



DEPARTMENT OF
MUSIC

A decorative musical flourish consisting of a thick, curved line that tapers into a thin line, ending in a small, elegant loop.

Graduate Student Handbook

2011-2012

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I. General Information

WELCOME

Welcome to the Department of Music at the University of North Dakota, where we trust you will find a rich, distinctive environment in which to pursue the intellectual and creative interests that have led you to graduate study in music. This *Graduate Student Handbook* is provided to ease the transition to graduate life and to guide you during your career in the Department of Music. When used in conjunction with publications of the University (the graduate portion of the *Academic Catalog* and the *Schedule of Classes*) and of the Graduate School (*Graduate Student Handbooks* for Master's and Doctoral degrees, and the *Style and Policy Manual for Theses and Dissertations*), it should serve as an important ready reference as you fulfill the requirements and deadlines culminating in your degree. It is not an official document. Official policies and procedures are found in the Graduate School. The most recent updated version of this handbook is found on the music department website.

The Music Department Graduate Director is your and your advisor's resource for items pertaining to paperwork, deadlines, exams, and other logistical matters having to do with graduate study. The Department Chair is the resource for financial aid, Graduate Teaching Assistants, and academic grievances.

STATEMENT OF PHILOSOPHY FOR GRADUATE PROGRAMS

The Master of Music (M.M.), and the Doctor of Philosophy (Ph.D.) degree programs are professional in nature, emphasizing areas in the advanced study of music, and designed to provide an opportunity for musicians to achieve formal education beyond the baccalaureate level. The program focuses on the development of excellence as music professionals, through course work emphasizing the synthesis of music knowledge, and through advanced study in the area of specialization.

OVERVIEW OF PROGRAMS

The Department of Music offers graduate programs leading to the Master of Music degree with specializations in Music Education, Choral or Instrumental Conducting, Performance or Pedagogy, and Composition; as well as the Doctor of Philosophy degree in Music Education. You will find course requirements for each of these specializations in the *UND Academic Catalog*.

Small class sizes and a high degree of one-on-one interaction between students and faculty are characteristic of the Department's programs. The University of North Dakota is an accredited institutional member of the National Association of Schools of Music.

II. FACILITIES AND RELATED POLICIES

GRADUATE TEACHING ASSISTANT OFFICES

All graduate students holding teaching assistantships within the department receive office space in the Hughes Fine Arts Center. All Graduate Teaching Assistants should make sure that students and others to whom they are responsible through an assistantship know their office number and telephone.

GRADUATE ASSISTANT MAILBOXES

Graduate assistants have mailboxes in the main office, Hughes Fine Arts Center room 110.

STUDENT LOUNGE

The student lounge is located outside the second-floor doors to the Josephine Campbell Recital Hall and may be used by both undergraduate and graduate students in the Department of Music.

KEYS

Graduate students receiving teaching assistantships are assigned keys appropriate to their duties. The main music office has information regarding how to apply for a key. Keys must remain in the possession of the student to whom they are registered and ought never be lent out, even for brief periods.

SCHEDULING OF FACILITIES

Students may reserve use of facilities in HFAC, including the Josephine Campbell Recital Hall, choir and band rooms, classrooms, and laboratories, through the departmental office at HFAC 110. Use of the Josephine Campbell Recital Hall, particularly, is governed by separate policies and procedures, and students should review a copy of these policies, obtainable at HFAC 110, before using the hall for rehearsals and recitals.

PHOTOCOPIES

Students holding assistantships may use the departmental copier as do faculty and staff. A personal ID number will be entered into the machine so that students may use the copier for departmental business. The photocopy room is open during regular departmental office hours. An additional photocopy machine (10 cents per copy) is located in the Erickson Music Library.

In addition, in-house duplicating should be reserved for single copies or otherwise low-volume copy work. For other duplicating, all department personnel should make use of Duplicating Services. Orders may be made through the Duplicating Services website.

Use of duplicating and photocopying services for personal work or research is prohibited.

III. ACADEMIC POLICIES AND PROCEDURES

THE DIRECTOR OF GRADUATE STUDIES

It is the responsibility of the Director of Graduate Studies in Music to:

- Oversee and maintain the procedures and policies of this Handbook, and to ensure its accuracy through updates.
- Answer inquiries from prospective students, and to guide applications received from the Graduate School through the review process culminating in acceptance or denial.
- Coordinate the administration of entrance examinations in history and theory.
- Act as a provisional advisor to entering students.
- Develop, coordinate, and implement graduate recruiting strategy in conjunction with the Chair and as defined by an overall department strategy.
- Assist students and advisors in the navigation of paperwork and deadlines.
- Assist with development and fundraising, mainly for the graduate program, as directed by the Chair.
- Assist the Chair in assignment of Graduate Assistantships.

GRADUATE MUSIC STUDENT RESPONSIBILITIES

It is the obligation of all students in the Department of Music's graduate programs to familiarize themselves with and adhere to the policies and standards of conduct set forth in the current edition of the University's *Code of Student Life*, and to all regulations pertinent to graduate study discussed here and in other publications of the University. Likewise, students are expected to make regular progress toward their degrees in ways satisfactory to the Graduate School, the Director of Graduate Studies, their advisors, and the graduate faculty of the Department of Music. This includes knowledge of and responsibility towards the deadlines and timetables imposed by the Graduate School.

A WORD ABOUT WRITING SKILLS

Students will find that the ability to write with accuracy and clarity is just as important to success at UND as skills in basic musicianship, theory, history, and an appropriate technical ability on an instrument or in voice. Graduate course work will require a significant amount of writing, and almost all specializations culminate in an extended piece of written research. Although the Department of Music does not administer a formal examination in writing, please note that writing skills will be evaluated during the first weeks of MUSC 500 (Introduction to Graduate Study in Music). When necessary, recommendations for further work may be made at that time, possibly through the programs of the University Writing Center.

DEPARTMENT OF MUSIC STUDENT ACADEMIC GRIEVANCE POLICY

The Department of Music's process addressing student academic grievances conforms to the relevant policies of the University (*Code of Student Life* §3-2), the College of Arts and Sciences, and, in the case of graduate students, the Graduate School (*UNDAcademic Catalog*, pp. 201-203).

The Chair of the Department of Music acts as an advisor to students who wish to lodge complaints or concerns about academic issues involving the department's faculty. Students seeking advice about how to make a concern heard should meet with the Chair or Director of Graduate Studies, who will advise them regarding the situation.

It should be emphasized that in almost every case, a formal grievance procedure will begin with a meeting between the student and the faculty member against whom the grievance is brought: if the issue cannot be resolved at this level, the Music Department Chair or Director of Graduate Studies will advise the student according to the relevant policy. If a grievance arises involving the Music Department Chair, the Chair of the Music Department Executive Committee is the appropriate adviser.

GRADUATE TEACHING ASSISTANTSHIPS

The University's policy regarding the selection, appointment, and administration of graduate teaching assistantships appears on the Graduate School's web site.

The Department of Music has available a limited number of teaching assistantships for its resident graduate students. Assistantship assignments are made by the Chair of the Department of Music.

As graduate students and members of the department's academic staff, Graduate Teaching Assistants (GTAs) have rights and responsibilities as articulated both in the *Code of Student Life* §1-9 and in the Faculty Handbook §2-23. A quarter-time assistantship requires 7.5 to 10 hours of work weekly, with a per-semester load of 8-12 credits; a half-time assistantship requires 15 to 20 hours of work weekly, with a per-semester load of 6-10 credits. GTAs are responsible to two persons in the Department of Music:

- Their supervising professor, who oversees the quality of the work.
- The Department Chair, who handles employment issues.

In order to maximize the learning experience, GTAs should develop meeting times with their supervising professors, who can evaluate their work and suggest means to improve it. The Graduate Director may occasionally call meetings of all graduate students holding assistantships to monitor progress and discuss issues of concern.

ENTRANCE EXAMINATIONS

Entrance examinations in music history and music theory (written and aural) are administered every year prior to the opening of the term (or summer session) of admission for students interested in pursuing Master of Music degrees. The exams are designed to test retention of materials learned during students' undergraduate education.

The examination in **music history** consists of a multiple choice test covering the essential outlines of the undergraduate Western music history sequence from classical Greece through the twentieth century. Questions may include listening and score recognition, as well as of period, style, genre and composer identification. Students may wish to contact the music history faculty (Drs. Keyser and Towne) if questions arise about studying for or taking the exam. After consulting music history faculty, students

with deficiencies in one or more areas will remove them according to one of the following options:

1. Complete the Graduate Music History Review (MUSC 505) with a grade of B or above.
2. Complete the appropriate undergraduate music history course (MUSC 310/311) with a B or above.
3. In special circumstances, retake and pass the entire examination at its next scheduled date.

The examination in **music theory** consists of identification and construction of theoretical concepts from the tonal and twentieth-century periods; and harmonic and formal analyses of works from these periods. An aural skills portion tests interval identification, harmonic dictation, and sight singing. More information about the examination is available from Dr. Wittgraf. Upon counsel of the music theory faculty, students with deficiencies in one or more areas will remove them according to one of the following options:

1. By completing the Graduate Music Theory Review (MUSC 501) when available (in the fall terms of odd-numbered years), with a minimum grade of B;
2. By completing the appropriate undergraduate theory or aural skills course (for theory, MUSC 130, 134, 230, and 234; for aural skills, MUSC 131, 135, 231, and 235), with a minimum grade of B.
3. In special circumstances, by retaking the entire examination at its next scheduled date with a passing grade.

It is assumed that students have sufficient undergraduate mastery of these subject areas to pass into graduate course work required for the M.M, nevertheless, if a deficiency appears on examination, it must be removed before a degree is awarded. *Students are encouraged to review their knowledge of history and theory well in advance of the examinations.* We recommend the following texts as aids to study.

Theory and Aural Skills

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. Prentice Hall, 1999.

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony*. McGraw-Hill.

Berkowitz, Sol, et al. *A New Approach to Sight Singing*. Norton.

Hall, Anne Carothers. *Studying Rhythm*. Prentice-Hall.

Berry, Wallace. *Form in Music*. Prentice-Hall.

Spencer, Peter and Peter M. Temko. *A Practical Approach to the Study of Form in Music*. Prentice-Hall.

History

Grout, Donald J., and Claude V. Palisca. *A History of Western Music*. Norton, with accompanying score anthology and recorded examples.

Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*. Englewood Cliffs: Prentice-Hall, 1983.

Wingell, Richard. *Writing about Music*.

CHOOSING AND APPOINTING AN ADVISOR

The relationship with an academic advisor will be the most important of any student's UND career. The choice of an advisor, therefore, is one of the most crucial decisions of the program, and it is strongly recommended that students approach him or her with the request during the first semester of study.

CHOOSING A COMMITTEE

The Department of Music requires in addition that all Master's degree students have a committee in addition to their advisor. Committee members will act as further resource persons and second readers for the document, and for certain specializations, they will collaborate with the advisor to formulate the questions that will make up the Comprehensive Examination.

Non-Thesis Master's Degrees: Although non-thesis Master's students are not required to have a committee by the UND Graduate School, it is Music Department Policy to require one additional committee member for every Master's candidate in a non-thesis program. Committee members should be selected in consultation with the advisor. Be sure to check "Music Special Project" on the appropriate form.

M.M. in Music Education (Thesis Option): Students pursuing this degrees must note that the Graduate School requires a standard committee consisting of the advisor and two other graduate faculty members. The Dean of the Graduate School recommends that the committee be convened at least once every six months.

Ph.D. in Music Education: Students pursuing this degree must note that the standard committee approved by the Graduate School consists of the advisor, two other Music faculty members, and one member from an outside department. The Dean of the Graduate School recommends that the committee be convened at least once every six months.

Although it is advisable to retain the same advisor and committee member(s) throughout the course of study, changes are sometimes unavoidable. All such changes must be made via the **Request for Change of Advisor or Committee Appointment** form. Note that students must submit in writing their reason for such a request.

THE PROGRAM OF STUDY

During the second semester, or earlier if possible, all students must submit the **Program of Study** form to the Graduate School. Only courses listed in the graduate portion of the UND *Academic Catalog* can be listed on the Program of Study form. The only music courses listed in the graduate portion of the UND *Academic Catalog* are at the 5xx and 9xx levels. Changes to the Program of Study may be made after its initial submission by using the "Changes to Program of Study" form.

THE INDEPENDENT STUDY (OR THESIS) PROPOSAL

After outlining the Program of Study, students must submit a formal one-page **Topic Proposal** narrative for the independent study or (for the thesis option in Music Education) thesis. Because approval of this proposal is a requirement for advancement to degree candidacy, and because a student cannot graduate in the same semester or session in which he or she become a candidate, the Topic Proposal must be

submitted and approved no later than the semester prior to the final semester (e.g. for a four-semester track, in the fall of the second year).

Students must consult early with the advisor and committee to define a topic as soon as possible. Some advisors may ask that students make significant progress on their proposal drafts already in the second semester. *Do not wait until the last minute: students should use their course work, their professors, and all their experiences at UND to help them formulate a cogent direction for research as soon as possible.* The advisor will help sharpen ideas and suggest appropriate avenues for research. The Topic Proposal must consist of a title plus three brief sections: a description of the nature of the study, the methodology to be used to pursue the study, and the anticipated results of the study. The advisor will almost certainly require that the proposal go through several drafts, and he or she might ask for supplementary materials (e.g. an annotated bibliography) before final approval is given.

ADVANCEMENT TO CANDIDACY

For the M.M. degree, this step will follow automatically and does not require the submission of a form. M.M. Students will be advanced to candidacy for the degree once they have:

- Completed at least 12 graduate credits, with a GPA for all course work of at least 3.00 (including the completion of any first-semester undergraduate prerequisites).
- A faculty advisor and (for the Music Education thesis and dissertation degrees) a committee appointed by the Dean upon recommendation of the Graduate Director.
- A Program of Study approved by the Graduate School.
- A Topic Proposal approved by the Graduate School.

It is entirely possible to be advanced to candidacy after two semesters of study; remember, though, that *one must be a candidate for the degree at least one semester before one plans to graduate.*

For the Ph.D. degree, advancement to candidacy is more complex; the process is described in the *Academic Catalog*.

APPLICATION FOR A GRADUATE DEGREE

Upon having been advanced to candidacy, the Graduate School will send the student by mail an **Application for a Graduate Degree**. Note that this simple, quadruplicate application is the only form not obtainable on the Graduate School's web site. The student should fill it out upon receipt with the anticipated month and year of his or her graduation, together with the name as it ought to appear on the diploma. It should be returned, either in person or by mail, to the Graduate School at 414 Twamley Hall. Submission of this form conforms to a strict deadline published in the *Academic Catalog* and on the Graduate School's web site.

THE COMPREHENSIVE EXAMINATION

For all specializations at the Master's level, students must pass a comprehensive examination administered after advancement to candidacy, usually in the final semester. Date, place, and time for these examinations will be coordinated by the Graduate Director. Summer comprehensive examinations are subject to the availability of examiners. *Students wishing to sit for the comprehensive examination in*

a given term must notify the Graduate Director no later than the middle of that term, or, in the case of summer examinations, by April 15.

M.M. in Music Education, Performance, or Pedagogy: The examination falls into two topic areas, the first and larger addressed to the candidate's area of specialization; and the second and smaller to the core competencies of history, theory, and research/bibliography as these relate to the specialization. Normally, the advisor will author the question(s) in the student's area; he or she will solicit another question from the second member of the independent study committee or, in certain instances, from a member of the faculty in music history or theory. Students are allowed a maximum of four hours to complete the entire examination. These examinations are written examinations. Students not in residence during their final term may, in special circumstances, apply for a proctored off-site written examination, subject to the approval of their advisor and committee.

M.M. in Composition: The examination falls into two essay-type questions, the first consisting of a written analysis of a short work, movement, or excerpt composed since the early part of the twentieth century; and the second consisting of a written historical and/or theoretic account of some aspect of music. The committee determines a range of topics (3-5) for each category, which are given to the student two weeks before the exam is given. At the time of the exam, the student is given one or two of the questions. Students are allowed a maximum of two hours to write each answer.

M.M. in Conducting (Choral and Instrumental): The examination is administered by the conducting faculty and consists of questions covering areas such as score analysis and preparation, repertory, programming, and pedagogy of conducting; as well as historical and/or theoretical issues related to these. Students are allowed a maximum of four hours to write.

Ph.D. in Music Education: Candidates pursuing the Ph.D. in Music Education will take a rigorous written comprehensive examination lasting two days, with questions representative of the student's areas of study. This will normally precede advancement to candidacy for the degree and the period of concentrated focus upon the dissertation. Examination protocols shall be those of the UND Graduate School.

For **ALL AREAS**, the exam is returned to the advisor for grading on a pass/fail basis. The exam is in turn entered into the student's records.

For students whose first language is not English, answers in outline form with a prose introduction and conclusion may serve as an acceptable substitute for full essays. Writing the exam in a foreign language is permissible only by special request to the Graduate Director and is contingent upon the availability of a reader with the necessary linguistic and musical expertise.

In the event of an unsatisfactory result on any portion of the exam, the advisory committee will consult with the Graduate Director and the department Chairperson to recommend one of the following options:

- The student may retake the whole examination or a portion of it after not less than four weeks of additional preparation time.
- The student may retake the whole examination or a portion of it during the following term or session at a date determined by the advisory committee, the Graduate Director, and the Department Chair.
- Three failed attempts at the comprehensive examination will result in dismissal from the program.

Students are expected to demonstrate an intimate familiarity with the subject matter of their independent studies; with the music selected for their recitals; and with the bibliographic, historical, and theoretical issues related to these materials. By the time of the exam, they are also expected to show a general competency in questions of an historical, theoretical, pedagogical, or critical nature equal to that expected of a senior music major at an accredited school of music. One ought therefore to begin as early

as possible to develop a strategy that will help prepare for the comprehensive examination. Students should consult closely with their advisors and committee member(s) who will author the questions, and ask them for sample or past questions to aid in study.

It should be emphasized that all faculty in the Department of Music are equally responsible for imparting to its graduate students an appreciation of all competencies leading to professional comprehensive musicianship. The faculty are committed to preparing its students for the exit examination process, since the content of that process reflects all aspects of their intellectual development.

DISSERTATION DEFENSE IN MUSIC EDUCATION

Students pursuing the Ph.D. in Music Education must give a one-hour oral presentation of the dissertation. The student's advisory committee plus any other faculty deemed appropriate by the chair of the committee or the UND Graduate School protocols shall take part. The hour will include time for questions by faculty on the subject of the presentation. The presentation will be scheduled by the chair of the advisory committee after consultation with the faculty and student involved.

SUBMISSION OF DISSERTATION, THESIS, INDEPENDENT STUDY, OR FINAL PROJECT IN COMPOSITION; AND FINAL REPORT ON CANDIDATE

The dissertation, thesis, independent study, or Final Project in Composition will go through several drafts read by the advisor and committee. The advisor will recommend a deadline for submission of the final draft in three copies. This deadline will be determined by the Graduate School's deadline for the submission of the **Final Report on Candidate** form, on which is certified the results of a student's comprehensive examination (or, in the case of Music Education, oral presentation) and the acceptance of the independent study. *Whereas it is the responsibility of the advisor to file this form with the Graduate School, it is the student's responsibility to meet the deadline for submission of the final document so that it may be evaluated by the advisory committee in a timely fashion.*