

UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC
DIVISION OF MUSIC HISTORY, THEORY, AND ETHNOMUSICOLOGY
www.music.unt.edu/mhte

MUSICOLOGY STUDENT HANDBOOK

(2010-2011)

Updated August, 2010

The Division of Music History, Theory, and Ethnomusicology is a diverse and distinguished community of musician-scholars united by a love of learning, dedicated to the highest standards of academic integrity, and committed to meeting the educational needs of our students and the larger community with exceptional teaching, scholarship, and musical activity.



The Music History Handbook is an official College of Music publication that serves as an informational guide for all students in the Musicology program. Information concerning the College of Music and degree/course descriptions may be found in the College of Music Student Handbook, the University of North Texas catalogs, and online at <http://www.unt.edu/catalogs/catsched.htm>.

HANDBOOK FOR GRADUATE STUDENTS IN MUSICOLOGY, 2010–2011

MISSION STATEMENT

The priorities of the musicology area reflect its place within a large, comprehensive school of music. The music history faculty is actively engaged in musicological research notable for its breadth (both chronological and geographic) as well as its vitality and rigor. The area's emphasis on scholarship and publication facilitates active engagement in broader conversations within the discipline, an engagement that enhances its profile beyond the University while enriching its service to that institution. The interface between research, performance, and teaching finds an immediate expression in the graduate programs supported by the area. This interface remains evident through an array of courses in music history aimed at undergraduate, master's, and doctoral students from throughout the College of Music and the university. These courses are diverse in their approaches and perspectives yet share a common focus on music as a set of social practices. They encourage critically informed composing, performing, and hearing by presenting music as the product of all three culturally situated activities.

GRADUATE DEGREES IN MUSICOLOGY

General Information for Division Graduate Students

Graduate Placement Examination

All new College of Music graduate students must take the Graduate Placement Examination (GPE) or sign a waiver stating that they will complete the courses for each examination waived. The GPE covers theory, music history and music literature. The examination is given each long semester during the week of registration and orientation. The GPE may be retaken only one time and only by master's students who have failed any individual exam by 4 points or less. If remedial course work is assigned based on the results of the GPE, the student must enroll in these courses in the first semester the specified courses are offered. Description, schedule and information concerning the use of test results are available in the Office of Graduate Studies in Music.

Music History and Theory Lecture Series Attendance: Each graduate student with a declared major in musicology is expected to attend all lectures presented in the Division of Music History and Theory Lecture Series during each long term/semester of full-time enrollment (9 hours).

Evidence of Satisfactory Progress

Students must maintain a minimum overall B average and must have no grade lower than B in courses in the major field. Students not meeting this standard will be placed on probation. Students not fulfilling the conditions of probation may be dismissed from the program.

Master of Music Degree with a major in Musicology Program

University and College of Music rules regarding acceptance and permission to enroll: to obtain permission to enroll in course work, the student must:

1. Apply for admission to UNT through the graduate school (an evaluation of the student's transcripts will determine deficiencies in course work)
2. Submit acceptable scores on the verbal and writing components of the Graduate Record Examination (GRE)
3. Attend all orientation sessions scheduled by the director of graduate studies in music
4. Take the Graduate Placement Examination (GPE) given by the College of Music
5. Complete the appropriate deficiency courses the first term/semester they are offered.

Application procedures specific to the Masters in Music in Musicology: Applicants to the masters program must submit a letter to the musicology area coordinator, Dr. Margaret Notley. The following supplementary materials should accompany this letter:

- 1) An academic resume
- 2) Three letters of recommendation by persons who know the applicant personally, professionally or academically
- 3) At least one sample of the applicant's writing on a musicological topic
- 4) A statement of personal interest, to include a statement indicating reasons for interest in pursuing graduate study in the chosen field.

The area coordinator, Dr. Margaret Notley, will assign a mentor to each student admitted to the MM degree with a major in musicology. The mentor will assist the student in choosing courses and, after the student has finished 12 hours of course work, in completing a degree plan. When

the student has decided on a thesis topic, he or she will ask an area faculty member to serve as major professor.

The following courses are required for the 35-hour program of study.

MUMH 5010, Introduction to Research in Music, 3 hours
 MUMH 5020, Introduction to Musicology, 3 hours
 9 hours selected from MUMH 5110, 5331, 5332, 5333, 5341, 5342, and 5343 or additional MUMH courses with approval of the division chair, and MUTH 5355
 MUMH 5711, Seminar in Musicology, 3 hours
 MUTH 5360, Analytical Techniques II (1700-1900), 3 hours
 Collegium Musicum (MUEN 5530-5540) or other ensemble, 2 hours
 MUGC 5950, Master's Thesis, 6 hours

Musicology students also must take 6 hours selected from the following possibilities:

MUED 6580, College Teaching of Music Courses
 MUET 5030, Music Cultures of the World or MUET 5220, Ethnomusicology Field and Research Methods
 MUTH 5355, Analytical Techniques I or MUTH 5370, Analytical Techniques II
 MUCP 5180, Secondary Composition

Additional Requirements

Before applying for graduation in this degree, the student must pass an examination testing reading knowledge of German.

Teaching Assistantships

Teaching Assistantships may be available depending on the needs of the Music History Area. Students interested in applying for a TA-ship should see Dr. Margaret Notley, Coordinator of Music History. Applications are competitive and should be submitted in a timely manner. See Cory Ando in the Graduate Studies Office for deadlines and the proper forms. Graduate students are eligible for up to four years of funding for teaching assistantships/fellowships from the division. Funding opportunities available through the Toulouse Graduate School include the MDF (master's/dissertation fellowship), the TDF (a fellowship awarded for master's thesis and doctoral dissertation completion), and a limited number of graduate tuition packages.

MM in Music History, Early Music Performance emphasis

Entrance requirements are the same as the current requirements for the MM in musicology except that an audition (equivalent of senior recital concentration level) is also required.

The following courses are required:

MUMH 5010, Introduction to Research in Music, 3 hours

MUMH 5020, Introduction to Musicology, 3 hours

3 hours selected from MUTH 5355 or MUTH 5360

MUMH 5711, Seminar in Musicology, 3 hours

9 hours selected from the following:

MUMH 5331, Western Music History, 750-1400, 3 hours

MUMH 5332, Western Music History, 1400-1600, 3 hours

MUMH 5333, Western Music History, 1600-1700, 3 hours

MUMH 5341, Western Music History, 1700-1800, 3 hours

MUMH 5342, Western Music History, 1800-1900, 3 hours

MUMH 5343, Western Music History, 1900 to the Present, 3 hours

MUEN 5530-5540, Collegium Musicum, 3 hours

MUAG 5900, when taught as “Early Instruments,” 3 hours

MUMH 5610, Improvisation and Ornamentation 1500-1800, 3 hours

Knowledge of either French or German

MUGC 5950, Master's Thesis, 6 hours (**Note:** Any recital must be a focused recital with a research paper as part of the project.) For this program, a recital is a required portion of the Thesis project. There are a total of 36 hours in the degree plan.

MM in Music History, Ethnomusicology emphasis

Application requirements and procedures are the same as for the Master of Music with a major in Musicology. Applications should be directed to Dr. Margaret Notley. All ethnomusicology students are advised by Dr. Steven Friedson, Coordinator of Ethnomusicology. Upon completion of coursework, students will select a thesis advisor from among the senior ethnomusicology faculty.

The following courses are required:

MUET 5030, Music Cultures of the World, 3 hours

MUET 5210, Seminar in Ethnomusicology, 6 hours

MUET 5220, Ethnomusicology Field and Research Methods, 3 hours

MUET 5230, Ethnomusicology Transcription and Analysis, 3 hours

6 hours selected from MUET 5050, 5060, 5070

ANTH 5010, Anthropological Thought and Praxis I, 3 hours.

(Prerequisite: ANTH 5000, Seminar in Cultural Anthropology, or equivalent)
World Percussion Performance Ensemble, 2 hours
Thesis, 6 hours

Ethnomusicology students should also select 3 credit hours from the following: MUJS 5440, MUJS 5450, MUJS 5780, or MUMH 5020.

Doctor of Philosophy in Musicology

It should be understood that the Doctor of Philosophy degree cannot be earned by routine work alone. The degree will be conferred on the basis of proven ability to plan and carry out an original investigation in musicology with distinction.

Acceptance into the Doctoral Program: Applicants to the Ph.D. program must submit a letter to the musicology area coordinator. The following supplementary materials should accompany this letter:

- 1) An academic resume
- 2) Three letters of recommendation by persons who know the applicant personally, professionally, or academically
- 3) At least one sample of the applicant's writing on a musicological topic
- 4) A statement of personal interest, to include a statement indicating reasons for interest in pursuing graduate study in the chosen field.

The Doctor of Philosophy degree with a major in musicology requires a minimum of 60 course hours beyond the master's degree. A maximum of thirty hours from an accredited institution may be transferred from other institutions at the discretion of GADCom of the College of Music. The minimum residence requirement consists of two consecutive long semesters (fall and the following spring, or spring and the following fall) with a minimum load of 9 hours each semester.

The area coordinator will assign a mentor to each student admitted to the PhD degree with a major in musicology. The mentor will assist the student in choosing courses and, after the student has finished 12 hours of course work, in completing a degree plan. When the student has decided on a dissertation topic, he or she will ask an area faculty member to serve as major professor.

Permission to Enroll in Course Work

To obtain permission to enroll in course work, the student must:

1. Apply for admission to UNT through the graduate school (an evaluation of the student's transcripts will determine deficiencies in course work)
2. Submit acceptable scores on the verbal and writing components of the Graduate Record Examination (GRE)
3. Attend all orientation sessions scheduled by the director of graduate studies in music
4. Take the Graduate Placement Examination (GPE) given by the College of Music
5. Complete the appropriate deficiency courses the first term/semester they are offered.

Last 60 Hours of Course Work: The PhD in Musicology requires the following 60 hours:

MUMH 5711, Seminar in Musicology, 6 hours

18 hours to be selected from MUMH 6000, 6020, 6030, 6740, 6750, 6760 and 6770, MUMH 6080, MUMH 6160, MUTH 6660, MUTH 6670.

Electives in the field of music, 3-6 hours

MUEN 5530-5540, Collegium Musicum, or other ensemble, 3 hours

Electives in a minor field, 12 hours, or in related fields, 9-12 hours

MUGC 6950, Dissertation, 12 hours

Language Requirements: Proficiency in two languages, German and a second language subject to the approval of the PhD committee, is required.

Qualifying Exams for Doctoral Students in Musicology

Format

Exams will be administered once a year, during the week that precedes the beginning of classes in the fall. The written components will consist of a two-hour score-identification exam and three two-hour essays, thus eight hours of written exams altogether. All exams must be handwritten. A ninety-minute oral exam administered by the full area faculty will follow several days later.

Score Identification

Students will be asked to discuss in detail features of style and genre in six out of ten musical examples and identify the likely time of composition as precisely as possible.

Essay Questions

In the spring before they are to take the exams, students, in consultation with area faculty members, will select three topics to study over the summer and will compile a bibliography for each. The area must approve the topics and bibliographies. Each topic must concern a body of musical works from a different period of music history: pre-1600, 1600–1800, and 1800–present. Although the topics will thus center on particular repertoires, students are expected to extend the

scope and depth of their topics, both as they prepare their bibliographies and as they immerse themselves in the topics during the summer.

One purpose of this structure is to focus students' preparation for the exams; another is to allow them to continue the kind of work that they should already have begun in their seminars and thus to further their development as professionals. Preparing for these exams models the way that musicologists work: this is how we develop projects that turn into articles and books.

Of the three questions on the exam, one is likely to require working with one or more scores; another is likely to be a question concerning methodology raised by one of the topics. All three questions will require close engagement with ideas expressed in items on the bibliography.

Oral Examination

The oral exam centers on the student's essays. Students should consider the oral exam an opportunity not only to expand upon, clarify, or revise their written responses but also to demonstrate their intellectual flexibility, familiarity with the topics and bibliographies, and potential as a teacher and participant in scholarly conversation. Like the written exams, the oral exam should continue a process that has already begun in the seminars.

Grading

Each of the four components is evaluated on a pass/fail basis, and the written and oral portions of each essay question are graded together. Thus a student cannot pass the written essay question but fail the oral defense of that question, or vice-versa.

Students who fail one of the four components of the qualifying exams must re-take and pass it by the end of the fall semester. For the score identification portion, the re-take consists of a new set of scores. For any of the essay portions, the re-take consists of another two-hour exam on a new essay question regarding the same topic and a half-hour oral exam administered by *at least* three musicology professors, including the faculty member who wrote the new question. A student who fails two or more components must retake those parts of the exam the following fall. Students who fail any part of the exams twice will be subject to dismissal from the program.

Dissertation: The culmination of the doctoral work is a dissertation of appropriate scope, quality and originality. After successful completion of the qualifying examination, students must prepare a dissertation proposal and present it to the Graduate Academic Degrees Committee for approval. Upon being admitted to candidacy, the student must maintain continuous dissertation enrollment (MUGC 6950) each long semester until the dissertation has been completed and accepted by the graduate dean. Registration in at least one summer session is required if the student is using university facilities and/or faculty time during that summer session. The final copies of the dissertation must be placed in the hands of the major professor at least two weeks before the scheduled oral examination in any given term/semester. The oral examination will be scheduled after the dissertation has been completed and accepted by the major professor, and before the last day for filing dissertations in the office of the graduate dean, as announced in the Academic Calendar. The department chair must be given a copy of the dissertation to examine *before* it is delivered to the office of the Dean of the College of Music.

Doctor of Philosophy in Musicology, Early Music Performance emphasis – 60 hours total

Entrance requirements are the same as the current admission requirements for the PhD in Musicology with the addition of an entrance audition (equivalent to an entering MM performance degree). Other degree requirements such as those for foreign languages and qualifying exams are also the same. Most of the differences between the two programs have to do with specific course work.

Musicology Courses:

MUMH 5711, Seminar in Musicology, 6 hours

12 hours selected from:

MUMH 6000, Notation of Polyphonic Music, 1200-1500

MUMH 6020, Medieval Music, 3 hours

MUMH 6030, Renaissance Music, 3 hours

MUMH 6740, Baroque Music, 3 hours

MUMH 6750, Classic Music, 3 hours

MUMH 6760, Music of the Romantic Era, 3 hours

MUMH 6770, Music of the Twentieth Century, 3 hours

MUMH 6080, Seminar in Chamber Music, 3 hours

MUMH 6160, Major Composers, 3 hours

MUTH 6660, History of Music Theory, 3 hours

MUTH 6670, History of Music Theory, 3 hours

Or others with the permission of the coordinator for the music history area.

Electives in the field of music: 3 hours of recital or course work

Early Music Performance Concentration

9 hours:

MUMH 6520, Performance Practice: Medieval/Renaissance, 3 hours

MUMH 6530, Performance Practice: Baroque, 3 hours

MUMH 6540, Performance Practice: Classic/Romantic, 3 hours

Select 6 hours from:

MUMH 6610, Direction of University Early Music Ensembles, 3 hours

MUAG 5000, Choral Techniques or MUAG 5800, Advanced Choral Conducting, 3 hours

MUAG 5900, 4 hours (2 hours in each of 2 semesters),

MUEN 5530-5540, Collegium Musicum, 3 hours

Dissertation - 12 hours

Must include a musical presentation presenting the musical portion of the dissertation as well as the written document. A recording of this lecture recital prepared by the student will be filed in the library along with the dissertation.

Related Field, 12 hours

Must also have completed Master's core requirements (15 hours)

Two languages: German and one other (French or Italian) with committee approval.

Teaching Assistantships and Fellowships

A limited number of Teaching Assistantships and Fellowships are available on a competitive basis. Students should see Dr. Margaret Notley, Coordinator of Music History, for more information. Students should submit an application to Cory Ando in the Office of Graduate Studies. Check the Graduate Studies bulletin board for deadlines. Students awarded Teaching Fellowships must be in good standing and make satisfactory progress on their degree plan.

Music History, Theory, Ethnomusicology Lecture Series Attendance

Each graduate student with a declared major in musicology or ethnomusicology is expected to attend all lectures presented in the Division of Music History and Theory Lecture Series during each long term/semester of full-time enrollment (9 hours).

GAMuT: The Graduate Association of Musicologists and Theorists

All students in MHTE are encouraged to attend regularly scheduled meetings and events of GAMuT, the Graduate Association of Musicologists and Theorists (www.unt.edu/mhte). These events are open to all. Faculty Advisor: Dr. Eileen M. Hayes.

Musicology and Ethnomusicology Area Faculty

Ethnomusicology

Steven Friedson, Regents Professor; Ph.D., Washington. Musical experience and African ritual; phenomenology; ontomusicology.

Eileen M. Hayes, Associate Professor and Chair; Ph.D., Washington. African American music; feminist theories; queer studies in music and the social sciences; race in American popular culture.

John Murphy, Professor; Ph.D., Columbia. Jazz; Brazilian music.

Musicology

Ana R. Alonso-Minutti, Assistant Professor; Ph.D., California-Davis. Contemporary art music of Mexico; avant garde, experimental music post 1950s, oral history and music hermeneutics; music in general studies.

Benjamin Brand, Assistant Professor; Ph.D., Yale. Musical institutions in the Middle Ages and Renaissance; the history of music theory and pedagogy; ritual studies; historiography.

Deanna Bush, Associate Professor; Ph.D., Eastman. Music of Haydn and Mozart; 18th-century choral music; history of the German Lied; the symphonies of Mahler.

Bernardo Illari, Associate Professor; Ph.D., Chicago. Latin American music from the colonial and early national periods.

Laura Kennedy, Lecturer, Ph.D. University of Michigan. 20th century Russian composers; 19th century music.

Mark McKnight, Associate Head Music Librarian and Adjunct Professor; Ph.D., Louisiana State. 19th-century American music criticism; early American sheet music; the music of Louisiana and New Orleans.

Margaret Notley, Associate Professor; Ph.D., Yale. Brahms and Berg and their respective milieus; 20th-century opera; critical and compositional reception of Beethoven.

Hendrik Schultze, Assistant Professor; Ph.D., Heidelberg. 17th-century Italian and French music; Venetian opera; Italian instrumental music.

For further information contact:

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Cory Ando, Administrative Assistant, Graduate Studies Office
(940) 565-3721; cory.ando@unt.edu

Dr. Eileen M. Hayes, Associate Professor, Chair, Division of Music History, Theory, and Ethnomusicology; Chair of the MHTE Graduate Academic Degrees Committee.
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Dr. Graham Phipps, Professor, Coordinator of Graduate Music Theory;
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