Graduate Handbook

Doctor of Musical Arts
Church Music, Composition, Conducting, Performance

Doctor of Philosophy
Musicology, Music Theory

Revised 2015
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INTRODUCTION
This handbook is your guide throughout your Doctoral program in Music. Use this document with the School of Music online catalog, catalog.ku.edu/music/ and the School of Music Student Resources webpage, music.ku.edu/resources/currentstudents#graduate.

Student responsibilities
You are expected to know the requirements of your program as found in this handbook and the online Graduate Catalog for the year you begin your studies. You are responsible for knowing the policies and procedures that govern your advancement through the program. Not knowing about a requirement does not excuse you from meeting that requirement.

Official communication
Your KU email address is the official means of communication for all KU students. Check your “spam” or “junk” folder regularly to ensure you are receiving all important communications. For more email information, go to technology.ku.edu/email.

ENROLLMENT
Course enrollment is accomplished online. Complete enrollment instructions are found at registrar.ku.edu/enrollment/. Check your Enroll and Pay Student Information Center for exact dates and times. They are posted in March for Summer and Fall continuing student enrollment and in October for Spring continuing student enrollment. Also use this link if you are a new student enrolling for the first time.

Your advisor
Your major professor is the primary advisor for your degree program. The advising schedule, academic calendar, enrollment deadlines, fees, and additional information to assist you and your advisor can be found at registrar.ku.edu/ and music.ku.edu/resources/currentstudents.

Full-time status
To be considered a full-time student, you must be enrolled in a minimum of nine (9) credits during the fall and spring semesters and six (6) credits in the summer session. Full-time status might be required by the rules and regulations governing student loan deferments, fellowships, and foreign student visas (F-1 and J-1).

Full-time status for Graduate Teaching Assistants (GTAs) at any level of appointment is six (6) credits each fall and spring semester, three (3) credits for the summer term.

If you have veteran’s benefits you must be enrolled in 12 credits during the academic year (fall and spring semesters combined).

Maximum/Minimum number of credits
You may enroll in a maximum of 16 credits in the fall and spring semesters and 10 credits during the summer session. If you must enroll in more than the maximum number of credits, a Schedule Change Form is required. You can pick one up in 450 Murphy. If you are NOT required to have full-time status there is no required minimum number of credits.

PhD candidates, see page 18 for information regarding the post-comprehensive continuous enrollment credit requirement that goes into effect after you pass your Oral Comprehensive Exam.
Late enrollment

To avoid late enrollment fees, you must enroll BEFORE the first day of classes. Enrollment information, including the enrollment schedule, is found on the registrar’s website, registrar.ku.edu/enrollment/. Late enrollment begins at 12:00 a.m. on the first instructional day of the Fall, Spring and Summer semesters. The current fee for late enrollment is $150.

If you enroll AFTER the first week of classes, you must obtain a Petition to Late Enroll Form from the Student Services office, 450 Murphy, complete it with appropriate signatures, and submit it to the Registrar’s office. Enrollment after the 20th day of classes is only permitted in rare cases.

International Student enrollment

International students must be particularly aware of the rules and regulations regarding their visa status. International students should contact the International Student Services (ISS) office for enrolling, dropping or adding classes, changing their degree program, taking a leave of absence, or withdrawing from the university. U.S. (Federal) laws govern your student visa status, and you must be fully aware of them as you proceed through your degree program.

Leave of absence

You may request a leave of absence in cases of illness, emergency, to pursue family responsibilities, or to pursue activities related to long-range professional goals. The time taken for a leave of absence does not count against your degree program time constraints (see page 9). You are encouraged to take a leave of absence rather than not enrolling and being discontinued by the University.

A leave of absence is granted for no more than 1 year at a time. To begin a leave of absence, you must send an email to the Graduate Services Coordinator requesting a leave of absence, stating the reason for the leave, and for which semesters. Your advisor must send an email approving your request. The first request for a leave of absence is automatically granted. Subsequent requests must be submitted to the Committee on Graduate Studies in Music (COGSIM) for approval. Progress toward completing your degree will be considered in granting further Leaves of Absence.

International students must work with an ISS counselor if they are planning to request a leave of absence. Depending on your situation, there may be additional documents you must submit.

Withdrawal from courses

The School of Music does not allow, under any circumstances, retroactive withdrawal by graduate students, either for a whole semester or for selected courses.

Degree check sheet/Program of Study

Degree check sheets/Programs of Study are available online at music.ku.edu/DMA/requirements for DMA students and music.ku.edu/PHD/requirements for PhD students. The work sheet has the required course work and credits for your degree. Using this sheet with your advisor allows you to plan your entire program from beginning (Diagnostic Exams) to end (Final Doctoral Oral Exam). You may obtain an updated copy of the degree sheet kept in your folder from the Student Services office, 450 Murphy. Student check sheets are updated in your file each semester using the advising report found at myKU. See page 8 for more information on the new Program of Study policy for students beginning their degree program in Fall 2015.
Re-admission for returning graduate students

A student who has been actively enrolled in a degree-seeking graduate program but who has not been enrolled for one academic year (three consecutive semesters, including summer) or less, may be eligible to use the permit to re-enroll form.

A student who has been actively enrolled in a degree-seeking program and has not enrolled for four or more consecutive semesters without an approved Leave of Absence is not eligible to use the permit to re-enroll form and must re-apply for Graduate admission, including a possible audition. If you are admitted, additional requirements may be in effect.

If you were not enrolled during the Spring or Fall semester preceding your return, you must contact the Graduate Services Coordinator to determine the correct procedure for returning to your degree program. There is no longer a five-year absence policy.

GRADES

Graduate Studies uses the “ABCDF” system of grading. The School of Music also uses a “+/-” system. For course work in thesis, dissertation, and Lecture-Recital with document, the letter grade “P” (Progress) is used to indicate acceptable progress until the document has been completed and a final grade of A-F is submitted. The letter grade “I” is not the appropriate grade for continuing work. “P” grades are not included in the computation of your grade point average.

A grade of B- or below in your major area is not acceptable and will not meet degree requirements. For all other courses, a grade of C- or below is not considered a passing grade and will not carry graduate credit or fulfill a degree requirement.

Incomplete grade policy

The grades “W” and “I” may be given. The letter “I” indicates incomplete work that may be completed without re-enrollment in the course. The letter “W” indicates withdrawal for which no credit or grade point is assigned. “WG” is used when no grade has been given by the class instructor and means “waiting for grade.”

A student who has an “I” posted for a course must make up the work by the date determined by the instructor, in consultation with the student, which may not exceed 1 calendar year, or the last day of the term of graduation, whichever comes first. An “I” not removed within a year automatically converts to a grade of “F” or to the lapse grade assigned by the course instructor, appears on the student’s record, and is included in the GPA.

Extensions to the time limit may be granted by the dean’s representative upon submission of a petition from the student, which includes the endorsement of the course instructor who assigned the “I” grade, or the department chair if the instructor is unavailable. After the “I” grade is converted to a grade of “F,” the grade may only be changed in accordance with USRR Article II, Section 3.

It is your responsibility to make certain that all Incompletes have been replaced with a letter grade. You may not take your oral comprehensive exam with Incompletes on your academic record.
Credit/No Credit

You may elect to be graded with Credit (CR) or No Credit (NC) instead of ABCDF under certain circumstances. For graduate students, the grade of CR will be recorded for a grade of C or above, a grade of NC for a grade of C- or below. Courses graded CR/NC will not satisfy degree requirements in School of Music graduate programs.

GPA and probation

You must maintain at least a 3.0 Grade Point Average (GPA) in all course work in your major area and you must maintain a cumulative GPA of 3.0. If your cumulative GPA falls below 3.0, you will be placed on academic probation. You will be returned to regular status if you raise your GPA to 3.0 or above by the end of the following semester.

If you have not raised your GPA to 3.0 by the end of the semester of probation, you will not be allowed to re-enroll in course work unless the Associate Dean for Academic Affairs acts favorably on a recommendation from the faculty members in your division that you continue in graduate study.

Transfer credits

At the doctoral level, credits do not transfer per se. Prior course work may be taken into consideration in developing a course of study, however, and can be discussed with your advisor.

Tuition and fees

Graduate students are assessed the standard resident or non-resident graduate tuition rate for every credit in which they are enrolled, including undergraduate credits. Music classes carry an additional course fee which, like tuition, is assessed per credit hour. If you have a Graduate Teaching Assistantship (GTA), the tuition and course fees are waived at the percentage stated in your GTA contract.

All graduate students pay required campus fees. Lawrence campus fees are assessed per credit hour if you are enrolled in fewer than 6 credits. If you are enrolled in 6 or more credit hours, you will pay the flat rate. The School of Music GTA does not cover campus fees.

Tuition and fee information, including the current rates, can be found at affordability.ku.edu/cs/index.shtml.

Refunds for dropped classes

The longer you remain enrolled in a course, the lower your refund will be if you decide to drop the course. Check the Registrar’s Office website, registrar.ku.edu, for the academic calendar that provides deadlines for dropping classes and the refund rate. You may drop courses online up to the last day to drop.

Financial support

A few funding opportunities, including fellowships, travel funds, and scholarships, are available through Graduate Studies. Information can be found at graduate.ku.edu/awardsandfunding.shtml. Available fellowships are awarded from nominations made by the student’s academic division. The completed application with supporting materials is submitted by the division to the Associate Dean for Academic Affairs, who forwards it to Graduate Studies. Please notify your major professor if you are interested in being nominated.
Graduate Teaching Assistantships (GTAs)

Graduate teaching assistantships (GTAs) are offered in ensembles, musicology, music theory and composition, music education and therapy, and in many areas of performance. Normally, a GTA can be renewed for a maximum of 3 years while working on a Doctoral degree.

To be considered for a graduate teaching assistantship, complete a GTA application, available on the Student Resources page, music.ku.edu/resources/currentstudents#graduate. Applications are due in the Student Services office, 450 Murphy, by March 1. Speak with your advisor or division director about available GTAs or about seeking reappointment for your current GTA.

Graduate Teaching Assistantship (GTA) tuition waivers

GTA tuition waivers are as follows:

- 40% appointment is 100% tuition and course fee waiver
- 30% appointment is 75% tuition and course fee waiver
- 20% appointment is 50% tuition and course fee waiver
- 10% appointment is 25% tuition and course fee waiver

Currently, all graduate teaching assistants in the School of Music must pay campus fees and health insurance. For out-of-state GTAs, tuition is based on out-of-state rates; for Kansas residents, tuition is based on in-state rates.

Scholarships

A small number of music scholarships are available for graduate students. Please speak with your division director about what is available to you.

School of Music Student Opportunity Funds

The School of Music provides funds to support travel for the professional development of students and to increase the visibility of its academic programs. These funds are for students participating in national and regional conferences in which they perform, present papers, or hold workshops. The funds also support students invited to perform or present at other regional, national, or international venues. To request School of Music opportunity funds, begin with the Student Opportunity Fund request form on the Student Resources page, music.ku.edu/resources/currentstudents#graduate.

DEGREE REQUIREMENTS

YOU are responsible for knowing your degree requirements. The faculty and staff of the School of Music are here to assist you in any way they can, but the timely completion of your degree depends on you.

Your Degree Program of Study

Beginning with students admitted Fall 2015, each DMA student, along with his or her major professor, is required to submit a complete Program of Study for approval by the end of the second semester of enrollment. Students who do not submit the Program of Study will not be permitted to register for courses in the third term.

The Program should include a schedule for meeting all deficiencies, a plan for completing all graduate course work including a cognate if chosen, a projected residency, a projected schedule for recitals, a projected semester for the comprehensive exams (qualifying and oral), and a projected semester during which the Lecture-Recital will be held and the document defended. Three years of full-time academic effort should be considered the norm for completion of DMA degree program requirements. The student’s major professor and graduate committee should assume primary responsibility for monitoring progress within the approved plan. Plans will be kept in the student’s file in 450 Murphy.
Subsequent changes to the program of study must be noted and initialed by the student’s advisor. An updated Plan will be submitted yearly.

According to Graduate Studies policy, doctoral students must spend three full academic years, or the bona fide equivalent thereof, in resident study at KU or some other approved university, including the time spent in attaining the master’s degree. A minimum number of hours for doctoral degrees is not prescribed. The various programs of study for the School’s doctoral degrees prescribe course work and other degree requirements. Relevant prior graduate course work may be taken into consideration when developing programs of study.

The course of study in each major field is found in the online catalog at catalog.ku.edu/music/. The Program of Study for your degree program can be found here for DMA students, music.ku.edu/DMA/requirements, and here for PhD students, music.ku.edu/PHD/requirements. Use this sheet to submit your Program of Study and to track your degree progress.

NOTE: Any requested change to a faculty approved degree program must come before the Committee on Graduate Studies in Music (COGSIM) as a student petition. This includes, but is not limited to, changes in required credits, courses, or policies.

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<th>DMA students who began the degree program before Fall 2015 may choose to adopt the new program requirements or stay with the program into which they were initially admitted. Please discuss this option with your advisor.</th>
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<td>Doctoral degree program time constraint</td>
<td>DMA programs can generally be completed in three to four years. However, all PhD and DMA programs must be completed by 8 years from the time of enrollment in doctoral course work. If compelling circumstances require a one-year extension, your first request is usually granted automatically. Further requests for extensions must go to the Committee on Graduate Studies in Music (COGSIM). You can find the Graduate Student Petition at music.ku.edu/resources/currentstudents#graduate.</td>
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<td>Doctoral residency requirement</td>
<td>Two consecutive semesters, one of which may include a summer session, must be spent in resident study at KU. During this period, you must be involved full time in academic pursuits. Enrollment in approved online and distance-learning courses offered through KU cannot be used to meet the doctoral residency requirement.</td>
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<td>Graduate diagnostic examinations</td>
<td>First-year students in all MM (except MM-Opera), DMA, PhD-Theory, and PhD-Musicology programs are required to take the School’s graduate diagnostic exams immediately before the first semester of enrollment. A student who received a bachelor’s or master’s degree from KU within the last 4 years is exempt from this requirement.</td>
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<td>Diagnostic exam grading</td>
<td>Each section is evaluated as Satisfactory (S), Review (R), or Deficient (D). If Satisfactory (S), no remedial work is required. If you receive a Review (R), you are strongly encouraged to review the material on your own before your oral exams. If Deficient (D), you must remediate the deficiency.</td>
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Diagnostic Retakes

*New Fall 2015*

Diagnostic exams that are failed can be retaken only once, and only immediately before the second semester of enrollment. Extenuating circumstances will be considered. **Students’ enrollment in School of Music course work will be cancelled if the diagnostic exams are not taken.**

Remediation of Diagnostic Deficiencies

If a student fails one or more of the diagnostic areas on the first administration of the diagnostic exam, the student either a) passes the diagnostic exam in the failed areas on the second administration, or b) earns a grade of C or better in the appropriate courses listed below to clear the deficiency.

*New Fall 2015*

Deficiencies must be remediated as soon as possible, preferably by the end of the second semester of enrollment and at the latest by the end of the third semester. **If a student has not cleared all deficiencies by the end of the third semester of enrollment, enrollment in subsequent course work will not be allowed.**

The above will be the only avenue for students to clear deficiencies. Independent study credits are not permissible, nor will diagnostic exams be made available to students outside of the opportunities scheduled before each fall and spring semester.

Musicology diagnostic exam

Musicology diagnostic exams will cover 6 historical periods:

| Medieval | Classical |
| Renaissance | Romantic |
| Baroque | 20th-21st Century |

The examination includes essay questions; identification of terms, titles, and names; and identification of stylistic traits in recorded examples.

Musicology Review Courses

Six independent 400-level review courses will be offered each academic year. These courses do not count toward your degree and are for remediation only.

*New Fall 2015*

**Fall:**
- MUSC 474: Graduate Review: Medieval (1 credit; offered 1st third of the semester)
- MUSC 475: Graduate Review: Renaissance (1 credit; offered 2nd third of the semester)
- MUSC 476: Graduate Review: Baroque (1 credit; offered 3rd third of the semester)

**Spring:**
- MUSC 477: Graduate Review: Classic (1 credit; offered 1st third of the semester)
- MUSC 478: Graduate Review: Romantic (1 credit; offered 2nd third of the semester)
- MUSC 479: Graduate Review: 20th-21st Century (1 credit; offered 3rd third of the semester)

Textbooks appropriate for review include:
- Bond, Mark Evan, *A History of Music In Western Culture*
- Crocker, Richard L., *A History of Musical Style*
- Grout, Donald J. and Claude V. Palisca, *A History of Western Music*
- Poultney, David, *Studying Music History; Learning, Reasoning, and Writing about Music History and Literature*
- Seaton, Douglass, *Ideas and Styles in the Western Musical Tradition*
- Stolba, K. Marie, *The Development of Western Music: A History*
Music Theory diagnostic exam

Music Theory diagnostic exams will cover four areas:

- Harmony
- Aural Skills
- Form
- 20th Century

PLUS:

- 18th Century Counterpoint (for Piano, Organ, Church Music, Theory majors only)


Music Theory Review Courses

Four independent 400-level review courses will be offered each academic year. These courses do not count toward your degree and are for remediation only.

**Fall:**
- MTHC 400: Graduate Review: Written Theory (1 credit; offered first 8 weeks)
- MTHC 402: Graduate Review: Aural Skills (1 credit; offered second 8 weeks)

**Spring:**
- MTHC 404: Graduate Review: Form (1 credit; offered first 8 weeks)
- MTHC 406: Graduate Review: 20th Century (1 credit; offered second 8 weeks)

Textbooks appropriate for review include:

**Aural Skills**
- Free website: [www.teoria.com](http://www.teoria.com) has ear training practice tests

**Tonal Theory**

**Post-tonal Theory**

**Form**

**18th Century Counterpoint**

Piano literature diagnostic exam

All new piano graduate students must take a piano literature diagnostic exam assessing knowledge of keyboard literature from 1300 to the present day. *A student who received a bachelor’s or master’s degree in piano from KU within the last 4 years is exempt from this requirement.* Students who do not pass this exam are required to satisfy the
deficiency by enrolling in PIAN 643 and/or PIAN 644, Piano Literature I and II, as recommended by the faculty of the Piano Division. These deficiencies must be satisfied before you can enroll in PIAN 921 seminars. If you have questions regarding this diagnostic exam or want further information, contact the director of the piano division.

Language requirements

Although graduate students who began their degree studies on or after Fall 2011 are no longer required to fulfill a research skills or language requirement, some music degree programs still have a language requirement. Examine your Program of Study sheet for the specific language requirements and discuss them with your advisor.

Voice performance students must have taken one year each of the following languages: French, German, and Italian. They can be courses taken at any time during your college career. In consultation with your advisor, any of the following ways of meeting the requirement are acceptable:

- Completion of a two-semester undergraduate level sequence of the language,
- Completion of a two-semester undergraduate level accelerated sequence of the language,
- Completion of a one-semester graduate level reading course,
- Completion of an approved two-semester on-line undergraduate language course, or
- Completion of a KU or other approved test.

If you are coming to KU with one semester of a language which is not a graduate level reading course, you must take a second semester course in the language, take a graduate reading course, or pass a KU or other approved test.

Electives

Elective hours can be selected from any music or non-music courses. Elective courses must be at the graduate level (500 or above) to count toward the degree.

MUSC 801: Research and Bibliography

MUSC 801, Music Bibliography and Research, is required for all graduate students in music and satisfies the Graduate Studies “Research Skills and Responsible Scholarship” (RSRS) requirement for doctoral students. All doctoral students must meet the RSRS requirement before proceeding to the oral comprehensive exam.

Doctrinal students who began their program of study before Fall 2011 may opt to complete a Foreign Language and/or Research Skills (FLORS) requirement in lieu of the RSRS requirement. If a student so chooses, information on that requirement can be obtained from the Graduate Services Coordinator.

Waiver for MUSC 801

If you have taken a comparable graduate course at another university, you may be entitled to a waiver of MUSC 801. To request a waiver, provide the musicology division director with a syllabus or course description of the course you wish to use in place of MUSC 801.

Jury examinations

All DMA students in performance areas are required to take a jury examination each semester until the semester in which the first degree recital is presented, after which juries are no longer required. Juries will include the faculty members in your major division. Additionally, any student enrolled in studio instruction (711) will be expected to take a jury.
**Graduate Advisory Committee**

The student’s Graduate Advisory Committee administers his or her comprehensive oral examination and the final oral examination/defense. Members of your committee from the performance faculty are also responsible for grading your doctoral recitals.

You must choose your advisory committee members and complete an Advisory Committee Form ([music.ku.edu/resources/currentstudents#graduate](http://music.ku.edu/resources/currentstudents#graduate)). **DMA students in performance must have the Advisory Committee form submitted before the first degree recital can be scheduled.** You may wait to choose your Graduate Studies Representative (formerly called “outside member”) until before your oral comprehensive exam. Discuss the membership of your committee with your advisor and personally ask each faculty member to serve and sign the Advisory Committee form. For the DMA advisory committee, you must have 5 faculty members as follows: two members from your division, one from musicology or music theory, one from outside of MUSIC (the Graduate Studies Representative), and one additional member from the School of Music graduate faculty. Only faculty members with dissertation or document status may chair your committee. A member without either status may act as co-chair.

For the PhD in Musicology, your committee is two members from the Musicology division, one from the Theory division, one Graduate Studies Representative, and a fifth member from the School of Music graduate faculty. The committee for the PhD in Theory and DMA in Composition has two members from the Theory and Composition division, one from the Musicology division, one Graduate Studies Representative, and a fifth member from the School of Music graduate faculty.

The Graduate Studies Representative must be physically present at the oral comprehensive exam and the final oral exam, but is **not** required to attend your degree recitals or to grade them. The Graduate Studies Representative must be a member of the Graduate Faculty. As the Graduate Studies Representative, he or she is a voting member of the committee and may or may not participate in questioning you during your oral comprehensive and final exams. The role of the Graduate Studies Representative is to report any unsatisfactory or unusual aspects of the examination to the Chair of your advisory committee, the Director of Graduate Studies your major area, the School of Music Associate Dean for Academic Affairs, and the Dean of Graduate Studies.

A majority of your committee members must be physically present for an examination or defense to commence. For doctoral oral examinations this requirement is 3 of the 5 members.

The following three people are required to be physically present at the examination or defense: the student, the committee chair, and the Graduate Studies Representative. Mediated attendance by any of these three is prohibited.

When a situation arises in which a committee member cannot be physically present, attendance via mediated means is acceptable at the discretion of the committee chair. In cases where the student prefers an examination in which all committee members are physically present, the student’s preference shall be honored.
DEGREE RECITALS

All students in performance and conducting must perform a total of three recitals. This does not include the DMA Lecture-Recital if you select that as your final project. Composition students must present a public program of original compositions approximately 45 minutes in length and participate in at least one work as either a performer or conductor. All degree recitals must be held in a venue open to the public.

Each recital program must be approved by all faculty members in your division before the recital is to be performed. At least two of the three degree recitals must be given before your oral comprehensive examination.

Qualifying Recital

New Fall 2015

The first DMA recital serves as a qualifying recital and is used to determine whether you will continue in the DMA program. Normally, the first DMA recital must be presented within the first two semesters of enrollment. You may petition for an extension by submitting a formal written request, including justification for the extension, to the Associate Dean for Academic Affairs. The request must include a letter of support from the major professor and an endorsement from the Division Director.

As determined by your Graduate Advisory Committee, there are three possible outcomes from the qualifying recital:

• You are allowed to continue in your proposed course of study and proceed with subsequent DMA recitals,
• You are allowed to continue in your proposed course of study, but will be required to repeat the first DMA recital or;
• You are not allowed to continue in the DMA program.

If you are required to repeat your first recital, you will only have one additional opportunity beyond the first attempt.

Recital requirements and grading

Options for the types of recitals that will fulfill the recital requirement may include a full solo recital, concerto performance, chamber music program, or a second Lecture-Recital. Please discuss options with your advisor.

Piano: Students majoring in piano must perform a chamber music or concerto recital as one of the three required degree recitals.

Conducting: Doctoral students in instrumental conducting must perform three recitals, each consisting of 50-60 minutes of programmed music. These recitals may consist of the combination of works conducted with various scheduled university ensembles over the course of multiple semesters.

Students pursuing a DMA in choral conducting are required to conduct three recitals. Each of the recitals will be a concert-length public performance with the ensemble to which the student has been assigned. “Concert-length public performance” is defined as a minimum of 30 minutes of conducted music.

A student who wishes to use an ensemble other than a scheduled university ensemble must obtain permission from the student’s major professor.
Recital Grading

Doctoral recitals, including the Lecture-Recital if given, will be graded by the performance area members of your committee. The Graduate Studies representative member, theory and musicology members are not required to submit a grade. You must receive at least a composite grade of B on all recitals for satisfactory completion of this degree requirement.

Scheduling your recital

All degree recitals, regardless of performance location, must be scheduled and registered in the School of Music Communications and Events Center, 460 Murphy Hall at least 3 weeks prior to the performance date. The recital scheduling packet is available in 460 Murphy as well as online at music.ku.edu/resources/currentstudents#graduate. Recital scheduling is also required for conducting students who are using several performances as one recital and voice students who are using an opera role as a degree recital. If you have enrolled in 965: Doctoral Recital, you must register your recital using the recital packet.

Recitals performed away from the City of Lawrence

- Only one of the three DMA degree recitals may be held away from the city of Lawrence.
- The DMA lecture-recital must be held in the city of Lawrence.
- Your major professor must approve in writing any of the three DMA degree recitals held away from the city of Lawrence.
- The performance must be a public performance.
- A quality video recording of the event must be made and submitted as required.
- At least one member of your committee is expected to be present. Attendance is at the student’s expense. The major professor and the student’s Graduate Advisory Committee must approve in writing an event for which no committee member will be present.

Priority scheduling

Recital scheduling for each semester begins with the priority scheduling week. Only graduate students are permitted to schedule during the first two days of the priority week. Non-degree recitals will be scheduled on the fifth day of that week. After the priority scheduling week, all recitals are scheduled on a first-come, first-served basis. Priority scheduling week for the fall semester happens in late August or early September. Priority scheduling week for spring happens in late October or early November. Watch for posters in Murphy Hall as well as email notification of priority scheduling dates.

Recital dates and times

Students are welcome to check the School of Music master calendar – the “Swarthout Book” – any time in 460 Murphy. Before scheduling a recital, confirm available dates with your advisor to avoid conflicts. When ready to schedule, be prepared by having a primary date/time and 4 alternative dates/times. Standard recital times are:
- Saturday and Sunday – 2:30, 5:00, & 7:30 p.m.
- Monday through Friday – 5:00 & 7:30 p.m.

Recital fees

Recital fees are in the recital packet at music.ku.edu/recital-scheduling#graduate. They include:
- Murphy Hall Recital
  - Includes hall rental, marketing, piano tuning, programs, student monitor, audio recording
• Bales Recital Hall
  o Includes hall rental, marketing, & programs.
  o Recording is done by Bales staff.

• Off-campus Recital
  o Includes marketing, programs, & student monitor
  o Recording is NOT included
  o Note: Off-campus recitals may incur extra costs such as venue rental, piano tuning, and recording

• Conducting Recital
  o Includes marketing, programs, student monitor, audio recording

Recital programs
It is your responsibility to provide a properly formatted recital program. See the School of Music Student Recital Program Style Guide, in the scheduling packet, for specific program formatting information. The recital programs are due in 460 Murphy no less than 2 weeks in advance of the recital. Both an emailed program and a paper copy signed by the instructor must be submitted at least 2 weeks before the recital. Failure to meet this deadline will result in cancellation of the recital with no refund of the recital fee.

Recital recordings
All graduate recitals must be recorded for inclusion in the School of Music digital archive. If your recital is recorded by School of Music Recording Services, recording@ku.edu, you will receive a link to the digital file after your recital. You are required to submit a paper copy of your recital program to the Graduate Services Coordinator for your file. Students using other than School of Music Recording Services must submit a copy of the program and an audio recording to the Graduate Services Coordinator by the end of the semester in which the recital is performed for inclusion in the digital archive.

Conducting students using a compilation of performances for a degree recital must contact recording@ku.edu for instructions on how to submit the recordings for the digital archive.

Lecture-Recital
The Lecture-Recital is the final recital for the DMA in performance areas. It includes the lecture document, which is approved as outlined on page 19. The defense of the document is scheduled with your committee after the Lecture-Recital.

The Lecture-Recital should be between 70 and 80 minutes in length, including the intermission, normally with a minimum of 30 minutes’ performance time. The music should be new to the student and should include at least one major work. The candidate should be the principal performer and lecturer.

The candidate may present the lecture as a formal reading of the paper or in a less formal, paraphrased manner. The style of the presentation will be determined by the student and the major advisor.

Events other than solo recitals used to fulfill degree recital requirements
An event allowed to be used in complete fulfillment of a degree recital. These events may include, but are not limited to, major opera roles, recitals taking place off campus (cf. off-campus recital policy), and professional conference performances. These events must be registered as a degree recital and the appropriate recital fee paid. The student’s committee determines whether these events will fulfill a recital requirement.
The student is responsible for making certain a recording is made of all events used for full or partial fulfillment of a given recital. If the event occurs off-campus, the student must provide an audio or video recording for grading purposes and to be included in the digital archive.

At some point you will have completed most, if not all, of your degree requirements and will be preparing to graduate. Timing the final exams and understanding the accompanying policies will ensure that you graduate when you want to graduate.

The Written Qualifying Examinations are exams that must be completed before taking the Oral Comprehensive Exam. The Musicology and Music Theory exams will be the same for all DMA major areas.

You must have satisfied all diagnostic examination deficiencies and the bulk of your coursework before you are eligible to sit for these exams. Please work with your advisor and the Graduate Services Coordinator on timing for these exams. Scheduled dates for the Written Qualifying Exams are on the School of Music Graduate calendar. When you are ready to take the examinations, notify the Musicology and Music Theory division directors that you intend to participate in the next scheduled exams.

The DMA Written Qualifying Examinations have three components:

1) Musicology (music history) – will assess student knowledge of representative literature and composers of each major period of music history, as well as general bibliographic resources in music. This exam will be prepared and graded by the Musicology division.

2) Music Theory – will assess broad knowledge of music theory as it relates to musical performers. The exam will be prepared and graded by the Theory division.

3) Major field – will assess aspects of the student’s major field, including but not necessarily limited to, applied literature/repertoire, pedagogy, and specialization-specific sources and resources. Divisional faculty in the major areas are responsible for preparing and grading this exam.

PhD-Musicology, PhD-Theory and DMA-Composition students should discuss the components of their Written Qualifying Exams with their advisors.

The Exam Authorization PtD (progress to degree) form, found at music.ku.edu/resources/currentstudents#graduate, must be completed by you, signed by your committee chair, and submitted to the Graduate Services Coordinator, 450 Murphy, no later than 2 weeks before your scheduled oral comprehensive exam and your scheduled final exam. The form is submitted before the oral comprehensive exam to verify that you have completed the RSRS requirement (see page 12), are in good academic standing, have completed the residency requirement, and that you have successfully passed all written comprehensive exams. The same form is used before the final examination/defense to submit the topic of your final document or dissertation to the KU Office of Graduate Studies.

Failure to submit this form 2 weeks in advance of the exam will result in the rescheduling of your exam.
**Oral Comprehensive Examination**

*Exam Authorization form required 2 weeks in advance*

The Oral Comprehensive examination is required of all KU doctoral students. Once passed, it confers All But Dissertation (ABD) status and you become a doctoral candidate. Although this is a Graduate Studies-level exam, it is administered by your Graduate Advisory Committee.

You may schedule your oral comprehensive exams

- when you have passed your written comprehensive exams;
- when you have given at least two of your required degree recitals;
- when you have no incompletes on your transcript in any classes; and
- if you are in good academic standing. (No Incompletes allowed.)

Under no circumstances will you be allowed to schedule and take the oral examination until all of these criteria have been met.

The comprehensive oral examination will cover all aspects of your major field of study and serves as a synthesis of your academic training as a whole. Questions will be asked by each member of your committee to assess the professional level and depth of your knowledge of theory, musicology, pedagogy, repertoire, and any other specific questions deemed pertinent to your major area. Doctoral students are expected to have developed the capacity for individual study and inquiry; therefore, the subject matter of the examination is not necessarily limited to courses in which the student has enrolled.

For every scheduled examination, the committee reports a grade of Honors, Satisfactory, or Fail. If you receive a “Fail” on the exam, you may repeat it on the recommendation of your Graduate Advisory Committee, but under no circumstances will you be allowed to take it more than three times. You may not retake the oral examination until at least 90 days have elapsed since the previous attempt.

**Post-oral comprehensive enrollment “Continuous Enrollment”**

Beginning with the semester *after* passing the comprehensive oral exam, until all requirements for your degree are completed or until 18 post-comprehensive hours have been completed, **PhD candidates must enroll in a minimum of 6 credits during the fall and spring semesters and 3 credits in the summer.** The credits taken during the semester you pass your oral comprehensive exam will count toward the 18 post-comprehensive credit requirement.

If you have reached the 18 credit maximum and still have not completed your degree requirements, you must continue to be enrolled every semester until you graduate. It can be an enrollment of no more than 1 credit, however.

**New Fall 2015**

**DMA candidates** must be continuously enrolled upon completion of the Oral Comprehensive examination. There are no minimum credits of enrollment.

**Timing of oral exam, document proposal, final exam and graduation**

For DMA students, **at least three months** must elapse between the successful completion of the comprehensive oral examination and the date of the final examination. For PhD students, **at least five months** must elapse.

The Graduate Studies Office has deadlines each semester for meeting all degree requirements including exams passed, completion of the dissertation or document and applying to graduate in Enroll & Pay. Those dates are on the Graduate Studies Graduate
Calendar, graduate.ku.edu/student-resources, under Students. Extensions will not be granted. Your submitted Program of Study should include the approximate times you have planned for these events. You are strongly encouraged to meet with the Graduate Services Coordinator when you have completed your Written Qualifying Examinations to review the timing of the remainder of your degree requirements.

**Scheduling your Oral Comprehensive Examination and your Final Doctoral Examination**

When you are ready to schedule your Oral Comprehensive Exam or Final Doctoral Exam with the members of your Graduate Advisory Committee, you must

- find a date and time that all committee members can meet.
- find and reserve a location. The Music Library Seminar Room is a popular site.
- complete the Exam Authorization PtD form, following the directions at the top of that form. The Exam Authorization form must be turned in to the Student Services office, 450 Murphy, **AT LEAST 2 WEEKS** in advance of the exam date. The form will be used as a pre-approval for your exam as well as a reporting mechanism for your committee when you complete the exam. music.ku.edu/resources/currentstudents#graduate

**WRITTEN FINAL DOCUMENTS**

All doctoral students in the School of Music have a written document that they will defend at their Final Doctoral Exam. PhD students in Musicology and Music Theory will defend a dissertation. DMA students in Composition will write a major composition and a substantive analysis. DMA students in Performance will present either a Lecture-Recital with an accompanying document, or will write a more extensive DMA document in lieu of the Lecture-Recital. All documents are submitted online for publication after they have been defended and approved.

**Dissertation proposal: Musicology, Music Theory and Composition majors**

After successfully completing the Oral Comprehensive Exam and no later than the end of the semester in which the Oral Exam was completed, you must submit a proposal to all members of your committee for a PhD dissertation. Please complete the proposal form found here: music.ku.edu/resources/currentstudents#graduate

Your advisor and committee members will work with you on the content and scope of your proposal. Email the proposal and proposal form to your committee members and request that they return the proposal form to the Graduate Services Coordinator for your file.

**DMA Proposal and Document**

**New Fall 2015**

**DMA Document Timelines and Deadlines**

**New Fall 2015**

Please refer to Attachment V: DMA Document Guidelines and Time Frame. You may also find this document online here: music.ku.edu/resources/currentstudents#graduate

Upon submission of your proposal, you may schedule your defense no sooner than twelve weeks later; the timeline below begins as soon as you have submitted your proposal. If you anticipate taking your orals, writing, and defending your document in the same semester, **you are required to turn in your topic proposal at your oral exam**.

There are established deadlines for completion of the DMA Document. The table below indicates these deadlines and provides space for planning the time frame of your final document and defense. The timeline ensures that your major professor, committee chair, and other committee members will have sufficient time to carefully assess your work and provide the necessary guidance and critical reading for a successful paper.
Carefully note the established deadlines below, which are indicated by an asterisk (*). If you fail to meet any of these deadlines, the Associate Dean for Academic Affairs will postpone your final defense.

<table>
<thead>
<tr>
<th>Date</th>
<th>Student or Faculty Action</th>
<th>Document status</th>
<th>Time prior to defense</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Student</td>
<td>Document proposal presented to committee</td>
<td>At Comprehensive Oral Exam or 12 weeks*</td>
</tr>
<tr>
<td></td>
<td>Committee</td>
<td>Committee approval of proposal</td>
<td>9 weeks</td>
</tr>
<tr>
<td>Student</td>
<td>First draft to committee chair</td>
<td>6 weeks*</td>
<td></td>
</tr>
<tr>
<td>Chair</td>
<td>Draft returned to student with comments</td>
<td>4 weeks</td>
<td></td>
</tr>
<tr>
<td>Student</td>
<td>Revised paper to committee members</td>
<td>3 weeks*</td>
<td></td>
</tr>
<tr>
<td>Committee</td>
<td>Comments from committee returned to student</td>
<td>1 week</td>
<td></td>
</tr>
<tr>
<td>Lecture-Recital</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student</td>
<td>Final draft delivered to committee</td>
<td>3 days*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Final defense</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Dissertation and Document publishing (ETD or Electronic Thesis/Dissertation)

All School of Music doctoral students must submit the final draft of the DMA document or PhD dissertation to UMI (ProQuest) publishing. The instructions for submission can be found at the Graduate Studies website, [graduate.ku.edu/etd](http://graduate.ku.edu/etd). Submitting your dissertation or document to UMI for publication is a requirement for receiving your degree. The final document must be submitted for school approval no later than the semester deadline for meeting degree requirements for graduation. The deadline can be found on the Graduate Studies calendar, [graduate.ku.edu/student-resources](http://graduate.ku.edu/student-resources).

DMA students in Composition submit their final composition project online as well, [graduate.ku.edu/etd](http://graduate.ku.edu/etd). According to UMI publishers your submission will be published in an 8.5 x 11 format regardless of the size of the document you submit. If you have questions about the submission of large-format scores, please contact UMI.

Signed title page, signed approval page, and abstract for your file

To complete requirements for graduation, all doctoral students, PhD and DMA, who have defended a final document must submit to the Graduate Services Coordinator, 450 Murphy:

- a signed title page
- signed approval page, and
- an abstract

You are advised to take the signature pages with you to the Final Exam/Defense to get the necessary signatures while your committee is convened.

Final Oral Examination/Defense

For doctoral candidates in Composition, Musicology, and Music Theory, the final examination is devoted primarily to a defense of the dissertation. For candidates in conducting and performance, the examination will deal primarily with the research
<table>
<thead>
<tr>
<th><strong>Exam Authorization form required 2 weeks in advance</strong></th>
<th>reported in the DMA document.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enrollment during your final semester</strong></td>
<td>University policy states that you must be enrolled in at least 1 credit during the semester you are graduating.</td>
</tr>
<tr>
<td><strong>Enrollment grace period</strong></td>
<td>There is, however, an enrollment “grace period.” If you meet all degree requirements, which includes passing your final exam and submitting written documents, by the end of the first two weeks of the Fall or Spring semester (or the end of the first week of the Summer semester), you do not have to enroll, but will graduate that semester. You must have been enrolled in at least one credit the previous semester.</td>
</tr>
<tr>
<td><strong>Application for graduation</strong></td>
<td>You are urged to complete an application for graduation at the beginning of the semester you plan to graduate. This is done on Enroll and Pay. You must have submitted your application to graduate by the Graduate Studies completion deadline. If you do not graduate the semester you apply, your application will be rescinded and you will need to reapply during the semester you plan to graduate.</td>
</tr>
<tr>
<td><strong>Are you finished?</strong></td>
<td>Doctoral students must be especially focused on the timing of the final semesters of their degree program. You are strongly encouraged to meet with the Graduate Services Coordinator well before you plan to graduate to make certain you are meeting all requirements, that you know what remains, and that you will be approved to graduate.</td>
</tr>
<tr>
<td><strong>Graduation information</strong></td>
<td>Degrees are awarded three times a year to graduate students who have met the requirements specified by the Graduate School as found in the Graduate Catalog. Commencement events occur only once a year at the end of the Spring semester for Spring graduates and those who graduated in the preceding Summer and Fall.</td>
</tr>
<tr>
<td><strong>Hooding ceremonies</strong></td>
<td>The School of Music graduation convocation takes place on the Saturday immediately after finals week and includes the hooding of graduating School of Music doctoral students. Only those students who have successfully passed the final defense are eligible to participate in the doctoral hooding. A student whose defense has been scheduled during the grace period extending to the end of the first week of the summer semester may petition the Associate Dean for Academic Affairs for permission to participate in this hooding ceremony. The KU Graduate Studies office holds a doctoral hooding ceremony at the Lied Center for all KU graduating doctoral students. Only those students who have met their degree requirements, including passing the final defense, for Spring graduation or the previous Summer or Fall may participate in this hooding ceremony. The Graduate Studies office makes no exceptions. Information on the University commencement can be found at <a href="https://commencement.ku.edu">commencement.ku.edu</a>. To order your diploma, refer to <a href="https://registrar.ku.edu/diplomas">registrar.ku.edu/diplomas</a>.</td>
</tr>
<tr>
<td><strong>COGSIM (Committee on Graduate Studies in Music)</strong></td>
<td>The Committee on Graduate Studies in Music consists of 5 faculty members elected by the School of Music faculty and 2 graduate student representatives selected from among members of the Student Advisory Committee early in the fall semester. The committee shall:</td>
</tr>
</tbody>
</table>
• monitor artistic and academic requirements and standards of graduate programs in cooperation with the divisions;
• consider requests for curricular changes and changes in degree requirements from the divisions and make recommendations to the faculty;
• act on petitions from graduate students. Any requested change to a faculty approved program of study must come before COGSIM as a student petition;
• advise the Associate Dean for Academic Affairs on matters pertaining to the admission and retention of graduate students, the maintaining of student files, the appointment of advisory and examining committees, appointments to the graduate faculty, the certification of candidates for degrees, and liaising with Graduate Studies;

Graduate Student Appeals

For exceptions to degree requirements or other policies and regulations within each degree program, students must submit a petition to COGSIM. The petition form is found at music.ku.edu/resources/currentstudents#graduate and, once completed, is submitted to the Student Services office, 450 Murphy.

KU INFORMATION

KU Website/School of Music Website

The official KU home page is ku.edu
The official School of Music home page is music.ku.edu
These two websites contain a wealth of information. You can find information on the KU website about parking, student health services, recreation services, KU ID cards, email, and enrollment.

International Student Services

If you are an International Student, please become familiar with International Student Services (ISS), iss.ku.edu/. There are often variations in each situation; the ISS advisors can best advise you on how academic decisions, such as taking a leave of absence, dropping below full-time status, or changing majors, can affect your visa status.
ATTACHMENT I – WEB-BASED RESOURCES

GRADUATE INFORMATION – MUSIC
music.ku.edu/resources/currentstudents#graduate

Includes:
- Graduate Handbooks
- Degree Check Sheets
- Forms
- Graduate School of Music Calendar
- Recital Scheduling Packet

SCHEDULE OF CLASSES
classes.ku.edu/

SCHOOL OF MUSIC CATALOG
catalog.ku.edu/music/

GRADUATE STUDIES CATALOG
catalog.ku.edu/graduate-studies/

KU GRADUATE STUDIES OFFICE
ggraduate.ku.edu

INTERNATIONAL STUDENT SERVICES
iss.ku.edu/

UNIVERSITY HOUSING
housing.ku.edu/

grgraduate.ku.edu/etd
guides.lib.ku.edu/etd__(Excellent formatting guidelines here)

GRADUATION
registrar.ku.edu/current/graduation.shtml
# ATTACHMENT II – SCHOOL OF MUSIC DIRECTORY

## Office of the Dean – 446 Murphy
Robert Walzel, Dean [robert.walzel@ku.edu](mailto:robert.walzel@ku.edu)
Janet Corwin, Administrative Associate [jcpiano@ku.edu](mailto:jcpiano@ku.edu)
Lisa Shaw, Business Manager [lshaw@ku.edu](mailto:lshaw@ku.edu)

## Associate Dean for Academic Affairs – 400 Murphy
Martin Bergee, Associate Dean [mbergee@ku.edu](mailto:mbergee@ku.edu)

## Associate Dean for Infrastructure – 314 Murphy
Paul Stevens, Associate Dean [pstevens@ku.edu](mailto:pstevens@ku.edu)

## Associate Dean for Performance – 224 Murphy
Eric Stomberg, Associate Dean [stomberg@ku.edu](mailto:stomberg@ku.edu)

## Assistant Dean for Student Opportunity – 446 Murphy
Dina Evans, Assistant Dean [dpevans@ku.edu](mailto:dpevans@ku.edu)

## Band Office – 124 Murphy
Leslie O’Neil, Administrative Assoc. Sr. [loneil@ku.edu](mailto:loneil@ku.edu)

## Music Education/Music Therapy – 448 Murphy
Lois Elmer, Administrative Professional [elmer@ku.edu](mailto:elmer@ku.edu)

## Student Services – 450 Murphy
Rita Riley, Director/Undergrad Advisor [rriley@ku.edu](mailto:rriley@ku.edu)
Jane Gnojek, Grad Services Coordinator [jgnojek@ku.edu](mailto:jgnojek@ku.edu)

## Communications and Events Center – 460 Murphy
Emma Casey, Recruitment [ecasey5@ku.edu](mailto:ecasey5@ku.edu)
Brock Babcock, Recording Technician [recording@ku.edu](mailto:recording@ku.edu)
Laura McCorkill, Recital Coordinator [lmccorki@ku.edu](mailto:lmccorki@ku.edu)
Meghan Spreer, Communication Coordinator [meghanspreer@ku.edu](mailto:meghanspreer@ku.edu)
Division Directors:

Brass and Percussion
Scott Watson  scwaton@ku.edu  120 Murphy

Band
Paul Popiel  ppopiel@ku.edu  124B Murphy

Choral
Paul Tucker  ptucker@ku.edu  336 Murphy

Orchestra
David Neely  dneely@ku.edu  126 Murphy

Music Education and Music Therapy
Christopher Johnson  cmj@ku.edu  410 Murphy

Music Theory and Composition
Scott Murphy  smurphy@ku.edu  220 Murphy

Musicology
Paul Laird  plaird@ku.edu  334 Murphy

Organ/Church Music
Michael Bauer  mbauer@ku.edu  346 Murphy

Piano
Jack Winerock  winerock@ku.edu  308 Murphy

Strings
Veronique Mathieu  vmathieu@ku.edu  422 Murphy

Voice and Opera
Julia Broxholm  jbroxhol@ku.edu  332 Murphy

Woodwinds
Margaret Marco  mmarco@ku.edu  340 Murphy

Jazz
Dan Gailey  dgailey@ku.edu  122 Murphy
ATTACHMENT III – WRITTEN COMPREHENSIVE AND ORAL EXAMINATIONS IN MUSICOLOGY

WRITTEN COMPREHENSIVE EXAMS

A general knowledge of the history of music, including the ability to discuss representative examples of music. Suggested topics:

- The characteristics of each of the six style periods, including recognizing unfamiliar examples from each style period both aurally and in written form;
- Changes in the treatment of major musical parameters (rhythm, form, harmony, phrase, etc.) from one style period to the next
- Important regional or national developments in music
- Developments of musical forms, compositional procedures, and genres
- Important composers from each of the six style periods, including their major genres, developments in their compositional styles and important contributions
- Musical terminology
- Important stylistic movements (“isms”) of music history

ORAL COMPREHENSIVE EXAMS

For all students, a general knowledge of the history of music, including the ability to discuss representative examples of music. Suggested topics:

- Developments in the periods of musicology and how music changed between the periods
- Regional or national developments in music
- Developments of musical forms, compositional procedures, and genres
- Performance practices, performance media, and musical instruments
- Important composers, theorists, and treatises

For students in music theory and composition, a knowledge of the history of music theory and composition from ancient Greece to the present. The student should know specific theorists and treatises, important developments in music theory, how theorists at different times described certain techniques and stylistic aspects of their time, and how theory related to actual music. Suggested topics:

- The history and theories of counterpoint, harmony, modes, forms, tonality, rhythm, and tunings and techniques
- Twentieth-century notation and techniques

For students in performance, a specialized knowledge of:

- The history of music written for the performer’s medium, with an understanding of important stylistic changes within and between the various historical periods, major composers, and their most significant compositions in the performer’s medium.
- Knowledge of the history of the instrument and related instruments and performing groups.
- The performance practices of the various historical periods, with knowledge of primary and secondary sources that describe these practices.
ATTACHMENT IV – COMPREHENSIVE EXAMINATIONS IN MUSIC THEORY

1. All doctoral students are required to take the written comprehensive theory examination.

2. One general examination will be given to all students. Requirements and expectations for theory and composition students on this examination will be more stringent than for students in other disciplines.

3. Examinations will consist of an analysis of a tonal work using Schenkerian procedures, and a separate analysis of a post-tonal work.

4. Students must successfully complete both portions of the examination. Students who fail all or a portion of the examination will be allowed to re-take all or a specific portion on scheduled make-up dates.

5. Previous DMA theory exams and examples of successful solutions are available in the music library.

6. Students will be allowed three opportunities to pass both portions of the written comprehensive theory exam.

7. In order to successfully complete this examination, the Theory and Composition faculty strongly recommend that all entering DMA and PhD students required to take this exam take a course in Schenkerian Analysis beforehand.
ATTACHMENT V – DMA DOCUMENT GUIDELINES AND TIME FRAME

I. Introduction: General Definition of the DMA Document

The DMA document is generally developed in conjunction with a Lecture Recital, which is presented publicly by the candidate. The recital portion demonstrates your advanced level of musicianship; the written document demonstrates your ability to conduct specialized research and make an important contribution to scholarship on performance. Successful documents will define a clear and focused topic and articulate supportable arguments regarding that topic.

Prior to submitting a DMA topic proposal, you should:

- complete sufficient work on the project to clearly define a topic
- articulate a purpose and a provisional argument
- identify the appropriate scholarly field and research methodology
- be familiar with the relevant sources on the topic

Consult with each of the members of your advisory committee about your topic; they will each need to approve the proposal before you can formally begin your document.

Your completed document must conform to the established guidelines found at http://guides.lib.ku.edu/etd and will be either:

- a lecture recital based on a submitted critical essay of at least 25-30 pages
- a submitted thesis document of at least 55-60 pages

Based on the format that you have selected for your doctoral document, research foci may include, but are not limited to:

- transcription and critical analysis
- interviews
- historical musicology
- music pedagogy
- music theory and analysis
- quantitative and qualitative methods as they apply to performance (e.g., music and medicine, behavioral studies, etc.)

II. The DMA Topic Proposal

A. General definition

Your Graduate Advisory Committee is charged with ensuring that all doctoral documents reflect high standards of musicianship, scholarly relevance, and academic excellence. To that end, the purpose of the DMA topic proposal is to enable the committee to evaluate the feasibility and scholarly significance of the proposed project. A successful proposal will explain the topic with which the project is concerned, present a cogent argument, demonstrate the project’s contribution
to existing scholarship, identify sources of available evidence and indicate the methods that will be used to support your argument. The document will also display the author’s competence with English prose, style, and organization. The sections required in all DMA topic proposals ensure that these goals are met; see below for detailed descriptions of each. In general, it is essential that the topic and the argument be clearly defined and that everything included in any section of the topic proposal be explicitly related to the topic. Any historical or analytical material in the proposal must be supportable by evidence. Students planning to conduct interviews as part of their research must provide evidence of contact with each intended interviewee, as well as a list of sample questions.

**B. Topic Proposal Format, Length, and Style**

The proposal should be submitted in double-spaced 12-point New Roman font with standard (1”) margins. Citation throughout the proposal should be footnotes or endnotes, according to the guidelines in the *Chicago Manual of Style, 16th ed.*, which is available on-line through KU Libraries. Any source referenced in the topic proposal must be cited in the body of the proposal itself, as well as in the bibliography. All musical examples or imported images should be reproduced in high quality scans (300 dpi or higher). The topic proposal as a whole should consist of 2-3 pages; do not exceed 5 pages.

The topic proposal should demonstrate your familiarity with and capability of producing scholarly prose in English. Grammar, spelling, and syntax should be free from error, and its overall structure should be clear and easy to follow. It is highly recommended that you read your proposal out loud to yourself or to another person. For detailed accounts of effective prose style, consider Oliver Strunk and E. B. White, *The Elements of Musical Style*; Richard J. Wingell, *Writing About Music: An Introductory Guide*, and Richard J. Wingell and Sylvia Herzog, *Introduction to Research In Music*.

**C. Required Sections for all DMA Topic Proposals**

1. [Research approval form (available on the Student Resources page of the School of Music website)](#)

2. Introduction/description of project

   In this section, you will define the purpose of your project. This is usually posed as a problem to be solved, a question to be answered, or an anomaly to be explained. It should culminate in a thesis statement: the argument that you will pursue in your document, even if it is still provisional. The statement of purpose should be justified by the significance of your topic and the current state of research.
3. Survey of Related Research

In order to convincingly argue that a given topic is significant, a new approach is necessary, or new evidence should be presented, you must include a summary of previous research on your topic. All doctoral documents include a section of this nature, usually as part of the introduction. The purpose of this section, in both the topic proposal and final document, is to identify the relevant available literature on the subject and to evaluate it in order to justify the need for a new study. Research included should represent a variety of formats, including (but not limited to) books, essays, journal articles, scores and recordings, practical and scholarly editions, and articles in detailed scholarly dictionaries such as the New Grove Dictionary of Music and Musicians (Grove Music Online). Note: textbooks, general encyclopedias like the Encyclopedia Britannica, Wikipedia articles, and the like are NOT acceptable sources for a doctoral document. Do not claim that nothing has been written about a given topic. Even if a particular musical work or problem has largely escaped scholarly attention, describe the sources that do exist: biographies, scores and drafts, recordings, etc.

Also include in this section how your document will complement existing research on the subject.

4. Procedures and Methodologies

In this section, explain in detail how you will undertake your research. The methods described must support the statement of purpose; that is, they must demonstrate the potential for solving the problem, resolving the issue, answering the question, or explaining the anomaly that is the focus of the topic proposal. The methodology chosen must reflect the concerns of the scholarly field(s) appropriate to the project. Some projects may require a combination of research methods.

- Critical editions or transcriptions require descriptions of the source materials used and an account of the methods used in critical decision making.
- Historical musicological research requires an account of the primary and secondary documents that will be used, and an explanation of the interpretive methods that will be applied to that evidence.
- Music pedagogy or other research involving experimental methods requires a comprehensive account of the proposed experiments or solutions.
- Theoretical or analytic projects should identify the pieces to be analyzed and identify appropriate analytical methods for that music; in addition, the analytical methods used must be demonstrated by means of specific examples, including musical excerpts.
- Performance guides must identify the technical or musical challenges posed by the chosen repertoire and present pedagogical or practical methods to solve these problems.

a. Outline the procedures you will follow in your research. Include score or recording analysis, archival study, research trips, interviews, etc.
b. State any specific skills you will need in order to accomplish your research, e.g., knowledge of another language, theoretical techniques, analytical methods, etc.

c. Explain how you will synthesize the material into a coherent thesis.

d. Students planning to conduct interviews as part of their research must provide a list of interviewees you have contacted, as well as sample questions.

5. Outline

You must also include a provisional outline of your document. This should be as detailed as possible, particularly if theoretical analysis is included (“Analysis of Movement Four” is not sufficiently specific). It is highly recommended that the topic proposal also include a brief prose description of the content of each chapter.

6. Bibliography

In your bibliography, include all literature relevant and significant to your topic. Citations to scholarly literature, relevant editions, and/or primary source materials are required, even if you do not intend to quote them directly in your paper. Tertiary sources, such as textbooks, general encyclopedias like the Encyclopedia Britannica or Grove Music Online, Wikipedia articles, and the like are NOT acceptable sources.

You should be in regular contact with the chair and other members of your Graduate Advisory Committee while writing both your proposal and your document. You don’t need to do this alone!

D. Formatting and document submission

Information for proper formatting for your document and final submission to ProQuest is found on the Graduate Studies website: graduate.ku.edu/electronic-thesis-and-dissertation. Additional specific formatting information is found at the KU Library website: http://guides.lib.ku.edu/etd.

EXAMPLES of DMA DOCUMENTS

KU ScholarWorks is the University repository for all KU theses, dissertations, faculty publications and DMA documents. Recent DMA document submissions can be found here: http://kuscholarworks.ku.edu/handle/1808/14144

Exemplary DMA documents:

The World Within the World: The Fusion of Western Formal Structures with Turkmen Dutar Form in Turkmen Piano Music
Tuylieva, Maya (University of Kansas, 2013)

A Portrayal of Art Music in Colombia through Four Works for Bassoon
Southern, Lia (University of Kansas, 2013)
III. Timelines and Deadlines

Upon submission of your proposal, you may schedule your defense no sooner than twelve weeks later; the timeline below begins as soon as you have submitted your proposal. If you anticipate taking your orals, writing, and defending your document in the same semester, you are required to turn in your topic proposal at your oral exam.

There are established deadlines for completion of the DMA document. The table below indicates these deadlines and provides space for planning the time frame of your final document and defense. The timeline ensures that your major professor, committee chair, and other committee members will have sufficient time to carefully assess your work and provide the necessary guidance and critical reading for a successful paper.

Carefully note the established deadlines below, which are indicated by an asterisk (*). If you fail to meet any of these deadlines, the Associate Dean for Academic Affairs will postpone your final defense.

<table>
<thead>
<tr>
<th>Date</th>
<th>Student or Faculty Action</th>
<th>Document status</th>
<th>Time prior to defense</th>
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<tbody>
<tr>
<td></td>
<td>Student</td>
<td>Document proposal presented to committee</td>
<td>At Comprehensive Oral Exam or 12 weeks*</td>
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<tr>
<td></td>
<td>Committee</td>
<td>Committee approval of proposal</td>
<td>9 weeks</td>
</tr>
<tr>
<td></td>
<td>Student</td>
<td>First draft to committee chair</td>
<td>6 weeks*</td>
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<tr>
<td></td>
<td>Chair</td>
<td>Draft returned to student with comments</td>
<td>4 weeks</td>
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<tr>
<td></td>
<td>Student</td>
<td>Revised paper to committee members</td>
<td>3 weeks*</td>
</tr>
<tr>
<td></td>
<td>Committee</td>
<td>Comments from committee returned to student</td>
<td>1 week</td>
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<td>Lecture-Recital</td>
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<tr>
<td></td>
<td>Student</td>
<td>Final draft delivered to committee</td>
<td>3 days*</td>
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<td>Final defense</td>
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PLEASE USE THIS DEADLINES TABLE TO ASSIST YOU AND YOUR COMMITTEE IN DETERMINING IF YOU ARE ON TRACK WITH YOUR DOCUMENT. PLACE THE APPROXIMATE DATE YOU PLAN TO DEFEND YOUR PAPER AT THE BOTTOM AND WORK YOUR WAY UP USING THE “TIME PRIOR TO DEFENSE” TIMEFRAME FOR THE APPROXIMATE DATES. THIS WILL ASSIST YOUR COMMITTEE MEMBERS BY GIVING THEM APPROXIMATE DATES FOR THEIR REVIEWS OF YOUR DOCUMENT.