallies the ballots and informs the committee and the candidate of the vote, but not of the exact tally. Examiners who disagree with the committee's decision may note objections on the ballots. In the event of failure, the major professor submits a written request for a second examination.

A candidate who fails the examination may, upon the recommendation of the committee and together with the approval of the Director of Graduate Studies and the Dean of the Graduate College, be granted a second examination after a lapse of at least four months. The original committee members must conduct the second examination. Normally the Director of Graduate Studies also is present at second examinations. The results of the second oral examination are final. If a student fails the second exam he/she will be asked to withdraw from the program.

Graduate College Forms

Please allow time for all items to be approved by the Graduate Coordinator and the DGS so that they can be forwarded in a timely manner to meet the published deadlines of the Graduate College. Failure to submit the application by the deadline may postpone your completion.

Formal Proposals for Dissertations, Doctoral Documents, and Doctoral Critical Essays

All doctoral students in music culminate their academic studies with a capstone project. The capstone project for doctoral students in music education, music theory, and musicology is a Dissertation that presents original research and substantiates a thesis or hypothesis. These students will continue to use the guidelines for doctoral proposals given in the current edition of the Graduate Handbook and earlier editions. For doctoral composition students the capstone project is a substantial original composition accompanied by a detailed explanation of the compositional and aesthetic decisions that informed the work's structure and content. These students will continue to use the guidelines for doctoral composition proposals given in the current edition of the Graduate Handbook.

Doctoral students in performance and conducting have five options for the capstone project:

1. A traditional Lecture Recital and accompanying Document (normally, 60 to 100 pages in length).
2. A scholarly Dissertation presenting original research on a topic.
3. The production of two unrelated Lecture Recitals, each accompanied by a Critical Essay 20-30 pages in length.
4. The production of two related Lecture Recitals, accompanied by a single Critical Essay 30-40 pages in length.
5. The production of a Creative Project, accompanied by a Lecture Recital and a Critical Essay 20-30 pages in length. Possible Creative Projects might include, but are not limited to, the following types

of creative expression: a multimedia project or a website; a music edition; a guide to research; a recording project; a pedagogical method; or an original composition.

To obtain approval for a capstone project students submit a proposal describing the project first to their Faculty Advisory Committee and then to the Director of Graduate Studies. Doctoral performance and conducting students who elect either to produce a traditional Lecture Recital with accompanying Document (Option 1) or to write a doctoral Dissertation (Option 2) will continue to use the traditional proposal guidelines found in the current Graduate Handbook and earlier editions. Doctoral performance and conducting students who elect to produce two unrelated Lecture Recitals (Option 3) will prepare a separate proposal for each recital. Doctoral performance and conducting students who elect to produce two related Lecture Recitals (Option 4) or a Lecture Recital and Creative Project (Option 5) will submit one proposal. After the Faculty Advisory Committee and the Director of Graduate Studies have approved these proposals, the Director of Graduate Studies will record on UA GradPath that the student has an approved Prospectus/Proposal on file.

All proposals submitted under Options 3, 4, and 5 will include following information:

1. Student and committee information.
2. Preliminary title of the lecture recital(s).
3. A listing of the music to be performed as part of the lecture recital.
4. Explanation of the principal question or issue being addressed through performance and research in the Lecture Recital.
5. A justification for the inclusion of the works selected for the lecture recital.
6. A preliminary list of scholarly sources used for research.

Additional guidelines:

1. Critical Essays elucidate the principal question or issue addressed by the Lecture Recital or Creative Project in four ways: (a) they explain the rationale for the recital(s) or project; (b) they place them in historical and/or theoretical context; (c) they demonstrate how the recital(s) or project adds to and/or extends previous work in the field; and (d) they identify and cite the scholarly sources used in preparation of the Critical Essay. Critical Essays and Creative Projects are discussed and evaluated as part of the doctoral Final Oral Examination and will be archived with the university in lieu of a doctoral Document or Dissertation. Critical Essays must meet all university Dissertation or Document requirements, including a Title Page, an Approval Page, a Table of Contents, and an Abstract. Please see UA dissertation/document formatting requirements at https://arizona.app.box.com/v/grad-gsas-dissformat.

2. Students must have Faculty Advisory Committee approval of the text that will be presented at the Lecture Recital at least 30 days before the recital. The script may be a modified version of the Critical Essay and may be presented either as a formal paper or in a less formal manner. The style of presentation will be determined by the student and the student's major professor.

3. All Lecture recitals prepared as part of Options 3, 4, and 5 should be a minimum of one hour in length and should include not less than 20 minutes of lecture. Traditional Lecture recitals (Option 1) should be a minimum of one hour in length and include not less than 40 minutes of lecture.

Guidelines for Proposals for Dissertations in Theory and Musicology and DMA Lecture Recitals or Dissertations (Options 1 and 2)

Date:_____
Draft #:_____

1. Name, address, telephone number, and e-mail address

Degree sought, with area of concentration
Type of study (Proposal for Ph.D. Dissertation or DMA Document):
Include this statement and appropriate signatures:

I have read and approve this proposal for a DMA Document or Ph.D. Dissertation:

Major Professor: _____
Committee Member: _____
Committee Member: _____

2. Proposed Title

3. Intent and Scope of Study

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

4. Statement of Primary Thesis

   A thesis is a simple declarative statement that can be discussed and maintained against objections. Your thesis statement should concisely express (one or two sentences) the main point you intend to make concerning your subject. For additional information about what a thesis statement is, and how to create one, please see https://writingcenter.unc.edu/tips-and-tools/thesis-statements/.

5. Review of the Scholarly Literature

   Describe how your thinking has been shaped by the scholarly literature on your subject and demonstrate the independence of your thesis by differentiating your research from the scholarly sources cited in the Sources.

6. Organization

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

7. Methodology

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

8. Sources

   Provide a selective list of sources dealing directly with your subject. Bibliographic format should follow Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (current ed.).

9. Please paginate your proposal.

Template for Ph.D. Proposals in Music Education
Quantitative and Qualitative Methodologies

Cover Page

Name, address, telephone number, and e-mail address
Degree sought, with major and minor areas of concentration
Type of study (Thesis)

Include this statement and appropriate signatures:

I have read and approve this proposal for a master's thesis:

Major Professor: _____
Committee Member: _____
Committee Member: _____

Title Page (Separate Page)

This is the first page of your paper. Your title page should include the following:

- The Running Head
- The Title of Your Paper
- The Author(s) Name, Address, Telephone Number, E-mail address
- Style Manual Used ("This paper conforms to the…. ")

Introduction (Separate Page)

Do not use the heading Introduction, instead type the title of your paper here.

- Background of the Problem
- Need for the Study
- Theory — If Applicable (Extremely brief)

Review of Literature

Do not use the heading Review of Literature - no heading should be used for this section. Do not use a separate page for this section. The review continues directly after your introductory paragraphs.

- Brief description of research that is **directly** or **primarily** related to your study. Present the findings of individuals or groups of studies and begin to form a conceptual framework for your study.
- Brief description of the theory you are utilizing (if applicable)
- Summary of the literature and a focus to the formation of research question

Quantitative Format	Qualitative Format
• Statement of Purpose • Research Questions • Null or Alternative Hypotheses	• Statement of Purpose • Research Questions

Methodology (Method and Purpose)

Not a separate page. You can use the heading Method, Method and Purpose, Design, or Methodology for this section.

Quantitative Format	Qualitative Format
• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.) • Discuss tests/surveys to be administered, demographic data sheets to be used, etc. (Include validity and reliability information where appropriate.) • Discuss Procedure - Manner in which data will be collected, tests/surveys were administered, etc. • Provide Design if not included in above discussion (Discuss Internal and External Validity, Maturation Effects, John Henry Effect, Ceiling Effects, etc. if appropriate) • Discuss Analyses to be used and if not already mentioned identify the dependent and independent variables. • State Null or Alternative Hypotheses (if appropriate)	• Sample (or Participants) (Gender, age, range, geographical location, socioeconomic status, how selected, etc.) • Discuss Procedure - Manner in which data will be collected • Discuss Analyses to be used **NOTE:** Qualitative research is rooted in the traditions of sociology and anthropology, which recognizes the subjective nature of reality. The qualitative researcher acknowledges and embraces the paramount importance of context. This philosophical tenet is apparent in several characteristics of qualitative research: small sample size (as little as one), unknown variables, lack of a theoretical base, and an emergent design. ***Therefore the methodology, when explained in a proposal, is often short and lacking in details because the design may, and often does, change as data are collected and analyzed.*** In the final dissertation, one can expect to see detailed descriptions of participants, data collection (including amount of data in page numbers or length of interviews), and analysis procedures that outline the process of transforming the raw data into themes, interpretations, and implications. One might also see a theoretical lens employed based upon the data analysis or additional research problems added to the original design. This is typical and usually expected of qualitative inquiry.

Definition of Terms

Possible References

Use separate page(s) for this section.

Guidelines for Descriptive Documents for the DMA in Composition:

Date:_____
Draft #:_____

1. Name, address, telephone number, and e-mail address:
   Type of study: Descriptive Document for the DMA in Composition
   Include this statement and appropriate signatures:

   I have read and approve this proposal for a DMA Composition Project:

Major Professor: _____
Committee Member: _____
Committee Member: _____

2. Intent and Scope:

   A description of the overall structure of the composition, required performing forces, number of movements, and duration.

3. Stylistic Context for the Composition:

   A discussion of how the composition relates to existing musical works. This prose description may be linked to the List of Sources at the end of the proposal.

4. Compositional Goals:

   A description of what the composer was trying to achieve compositionally or aesthetically in this composition.

5. Compositional Method:

   A detailed explanation of SoMe of the most important compositional decisions made in in one movement or one section of a piece. It is expected that this section will include actual musical examples from the final score.

Please submit to the Director of Graduate Studies (a) an electronic copy of your proposal and (b) a signature page signed by all members of your faculty advisory committee.

Required Content of DMA Documents and PhD Dissertations

Required pages for the document are found on the Graduate College website https://grad.arizona.edu/gsas/dissertations-theses. If you are a performance major, all mentions of the word "dissertation" on these first three pages need to be changed to "document."

- Cover Page (page 1)
- Watermarked Approval (Signature) Page (page 2; see https://grad.arizona.edu/gsas/dissertations-theses/sample-pages). The Director of Graduate Studies prepares this page for you using Adobe Sign Workflow process when you submit your approved final document to the DGS for a final format check prior to archiving with the Graduate College.
- Copyright Page

- Copyright: You can file for a full copyright or to use the "non-copyright" page (which is a misnomer: it is more of a partial copyright).
- If you plan to use your doctoral research for future scholarly projects it is worthwhile to file for the full copyright. If you don't decide to copyright with the copyright office, then the page in the front of the document should be the non-copyright version.

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

Final Doctoral Oral Examinations

This final examination is an oral defense of the entire "dissertation" (in the DMA degree all recitals and the lecture- recital document are offered in lieu of dissertation) and the student is expected to be able to defend all elements of the "dissertation." The examination may include any further general questioning related to the field(s) of study encompassed within the scope of the dissertation. Committee members should have the penultimate copy of the document at least 30 days before the examination (all committee members have reviewed the document and all requested changes have been made).

Steps to schedule a Final Doctoral Oral Examination:

- Find a date that works for all faculty. Set aside three hours. Reserve a room.
- Submit UA GradPath form on UAccess
- Prepare: Review your paper and your recitals
  - Defend your topic and choices made in analysis/etc.
  - Recitals – SoM faculty may treat this like a second comprehensive examination. Study up on your topics again, using your recitals and final paper as your guide.
  - SoM faculty committees treat this as though it is an editing session for your document
  - Bring food and water, not just for the faculty, but also for yourself. Three hours is a long time.
- Most often people "pass with revisions."
  - Normally there is a two-week deadline after the final defense for all of the edits to be made by the student prior to submission to the university for archiving.
  - Review all edits with required committee members. Don't be afraid to ask for revisions or time to sit down with them and go through it in real time. The major professor also has both an SoM and a GradPath form to fill out.

Final Submission of Dissertations, Documents, and Critical Essays

After the final oral examination, students make any necessary corrections in their documents and submit a copy to the Director of Graduate Studies for approval and format review. Students are notified of the remaining items that must be completed.

After all required changes have been made, the major professor approves the final copy of the document. Once all remaining items have been completed, an electronic copy of the dissertation/document is archived with the UA Graduate College. See https://grad.arizona.edu/gsas/dissertaions-theses/submitting-your-dissertation.

Steps for Final Submission of Dissertations, Documents, and Critical Essays

- Page 2 of doctoral documents (the "Signatory page") is created via AdobeSign by the Director of Graduate Studies, and then is sent to the student and the committee members. Students should leave a blank page 2 in their documents, since they will not have the signed, watermarked AdobeSign page 2 until all revisions have been approved by the committee and the Director of Graduate Studies has conducted a format check on the final document.

- After a successful Final Oral Defense the majority of faculty advisory committee members often waive additional review of the document, and leave the final review to the major professor and the Director of Graduate Studies.
- After the DGS edits have been made, the document is archived with the UA Graduate College (see https://grad.arizona.edu/gsas/dissertations-theses and https://grad.arizona.edu/gsas/dissertaions- theses/submitting-your-dissertation).
- The archiving process includes several additional steps:
    - Determine if you'd like to purchase a hard-copy of your dissertation/document:
    - Copyright (full copyright or "non-copyright")
    - After uploading and submitting, the Graduate College may request additional formatting edits. Finish those, and make sure to upload the new version to the Proquest website and hit the revision submission button. You will receive notice of approval.

Final Items before graduation

- Exit survey for the Graduate College.
- Once the final document and the Exit survey have been submitted and approved, a "Certificate of Completion" can be requested from the Graduate College.

Leave of Absence Policy

Students in degree programs may be granted a Leave of Absence for a maximum of one year by the UA Graduate College. Students petition for LOAs through UA GradPath.

Grade Appeal

A student who feels that a grade has been unfairly awarded may appeal. Before a student begins the appeal process, he/she should make every effort to resolve the problem by consulting with the course instructor. If the instructor and student do not reach a resolution within a two-week period, the student shall, within one week thereafter, readdress and submit the written appeal to the Director of Graduate Studies of the SoM. Instructions for the grade appeal process may be found at https://catalog.arizona.edu/policy/grade-appeal.

APPENDIX A: GUIDELINES TO MEASURE APPROPRIATE SEMESTER BY SEMESTER PROGRESS FOR MUS 925 RECITAL/DISSERTATION ENROLLMENTS

A. Timeline for normal progress, and definitions
   1. DMA degrees in performance normally take 3-4 years to complete.
   2. The first 2 years normally are spent predominantly in academic classwork.
   3. International graduate students and graduate students with outstanding loans must maintain full-time status throughout their degree. Once they have completed all coursework required by their approved Plan of Study, including 20 units of MUS 925 Recital/Dissertation, they are eligible for reduced enrollments. If they have completed all required coursework but not oral comps, they must enroll in 3 units of MUS 925 for full-time status. If they have completed both all required coursework and oral comps they can be considered full-time with a 1-unit enrollment. The university calls this Advanced Status.
   4. 900-level units are considered to be "dissertation" units by the university. We call them "recital" units in the SoM because in the DMA the "dissertation" consists of a series of recitals that are normally concluded with a Lecture Recital and a Document.
   5. MUS 925 credits do not receive letter grades, but only "S" (superior), "P" (Passing), and "F" (Failing). "I" (Incomplete) should only be used for dissertation enrollments in very narrowly defined circumstances, and should only be assigned after consultation with the Director of Graduate Studies.

B. Benchmarks for normal academic progress
   1. Year 1: 9-23 units per semester, including 10 total units of MUS 925
      - Prepare and perform first solo recital (Qualifying Recital)
      - Prepare and submit an approved Plan of Study
   2. Year 2: 9-23 units per semester, including 10 total units of MUS 925
      - Prepare and perform the Ensemble Recital
      - Begin preparing the second Solo Recital
      - Complete all coursework required by the Plan of Study, including all 20 required MUS 925 units.
   3. Year 3: (3 or 1 unit enrollment MUS 925 per semester)
      - Pass written and oral comps
      - Prepare and perform the second Solo Recital
      - Prepare and receive approval for a Prospectus/Proposal that defines their final Lecture Recital, Dissertation, or Critical Essay
      - If feasible, perform Lecture Recital
      - If feasible, defend final Document (Lecture Recital Document, Critical Essay, or Dissertation)
      - Progress on the final Document will be assessed by the major professor
   4. Year 4: (1 unit enrollment MUS 925 per semester)
      - Perform Lecture Recital
      - Complete and defend final Document
      - Graduation

C. Caveats:
   1. If students fall behind these benchmarks they may not be making satisfactory academic progress, and risk loss of financial support and/or dismissal.
   2. Exceptions for these benchmarks can be made by agreement between the major professor, the student, and the Director of Graduate Studies.

APPENDIX B: GRADUATE MUSIC COURSES (MUS) (NOT INCLUDING ENSEMBLES)

*=core class in doctoral curriculum

510A/B	Pedagogy (2-2)
511A/B	Diction for Singers (2-2)
512	The Art and Science of Practicing (3)
*520A/B	Counterpoint (3-3)
*521A	Analysis of Tonal Music I: Form (3)
*521B	Analysis of Tonal Music II: Chromaticism (3)
*521C	Analysis of Contemporary Music (3)
522A/B	Art Song Repertory (2-2)
523A/B	History of the Opera (3-3)
525	History and Literature of the Wind Band (3)
526A/B	Piano Literature (3-3)
527A/B	Careers in Music (2-2)
528	Entrepreneurship in the Arts (3)
529	Music, Health & Wellness Story Lab (3)
*530	Music in the Renaissance (3)
*531	Music in the Baroque (3)
*532	Music in the Classical Period (3)
*533	Music of the 20th Century (3)
*534	Music Since 1950 (3)
*535	Music in the Middle Ages (3)
*536	Music in the Romantic Period
*541	Electro-Acoustic Music (3)
*542	Electro-Acoustic Studio Resources (3)
*550	Advanced Studies in Music Teaching (3)
*551	Behavioral Research in the Arts (3)
*555	Music and German Literature (3)
*568	Studies in Latin American Music (3)
595B	Art Music in the United States (3)
596	Special Topics in Music
*596B	Musicology Seminar (3) Rpt/3
596E	Seminar in Music and Dance Collab. (2)
597A	Audition Training for Instrum.. (1)
599	Independent Study (1-3)

600	Introduction to Graduate Studies (3)
*603	Qualitative Research in Music (3) (prereq 551)
*604	Historical Research in Music (3)
*620A/B	History of Speculative Theory (3-3)
*622	Theory Pedagogy (3)
*623	Post Tonal Analysis (3)
*624A	Introduction to Schenkerian Theory (3)
*624B	Seminar in Schenkerian Theory (3)
*625A	Current Trends in Music Theory (3)
*625B	Specialized Readings in Music Theory (3)
635	Choral Literature (3) Rpt/5
*650	Foundations and Principles of Music Ed. (3)
*654	Psychology of Music (3)
*655	Quantitative Analysis in Music Education (prereq 551) (3)
*672	Teaching Music in Higher Education (348.)
693	Internship (1-6)
694	Practicum (1-6)
695B	Special Topics in Music (3)
*696A	Seminar in Music Education (3) Rpt/3
*696B	Seminar in Musicology (3) Rpt/3
*696C	Seminar in Music Theory (3) Rpt/3
696E	Seminar in Keyboard Studies (3)
*696F	Seminar in Ethnomusicology (3)
696g	Seminar in Piano Pedagogy (3)
699	Independent Study (1-5)
905	DMA Minor Recital
909	Master's Report (3)
910	Thesis (3)
915	Master's Recital (1-2)
920	Dissertation (1-9)
925	Doctoral Recitals (1-9)