



**D**octor of **M**usical **A**rts  
In **P**erformance  
**H**andbook

**P**rocedures for **DMA**  
**P**erformance **D**egree **P**rograms

2009-2010 Edition

# Doctor of Musical Arts Handbook

## Procedures for DMA Degree Programs

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# Doctor of Musical Arts Handbook

## GENERAL DEGREE REQUIREMENTS

The Doctor of Musical Arts degree is offered with majors in performance (including conducting) and composition, with related fields in collaborative piano, composition, conducting, early music, jazz studies, music education, musicology, music and medicine, music theory, opera, performance, sacred music, or vocal pedagogy. Information regarding the major in composition may be found in the Composition Student Handbook. The degree requires a minimum of three years of work represented by at least 90 hours beyond the bachelor's degree. In addition to the first 30 hours, or the equivalent of the master's degree in the major field, the program for the degree includes a minimum of 60 hours.

Acceptance into the Doctor of Musical Arts program involves the following steps:

- Apply for admission to the University through the Robert B. Toulouse School of Graduate Studies (an evaluation of the student's transcripts will determine deficiencies in course work).
- Submit an acceptable score on the general aptitude test (Verbal) of the Graduate Record Examination (GRE) **or** pass the Graduate Writing Exam, given at the College of Music during. International students must submit a minimum score of 550+ (paper version) or 213+ (computer version) on the Test of English as a Foreign Language (TOEFL).
- Be accepted to a specific degree program by audition for performance and conducting majors. See Admission Requirements below and individual divisions for specific requirements.
- Be accepted by the College of Music to do doctoral level work.
- Attend all orientation sessions scheduled by the Director of Graduate Studies in Music.
- Take the Graduate Placement Examinations (GPE) for doctoral students given by the College of Music. These examinations are taken during the orientation week of the first semester of enrollment as a doctoral student. Courses assigned as the result of the GPE must be completed within one calendar year.

### Residency

The minimum residency requirement for performance students 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 minimum residency requirement for conducting students is four consecutive long semesters with a minimum load of 9 hours each semester. Conducting students in wind studies may satisfy the residency requirements by enrolling in two summer sessions, two long semesters, and two additional summer sessions, taken consecutively.

Hours used to establish residency must be hours that apply toward the degree. Undergraduate courses, tool-subject or language courses and deficiency courses are not counted towards the residency requirement. Courses in which a student earns a grade "C" or below and courses from which the student withdraws are not counted towards the residency requirement. Courses in which the student takes a grade of "Incomplete" are not counted towards the residency requirement unless the "Incomplete" is replaced with a grade of "B" or better. Finally, dissertation hours are not counted when determining residency.

# Doctor of Musical Arts Handbook

## GENERAL DEGREE REQUIREMENTS

In addition to course requirements (consult [UNT Graduate Catalog](#)), each applicant for the Doctor of Musical Arts degree must meet the following requirements.

### Placement Examinations

The Graduate Placement Examinations (GPE) in Musicology and Music Theory must be taken during orientation week of the first semester in which the student enrolls as a doctoral student. Orientation week takes place prior to the first week of classes in fall and spring. If remedial coursework is assigned based on the results of the GPE, the student must enroll in these courses in the first semester they are offered. Graduate music history courses taken as a result of the placement examinations may be counted toward the degree as electives, but not in the musicology component. Music Theory courses taken as a result of the placement examinations may not be counted towards the degree.

### Graduate Writing Exam

The text should be no longer than two hand-written pages. Your writing will be evaluated content, organization, punctuation, grammar and scholarly use of language/vocabulary appropriate for graduate work. Avoid using the first-person narrative voice if possible. The essay must be in the English language.

### Language or Appropriate Tool Subject Requirement

University requirements regarding the Foreign Language Proficiency Examination may be found under “Foreign Language or Tool-Subject Requirement” in the Doctoral Degree Requirements section of the UNT Graduate Catalog. It is recommended that the requirement be met **within the first three semesters** of doctoral work in order to facilitate research, and it **must** be completed before the student takes the qualifying examination. Hours earned do not count toward the degree.

The following categories of courses may be used to satisfy the DMA tool-subject requirement:

1. Languages (One language, other than the native language or English, chosen to fulfill this requirement will be selected in consultation with the major professor and the student’s advisory committee.)
2. Quantitative Methods
3. Specialized Research/Writing
4. Other by petition

These stipulations will be in effect for students electing to take tool-subject courses (from categories 2-4 above) in lieu of the language requirement:

- Courses selected must have direct relation to the acquisition of a particular skill that is necessary for the dissertation project.
- Students must obtain written approval from the major professor.

- The course selections must then be reviewed by the Director of Graduate Studies, who will either approve the choices or forward them to the Graduate Performance Degree Committee for further consideration.
- To satisfy all or part of a tool subject requirement, individual doctoral degree programs may use undergraduate courses as long as those courses are not part of, or equivalent to, the UNT core curriculum. In addition, the courses may not be chosen from the College of Music offerings.
- A grade of "B" or better is required in all courses, including the tool-subject or language courses, to satisfy DMA requirements.

## **Introduction to Research**

It is assumed that an entering DMA student will have had an Introduction to Research course at the master's level (please see the [Graduate Catalog](#) for course description). If not, he/she will be required to take Introduction to Research (MUMH 5010), no later than the second semester of graduate work to facilitate research. Hours earned do not count toward the degree.

## **Advisory Committee**

The student's Advisory Committee should be selected and approved by the time the student has completed twelve hours of course work. The committee will include a member who has written a dissertation or similar doctoral document and is made up of:

- Major Professor
- Related Field Professor (related field representative)
- Committee Member (usually from the major field)

The student should file the Designation of Advisory Committee form with the Graduate Studies Office.

## **Degree Plan**

The student should file a degree plan by the completion of twelve hours of course work. The degree plan, listing all courses required for the degree, must be approved by the student's major professor and submitted to the Director of Graduate Studies in Music. Forms for this purpose are available in the College of Music Graduate Studies Office (MU216A).

Courses listed on the degree plan must carry letter grades with the exception of those courses in which the student is engaged in individual research and is not attending an organized class. These courses, with the approval of the department, may be assigned pass/no pass grades.

All changes in the degree plan must be submitted in writing, approved by the major professor and the Graduate Performance Degree Committee Chair, and filed with the Graduate Studies Office. Degree requirements are determined by the [Graduate Catalog](#) in force at the time the degree plan is approved by the Graduate Dean. Degree plans may not be filed in the semester a student plans to graduate.

## Related Field Course Requirements

All Doctor of Musical Arts degree candidates must include on their degree plan a related field of not fewer than 12 hours selected from the options listed below:

**Collaborative Piano** – Required: audition and MUAG 5260 and 5270 (6 hours); 6 hours selected from MUAG 6280, 6290, and 6370. Recommended elective: MUAG 5210 (may be repeated for credit).

**Composition** – See the Composition website for application information. Required: MUCP 5185 (6 hours); 6 hours selected from MUCP 5000- and 6000-level courses in consultation with the related field advisor.

**Conducting** – Pursuing a related field in conducting requires that the candidate apply to and be accepted by one of three areas: Choral Conducting, Orchestral Conducting, or Wind Conducting. The director of the discipline chosen will determine the candidate's curriculum in the related field. Choral Conducting: 12 hours selected from MUAG 5000, 5800, 5810, 6850; Orchestral Conducting: MUAG 6900 (Special problems: Orchestral Conducting, 3 hours), MUAG 6850 (9 hours); Wind Conducting: MUGC 5890 (3 hours); MUAG 5850, 5860, and 6850 (9 hours).

**Early Music** – Required: audition and 6 hours selected from MUMH 6520, 6530, and 6540 **OR** 3 hours selected from MUMH 6520, 6530, and 6540 and 3 hours selected from either MUMH 5610 and 6610; 4 hours applied instruction in appropriate field (MUAG 5900, period instrument or voice); 2 semester hours participation in Early Music Ensembles, MUEN 5430-5440.

**Ethnomusicology** - Required: MUET 5030 and 5220; and either 6 hours selected from MUET 5040, 5050, 5060, 5070, 5210; or 3 hours selected from that list and 3 hours of ensembles from African Ensemble, South Indian Ensemble, Balinese Gamelan, Afro-Cuban and Brazilian Ensemble.

**Jazz Studies** – Required: audition and MUJS 5470 and 5480 (6 hours); 3 hours selected from MUJS 5440, 5450, 5490, 5760, 5780, and 5900-5910; 3 hours of participation in jazz ensembles and applied study.

**Music and Medicine** – Required: MUAG 5450 and 6450; 6 hours selected from 5000- and 6000-level courses in areas outside of music in consultation with the related field adviser.

**Music Education** - Required: MUED 5120 and 5280 (6 hours); 6 hours selected from any MUED 5000 or 6000 level course. **Note:** If the student has taken either MUED 5120 or 5280 at UNT or the equivalent at another university (to be determined by the coordinator of the music education master's or doctoral program), the student may choose two other MUED 5000 or 6000 level courses.

**Music Theory** – 12 hours selected from MUTH 5080, 5090, 5355, 5360, 5370, 5400, and 6680. Classes taken as a result of the placement examinations may not be counted toward the degree. The classes used to fulfill the music theory component may not be duplicated in the related field (if Music Theory is the related field of choice).

**Musicology** – Required: MUMH 5020 (3 hours); 9 hours selected from any of the following (6 hours must be at the 6000 level) MUMH 5110, 5120, 5150, 5331, 5332, 5333, 5341, 5342, 5343, 5550, 5711, 6000, 6020, 6030, 6080, 6160, 6530, 6540, 6740, 6750, 6760 and 6770. Graduate classes taken as a result of the placement examinations may be counted toward the degree as electives, but not in the musicology/music theory component. The classes used to fulfill the musicology component may not be duplicated in the related field (if musicology is the related field of choice).

**Opera** – Required: 12 hours selected from MUAG 5640, 5650, and 5660. MUAG 5660 may be repeated as topics vary.

**Performance** – Required: audition and 12 hours selected of appropriate courses from MUAC (6500 level), and other courses in literature and pedagogy. Open only to those with a major in conducting or composition.

**Sacred Music** - 12 hours from MUAG 5285, 5286, 5287, 5288.

**Vocal Pedagogy** – Required: 12 hours selected from SPHS 5775, 5810, 5870 and 5900, and MUAG 5600, 5610 and 6900. Courses from both departments must be included.





# **Qualifying Examinations in Major Field**

## *Related Field and Musicology/Music Theory Component*

The Qualifying Examinations measure a broad knowledge of musical study. They are designed to establish the student's ability to engage both in scholarly research and in professional work in the major area supported by a complete musical comprehension and a broad perspective. These examinations are taken at the conclusion of 30 hours of coursework, and are coordinated by the major professor.

The student may take the qualifying examinations when the following conditions have been met:

- (a) All deficiencies have been removed, including the language or tool-subject requirement;
- (b) 30 hours of course work beyond the master's degree have been completed;
- (c) At least two degree recitals have been completed (for performance majors only);
- (d) An approved degree plan has been filed with the Graduate School.

The Qualifying Examinations are taken in two parts. The first part consists of written examinations in the student's major field (6 hours) and related field (3 hours). The examinations are graded by the major and related field professors, as well as by others who may be designated by the major professor. If the student passes these written examinations, the student proceeds to the second part of the Qualifying Examination. The student is required to complete a research project and pass a two-hour oral examination that includes questioning on the research project and on other areas appropriate to the degree. It is understood that the student may consult the major professor and the library, and that no other form of assistance is acceptable. The student's Examination Committee (the Advisory Committee plus one member of the music history and one member of the music theory faculty) administers this combined oral examination, although either the history or theory representative may be absent if necessary.

When all parts of the examination have been completed successfully, the student is recommended for admission to candidacy for the degree. The examinations may be taken no more than three times. All components of the examinations must be completed within 14 months. The student is admitted to doctoral candidacy by the Graduate Performance Degree Committee after the qualifying examinations have been passed.

## **Dissertation Enrollment**

Before enrolling for MUGC 6951 (first dissertation recital), the candidate must first (a) be accepted into the program by audition and (b) file a degree plan. A dissertation recital is not permitted in the first semester of doctoral study without prior permission from the Graduate Performance Degree Committee and major professor. (See "Dissertation Recitals," below, for recital requirements.) Before the student may enroll in MUGC 6954 (final dissertation recital), the language (or tool-subject) requirement must be met. Candidates may complete three dissertation recitals before taking the qualifying examinations. The Topic Proposal application for MUGC 6954 may be submitted before the qualifying examinations have been passed.

After passing the qualifying examinations and having been admitted to candidacy, the student must maintain continuous dissertation enrollment in MUGC 6954 (for composition majors) each long semester until the dissertation has been completed and accepted by the graduate dean. The only exceptions to this rule are MUGC 6951-6953, which do not require continuous enrollment. The student is not required to register for dissertation during the summer if UNT facilities and faculty are not available. The student must be enrolled in MUGC 6954 during the semester the final defense is given and the application for graduation is received in the Graduate School.

Note: Any students using human subjects as part of the dissertation research must obtain approval through the UNT Institutional Review Board (<http://www.unt.edu/ospa/compliance/humans.html>). This includes surveys and interviews.

## **Final Comprehensive Oral Examination/Dissertation Defense**

Upon completion of the dissertation credits, the student is required to pass a two-hour final comprehensive oral examination and dissertation defense of his/her project before the Advisory Committee.

## **Evidence of Satisfactory Progress**

A grade of “B” or better is required in all courses used to satisfy DMA requirements.

## **Time Limit**

All work to be credited toward the doctoral degree beyond the master’s degree must be completed within a period of 10 years from the date doctoral credit is first earned. No course credit beyond the master’s degree that is more than 10 years old at the time the doctoral degree is completed will be counted toward the doctorate. Time limits are strictly enforced. Students exceeding the time limit may be required to repeat the comprehensive exam, replace out-of-date credits with up-to-date work, and/or show other evidence of being up-to-date in their major and related fields. Students anticipating that they will exceed the time limit should apply for an extension *before* their ninth year of study. Holding a full-time job is not considered in itself sufficient grounds for granting an extension. All petitions for extensions must be supported by the major professor and made in writing to the Graduate Performance Degree Committee.

## **Functions of the Graduate Performance Degree Committee (GPDC)**

- To consider issues of policy for the degree program
- To consider DMA topic proposals for approval/denial
- To consider all petitions for exceptions, including time extensions, course substitutions, performances of degree recitals during first semester of study, etc.
- To serve as grading committee members for individual recitals

The Graduate Performance Degree Committee meets on the fourth Monday of each month during long semesters at 4:00 pm in the Dean’s Conference Room. All materials for the Committee’s consideration must be submitted to the Graduate Office (MU 216A) on the following schedule:

**Topic Proposals:** One week prior to the meeting

**Petitions:** On the Wednesday before the meeting. Petitions should be addressed to the chair of the GPDC and in letter form. They must also be accompanied by a letter of support from the student’s major professor.

Additional meetings and email ballots may be convened at the discretion of the Chair.

## Application for Graduation

1. It is the responsibility of the student to stay abreast of progress toward the degree and to file the appropriate degree application in the office of the graduate dean. Students anticipating graduation should consult the [Academic Calendar](#) and the [Toulouse School of Graduate Studies website for filing deadlines, final dates for payment of fees and other graduation requirements.](#)



**Toulouse School**  
of Graduate Studies

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# Doctor of Musical Arts Handbook Curricula for the Degree Major Field in Performance

## *Last 60 Hours of Study*

1. Major performance, 16 hours.\*
2. Literature in the major field, 6 hours.
3. **Dissertation:** 12 hours, the written documentation should be at a level acceptable for juried publication.  
*Choose one of the following:*
  - **Option I:** 3 recitals (3 credits each); 1 lecture-recital (50-60 minutes/3 credits); and performance and critical essay (25 page minimum)
  - **Option II:** 3 recitals (3 credits each); 1 lecture (50-60 minutes/3 credits); and thesis (30 page minimum)
  - **Option III:** 3 recitals (3 credits each); and doctoral document (3 credits) (100 page minimum)
4. **Related field:** 12 hours. Choose from one of the following areas of study: collaborative piano, composition, conducting, early music, jazz studies, music and medicine, music education, music theory, musicology, opera, performance, or vocal pedagogy. Specific graduate courses will be determined in consultation with the chair of the related area. See “Related Field Course Requirements,” above, for the specific related field requirements.
5. **Musicology/Music Theory Component:** 12 hours.
  - **Musicology**, 6 hours; specific courses (6000-level) to be determined in consultation with the major professor.
  - **Music Theory**, 6 hours; the theory component for all students in the DMA program comprises two of the analytical techniques courses (MUTH 5355, 5360 and 5370). Up to 6 hours of this requirement may be substituted if, upon review of the transcript, the student has completed with a grade of B or better, graduate-level analysis courses with similar historical coverage at either this or another institution. In this case, other graduate music theory courses (5000- or 6000-level) may be taken to meet the theory requirement.
6. **Electives**, 2 hours. Choose from any field in music or outside of music. Two credits at the 5000 level may be applied to the category.

### **\*Additional Requirements for Specialization in Woodwinds**

If a student chooses a major in woodwinds instead of a major in a single woodwind instrument, the requirements are 12 hours in the principal instrument, 6 hours in two other instruments and 4 hours in the two remaining instruments, for a total of 22 hours in performance.

## **Additional Guidelines for DMA students in the Keyboard Division**

**Teaching Fellows:** Applications for Teaching Fellows must be received by the date stipulated on the application form, normally the first Monday in March. Applications received after this date will not be considered by the Division of Keyboard Studies.

**Ethical Guidelines:** This statement is intended to address faculty and student responsibilities with reference to working relationships in major or concentration applied lessons, composition major study, and graduate thesis direction.

- The College of Music recognizes the individual rights of all students to act independently in the pursuit of knowledge and to seek varying points of view.
- Students have the right to change teachers for the types of study listed above, but should follow the recommended procedure, i.e. the present teacher should be notified in a timely fashion, no later than the final day of the semester before the change is to occur. A student may notify his/her teacher solely in writing, if desired. Faculty are requested to wait until this notification has taken place before promising acceptance. It is understood that students shall suffer no negative repercussions as a result of changing teachers.
- Faculty members are expected to respect extant major-professor relationships and thus are not permitted to solicit a student directly or through any other person for the purpose of influencing a change of major professor.
- The relationship between teacher and student should be established, maintained, and terminated in a professional manner. Faculty members should respect the personal integrity and privacy of students at all times, while recognizing their responsibility to promote principles of ethical and professional conduct throughout the College of Music community.

**Recital Attendance:** Attendance at weekly departmental recitals is mandatory for all MUAM and MUAC students. More than two unexcused absences will result in automatic lowering of the semester grade. At the beginning of each long semester, each teacher is responsible for conveying this requirement to each of his or her students. Students who have a regular conflict at this hour may be excused if their teacher provides a written excuse to the department chair (organ) or the piano coordinator (piano). Excusable semester absences include: a regularly scheduled class which is crucial to the student's degree plan, a full-time job, or scheduled class piano teaching. The department chair or piano coordinator must approve other reasons.

Individual excused absences must be communicated in a timely fashion, in writing, to the department chair or piano coordinator and include illness (excuse must come from the Student Health Center), travel to a competition or concert, or conflict with a scheduled event in the student's major field of study. Two absences, for any reason, are allowed before a final grade is reduced. 1-2 additional unexcused absences shall result in a lowering of semester grade by 1/3 a letter (1 pt.). 3 or more unexcused absences shall result in a lowering of a full letter grade (3 pts).

**FOR PIANO STUDENTS ONLY:** Performance on a Piano Departmental is reserved exclusively for Piano Performance and Piano Pedagogy Majors. The entire full-time piano faculty must approve any exceptions.

After qualifying for performance, all DMA pianists will be expected to perform one recital of solo repertoire during each twelve-month period. Students unable to perform a recital for credit will be expected to perform a

non-degree recital. DMA students may perform a concerto (or other solo with orchestra) on two of their four required recitals. Pianists will be expected to perform a solo recital each year until they have completed their first three degree recitals. Students are exempt from this requirement during the twelve-month period allotted by the Graduate Performance Degree Committee for preparing, taking and passing the Qualifying Examinations. Once admitted to candidacy, students are exempt from this requirement.

## Major Field in Performance (Conducting)

### *Last 60 Hours of Study*

1. **Advanced conducting, applied conducting, and/or score reading and interpretation** (enrollment in one of the above is required every semester in residence, maximum of 12 hours).
2. **Choral Literature/Symphonic Literature/Wind Literature**, 6 hours (6 required in major area, 3 additional recommended).
3. **Dissertation**, 12 hours: the written documentation should be at a level acceptable for juried publication. Conductors can receive dissertation credit for concerts conducted in the first semester of residence, if approved by the major professor and the DMA committee. Recital requirements can be fulfilled by compiling numerous appearances on video tape throughout the candidate's residency, or by giving full-length concerts as approved by the major professor. Choose one of the following:
  - **Option I:** 3 recitals (3 credits each); 1 lecture-recital (50-60 minutes/3 credits); and performance and critical essay (25 page minimum)
  - **Option II:** 3 recitals (3 credits each); 1 lecture (50-60 minutes/3 credits); and thesis (30 page minimum)
  - **Option III:** 3 recitals (3 credits each); 1 written project (3 credits); and doctoral document (100 page minimum)
4. **Related field:** 12 hours. Choose from one of the following areas of study: collaborative piano, composition, conducting, early music, jazz studies, music education, music theory, musicology, opera, performance, or vocal pedagogy. Specific graduate courses will be determined in consultation with the chair of the related area. See "Related Field Course Requirements," above, for the specific related field requirements.
5. **Musicology/Music Theory Component:** 12 hours.
  - **Musicology**, 6 hours; specific courses (6000-level) to be determined in consultation with the major professor.
  - **Music Theory**, 6 hours; specific courses (5000- to 6000-level) to be determined in consultation with the major professor.
6. **Electives**, 6 hours. Choose from any field in music or outside of music. Six credits at the 5000 level may be applied to the category. Courses taken to fulfill the requirement need not be limited to one area of study.

## Doctor of Musical Arts Handbook DISSERTATION RECITALS

### The Dissertation in Performance Consists of the Following:

Three recitals and one of the following options:

**Lecture-recital** (50-60 minute presentation) – this entails a *Performance and Critical Essay* in which the body of the work is no less than 25 pages.

**Lecture** (50-60 minute presentation) – this entails the completion of a *Thesis* in which the body of the work is of no less than 30 pages as well as a public presentation of the paper. There is no performance involved with this option.

**Doctoral Document** – There is no performance or lecture involved with this option. The body of the document must be no less than 100 pages.

### Additional Submission Requirement:

- Copies of printed programs and CD recordings of each recital; and,
- A complete written version of the lecturer's research project (or written project) with abstract, bibliography, etc must be submitted to the student's recital committee one month before the scheduled recital date. The dissertation document is written to conform to style and format requirements of the Toulouse School of Graduate Studies. After these copies are reviewed, any suggestions or demands for revision are given to the student no later than two weeks before the recital. In the remaining time, the candidate consults with the major professor to make all revisions and prepare a lecture script. Due to reasonable limits of reading time, the lecture script may be a judiciously abridged version of the written dissertation document. See the Graduate Catalog for more information regarding the dissertation requirements.

### Guidelines for Recitals 1-3

- A dissertation recital is not permitted in the first semester of doctoral study without prior permission from the Graduate Performance Degree Committee and major professor.
- Repertoire should be of a professional level in artistic merit and technical challenge. With the exception of chamber repertoire, pianists and vocalists are expected to perform entirely from memory; instrumentalists and conductors should consult with their area coordinator for specific memory requirements. All dissertation recitals in organ must include a minimum of 14 minutes performed from memory. Minimum length of a regular recital's total musical content is 50 minutes with the following exceptions: brass players and percussionists must include at least 40 minutes of music; choral conductors must include at least 30 minutes of music. Maximum length is 60 minutes.
- The major professor and the student may decide together that a portion of one DMA recital will be independently prepared by the student. The major professor will choose the work and hear it without

comment to determine if it is ready for performance. The remaining jurors will be informed as to which piece has been independently prepared. **(Conducting majors may not choose this option.)**

- For performance majors, two of the recitals must be solo recitals and the remaining recital may be flexible (for example chamber music, or an opera role, etc.). For students majoring in instrumental studies, all three major recitals must be comprised of classical works. Please see the individual division handbooks for further policies regarding repertoire. Exceptions to these policies will only be considered in response to written petitions to the Graduate Performance Degree Committee.
- Conducting majors will submit three recital videotapes (cumulative) in addition to the lecture recital. Individual performances may be combined onto a single videotape and submitted as one recital (3 hrs of dissertation credit). The content of each of the three tapes will be determined in consultation with the major advisor and must be approved by the Graduate Performance Degree Committee prior to the performances.
- Candidates may complete three dissertation recitals before taking their qualifying examinations. A topic proposal for the lecture recital may be submitted before the qualifying examinations have been passed.



## Doctor of Musical Arts Handbook

# RECITAL PROCEDURES

1. **You must be enrolled in the appropriate dissertation course (MUGC 6951-4), or fulfilling an incomplete from a previous semester, to receive credit for a dissertation recital.** Students who perform a recital without being properly registered may not receive credit for that recital.
2. Go online to [www.music.unt.edu/events](http://www.music.unt.edu/events) and [www.music.unt.edu/roomview](http://www.music.unt.edu/roomview) to research a date and time for your recital. The date you choose must be at least one month away. You may make a reservation in one of two ways:
  - Submit your request online at [www.music.unt.edu/request](http://www.music.unt.edu/request) . Follow the online instructions for obtaining faculty approval. **Your reservation is not guaranteed until faculty approval is received and appropriate fees are paid.**
  - Submit a Concert/Recital Request Form complete with faculty approval signature(s) and appropriate fees to the Concert Scheduling Office (MU 242).
3. After planning the recital's content in consultation with the major professor, a Dissertation Recital Application must be submitted to the Graduate Studies Office no later than one month before the proposed recital date for approval. Please note: the application form must be signed by the major professor and two area faculty members who agree to attend your recital and serve as jurors. One member of the Graduate Performance Degree Committee may be assigned as a juror. Students giving off-campus recitals must still file the appropriate paperwork with the Graduate Studies Office.
4. Students are responsible for providing a full program complete with date, time and location of performance, titles and dates of works, names and dates of composers, assisting performers and the appropriate recital course number (MUGC 6951-4) to Linda Strube in the College of Music Program Office (MU 241). This information is due **NO LATER THAN** three weeks prior to the performance. The student is also responsible for proofing the program once the first draft is completed by the Program Office. Contact [lstrube@music.unt.edu](mailto:lstrube@music.unt.edu) or 940-565-3709 for assistance.
5. The recital must be professionally recorded. It is the candidate's responsibility to arrange for the recording through either the College of Music Concert Scheduling Office or an outside source. If the recording is prepared by an outside source, it must be properly labeled with the student's name, instrument, recital date, time, place and repertoire in correct track order. It is the student's responsibility to submit an outside recording immediately following the performance. Note that one CD copy of each recital must be included by the candidate as part of the final dissertation submission to the Graduate School; the candidate is advised to order an additional copy of the recording to keep for personal use.
6. The candidate must submit a copy of each printed recital program to the Office of Graduate Studies in Music. Printed programs may be submitted in advance or the day after the recital.

7. Each juror's written evaluative comments and recommended grade will be collected, retyped for anonymity, and forwarded to the major professor. The average of all grades submitted will be the final grade the major professor records for the dissertation credit.
8. For MUGC 6954, your topic must be approved by the Graduate Performance Degrees Committee before you may reserve a recital date. After your topic has been approved, follow the steps above.

## **Cancellations**

If you cancel or postpone your recital, you must immediately inform the Concert Scheduling Office (MU 242) so the date and time can be made available to others and publicity concerning your event can be cancelled. The Graduate Studies Office must be notified of your new recital date/time with a Change of Date form.

## **For Assistance With Scheduling Or Reservation Issues Contact:**

Joe Janes, Concert Scheduling Office (MU 242)  
(940) 565-3707      joe.janes@unt.edu

# Recital Application Form (for recitals 1-3)



**Before filling this out this form, you MUST go to the Concert Scheduling Office (MU 242) to reserve your date/time. This applies to on-campus AND off-campus recitals.**

Submit one copy of this completed application form to the Music Graduate Studies Office *no later than one month prior to the proposed performance date*

Name: \_\_\_\_\_ Instrument/Voice: \_\_\_\_\_  
UNT ID #: \_\_\_\_\_ Email: \_\_\_\_\_  
Phone: \_\_\_\_\_

You must be registered for one of the following this semester (or fulfilling an Incomplete from a prior semester) in order to receive recital credit. Circle one: MUGC 6951 MUGC 6952 MUGC 6953

Performance type: solo recital \_\_\_\_\_ chamber Music \_\_\_\_\_ concerto \_\_\_\_\_  
opera role \_\_\_\_\_ conduct an ensemble \_\_\_\_\_

Proposed performance date: \_\_\_\_\_ Time: \_\_\_\_\_ Place: \_\_\_\_\_  
Assisting performer(s): \_\_\_\_\_

Total duration of musical selection(s): \_\_\_\_\_ minutes  
Attach your program listing **composer, composition title, date of composition, and duration** for each work.  
**You must also submit a complete program to the CONCERT PROGRAM OFFICE MU 241**

**Major Professor:** "I have advised the student in the preparation of this program and endorse it for consideration."

\_\_\_\_\_  
Type here Signature

**Area Faculty Member:** "I agree to attend this DMA recital and serve as a juror for the area."

\_\_\_\_\_  
Type here Signature

**Area Faculty Member:** "I agree to attend this DMA recital and serve as a juror for the area."

\_\_\_\_\_  
Type here Signature

\_\_\_\_\_ This application has been approved \_\_\_\_\_ This application has not been approved for the following reason(s):  
\_\_\_\_\_

\_\_\_\_\_  
Graduate Performance Committee Chair Signature Date

**Request for Designation or Re-Designation of Advisory Committee**

**Instructions:**

By the completion of 12 hours of graduate course work, the student must consult with the major professor concerning the appointment of an advisory committee. After the consultation, the student should fill out the form below and take it to each of the requested members and the Chairman of the appropriate degree committee for signatures. When the signatures have been obtained, the form should be returned to the Office of Graduate Studies in Music **with a completed degree plan.**

Name: \_\_\_\_\_ UNT ID#: \_\_\_\_\_  
Degree Sought: \_\_\_\_\_ Major: \_\_\_\_\_  
Minor/Related Field: \_\_\_\_\_ Instrument: \_\_\_\_\_

**Requested Committee:**

Major Professor: \_\_\_\_\_  
Type Here Signature Here

Minor/ Related Field Professor: \_\_\_\_\_  
Type Here Signature Here

Third Member: \_\_\_\_\_  
Type Here Signature Here

Approved, Chairman of Degree  
Committee: \_\_\_\_\_

Date: \_\_\_\_\_

Approved, Director of Graduate Studies: \_\_\_\_\_

Date: \_\_\_\_\_

Approved with the following provisions:  
\_\_\_\_\_  
\_\_\_\_\_

Approved Dean of Graduate School: \_\_\_\_\_

Date: \_\_\_\_\_

## The Procedure for the Administration of the Doctor of Musical Arts in Performance Major Field and Related Field Components of the Qualifying Examination

1. The student has chosen a major field and related field in consultation with the major professor.
2. After completing the following requirements the student may inform the major professor that he/she is prepared to be examined in the major field and in the related field:
  - a. All deficiencies have been removed.
  - b. 30 hours of course work beyond the master's degree have been completed.
  - c. At least two degree recitals have been completed.
  - d. The language/tool-subject requirement has been fulfilled.
  - e. An approved degree plan has been filed.
3. The student schedules the date for the major field and related field examinations with the Administrative Assistant for the Graduate Office using the Qualifying Examinations Part I form. The form requires signatures from the student's major and related field professors before the date will be reserved. A calendar showing available dates is posted on the Graduate Studies bulletin board.
4. The major professor collects the questions from the area faculty and assembles the major field examination in consultation with the student's advisory committee. The related field professor prepares the Related Field portion of the examination. The major professor and related field professor submit the assembled examination to the Administrative Assistant to the Graduate Office.
5. On the specified date and time, the student will go to the Graduate Office to receive the examination. The Administrative Assistant will accompany those taking any portion of the written examinations (i.e., major field, related field) to a prearranged room where they will complete the examinations.
6. The Graduate Office Administrative Assistant will collect the examination at the end of each allotted time period and will forward the examinations to the appropriate areas for grading.
7. Each portion of the examination will be graded by those faculty members contributing questions. The examination booklet should be photocopied by the Administrative Assistant to the Graduate Office and circulated. The graded written examination, with faculty comments, must be returned to the Graduate Office for the student's file within one week of the completion of the examination.
8. Exams and results will be placed in the student's file. Failed portions of the examination must be retaken within one year. Students may attempt the written examination up to three times. If the student fails any or all portions of the examination on the third attempt, he/she may be disqualified from the DMA program.
9. Once the student passes all portions of the written examinations, he/she will be permitted to take the Research Project and Oral Examination. Students may attempt the oral examination up to three times. If the student fails this portion three times, he/she may be disqualified from the DMA program.

## The Procedure for the Administration of the Doctor of Musical Arts in Performance Research Project and Oral Examination Components of the Qualifying Examination

1. The DMA student signs up for, takes, and passes the Written Qualifying Examinations in the major field and related field.
2. The student's Research Project and Oral Qualifying Examination Committee will consist of:
  - Student's advisory committee (major and related field professors, and another major area representative)
  - One professor selected by the student from music history and one from theory, if not already included as related field professor. Either the history or theory professor must be present at the Oral Qualifying Examination, but both must participate in the formulation of the Research Project topic.
3. The student and the examining committee agree on a schedule for the Research Project and Oral Qualifying Examination. The student fills out the Research Project and Oral Examination Scheduling Form (located in the Graduate Studies Office). The student must fill out the form, obtain the appropriate signatures and return the form to MU 216A. **The form is due 3 weeks prior to the exam date.**
4. The examining committee formulates a suitable topic for an assigned Research Project. The topic should be chosen and the product evaluated with regards to the following criteria:
  - Relevance to the student's major field and career goals
  - Comprehensive coverage of a topic with clearly defined limits
  - Research and discussion of historical context
  - Inclusion of theoretical analysis at the doctoral level
  - Demonstrated ability to do original writing in a formal, academic style
  - Necessity for the student to make broader connections to the major field
5. The student will receive the Research Project topic via e-mail from the Graduate Studies Office on the appointed date agreed upon in advance by the student and the examining committee.
6. The student has two weeks to prepare a written Research Project (suggested size 12 to 20 pages) with footnotes, bibliography, etc. The document should demonstrate the student's ability to do comprehensive academic research. Student submits six copies (one for each member of the examining committee plus one for the student's file) to the Music Graduate Office. If scores are included in the project, six copies of the score must be provided as well.

The Research Project is to be a document that (a) proceeds from a knowledge of research sources; (b) entails the thorough and judicious use of those sources; (c) reports on the state of research concerning the topic; (d) synthesizes information taken from available sources; (e) completely and correctly documents the use of those sources; (f) develops the student's original thought concerning the subject; and (g) formally presents those findings, that documentation, and that original thought.
7. One week following the submission of the document, the student undergoes the Oral Qualifying Examination administered by all members of the examining committee (though either the history or theory representative may be absent if necessary). Questioning will begin with the Research Project and then proceed to questions in the major field, related field and history/theory areas.
8. The examining committee may recommend a pass or fail of the combined Research Project and Oral Qualifying Examination questioning. The examining committee may also recommend a pass contingent upon satisfactory revision of the Research Project document.

--August 2009

## HOW TO SIGN UP FOR DMA QUALIFYING EXAMINATIONS

### Written Examinations:

- 1) Available exam dates will be posted on the Graduate Studies bulletin board at the beginning of each fall and spring semester. No other dates will be available. There are no summer exam dates.
- 2) Complete the form entitled "Qualifying Examinations Scheduling Form Part I" completely and obtain the signatures of your major professor and related field professor. This will commit them to prepare and grade your examinations for submission to the Office of Graduate Studies.
- 3) Send the completed form to the Graduate Studies Office (if off-campus, the address is on the form).
- 4) Arrive at the Office of Graduate Studies ten minutes prior to your exam time. If for any reason you cannot make your scheduled date, please inform the Graduate Studies Office immediately via email at [cory.ando@unt.edu](mailto:cory.ando@unt.edu). Be sure to copy your major professor on the email.

### Research Project:

- 1) After the Major Field and Related Field examinations are passed, the student is ready to proceed to the Research Project/Oral examination.
- 2) Complete the form Research Project/Oral Exam Committee form. This form must be submitted five weeks before the intended oral defense date. A working email address must be included on the form.
- 3) The student must obtain signatures of the advisory committee (major, related field and 3<sup>rd</sup> member) as well as a history and theory representative who will assist in the preparation and grading of the topic.
- 4) The student will submit the signed form for approval via the Graduate Studies Office.
- 5) The major designated committee will design the research topic and submit it to the Graduate Studies Office. **It will be forwarded via email to the student at 8:30 a.m. on the prearranged start date of the two-week time limit.** The student will reply to the email to assure that the topic has been received.
- 6) The student has two weeks to complete the project and submit it to the Graduate Studies Office. **It should be submitted by 9:00 a.m. on the due date. It can be submitted by e-mail attachment ([cory.ando@unt.edu](mailto:cory.ando@unt.edu)) in Microsoft Word or sent in hardcopy to: Office of Graduate Studies, Box 311367, Denton, TX 76203. If sent by U.S. ground mail, the student should take all precautions to ensure proof of receipt by the College of Music (certified or registered mail). The student will be held responsible for projects not received on time and no dated receipt.**
- 7) The project will be read by the student's committee. The oral examination will be scheduled for the following week with the major professor, related field professor, third committee member, and the history and/or theory representative present at the examination. **This timetable is not flexible. Please be sure before starting the Research Project/Oral Examination process that all committee members will be present for the oral examination.**
- 8) The examining committee may recommend a pass or fail of the combined Research Project and Oral Qualifying Examination questioning. The examining committee may also recommend a pass contingent upon satisfactory revision of the Research Project document. After passing all portions of the qualifying examinations (written and oral), the student may proceed with scheduling a date for the lecture recital.

# MAJOR AND RELATED FIELD WRITTEN QUALIFYING EXAM FORM

Fall 2009

## Qualifying Examination Part I

Submit this application form to the Music Graduate Studies Office (216A) no later than **THREE WEEKS PRIOR** to the examination date. This form is **CRITICAL** to assembling your exam. Late forms will not be accepted. No exceptions.

Name: \_\_\_\_\_ Instrument/Voice: \_\_\_\_\_  
UNT ID #: \_\_\_\_\_ Email: \_\_\_\_\_  
Phone: \_\_\_\_\_

**Major Field and Professor name:**

\_\_\_\_\_  
Major Field Professor

**Related Field and Professor name:**

\_\_\_\_\_  
Related Field Professor

Place an "X" by the date that you reserved on the bulletin board sign-up list.

\_\_\_\_\_ Sept 28-29 \_\_\_\_\_ Oct. 12-13 \_\_\_\_\_ Oct. 26-27 \_\_\_\_\_ Nov. 9-10 \_\_\_\_\_ Nov 23-24

**A room in the College of Music has been reserved for your written exam.**

**Examining Committee:** "I agree to serve on this applicant's examining committee and prepare an exam for the dates indicated above."

**Major Professor:**

\_\_\_\_\_  
Type here Signature

**Related Field Professor:**

\_\_\_\_\_  
Type here Signature



# RESEARCH PROJECT/ORAL EXAM COMMITTEE FORM

## Qualifying Examination Part II

Submit this application form to the Music Graduate Studies Office (216A) no later than **One week prior to the research project start date.**

Name: \_\_\_\_\_ Instrument/Voice: \_\_\_\_\_  
 UNT ID #: \_\_\_\_\_ Email: \_\_\_\_\_  
 Phone: \_\_\_\_\_

**Research Project Start Date:** \_\_\_\_\_  
 Topic will be e-mailed to the address above by 9:00 a.m. on the start date. Project is due at 9:00 a.m. two weeks from the start date.

The oral examination will take place 1 week after the Research Project is returned by the student.  
**The student is responsible for setting a time and place for the oral exam and reserving the room through [www.music.unt.edu/roomview](http://www.music.unt.edu/roomview) and [www.music.unt.edu/request](http://www.music.unt.edu/request).**  
 Be sure your committee members will be available to grade your research project one full week before your oral exam date.

Oral Exam date: \_\_\_\_\_ Time: \_\_\_\_\_ Place: \_\_\_\_\_

<b>Examining Committee (Advisory Committee plus one history and one theory representative):</b> "I agree to serve on this applicant's examining committee, and I agree to the exam dates listed above."			
_____ Major Professor (please type)	_____ Signature	_____ Related Field (please type)	_____ Signature
_____ Committee Member (please type)	_____ Signature	_____ Music Theory (please type)	_____ Signature
_____ Music History Representative (please type)	_____ Signature	*both must participate in the research project design but one may be absent for the oral defense/examination if necessary	

_____ This application has been approved	_____ This application has not been approved for the following reason(s): _____ _____
_____ DMA Committee Chair Signature	_____ Date

## Guide for Preparation and Submission of the DMA Topic Proposal

### Formulating a Topic and Thesis

The written portion of the DMA dissertation is to be a document representing original specialized research and an advanced level of musicianship. Successful documents will define a clear and focused topic and articulate an original and supportable thesis (an argument that can be summarized in a sentence) regarding that topic. Except in extraordinary cases, the thesis will be conceived as a contribution to one or more of the three primary scholarly fields in music studies: historical musicology, music theory and analysis, and music pedagogy. Scholarly work in each field requires distinct research methodologies that, in turn, affect the kinds of topics and arguments appropriate to that field. Some projects may require a combination of methods and contribute to multiple fields, but doing so is neither required nor necessarily desirable; for instance, details of a composer's biography are rarely relevant to the analytic study of his or her music, and are often best omitted. Before submitting a DMA Topic Proposal, the student should have completed sufficient work on the project to define a topic, articulate a provisional thesis, and identify the scholarly field(s) and research methods most appropriate to the project. In addition, in order to verify the appropriateness of the topic and the plausibility of the thesis, students should consult the file of successful Topic Proposals at the Graduate Office and should circulate their own Proposal multiple times to all members of the Advisory Committee **before** submission to the Graduate Performance Degree Committee.

### Goals and Characteristics of the Topic Proposal

The purpose of the DMA Topic Proposal is to allow the Graduate Performance Degree Committee to evaluate the feasibility and scholarly significance of the proposed project. Successful Topic Proposals will explain the topic with which the project is concerned, present at least a provisional version of the thesis on behalf of which the project will argue, demonstrate the project's contribution to existing scholarship, identify the evidence and methods that will be used to support the thesis, and 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 section. In general, it is essential that the topic and provisional thesis be clearly defined and that everything included in any section of the Topic Proposal be explicitly related to the topic. Since irrelevant evidence or methodology weakens a Topic Proposal, the following items should be omitted except insofar as they pertain directly to the central argument of the project: biographical information regarding composers; harmonic, motivic, or formal analyses of music; summaries of music history during a given period. Since the intended reader of the Topic Proposal is a scholar or expert, avoid the style or content of program notes.

## Required Topic Proposal Sections

The following six sections are **required** in all DMA Topic Proposals. Depending upon the student's topic and associated methodology, the sections on "Significance and State of Research" and "Purpose" may occasionally be reordered or combined, as long as the central goals of each section are met.

**Title Page:** The title page should follow correct form for documents submitted to the University of North Texas (see attached example). The title should describe the scope and methodology of the project in as few words as possible. Determine the key concepts and methods of the study before attempting to form a title (e.g. manuscript, analysis, statistical, survey, edition, etc). Avoid amusing titles.

**Significance and State of Research:** This section must establish the context within which the current project fits, define the topic of the project, and make a strong case for the importance of the topic. In order to argue convincingly that a given topic is significant, that a new approach is necessary, or that new evidence should be brought to bear, one must include a summary of previous research. All dissertations include a section, often as part of the Introduction, regarding the state of research pertaining to the topic. The purpose of this section in both the dissertation document and the Topic Proposal is to identify the salient available literature on a given subject and to appraise that literature in order to justify the need for the current study. Research included should represent a variety of bibliographic formats, including (but not limited to): books, essays, articles in journals and periodicals, editions both practical and scholarly, and articles in detailed scholarly dictionaries such as the *New Grove Dictionary of Music and Musicians*. **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, the methods and findings of scholarship addressing related works or problems are relevant to the inquiry as well and should be addressed in this section.

**Purpose:** The statement of purpose should evolve from the Background and Significance. The purpose is usually posed as a problem to be solved, an issue to be resolved, a question to be answered, or an anomaly to be explained. It should culminate in an assertion of the author's thesis, even if that thesis is still provisional.

**Method:** This section explains in detail how research will be undertaken. The methods described must support the statement of purpose; that is, they must display the potential of 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. Historical research requires an account of the primary documents or other materials that will be used as evidence and an explanation of the interpretive method(s) that will be applied to that evidence. Theoretical or analytic projects must identify what music will be analyzed and which analytical method(s) will be applied; in addition, the analytical method(s) must be demonstrated by means of specific examples, including musical excerpts. Pedagogical or other research involving experimental methods requires a comprehensive account of the proposed experiment(s). Students planning to conduct interviews as part of their research must provide evidence of contact with each interviewee as well as sample questions. Regardless of the method(s) involved, it may be appropriate in this section to consider subsidiary questions that will be answered in order to address the main problem.

**Tentative Chapter Headings:** This portion of the proposal should consist of chapter numbers and their proposed titles in the form of an outline similar to a table of contents. The outline should be as detailed as possible; particularly when theoretical analysis is included ("Analysis of Movement Four" is not sufficiently specific). It is highly recommended that the Topic Proposal also include a prose description of the content of each chapter.

**Bibliography:** The goal of the bibliography is to include all of the literature relevant to and significant to the topic at hand. The organization of the bibliography evolves from its length: extensive bibliographies frequently divide their entries into categories (books, articles, scores, etc), while shorter bibliographies do not. Citations to textbooks or shorthand reference works (such as Grout/Palisca/Burkholder's *A History of Western Music* or Baker's *Biographical Dictionary of Musicians*) are not appropriate, but citations to scholarly literature, relevant editions, and/or primary source material are required. Depending upon the nature and scope of the project, a discography may also be relevant. Any source referred to in the Topic Proposal must be cited in the bibliography as well.

## **Topic Proposal Format, Length, and Style**

Students should consult the file of successful Topic Proposals at the Graduate Office as well as the Toulouse School of Graduate Studies website ([www.tsgs.unt.edu](http://www.tsgs.unt.edu)) for templates and other relevant information before beginning the Topic Proposal. The Proposal should be submitted in double spaced, 12-point, Times New Roman font with standard margins. Citation throughout the Proposal should comprise footnotes or endnotes presented according to the guidelines provided in Turabian or Wingell and Herzog (see Selected Resources, below). Any source referred to 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 (200 dpi or higher). The Topic Proposal as a whole should consist of 10-15 single-sided pages (not including musical examples). Do not exceed 15 pages.

The Topic Proposal should demonstrate your familiarity with and capability of producing scholarly prose in English. Its tone should be impersonal and unbiased. Its grammar and syntax should be free from error, and its overall structure should be clear and easy to follow. A highly recommended method of editing is to read the Proposal aloud to yourself or to another person. For detailed accounts of effective prose style, consider Strunk and White, Wingell, and Wingell and Herzog (see Selected Resources, below).

## **Submitting the Topic Proposal**

Students should circulate their Topic Proposals multiple times to all members of the Advisory Committee **before** submission to the Graduate Performance Degree Committee. Topic Proposals are due to the Graduate Office for consideration by the GPDC as early as possible but no later than three months before the proposed performance/presentation date. The GPDC meets on the fourth Monday of the month during long semesters. Topic Proposals must be submitted to the Graduate Office at least one week prior to the monthly meeting in order to be considered at that meeting. The GPDC will not consider Topic Proposals during the summer.

## **Selected Resources**

Holoman, D. Kern. *Writing About Music: A Style Sheet from the editors of 19<sup>th</sup>-Century Music*. Berkeley: University of California Press, 1988.

Ogden, Evelyn Hunt. *Completing Your Doctoral Dissertation or Master's Thesis in Two Semesters or Less*. Lancaster: Technomic Publishing Company, 1993.

Strunk, William, and E. B. White. *The Elements of Style*. Boston: Allyn and Bacon, 2000.

Turabian, Kate. *A Manual for Writers of Research Papers, Theses, and Dissertations : Chicago Style for Students and Researchers*. Rev. Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and University of Chicago Press editorial staff. Chicago: University of Chicago Press, 2007.

Wingell, Richard. *Writing About Music: An Introductory Guide*. 3<sup>rd</sup> ed. Upper Saddle River, NJ: Prentice Hall, 2002. (4<sup>th</sup> ed., 2009).

Wingell, Richard and Sylvia Herzog. *Introduction to Research in Music*. Upper Saddle River, NJ: Prentice Hall, 2001.

INSERT YOUR DOCUMENT TITLE HERE

Lecture Recital Proposal Prepared for the Degree of  
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

Summer 2010

*Approved:*

Thomas Smith, Major Professor

Richard Jones, Related Field Professor

Harold Green, Committee Member

## TOPIC PROPOSAL FORM

### LECTURE-RECITAL, LECTURE WITH THESIS OR DOCTORAL DOCUMENT

Submit 10 copies of both this cover form and your topic proposal to the Music Graduate Studies Office.

(staple cover form to each proposal copy)

Proposals are due ONE WEEK before the Committee meeting  
and at least three months before the proposed performance/presentation date.

Mail to: UNT College of Music, Office of Graduate Studies  
Box# 311367 Denton, TX 76203

Name: \_\_\_\_\_ Instrument/Voice: \_\_\_\_\_  
UNT ID #: \_\_\_\_\_ Email: \_\_\_\_\_  
Phone: \_\_\_\_\_

Option selection:     Lecture-Recital     Lecture with Thesis     Doctoral Document  
(no presentation is required)

Title of project: \_\_\_\_\_  
\_\_\_\_\_

Total duration of musical selection(s): \_\_\_\_\_ minutes (max 30 minutes for the lecture-recital option.)

**Advisory Committee:** "I have read this proposal, reviewed it with the candidate, and advised the student accordingly. I endorse this proposal."

\_\_\_\_\_  
signature of major professor

\_\_\_\_\_  
signature of related field professor

\_\_\_\_\_  
signature of committee member

\_\_\_\_\_ This topic has been approved.

\_\_\_\_\_ This topic has not been approved for the following reason(s):

Graduate Performance Degree Committee chair/date:

## LECTURE RECITAL OR LECTURE WITH THESIS (MUGC 6954) PERFORMANCE/PRESENTATION DATE REQUEST FORM



**Before filling this out this form, you MUST go to the Concert Scheduling Office (MU 242) to reserve your date and time. This applies to on-campus AND off-campus recitals.**

**Your topic must be approved the Graduate Performance Degrees Committee before you may submit this form.**  
 Submit to the Music Graduate Studies Office no later than one month prior to the proposed performance/presentation date.

Name: \_\_\_\_\_ Instrument/Voice: \_\_\_\_\_  
 UNT ID #: \_\_\_\_\_ Email: \_\_\_\_\_  
 Phone: \_\_\_\_\_

Option selection: \_\_\_\_\_ Lecture-Recital \_\_\_\_\_ Lecture with Thesis \_\_\_\_\_

Proposed performance date: \_\_\_\_\_ Time: \_\_\_\_\_ Place: \_\_\_\_\_  
 Assisting performer(s): \_\_\_\_\_

Total duration of musical selection(s): \_\_\_\_\_ **minutes (max 30 minutes for the lecture-recital option.)**

**Advisory Committee:** "I have read the proposal and advised the student accordingly. I believe that this student is ready to proceed with a date for the lecture-recital or lecture with thesis and I agree to read the finished document, provide feedback and attend the recital."

**Major Professor:** \_\_\_\_\_  
 Type here Signature

**Area Faculty Member:** \_\_\_\_\_  
 Type here Signature

**Area Faculty Member:** \_\_\_\_\_  
 Type here Signature

\_\_\_\_\_ This application has been approved \_\_\_\_\_ This application has not been approved for the following reason(s):

\_\_\_\_\_  
 Graduate Performance Committee Chair Signature Date