

UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN

School of Music  
1114 West Nevada Street  
Urbana, IL 61801



2011 – 2012  
**HANDBOOK**  
**FOR**  
**GRADUATE STUDENTS IN MUSIC**

The information contained in the Graduate Handbook is for general guidance on matters of interest to faculty, staff, and graduate students in the School of Music at the University of Illinois at Urbana-Champaign. This Handbook summarizes campus/university policies as a convenient reference tool.

However, information on campus and university policies contained herein is subject to change without notice. For the most current procedures, please see the official campus/university versions of these policies as posted on official web sites. These can be accessed through the campus policies and procedures home page at:  
<http://www.cam.illinois.edu/addrefs.htm>

The Graduate Committee and School of Music Faculty are considering changes to various requirements and policies contained herein. If you matriculated to the School of Music as a graduate student in or prior to Fall 2011, then this handbook or an earlier version pertains to you. You may be able to benefit from subsequent changes effective Fall 2012 and later, but you will be required to adhere to all requirements and procedures of one handbook or another. In other words, one cannot pick and choose various aspects of one or another handbook if you have questions concerning this matter, please consult the Academic Affairs Office.

Thank you,

Joyce Griggs | Associate Director  
University of Illinois School of Music  
Phone: 217.244.2670

## TABLE OF CONTENTS

I. Welcome and General Statement.....	4
Program Planning.....	4
II. Entrance/Placement Procedures.....	4
A. Languages.....	4
B. History and Theory Preparation.....	5
C. Special Requirements.....	5
1. Ensemble Participation Policy .....	5
2. Preparation in the Literature of the Major Applied Area .....	6
3. Preparation in Piano Pedagogy.....	6
4. Applicants for the Artists Diploma .....	6
III. Admission to the DMA upon completion of the MM.....	6
IV. Degree Requirements.....	7
A. Curricula.....	7
B. Language Proficiencies (DMA programs) .....	14
C. Master of Music Comprehensive Examination .....	14
D. Doctoral Preliminary and Final Examinations .....	16
1. General Information .....	16
2. Formation of Preliminary Examination Committee.....	17
3. The Preliminary Examination.....	17
E. The Doctoral Project.....	18
1. Performance Requirement.....	18
2. Research Requirement .....	20
F. The Doctoral Proposal: Preparation Guidelines.....	22
G. Doctoral Final Examinations and Committees.....	24
V. Deposit of Written Portion of Research Project .....	26
VI. Registration in Music 576/599.....	26
VII. Graduation.....	27
VIII. Additional Regulations.....	27
A. Registration in Applied Music.....	27
B. Registration and Residency.....	27
C. Time Limits.....	28
D. Grading System.....	29
IX. Petitions.....	29
A. Course substitution.....	30
B. Transfer credit.....	30
C. Registration in absentia.....	30
X. Grievance Procedures.....	31
A. Capricious Grading.....	31
B. Policy and Procedures on Grievances by Music Graduate Students.....	31

C. Graduate College Grievance Guidelines .....	31
XI. Financial Assistance and Fellowships.....	32
XII. Career Services.....	33
XIII. Sample Forms .....	33
Addendum: School of Music Grievance Procedures.....	34

## **I. WELCOME AND GENERAL STATEMENT**

### **A. GENERAL INFORMATION**

Welcome to the School of Music at the University of Illinois. We hope that your experience will be musically and professionally rewarding. The series of policy statements contained in this Handbook is intended to provide students with the information necessary to make appropriate decisions in completing graduate study in the School of Music. In addition to this Handbook, you are advised to examine the University Courses Catalog, the current Timetable (Schedule of Classes), and the Graduate College Handbook, available at <http://www.grad.illinois.edu/gradhandbook>.

Specific questions regarding the graduate music program can be answered the Academic Affairs Office, Rooms 3076 or 3065 Music Building (MB), telephone: 217.244.2670.

### **B. PROGRAM PLANNING**

The faculty of the School of Music and the staff of the Graduate Music Office will assist you as much as possible in your degree program, although students are ultimately responsible for their progress toward the degree. Each student will meet with the divisional advisor either during the initial registration period or early in the first semester to make a tentative outline of courses to be taken to meet the requirements for the degree. Degree Checklists may be obtained from the Graduate Resources Page (online at: [www.music.illinois.edu/resources/student-resources](http://www.music.illinois.edu/resources/student-resources)) to facilitate recording required courses and noting the completion of various requirements. If a student wishes, one of these forms may be completed and presented to the School of Music's Associate Director who will either approve the plan or note omissions.

## **II. ENTRANCE/PLACEMENT PROCEDURES**

Between the time a student notifies the School of Music his/her decision to matriculate to the University of Illinois and the initial registration, each student will receive notification of remedial work to be completed in addition to the courses required for the degree. While every effort will be made to provide this information as soon as possible, students who apply late or fail to provide certain information may not receive such notice until after their initial registrations.

### **A. LANGUAGES**

Assessment of deficiencies in languages is made on the basis of the transcripts submitted with the student's application. All entering students are expected to have completed at

least one year of college credit in a single foreign language, or the equivalency thereof. Voice and Accompanying majors are required to have successfully completed at least one year each of German, French, and Italian. Language remediation may be completed at any college or university. If done elsewhere, a transcript should be sent to the Graduate Music Office. Doctoral students should note as well the language requirements for their specific major detailed under IV.B.

## **B. HISTORY AND THEORY PREPARATION**

Assessment of deficiencies in Music History is accomplished by evaluating the student's transcript. Incoming graduate students are expected to have completed a standard music history sequence as well as two advanced period or genre courses (i.e., "Baroque Music," Romantic Music," etc.). A minimum of 16 Music History credit hours, with at least 6 hours of advanced coursework must be demonstrated. Otherwise, deficiencies will be assessed.

Assessment of deficiencies in Music Theory and Aural Skills is accomplished with a placement examination offered at the beginning of each Fall and Spring semester. Entering students will be required to take a theory and aural skills diagnostic test during the week before classes.

The result of evaluations in both areas will be a stipulation that the student must take the courses specified by the evaluators and must earn a grade of B or higher to remedy the deficiency. Students, who are required to take deficiency courses in Music History or Music Theory, or to meet language requirements, must take at least two such courses each semester until their requirements have been met. Students may not take Music 528 until all, or all but one, of their Music History deficiencies have been remedied. Such courses will not count toward the graduate degree being pursued.

## **C. SPECIAL REQUIREMENTS**

### 1. Ensemble Participation Policy

All students enrolled in applied music lessons must be available for audition and assignment to one major ensemble during each semester in which applied music instruction takes place. Participation will be in the performance area represented by such instruction. Assignments will be made by the Director of the School of Music, in consultation with the studio teacher and the ensemble faculty, after regular ensemble auditions and registrations have been completed. This policy applies to the academic year only. Exceptions and clarifications can only be made by the Director of the School of Music. Please note: no more than 4 hours of ensemble (Music 450) may be counted toward a graduate degree in music.

## 2. Preparation in the Literature of the Major Applied Area

Students in the DMA performance and choral curricula are expected to have completed at least two semesters of study in the literature of their major applied area. Those students who have not completed such work will be required to take these courses concurrently with their graduate study. For students pursuing a DMA in Choral Music, assessment will be made by the faculty of the Choral Division as part of the audition process in order to determine familiarity with choral literature. Those students whose background is judged to be insufficient will be required to take or audit Music 551 and/or Music 556 either before taking Music 563 or concurrently with it.

## 3. Preparation in Piano Pedagogy

At the initial registration the faculty of the Piano Pedagogy Division will evaluate prior experience in piano pedagogy. Piano pedagogy students may, as the result of this evaluation, be required to take Music 454 and Music 455 in addition to, or as part of, the 32 hours required for the degree.

## 4. Applicants for the Artist Diploma

Applicants for the Artist Diploma must have completed an MM degree in the same performance area in which the AD will be pursued.

### **III. ADMISSION TO THE DMA UPON COMPLETION OF THE MM**

Students in the MM program should not assume that admission to the DMA is automatic. During the semester in which the requirements for the MM are to be completed, students wishing to be considered for the DMA should 1) contact the Music Admissions Office to create and submit a Supplemental Music Application 2) consult with the Chair of the division to learn if an audition (or its equivalent) will be required. The student's division will make a recommendation to the School of Music on the basis of the student's record and the audition (if required). Admission to the DMA must be offered by the School of Music, and a student should assume nothing until receiving written notice from the Music Admissions Office concerning admission to the DMA.

## IV. DEGREE REQUIREMENTS

### A. CURRICULA

The courses required in each graduate degree offered by the School of Music are listed below. When two numbers appear in the credit column, the first is the minimum requirement for the degree, the second the maximum permissible credit allowed for that course or subject category. Students proceeding from the MM to the DMA should check with the Academic Affairs Office to determine whether any excess credit in the MM may be counted toward the requirements for the DMA. The Graduate College requires that each department indicate which courses of those completed at the time a student receives a Master's degree are to be counted toward that degree. Once this indication has been made, no course credited toward the Master's may be used toward any other degree. Students with specific plans for post-Master's work that might involve a particular manner of counting courses toward the MM must inform the Associate Director in the Academic Affairs Office before the date on which the MM will be conferred.

#### MASTER OF MUSIC IN PERFORMANCE

Applied Music Major (500 level)	8-12 hours
Music Literature Course in Major Applied Area	8 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Electives (including ensemble) <sup>2</sup>	<u>8-12 hours</u>
<b>Total</b>	<u>32 hours</u>

#### MASTER OF MUSIC IN COMPOSITION

Music 506, Composition	8-12 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Courses in the Theory of Music <sup>3</sup>	8 hours
Electives (including ensemble) <sup>2</sup>	<u>8-12 hours</u>
<b>Total</b>	<u>32 hours</u>

#### MASTER OF MUSIC IN MUSIC THEORY

Music 505, Individual Topics in Music Theory	8 hours
Music 528, Problems and Methods <sup>1</sup> or Music 511, and/or Music 512, Introduction to Musicology, if appropriate	4 hours
Courses in Theory, Composition, and Musicology	4-6 hours
Electives (including ensemble) <sup>2</sup>	6 hours
Thesis	<u>8 hours</u>
<b>Total</b>	<u>32 hours</u>

<b><u>MASTER OF MUSIC IN MUSICOLOGY: Thesis Option</u></b>	
Music 523, Seminar in Musicology	8 hours
Music 511, Music 512, Introduction to Musicology	8 hours
Electives (including ensemble) <sup>2</sup>	8 hours
Thesis (MUS 599)	<u>8 hours</u>
<b>Total</b>	<b>32 hours</b>
<b><u>MASTER OF MUSIC IN MUSICOLOGY: Non-Thesis Option</u></b>	
Music 523, Seminar in Musicology <sup>5</sup>	12 hours
Music 511 and Music 512 Introduction to Musicology	8 hours
Music 525	4 hours
Electives (including ensemble) <sup>2</sup>	<u>8 hours</u>
<b>Total</b>	<b>32 hours</b>
<b><u>MASTER OF MUSIC IN CHORAL MUSIC</u></b>	
Music 550, 551, Choral Literature I and II	4 hours
Music 555, Advanced Choral Techniques <sup>6</sup>	4 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Music 450F, Advanced Choral Ensemble <sup>6</sup>	2 hours
Music 564, Choral Conducting Project	2 hours
Electives (including ensemble) <sup>2</sup>	<u>16 hours</u>
<b>Total</b>	<b>32 hours</b>
<b><u>MASTER OF MUSIC IN PIANO PEDAGOGY</u></b>	
Music 570, Practicum in Piano Teaching: Child./Teenagers	4 hours
Music 571, Practicum in Piano Teaching: Adults	4 hours
Music 557, Piano Literature	8 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Music 480, Piano <sup>7</sup>	4 hours
Electives (including ensemble) <sup>2</sup>	<u>8 hours</u>
<b>Total</b>	<b>32 hours</b>
<b><u>MASTER OF MUSIC IN INSTRUMENTAL CONDUCTING: <i>Orchestral Emphasis</i></u></b>	
Music 553, Adv. Orchestral Conducting and Literature	12 hours
Music 546, Music 547, Orchestral Literature I & II	4 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Graduate Level History, Performance Practice, or Theory	4-6 hours
Electives (including ensemble) <sup>2</sup>	<u>8 hours</u>
<b>Total</b>	<b>32 hours</b>

**MASTER OF MUSIC IN INSTRUMENTAL CONDUCTING - BAND EMPHASIS**

Music 554, Advanced Band Conducting and Literature	12 hours
Music 540, Problems in Band Conducting	4 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Related courses (Music 413, 414, 415, 517)	4-6 hours
Electives (including ensemble) <sup>2</sup>	<u>8 hours</u>
<b>Total</b>	<b>32 hours</b>

**MASTER OF MUSIC IN VOCAL ACCOMPANYING AND COACHING**

Music 577, Advanced Accompanying	8-12 hours
Music 558, Vocal Literature	8 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Electives (including ensemble) <sup>2</sup>	<u>8-12 hours</u>
<b>Total</b>	<b>32 hours</b>

**MASTER OF MUSIC IN JAZZ PERFORMANCE**

Applied Music Major (500 level)	8-12 hours
Music Literature Course in Major Applied Area <sup>17</sup>	8 hours
Jazz Core Curriculum <sup>18</sup>	4-8 hours
Music 528, Problems and Methods <sup>1</sup>	4 hours
Electives <sup>8</sup>	<u>0-4 hours</u>
<b>Total</b>	<b>32 hours</b>

**DOCTOR OF MUSICAL ARTS IN PERFORMANCE AND LITERATURE**

Major Applied Music (500 level)	12-16 hours
Advanced Music Literatures <sup>8</sup>	8 hours
Cognate Field or Minor <sup>9</sup>	8-16 hours
Electives <sup>10</sup>	12-20 hours
Doctoral Project <sup>11</sup>	<u>24 hours</u>
<b>Total</b>	<b>64-84 hours</b>

**DOCTOR OF MUSICAL ARTS IN JAZZ PERFORMANCE**

Applied Music Major	12-16 hours
Advanced Music History <sup>8</sup>	8 hours
Cognate Field or Minor <sup>9</sup>	8-16 hours
Jazz Core Curriculum <sup>18</sup>	6-12 hours
Electives <sup>10</sup>	6 hours
Doctoral Project <sup>11</sup>	<u>24 hours</u>
<b>Total</b>	<b>64-78 hours</b>

**DOCTOR OF MUSICAL ARTS IN COMPOSITION**

Music 506, Composition	12-16 hours
Advanced Music Literature <sup>8</sup>	8 hours
Cognate Field or Minor <sup>9</sup>	8-16 hours
Electives <sup>10</sup>	12-20 hours
Doctoral Project <sup>13</sup>	<u>24 hours</u>
<b>Total</b>	64-84 hours

**DOCTOR OF MUSICAL ARTS IN VOCAL ACCOMPANYING AND COACHING**

Music 577, Advanced Accompanying	12-16 hours
Advanced Music Literature <sup>8</sup>	8 hours
Cognate Field or Minor <sup>9</sup>	8-16 hours
Electives <sup>10</sup>	4-12 hours
Doctoral Project <sup>11</sup>	<u>24 hours</u>
<b>Total</b>	64-76 hours

**DOCTOR OF MUSICAL ARTS IN CHORAL MUSIC**

Music 563, History of Vocal Ensemble and Choral Music	8 hours
Music 565, Advanced Choral Performance Techniques	8 hours
Music 553, Adv. Orchestral Conducting and Literature	4 hours
Advanced Music Literature <sup>14</sup>	8 hours
Cognate Field or Minor <sup>9</sup>	8-16 hours
Electives <sup>10</sup>	8-14 hours
Music 576, Project <sup>15</sup>	4 hours
Music 599, Thesis	<u>16 hours</u>
<b>Total</b>	64-78 hours

**DOCTOR OF PHILOSOPHY IN MUSICOLOGY**

Music 523, Seminar in Musicology	8 hours
Cognate Field or Minor <sup>16</sup>	8 hours
Electives <sup>10</sup>	16 hours
Thesis	<u>32 hours</u>
<b>Total</b>	64 hours

**ARTIST DIPLOMA**

Applied Music Major (500 level)	20 hours
Ensembles <sup>19</sup>	8 hours
Recitals <sup>20</sup> (4)	<u>4 hours</u>
<b>Total</b>	32 hours

## NOTES FOR CURRICULUM DESCRIPTIONS

<sup>1</sup>Music 528 should be taken at the earliest possible moment. For students without deficiencies in music history, this would be the first semester in residence. For students with music history deficiencies, this would be the semester in which the last remedial course is being taken, or the semester immediately following. Students should not assume that special arrangements will be made to provide a position in this course to assure their graduation at the time of their choice if they fail to take the course at the time described above.

<sup>2</sup>In all graduate curricula in music, electives may be chosen, in consultation with the student's advisor and with reference to the student's background and major interests, from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Music Ensembles and non-music courses, subject to any restrictions imposed by the major division.

- For students pursuing the MM in Music Theory, at least 3 hours of elective credit must be in Musicology, Music Education, or Performance. For students pursuing the MM in Choral Music, at least 3 hours of elective credit must be taken in Composition, Musicology, Music Theory, or Performance.
- No more than 4 hours of ensemble (MUS 450) may be counted toward the 32 hours required for the MM. Students pursuing the MM will participate in a conducted ensemble for a minimum of two semesters. Students majoring in piano, organ, or harpsichord may satisfy the requirement by participating in a conducted ensemble, in chamber music or accompanying. The ensembles to be used for fulfilling this requirement include: Music 450, Sections B, D, F, G, I, J, K, M, N, P.
- All students enrolled in applied music lessons must be available for audition and assignment to one major ensemble during each semester in which applied music instruction takes place. Participation will be in the performance area represented by such instruction. Assignments will be made by the Director of the School of Music, in consultation with the studio teacher and the ensemble faculty, after regular ensemble auditions and registrations have been completed. This policy applies to the academic year only. Only the Director of the School of Music can make exceptions and clarifications.

<sup>3</sup>To be chosen from the following: MUS 401, 402, 403, 407, 445, 505, 507, 510, and 525.

<sup>4</sup>To be chosen from the following: MUS 402, 404, 506, 507, 510, 525, and 539.

<sup>5</sup>Students electing this option must present for faculty approval a revised version of the term paper submitted for one of the Seminars in Musicology.

<sup>6</sup>Students must enroll each semester in residence.

<sup>7</sup>Candidates for the degree will be required to present a half-length solo recital (or its equivalent), the contents of which must be approved in advance by a committee from the Piano and Piano Pedagogy divisions.

<sup>8</sup>To be chosen from advanced courses in Music History, Music Literature, or Music

Theory: MUS 418, 421, 507, 510, 517, 518, 521, 523, 524, and 563, with permission of the instructor in courses requiring such approval. Jazz Performance majors may include MUS 548 and 549 as electives.

<sup>9</sup>A cognate field in music or a minor in an area outside of music is available to candidates, subject to the approval of the candidate's major division and the division or non-music department in which the cognate field or minor is proposed. A cognate field may be in one of the following areas within the field of music: Historical Musicology, Ethnomusicology, Theory, Composition, Music Education, Jazz, Performance Practice, Piano Pedagogy, Conducting and Choral Music. Choral majors may elect Music Performance as the cognate field. Students should select a cognate field or minor as early in their program of studies as possible, preferably during the first semester. After the student, in consultation with the advisor, has made a provisional selection of a cognate field or minor, the student should then request approval of this choice from the division chair or department head in which the cognate field or minor will be pursued. The division chair or department head chair will at that time stipulate the courses to be taken to complete the cognate field or minor. The student must have the appropriate form completed to record the election of the cognate field or minor, the approval by the advisor and the appropriate person in the cognate field or minor, and the courses to be taken to complete the requirements for the cognate field or minor. This form becomes a part of the student's record in the Academic Affairs Office.

<sup>10</sup>In all graduate curricula in music, electives may be chosen, in consultation with the student's advisor and with reference to the student's background and major interests, from the fields of Historical Musicology, Ethnomusicology, Music Theory, Applied Music, Music Ensembles, and non-music courses, subject to any restrictions imposed by the major division. All courses should be at the 400 or 500 level. For the DMA in Choral Music, electives will ordinarily include MUS 450F (Chorale) and MUS 481 (Voice--unless Voice is the cognate field).

<sup>11</sup>The Doctoral Project consists of a Performance Requirement and a Research Requirement. Each is described in greater detail in section IV.E.

<sup>12</sup>A cognate field in music or a minor in an area outside of music is available to candidates, subject to the approval of the candidate's major division and the division or non-music department in which the cognate field or minor is proposed. A cognate field may be in one of the following areas within the field of music: Historical Musicology, Ethnomusicology, Theory, Composition, Music Education, Jazz, Performance Practice, Piano Pedagogy, Conducting and Choral Music. Choral majors may elect Music Performance as the cognate field. Students should select a cognate field or minor as early in their program of studies as possible, preferably during the first semester. After the student, in consultation with the advisor, has made a provisional selection of a cognate field or minor, the student should then request approval of this choice from the division chair or department head in which the cognate field or minor will be pursued. The division chair or department head chair will at that time stipulate the courses to be taken to complete the cognate field or minor. The student must have the appropriate form

completed to record the election of the cognate field or minor, the approval by the advisor and the appropriate person in the cognate field or minor, and the courses to be taken to complete the requirements for the cognate field or minor. This form becomes a part of the student's record in the Academic Affairs Office.

<sup>13</sup>In Composition, the doctoral project includes: 1) the writing of an original composition on a large scale, and 2) one of the following options: a) a thesis or research project in music or a related field; b) two lecture-demonstrations or lecture-recitals dealing with unconventional and significant material; or c) two major articles suitable for publication in a professional journal.

<sup>14</sup>Courses to meet this requirement would normally be chosen from advanced courses in music history, music literature, or music theory, such as: MUS 418, 507, 510, 517, 518, 521, 546, 547, 523, and 524.

<sup>15</sup>In Choral Music, the project is the preparation and presentation of a one-hour program representative of a comprehensive repertory.

<sup>16</sup>Although no departmental outside minor is required, courses outside of music that relate to and support the proposed area of dissertation research will normally be expected. It is assumed that such courses will be organized in some rational way and that the Ph.D. committee will usually include a faculty member representing one or more of the areas under whose purview such courses are offered.

<sup>17</sup>To be chosen from Improvisational Styles I-II (as topics under MUS 499), Advanced Jazz Composition I-II (as topics under MUS 499), MUS 435, 436, 548, and 549.

<sup>18</sup>Jazz Core Curriculum includes MUS 421 (under the topics Jazz History I-II, and Jazz Listening III), 460-461, 574-575, Advanced Jazz Composition I-II (as a topic under MUS 499), Advanced Improvisational Styles (as a topic under MUS 499), MUS 435, 436, 548, and 549.

<sup>19</sup>Players of orchestra instruments will enroll in 4 semesters of chamber music (MUS 450A, G, H, or J) and 4 semesters of orchestra (MUS 450K); vocalists will enroll in 3 semesters of opera (MUS 450 or MUS 499) and 2 semesters of UI Chamber Singers (MUS 450A, G, H, or J); keyboard majors will enroll in 4 semester hours of instrumental chamber music and 4 semesters of vocal or ensemble accompanying (MUS 577).

<sup>20</sup>Artist Diploma students must complete 4 recitals. In the vocal track, public performance of a major operatic role may substitute for a recital. For the 2008-2009 academic year, such recitals will be found as a topic under MUS 499.

## **B. LANGUAGE PROFICIENCIES (DMA PROGRAMS)**

All students are expected to have completed one year of study in at least one foreign language. Prior to beginning graduate study, students who are native speakers of a language other than English are exempt from this requirement for that specific language. In addition, each doctoral program has language proficiency requirements as outlined below:

**Accompanying:** Two languages chosen from German, French, and Italian.

**Choral:** German and one language chosen from among French, Italian, and Spanish; other languages may be substituted, in addition to German, if more appropriate for the candidate's thesis research.

**Harpsichord and Organ:** German and French; other languages may be substituted if more appropriate for the candidate's thesis research.

**Jazz:** Effective 2/1/2012 – none.

**Piano:** Effective 1/1/2012 – none.

**Voice:** German and one language chosen from French, Italian, Spanish, and Russian.

**Woodwinds:** Effective 2/2/2012 – none.

All other Performance Areas and Composition: One language, elected by the student.

Language proficiency may be demonstrated in the following ways:

- 1) two years (4 semesters) of undergraduate study or its equivalency, or
- 2) completion of a 501 language course at UIUC with a grade of B or better, or
- 3) successfully passing a proficiency exam.

*If multiple languages are required, then the proficiency must be met for each language.*

## **C. MASTER OF MUSIC COMPREHENSIVE EXAMINATION (Effective Fall 2005)**

During the last semester of course work, the student will file a Master of Music Comprehensive Examination Request Form with the Graduate Office. The scope of the examination is defined by the major division, as follows:

### **1. Performance, Choral, Piano Pedagogy, Music Education**

For non-thesis degree programs, the Master's Comprehensive Examination is to consist of a written and/or oral examination administered by at least two faculty members within the major division, to be taken during the student's last semester of course work. In this examination, the student must demonstrate knowledge of the major field of study, with an emphasis on the interrelationship of performance, history, theory, style, analysis, literature, and pedagogical practice.

## **2. Musicology**

When a student has completed all other requirements for the Master of Music degree in Musicology, he or she will be examined by two members of the musicology faculty on the subject of the thesis or extended paper and on its relationship to general aspects of the field.

## **3. Composition**

Master of Music Composition students have a portfolio of their compositional work reviewed annually by a review committee consisting of at least two members of the Composition-Theory Division, and a general discussion on each student's progress towards his/her degree will also take place at that time. Students will receive faculty feedback after each annual review. For division approval of the Master of Music degree in Composition, each student must meet the following requirements:

- 1) The student will submit a final portfolio of his/her compositional work for division approval;
- 2) the student will present ca. 30 minutes of music in on-campus public performance/s during his/her final two semesters, achieved either through a composition recital and/or through other on-campus concerts; and
- 3) a committee of at least two faculty from the Composition-Theory Division will design and administer a written and/or oral examination.

## **4. Theory**

For division approval of the Master of Music degree in Music Theory, each student must meet the following requirements:

- 1) The student will select and work with a faculty advisor on a Master's thesis. The student and the advisor will agree on the content, size, and scope of the thesis. The thesis will be submitted as partial fulfillment of the Master of Music degree in Music Theory and will be read by the student's committee, which will consist of at least two faculty members from the Composition-Theory Division;
- 2) the student will make an on-campus public presentation of the thesis to faculty and students; and,
- 3) the student's committee will design and administer a written and/or oral examination.

## **5. Jazz Performance**

For division approval of the Master of Music degree in Jazz Performance, each student must meet the following requirements:

- 1) The student will select and work with a faculty advisor on a Master's Thesis. The student and the advisor will agree on the content, size (25-50 pages), and scope of the thesis. The thesis will be submitted as partial fulfillment of the Master of Music degree in Jazz Performance and will be submitted to the student's advisor and the chair of the division.
- 2) The student will present a public recital, which will be related to the thesis. The student and the advisor will agree on the content, size (approximately 1 hour in length), and the scope of the recital.

## **D. DOCTORAL PRELIMINARY EXAMINATION COMMITTEES**

### **1. General Information**

#### a. Scheduling of Examinations

Students may schedule examinations only in those portions of the academic year during which classes are regularly scheduled (this specifically excludes reading days, final examination periods, holidays and all periods between terms.) Exams are typically not allowed to take place during Summer Sessions; exceptions must be requested from the Director of the School of Music at least two months in advance, and exceptions are rarely granted.

#### b. Preliminary Exam Committee Membership

The committee must be composed of at least four voting members, at least three of whom must be members of the graduate faculty; at least two members must be tenured. Ph.D. committees must include three members of the Musicology Division. DMA preliminary exam committees must include the major instructor or a representative of the major area; a research advisor; one member of the Composition-Theory Division; and one member of the Musicology Division. DMA Preliminary Examination Committees must also include a representative of the minor field or cognate area, if not already present. If it is desired to include on the committee a person who is not a member of the Graduate Faculty, the student should consult the Associate Director for Academic Affairs before asking the faculty member to serve.

#### c. Results of the Examination

All decisions reached by doctoral examination committees must be unanimous. If a unanimous decision cannot be reached, the chair of the committee must consult with the

Dean of the Graduate College.

## **2. Formation of Preliminary Examination Committee**

### a. Research Advisor

The student should begin by finding a research advisor who is willing to direct the research project and a chair for the committee, both of whom must be members of the Graduate Faculty. (These are often, but need not be, the same individual.) A list of qualified School of Music faculty may be obtained from the Academic Affairs Office of the School of Music.

### b. Permission to Request Formation of the Committee

All coursework must be completed by the time of the preliminary examination. In addition, students in DMA programs must have permission from their major division to request formation of a committee to administer the Preliminary Examination. In some divisions, this request may be granted only after an audition, the nature of which is determined by the faculty of the major division. In consultation with the chair a committee should be selected, and those faculty selected asked if they are willing to serve.

### c. Appointment of the Committee

When the structure of the committee has been decided, and all members have agreed to serve, the student should submit the appropriate form regarding appointment of the committee to the Academic Affairs Office. The form must be received by the Academic Affairs Office at least three weeks in advance of the exam date. If the committee is approved by the School's designated executive officer, typically the Director or Associate Director of the School of Music, and the Dean of the Graduate College, the committee will be formally appointed and the student notified.

## **3. The Preliminary Examination**

### a. Scope

The Preliminary Examination is conducted by the committee chair. It consists of:

- A written examination in music history, literature, and performance, with emphasis in the student's major and minor or cognate areas of concentration; and
- An oral examination, which is an extension of the written examination, but may also include questions independent of it, and which also includes a defense of the proposed research project.

### b. Scheduling

At the time the student submits the form regarding appointment of the Preliminary Examination committee to the Academic Affairs Office, s/he will propose a date and time for the oral exam to the Academic Affairs Office. In advance of this, the student will have

communicated with the committee members to find a time convenient to all. The written examination is taken a week before the oral examination on a date agreed upon between the student and the committee chair.

#### c. Structure and Logistics

The written exam is given in two parts on two successive days. Each part will be designed to take six hours, though the student may be allowed extra time at the chair's discretion. The chair solicits questions from the other committee members, adds additional ones, and decides on the format of the exam. The Academic Affairs Office reserves a room for the student to work in, informs the student where and when to pick up the exam, and arranges for the collection, duplication, and distribution of the student's script. The student will use a laptop computer provided by the Academic Affairs Office for the examination. Questions may include score excerpts for identification or stylistic commentary, names or terms for identification or definition; outlines, concert programs and so on, to demonstrate the student's knowledge of repertory; and topics for essays. **Answers are to be written without the use of books, or other notes.** The committee chair should inform the student, in advance, of the format of the examination.

#### d. Research Topic

The research topic or area will have been accepted in principle by the research director at the time s/he agrees to serve. The student should work out the detailed project with the research director well in advance of the Preliminary Examination, and be prepared to explain and defend the project at the oral exam. For this purpose the student will prepare a formal project proposal according to the guidelines found in section IV.F. On the date of the written examination this proposal must be presented to the Academic Affairs Office which will distribute it to the Preliminary Examination Committee together with the student's completed examination responses.

#### e. Results

Possible results of the Preliminary Examination are as follows:

- Pass. The candidate may proceed to independent dissertation (project) research.
- Fail. The committee may or may not offer the option to take another examination.
- Decision Deferred. The committee is in temporary adjournment until \_\_\_\_\_ (maximum six months).

### **E. THE DOCTORAL PROJECT**

#### **1. Performance Requirement**

##### a. Number of Recitals Prepared:

- Candidates in the Piano Division prepare two recitals. If two solo recitals are elected, the prepared repertoire must include the equivalent of three full-length

programs from which the two programs to be performed will be selected. If only one solo recital is elected, the prepared repertoire must include the equivalent of two full-length programs, from which the program to be performed will be selected.

- Candidates in the String Division prepare a minimum of three solo recitals and two chamber music recitals, all of which should be at such a level as would allow for performance on short notice. From this material the program content of two solo recitals and one chamber music recital will be chosen by the faculty of the String Division.
- Candidates in the Brass, Percussion, Voice, and Woodwind Divisions prepare two degree recitals.
- Organ-Harpsichord Division students in organ play three full recitals, at least one of which must be played on a mechanical-action organ; students in harpsichord play three full recitals, at least one of which may be a chamber recital.
- Candidates in the Choral Division present a one-hour program that will include works from each of the four major style periods (Renaissance, Baroque, Classic-Romantic, and Contemporary). The program should include works in at least three languages. Candidates are strongly encouraged to program works using accompanying forces (piano, organ, instrumental ensemble), though this is not a requirement.
- Candidates in the Vocal Accompanying and Coaching Division present four recitals.
- Candidates in the Jazz Division prepare two degree recitals approximately one hour in length each and in consultation with the students' major teacher in regard to content and scope. Jazz majors should check with the Division Chair if they entered the program prior to academic year 2008.

#### b. Preparation of Recital Repertoire

Recital repertoire is normally prepared under the supervision of and in cooperation with the student's major teacher and/or coach. With the advice and concurrence of the major division, however, this repertoire may be prepared without such supervision.

#### c. Candidate's Choice of Options

One of the two full-length solo recitals may be replaced by two performances chosen from the following:

- A concerto or a major vocal work with orchestra;
- A major operatic role or a combination of three or more minor roles, the adequacy of which is to be decided by the collective action of the candidate's major division;
- A major oratorio role or a combination of three or more minor roles, the adequacy of which is to be decided by the collective action of the candidate's major division;

- A chamber music program;
- The preparation, and when appropriate, the conducting of a concert by an instrumental and/or vocal ensemble.

#### d. Content of Recitals

- The project recitals and/or performances may not include any repertoire performed by the candidate on any previous required degree recital.
- Each solo recital shall include from sixty to seventy minutes of music.
- The content of all proposed doctoral project performances must be approved by the major division at the earliest opportunity. The approval of this repertoire and/or any possible substitutions required by the major division will be made known immediately.

#### e. Time Limitations

- Candidates in the Brass, Organ-Harpsichord, Percussion, String, Voice, and Woodwind Divisions may present their project performances at any time with the approval of the major teacher and division chair.
- Candidates in the Piano Division will be notified of the choice of recital programs within six weeks of the first recital. The second recital is to be performed within a month of the first.
- Candidates in the Jazz Division may present their project performances at any time with the approval of the major teacher and division chair.

#### f. Memorization

Memorization requirements will be determined by each major division for its own candidates.

#### g. Performance Approval

All doctoral project performances must be heard and approved by a majority of the major division.

## **2. Research Requirement**

#### a. Performance and Literature Candidates

The required research is expected to demonstrate the candidate's intellectual and scholarly capacity and must result in one of the three options detailed below. All three options require more than a derivative presentation of work already in print, and every document should aim for the highest possible level of rhetoric and writing style. The minimum page length given should be read as a fixed limit, exclusive of bibliography; maximum lengths represent only suggested guidelines.

Presentation and defense of a lucid project proposal as outlined in section IV. F is

essential in all cases.

- Option 1:  
A Dissertation of ca. 100-200 pp. in length. This document will constitute a comprehensive scholarly investigation of a clearly defined research topic that has not been previously explored and that will arguably make a new contribution to some area within the field of music studies.
- Option 2:  
A Thesis of ca. 50-100 pp., accompanied by a recital of music related to the thesis topic. The selected topic should 1) address repertory that has not previously been extensively performed or investigated, or 2) provide new perspectives on, or a critical inquiry into, previous studies of standard repertory and/or performance practice. In both cases the thesis should discuss the repertory and present original insights, however broad, into pertinent stylistic, historical, or analytical problems. While these insights may not necessarily result from the discovery or elucidation of new facts, they should derive from and represent the author's synthesis of preexisting scholarship with his or her own understandings, performance experience, and analysis of the selected repertory.
- Option 3:  
A Scholarly Essay of ca. 30-50 pages for which the subject matter will inform two public lecture recitals on a single topic. It is expected that the essay and recitals will 1) address repertory that is little known (i.e., that has not previously been extensively performed or investigated), but that is historically or artistically significant, or 2) provide new insights into the performance practice or interpretation of standard repertory.

NOTE: If the chosen research requirement option includes one or more recitals, those performances are in addition to recitals that are part of the Performance Requirement as discussed in Section E.1.

#### b. Choral Music Candidates

For the research project in choral music, the candidate may choose option 1 or 2, as detailed above.

#### c. Composition Candidates

The doctoral project in composition includes the writing of an Original Composition on a large scale and one of the following options:

- A Thesis or research project in music or a related field;
- Two Lecture-Demonstrations or Lecture-Recitals dealing with unconventional but significant material; or
- Two Major Articles suitable for publication in a professional journal.

#### d. Jazz Performance Candidates

For the research project in jazz performance, the candidate may choose option 1 (Dissertation), 2 (Thesis), or 3 (Scholarly Essay), as detailed above in Section IV.E.2.a. (as outlined for Performance and Literature Candidates).

### **F. THE DOCTORAL PROPOSAL: PREPARATION GUIDELINES**

#### **1. Introduction**

The doctoral proposal for the DMA degree outlines a project that will constitute a contribution to an ongoing scholarly conversation on a selected topic, as described in Section IV. E. 2., above. It demonstrates the candidate's familiarity with that discussion to date through the study of relevant literature, the specific goals that the candidate hopes to accomplish through the proposed project, the materials that will be used to achieve this goal (i.e., the "sources"), and the approach that will be used in shaping these materials (i.e., the "methodology").

#### **2. Preparation**

##### a. Time Period

The preparation of a doctoral proposal is typically concurrent with the period of study for the Doctoral Preliminary Examination; this period very often spans one semester and is rarely briefer. Indeed, the selected topic often falls within the broader scope of the candidate's major area of concentration for the Preliminary Examination, so that proposal preparation and exam study can and should be effectively combined.

##### b. Suggested Procedure

1) Discuss the potential topic with all committee members; it is advisable to repeat this step at least once and perhaps even more often as the proposal develops. Committee members can make invaluable suggestions regarding source materials and research objectives, and a draft which takes into account the various perspectives of committee members is most likely to be approved.

2) Perform an ongoing and thorough review of relevant literature. This includes books, articles, dissertations, reviews, scores, recordings, and other pertinent sources. Such a research inquiry involves consulting fundamental research databases (including, but not limited to The Music Index, FirstSearch, WorldCat, IIMP, RILM, and Dissertation Abstracts International), in addition to the library catalog.

The findings will be used a) to prepare a comprehensive bibliography that will accompany the Doctoral Proposal, b) to fashion the literature review section of the Doctoral Proposal narrative, and c) in partial preparation for the Preliminary Examination.

3) Students may find the following publications useful resources to consult in selecting and preparing their projects:

- Becker, Howard S. 1986. *Writing for Social Scientists: How to Start and Finish your Thesis, Book, or Article*. Chicago: University of Chicago Press.
- . 1998. *Tricks of the Trade: How to Think about Your Research while You're Doing It*. Chicago: University of Chicago Press.
- Booth, Wayne C., Gregory G. Colomb and Joseph M. Williams. 2003. *The Craft of Research*, 2nd edition. Chicago: University of Chicago Press.
- Turabian, Kate L. 1996. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th edition, revised by John Grossman and Alice Bennett. Chicago: University of Chicago Press.
- Wingell, Richard. 1997. *Writing about Music: An Introductory Guide*. Upper Saddle River, NJ: Prentice Hall.
- Wingell, Richard and Sylvia Herzog. 2001. *Introduction to Research in Music*. Upper Saddle River, NJ: Prentice Hall.

### **3. Contents and Format**

The Doctoral Proposal should include each of the sections below, identified by appropriate subheadings in the course of the narrative. (In some cases, it may be fruitful to combine two sections together, or to change the order of events to better accommodate the topic). Proposals vary in length, but it is unwise to attempt to cover the requisite topics in fewer than five pages. A typical proposal falls between ten and fifteen double-spaced pages, exclusive of the bibliography.

#### a. Title

A good title reflects every significant dimension of the proposed topic.

#### b. Statement of Purpose (Statement of Problem)

A one-paragraph (rarely, two-paragraph) abstract that succinctly spells out the precise subject, significance, and suitability of the candidate's selected topic. It is here that the candidate "proposes" his/her research project, explaining the who, what, where, why, and how of the topic in a pithy form.

#### c. Project Background

A lengthier section that provides the biographical, historical, political or other background information necessary for the committee to comprehend the larger scope and import of the candidate's topic and its associated research objectives.

#### d. Research Objectives

A discussion of the project's central scholarly purpose(s), its feasibility, the main questions driving the research inquiry, and the goals or tasks that the candidate intends to accomplish.

e. Literature Review

A brief summation of the literature to date on the specific topic (also known as the “state of the field” or “state of research” section), identification of those sources that the candidate believes will prove most useful in his/her research, and a discussion of how and where the candidate sees the project fitting into the broader scholarly picture. In other words, students should distinguish how their project, in content, approach, and scope, is related to and/or distinct from existing scholarship on similar subjects.

f. Methodology

In this section the candidate identifies how he or she plans to accomplish the goals set forth as research objectives, the particular approach(es) to be employed, and if appropriate, the archival collections to be consulted and/or individuals to be interviewed. Whatever the case, students should demonstrate expertise in the approach(es) that they have selected.

g. Timeline and/or Work Accomplished to Date

A brief discussion of the candidate’s anticipated progress toward the completion of the research project, including an overview of work accomplished thus far and tasks yet to finish. Students should provide a timeline indicating how they plan to schedule remaining phases of the project so as to obtain their degree within the time limits mandated by the Graduate College (see Section VIII.C).

h. Chapter Outline

A hypothetical outline of the chapter (or in the case of the scholarly essay, sectional) structure of the project narrative.

i. Significance of the Project

A one- or two-paragraph statement of how, what, and why the project will contribute to pertinent disciplines or areas within the field of music studies and if appropriate, to related or affiliated disciplines in the humanities, social sciences, or other fields.

j. Bibliography

A comprehensive list of sources pertinent to the proposed research, presented in an appropriate style.

## **G. DOCTORAL FINAL EXAMINATIONS AND COMMITTEES**

### **1. Formation of Final Examination Committee**

a. Selection of the Final Exam Committee

The committee for the Final Examination is appointed when the student has nearly completed the research project. The members are selected by the student in consultation with the research director. They need not be the same as the members of the Preliminary Committee, though in practice most of the same individuals generally serve on both.

b. Appointment of the Committee

When the composition of the committee has been decided and all have agreed to serve,

the student should present the list to the Academic Affairs Office, stating the names of the chair and research director. If the committee is approved by the School's designated executive officer, typically the Director or Associate Director of the School of Music, and the Dean of the Graduate College, the committee will be formally appointed and the student notified.

c. Scheduling of the Research Project Recital

If the student has chosen Option 2 or Option 3 for the research project (See IV.E.2), s/he should find date(s) for the recital and/or lecture-recitals convenient for all members of the committee, and inform the committee of the date(s), time(s) and place(s) of the event(s).

d. Scheduling of the Final Examination

When the student has completed all required recitals and is ready to take the final examination, s/he should communicate with the committee members to find a date and time convenient to all. The student will then inform the Graduate Music Office secretary, who will reserve a room for the exam.

## **2. The Final Examination**

a. Scope of the Examination and Submission of the Written Document

The Final Examination consists of an oral defense of the student's research project. The student should first secure the approval of the research director for the final draft of the thesis, paper, or other written report. The student should then provide each member of the committee with a paginated copy at least three weeks in advance of the exam. If the doctoral research project includes a recital, the paper must be in the hands of the committee at least three weeks in advance of the recital. At the exam, each committee member is given an opportunity to ask questions about any part of the research project (including any recitals).

b. Results

Possible results of the Final Examination are as follows:

- Pass; Thesis Satisfactory. The student deposits the final copy of the research paper.
- Pass; Thesis Satisfactory, Pending Revision. The committee requires the incorporation of specified revisions in the text. When this has been done to the satisfaction of the research director (or, if the committee so specifies, to the satisfaction of each member of the committee), the student deposits the final copy of the research paper.
- Decision Deferred. The committee requires major revisions of the dissertation, thesis or essay, and/or a second performance of the recital (Option 2) or of one or both of the lecture recitals (Option 3), followed by a second oral exam. The committee specifies in writing the nature of the requirements to be met. The

adjourned exam must be held within six months or the committee is dissolved and a new committee must be appointed.

- Fail; Thesis Unsatisfactory. The committee may or may not offer the option to take another exam.

## **V. DEPOSIT OF WRITTEN PORTION OF RESEARCH PROJECT**

### **A. FORMAL DISSERTATION (PHD AND DMA OPTION 1):**

1. Prepare the final copy according to Graduate College guidelines (<http://www.grad.illinois.edu/thesis-dissertation>).
2. Have the departmental format check completed in the Academic Affairs Office. This may require up to 10 business days.
3. Once the format has been approved by the School of Music (departmental review) the thesis or dissertation must be submitted electronically to the Graduate College. Follow the instructions online at: <http://www.grad.illinois.edu/submit-etc>

### **B. IF THERE IS A THESIS OR ESSAY (DMA OPTION 2 OR 3):**

1. Prepare the final copy according to Graduate College guidelines (<http://www.grad.illinois.edu/thesis-dissertation>).
2. Present one copy for deposit in the Academic Affairs Office, which will then forward it to the Music Library for cataloguing.

## **VI. REGISTRATION IN MUSIC 576/599**

Students may enroll in Music 576 when they have begun work on the research and/or recital required for the doctoral project portion of the DMA. This may begin no earlier than the second year of study. All work under Music 576 is awarded a grade of deferred (DFR) until the successful completion of the final examination at which time a grade of satisfactory (S) replaces the DFR. In situations in which the instructor determines the student's work to be unsatisfactory, a grade of U may be submitted for the term affected. Students should be aware that registration under this number entitles them to consult periodically with the instructor about the progress of their work; it does not necessarily, particularly in the area of performance, entitle the student to a weekly lesson.

**NB:** Students who intend to submit their research as a formal dissertation to be deposited in the Graduate College should register for at least 4 hours of Music 599 to replace 4 of the 24 required hours of Music 576.

## **VII. GRADUATION**

Students should note that names are placed on the graduation list by the student's initiative. Students must register him/herself for graduation using the University's Self-Service Online Registration. Students are advised to complete a course work degree checklist the semester before graduation with the Associate Director for Academic Affairs to ensure all degree requirements have been met. Degree Checklists are available online at: [www.music.illinois.edu/resources/student-resources](http://www.music.illinois.edu/resources/student-resources).

## **VIII. ADDITIONAL REGULATIONS**

### **A. REGISTRATION IN APPLIED MUSIC**

Because of the limits to the number of students who can be accommodated in applied music study, the following priority ranking has been established.

1. Full-time degree students in music who are required to take applied music as part of the degree program.
2. Full-time music students in other programs who, for professional reasons, wish to enroll for applied study.
3. Music majors who have completed degree requirements in applied music, but who wish to enroll for additional study.
4. Non-music majors who wish to elect applied study, or students who register only for applied study.

Students in categories 3 and 4, if accepted by an instructor, must be carried as an overload when there is greater demand from full-time degree students than we can accommodate. Under no circumstances may students in categories 1 and 2 be turned down to make room for students in categories 3 and 4.

### **B. REGISTRATION AND RESIDENCY**

Doctoral programs are divided into three stages:

**Stage I:** the MM.

**Stage II:** One or more years of course work and research in preparation for the Preliminary Examination and fulfillment of any special requirements. Passing the Preliminary Examination concludes Stage II.

**Stage III:** Research and other activities culminating in an approved doctoral project and final oral examination. Continuous registration should be maintained until a student has completed the credit requirement for the doctoral. A student must be registered during the semester in which the Preliminary Examination is taken. In addition, registration in Music 576 or Music 599 is required for the semester during which the final examination

is to be taken. At least 64 hours must be earned in courses meeting on the Urbana-Champaign campus, i.e., the student must complete two of the three stages of the degree program while registered for courses meeting on this campus. After the residence requirement has been met a student may petition to register in absentia. (See IX.C.)

Doctoral students who have passed the Preliminary Examination and completed the credit requirements for the degree, are making no use of University facilities, and have left campus, are not required to maintain registration. A student, who registers for the Summer Session, passes the Final Examination, and deposits the dissertation/research project in time for the October graduation, need not register for the fall semester.

Although a student is required to be registered for the period during which course work, in whole or part, is completed, a student may graduate at the end of a term during which s/he has not been registered.

Thus, if an MM student completes all course work and has remaining only a recital, thesis, or composition portfolio submission for completion of the degree, that student need not be registered for the semester during which this last requirement is completed. Doctoral students, while required to be registered for the semester during which the Final Examination is taken, need not register for the following semester if revision of the thesis/project delays completion of the degree until that time.

Students in either of these situations should be sure to see that their names are added to the graduation list for the appropriate semester and must do so by following the directions in Section VII.

### **C. TIME LIMITS**

Master's candidates must complete all degree requirements, under normal circumstances, within five years after their first registration in the Graduate College.

Doctoral candidates must complete all requirements within seven years of their first registration in the Graduate College. Candidates for the doctorate who have received master's degrees elsewhere, however, must complete their requirement within six years after their first registration in the doctoral program on this campus. If the programs of study of candidates have been significantly interrupted after they received master's degrees from this University and they later return to work on their doctorates, they are allowed six years after their return to complete all degree requirements.

If more than five years elapse between a student's preliminary and final examinations, the student will be required to demonstrate current knowledge of the field by passing a second preliminary examination, which is a prerequisite for admission to the final examination. Students who have met or exceeded the time limit for a degree may not

continue to register without the permission of the Dean of the Graduate College. To obtain such permission, not only must the student be on campus using University facilities and faculty time, but the student must also present evidence of progress toward completion of the degree so that the Coordinator of Graduate Studies can request from the Dean of the Graduate College permission for future registration by the student.

#### **D. GRADING SYSTEM**

Final grades for courses are recorded as follows: A, B, C, D (with plus and minus) and ABS or F (both failure). Graduate Students must maintain an average of 3.00 (A=4). In addition, certain symbols are used to indicate that the work of the course is not yet completed.

Incomplete Grade (“I”): This represents an extension of time granted by the instructor to a student who has not completed the final examination or other requirements for the course. An excused grade must be replaced by a letter grade no later than the end of the next semester, if the student is enrolled, or after one calendar year, if the student does not enroll in the term following the one for which the I was recorded. In the School of Music, students must complete work remaining in the course by May 1 for Fall semester I grades or December 1 for Spring semester and Summer Session I grades. Instructors may set shorter periods during which they will allow completion of the work for the course. Failure to complete the work before the deadline automatically results in a grade of F by rule. Students should also note that they may request of the instructor that a grade of “I” be given, but that it is the instructor's prerogative to decide whether a grade of “I” will be submitted.

Grade Temporarily Deferred (“DFR”): The deferral is open-ended for Music 576 and Music 599.

Credit or No Credit (“CR/NC”): This option is available only for remedial courses not in the field of music. It may not be used for courses to be counted toward a graduate degree or for 501 language courses. Proficiency Credit earned by passing proficiency examinations cannot be applied to the Credit requirements for advanced degrees, but such examinations may be taken to fulfill prerequisites for more advanced courses to demonstrate competence in areas considered important to a student's area of study.

#### **IX. PETITIONS**

The petition process is used to request some variance from the stated policy of the School of Music or the Graduate College, to request transfer of credit for work done elsewhere, and to request permission to register in absentia. For more information, please go to

<http://www.grad.illinois.edu/petitions>.

#### **A. COURSE SUBSTITUTION**

Students requesting to substitute one course for another, to pursue a graduate minor cognate area in music other than those listed in the curriculum description, or to do anything contrary to the established policy of the School of Music should make such requests on a petition form and must include a statement justifying such a request. The form should be completed in consultation with the student's advisor. The advisor then provides a recommendation for approval or denial of the request and a statement justifying this recommendation and forwards the petition to the Associate Director of Academic Affairs. With the Graduate Committee, either a final determination will be made if the question lies wholly within the responsibility of the School of Music, or a recommendation will be made to the Dean of the Graduate College, if the request involves Graduate College regulations.

#### **B. TRANSFER CREDIT**

Petitions for transfer of credit for work completed elsewhere may not be submitted until a student has completed at least 8 hours on this campus. Generally, a maximum of 12 hours of transfer credit may be counted toward a graduate degree. The student must provide an official transcript from the institution in which the course was taken and, if necessary, a statement from that institution that the credit was not applied toward a degree. The course must have been completed within the last five years, and the student must have earned a grade of B or better. A validation statement on the form is completed by the chair of the division that would have offered the course here. The petition requires the recommendation of the student's advisor, the Associate Director for the School of Music, and of the School of Music's Graduate Committee. The final decision on the acceptance of courses and the amount of credit given is made by the Graduate College. Applied music study will not be accepted as transfer credit. Doctoral students, regardless of transfer credits or a master's degree completed elsewhere, must complete 64 hours in residence on the Urbana-Champaign campus. This means that, for all practical purposes, doctoral students who earned the MM elsewhere may not have credit transferred.

#### **C. REGISTRATION IN ABSENTIA**

If a student must do research in a library away from campus, s/he may petition to register in absentia. Students may request permission to register in absentia if they have 1) completed 64 hours of residence credit, 2) passed the preliminary examination and 3) not exceeded the time limit for the degree. Such petitions will normally be approved, providing the student can show that materials adequate for research are readily accessible and that communication can be maintained with appropriate faculty. These petitions require recommendations from the advisor and the Associate Director for Academic

Affairs, and final decisions are made by the Graduate College. Students will receive instructions for registration from the Graduate College if the petition is approved. Registration in absentia is not permitted for the final defense, as per the Graduate College Policy.

## **X. GRIEVANCE PROCEDURES**

### **A. CAPRICIOUS GRADING**

Allegations of capricious grading are heard by the Fairness in Grading Committee of the School of Music, made up of three members of the music faculty, elected annually from among tenured faculty and those in tenure accruing ranks. This Committee is charged with the review of allegations of capricious grading. Capricious grading is defined by the University as only: (1) the assignment of a grade to a particular student on some basis other than performance in the course; (2) the assignment of a grade to a particular student by resort to more exacting or demanding standards than were applied to other students in that course; (3) the assignment of a grade by a substantial departure from the instructor's previously announced standards. The Committee may not review the judgment of an instructor in assessing the quality of a student's work. Procedures are described in section 26 of the Code on Campus Affairs and Regulations Applying to All Students.

### **B. POLICY AND PROCEDURES ON GRIEVANCES BY GRADUATE STUDENTS IN THE SCHOOL OF MUSIC (Approved June 5, 2000)**

Due to the outline structures of this document and the statement of Policies and Procedures on Grievances, this section may be found in the Addendum.

### **C. GRADUATE COLLEGE GRIEVANCE GUIDELINES**

Graduate College practices regarding student grievances and matters involving questions of academic integrity are available online at:  
[www.grad.illinois.edu/policies/gc\\_grievances](http://www.grad.illinois.edu/policies/gc_grievances) (student grievances), and  
<http://www.admin.illinois.edu/policy/code/> (academic integrity).

The established procedures are available to students and faculty who are either dissatisfied with the outcome of a School of Music proceeding or who feel that pursuing the matter within the School of Music would not be satisfactory.

## **XI. FINANCIAL ASSISTANCE AND FELLOWSHIPS**

### **A. GENERAL**

All financial aid offered by the School of Music is awarded for one academic year (or less, in the case of appointments beginning in January) and may be renewed for a second year depending on performance as a student and as an assistant and availability of funds. Thus, while divisions attempt to do all that is possible to aid a student until completion of the degree, renewal of awards is not automatic or guaranteed.

### **B. HOLDERS OF FELLOWSHIPS, ASSISTANTSHIPS, AND TUITION AND FEE WAIVERS**

Recipients of Assistantships, Fellowships, or Stand-Alone Tuition Waivers must carry at least a minimum course load in accordance with the Graduate College policy stated online at: <http://www.grad.illinois.edu/policies/fulltime>. Requests for exceptions to the number of required credit hours must be made before the semester affected begins; in some cases, the School of Music may require a higher number of credit hours. In every case, the signed offer letter serves as the formal contract regarding these matters. As such, changes in registration during the semester should likewise be approved in advance to be sure proper enrollment requirements are being met. These requests should be addressed to the Associate Director for Academic Affairs.

Summer registration is not mandatory; summer tuition waivers are provided to those who hold a spring appointment that generates a tuition waiver.

Note that Fellowship recipients are required to maintain a full course load each term of registration unless a reduced course load is approved by the Graduate College Fellowship Office. Fellows who are international students must also have a reduced course load approved by International Student and Scholar Services.

### **C. STUDENTS HAVING FINANCIAL DIFFICULTIES**

Students finding themselves in financial difficulty, particularly at the beginning of the semester, should consult with the Associate Director for Academic Affairs or the University's Financial Aid Office regarding Emergency Grants and Short-Term Loans.

### **D. INFORMATION ABOUT OPPORTUNITIES FOR FINANCIAL AID**

The Academic Affairs Office maintains a resources website for Graduate Students. This information is available online at: <http://music.illinois.edu/resources/student-resources>. The Graduate College website also maintains financial aid opportunities on its website: <http://www.grad.illinois.edu/funding-jobs>.

## **E. INFORMATION ABOUT FELLOWSHIPS**

A robust fellowship database is maintained by the Graduate College's Fellowship Office. Information regarding the requirements and deadlines along with professional writing workshops and proposal review options, is available online at: [www.grad.illinois.edu/fellowships](http://www.grad.illinois.edu/fellowships)

## **XII. CAREER SERVICES**

### **A. GRADUATE COLLEGE CAREER SERVICES OFFICE**

The Graduate College Career Services Office provides students with career planning resources and job search support. Students are also invited to consult the Graduate College career services website: <http://www.grad.illinois.edu/careerservices> or set-up an appointment with a Career Services Staff Member.

### **B. COLLEGE OF FINE AND APPLIED ARTS CAREER SERVICES OFFICE**

The College of Fine and Applied Arts Career Services Office (<http://careers.faa.illinois.edu/>) maintains resource information to assist students in preparing application materials (Curriculum Vitae, cover letter, presskits, etc.). In addition, this website provides current students access to major job boards.

## **XIII. SAMPLE FORMS**

Most of the documents mentioned in this Handbook, and listed below, are available from the on the Graduate Student Resources website: (<http://music.illinois.edu/resources/student-resources>). On occasion, some forms must be requested in person from the Academic Affairs Office. It is imperative students complete the appropriate degree checklist to plan and record work toward the degree.

1. Degree Checklist
2. Graduate Student Petition
3. Master of Music Comprehensive Examination Request
4. Recital Approval (post-performance)
5. 5 Approval of Cognate Field (For minors in fields outside music, a memo from the department concerned will suffice.)
6. Request for Appointment of Doctoral Committee: Preliminary Examination
7. Request for Appointment of Doctoral Committee: Final Examination
8. Application for Degree

## **ADDENDUM**

School of Music Grievance Procedures – Policy and Procedures on Grievances by Graduate Students in the School of Music (Approved June 5, 2000)

### **I. INTRODUCTION**

All members of the University community are expected to observe high standards of professional conduct and ethical behavior in graduate education and in the supervision of graduate research and teaching, (*Guiding Standards for Faculty Supervision of Graduate Students*: <http://www.grad.illinois.edu/guidingstandards.htm>). In a large and heterogeneous scholarly community however, problems may arise. Thus the University articulates its policies and provides effective informal and formal procedures for resolving these problems involving graduate students.

The purpose of this policy is to protect the interests of graduate students in the School of Music by providing informal and formal means of seeking resolution in case of an inappropriate action of a member of the faculty or administrative staff or an inappropriate application of a School policy. Any graduate student in the School of Music may informally pursue or formally file a grievance when s/he believes that a decision or behavior adversely affects his/her status as a graduate student. This Policy and Procedures on Grievances by Graduate Students in the School of Music specifies the policy and describes the procedures to be employed to resolve grievances by graduate students in this School. It was approved by the Graduate College on June 5, 1999. This policy does not apply in cases of academic misconduct. Breaches of academic integrity in research and publication are handled under the campus's Policy and Procedures on Academic Integrity in Research and Publication. Similarly, this policy does not apply to cases that arise under the Code of Policies and Regulations Applying to All Students), such as capricious grading in a course (Section 26) or academic integrity (Section 33).

### **II. SCOPE AND COVERAGE**

#### **A. DEFINITION OF A GRIEVANCE**

A grievance may arise when a graduate student believes that his/her status as a graduate student, or University appointment based on student status, has been adversely affected by an incorrect or inappropriate decision or behavior. Examples include, but are not limited to the following:

1. inappropriate application of a School or University policy;
2. being unfairly assessed on a preliminary examination;
3. being required to engage in excessive effort on assistantships;
4. being improperly terminated from student-based University appointment (teaching or research assistantships, etc.);
5. being improperly terminated from a program;

6. being required to perform personal services unrelated to academic or assistantship duties;
7. being required to meet unreasonable requirements for a graduate degree that extend the normal requirements established by the campus or by the School and are inconsistent with the scholarly standards in the discipline;
8. being the subject of retaliation for exercising his/her rights under this policy; or
9. being the subject of professional misconduct by a student's graduate supervisor or other faculty or staff member.

Practices or actions by a student's supervisor, other faculty member, or other member of the University community that seriously deviate from ethical or responsible professional standards in the supervision of graduate student work may constitute professional misconduct in violation of University policy.

### **III. INFORMAL PROCEDURES**

University policy strongly encourages all students who believe they have a grievance to use all appropriate avenues for informal resolution before initiating a formal grievance. Students in Music are encouraged to discuss the issue with the faculty or staff member with whom the problem has arisen. If a satisfactory solution is not forthcoming, the student should discuss the issue with his or her advisor, the Associate Director of Academic Affairs, or the Director of the School, who shall attempt to find a resolution acceptable to both parties. The student may also consult with the Graduate College, the Office of the Dean of Students, the Ombuds Office, the Office of International Student and Scholar Services, or other sources.

### **IV. FORMAL PROCEDURES**

#### **A. IDENTIFICATION OF THE GRIEVANCE COMMITTEE**

Annually three members of the faculty shall be appointed by the Director and two graduate students shall be selected by the graduate student advisory committee to serve on the grievance committee. The Director shall appoint one of the faculty members to serve as chair of the committee. The chair is responsible for assuring that a record of the committee's investigations, deliberations, and recommendations is forwarded to the Director. The graduate student grievant may request that there be no graduate students on his or her grievance committee.

#### **B. PROCEDURES**

1. A student in the School of Music may file a formal grievance with either the School's Director or directly with the Graduate College, as the student elects. A

formal grievance should be filed promptly and must be filed in writing within 180 calendar days of the decision or behavior resulting in the grievance, regardless of whether the School procedure or Graduate College procedure is used. The written grievance should indicate the parties involved, the action or decision being contested, any applicable university, campus or unit policy, an explanation of why the action or decision is inappropriate, and the remedy sought.

2. The Director shall define the subject matter and scope of the issues related to the grievance in a written charge to the grievance committee. The primary involved parties shall receive a copy of the charge.
3. Any participant to the grievance may challenge any member of the grievance committee if there is a perceived conflict of interest. The challenge should be made in writing to the Director of the School. If the objection is prompt and reasonable, the Director shall replace the person with one who meets the stated criteria. The decision of the Director as to whether the challenge is prompt and reasonable as to the acceptability of the replacement selected may be a basis for appeal of the grievance committee's recommendation.
4. The grievance committee's investigation shall include a review of written materials presented and seeking information from the primary parties in writing or in person. During a hearing, each of the primary involved parties may make a brief opening statement, and then respond to questions from the committee. The primary involved parties may not question each other directly, but may pose questions through the committee chair. At the end of the hearing, each primary involved party may make a closing statement.
5. Within 30 calendar days of the filing of the grievance, the chair of the grievance committee shall report its recommendations in writing to the School's Director. The Director may grant an extension of the time limit for good cause. The grievance committee's report shall contain:
  - a) a summary of the grievant's contentions and relief sought
  - b) the response of the individual or School against whom/which the grievance was filed
  - c) a general description of the investigative process
  - d) a citation of relevant policies
  - e) an explicit finding of fact based on the preponderance of the evidence with respect to each grievance included in the grievance committee's charge
  - f) a listing of the evidence relevant to each finding
  - g) an indication of whether there was a reasonable basis in fact and honest belief for the allegations in the investigated grievance
  - h) a recommendation of appropriate redress for the grievant(s) and
  - i) any recommended changes in policies and procedures to minimize the probability of recurrence.
6. Within 7 calendar days of receipt of the committee's report, the Director shall determine the disposition of the case and communicate the decision to the primary

involved individuals. If the Director determines that the grievance has not been proved or has no merit, the Director will notify all involved parties and all persons who have been interviewed or otherwise informed that grievance has been dismissed. If the Director concurs with the committee's conclusion that the grievance has been sustained and has merit, the Director will proceed in accordance with the University statutes and relevant University rules and regulations. The Director may, after consultation with appropriate campus officers, prescribe redress for the grievant. In addition, the Director may initiate modifications of School policies or procedures. The Director shall notify the relevant primary involved individuals (grievant, respondent, grievance committee members) of actions taken.

7. Within 10 calendar days of receipt of written notification of the Director's determination, appeals may be made to the Graduate College as specified in the Graduate College grievance policy. This appeal can be based only upon demonstrated specific deficiencies in the application of this School grievance procedure to the student's grievance.
8. After completion of a grievance review and all ensuing related actions, the Director shall return all original documents and materials to the persons who furnished them. The School shall destroy the grievance file on a date 5 years beyond the grievant's time limit for completion of the degree. A report of the nature of the grievance and the primary involved parties shall be forwarded to the Graduate College.

## **V. GENERAL PROVISIONS**

### **A. COVERAGE**

This policy and these procedures apply to all graduate students and members of the academic and administrative staffs in the School of Music. This policy also applies to former graduate students, provided they meet the timeliness requirements specified in the procedures above.

### **B. OVERSIGHT AUTHORITY AND RESPONSIBILITY**

1. The Director has responsibility, under the policies and procedures of the Graduate College, for the management of School of Music graduate programs and related policies and procedures.
2. The Director shall have the primary responsibility for administering campus procedures detailed herein. All information and items furnished will be made available to the grievance committee. During the course of an investigation, the Director will provide information about the status of the proceedings to the primary involved individuals. Subsequent to the grievance committee's reporting,

the Director will maintain a file of all documents and evidence, and is responsible for the confidentiality and the security of the file. The Director shall make the complete file available to the Associate Dean of the Graduate College on the appeal of a grievance outcome to the Graduate College.

### **C. CONFIDENTIALITY**

All persons involved in administering these procedures will make diligent efforts to protect the reputations, privacy, and positions of all involved persons. These persons include those who file grievances, persons who are alleged in a grievance to have taken inappropriate actions or activities, and School administrators. All of the procedures and the identity of those involved should be kept confidential to the extent permitted by law. However, confidentiality regarding information other than the identity of the grievant need not be maintained if the grievance is found to be false or unproven and in particular if dissemination is necessary to protect the reputation of individuals or units falsely or incorrectly accused. Making public the fact that a grievance has been deemed false or unproved is not considered retaliation against the grievant. Protection of confidentiality does not preclude disclosures necessary to redress actions leading to a grievance.

### **D. STANDARDS OF EVIDENCE**

The grievance committee's decision shall be made on a "preponderance of evidence" standard. Any finding against an individual or department on the subject of the grievance must be supported by a preponderance of the evidence.

### **E. ACADEMIC FREEDOMS AND RIGHTS OF THE PARTIES**

1. It shall be a prime concern of all persons who implement this policy and these procedures to protect the academic freedoms fundamental to the academic enterprise. Among other things, this includes the professional judgments of student performance that are an essential part of the graduate education process. Academic freedom, however, affords no license for the mistreatment of graduate students.
2. The rights of the primary involved individuals shall be specified in the form of a written notice or letter from the Director. The primary involved individuals have the following rights:
  - a. To receive notice of the identity of the members of the grievance committee.
  - b. To receive a written statement of the charge including the subject matter being considered by the grievance committee. If additional information emerges during the committee's evaluation that substantially changes the subject matter, the parties shall be informed promptly in writing.

- c. To submit statements in writing and to meet with the committee to present information.
  - d. To consult private legal counsel, or another person who may provide providing advice at the meeting with the committee. Prior notice of the presence of an advisor must be given and any other primary involved party may request a delay of up to 5 calendar days to arrange for the presence of an advisor.
  - e. To review and respond to the grievance committee's final report.
3. Any of the parties responsible for the implementation of this policy may consult University Legal Counsel at any time during the informal or formal processing of a grievance.

#### **F. CONFLICT OF INTEREST**

A conflict of interest is a significant professional or personal involvement with the facts or the parties to a dispute. Any participant who has a conflict of interest in a dispute under this procedure, or a concern about a conflict on the part of another, shall report it to the Director who shall take appropriate action. If the Director has such a conflict, the Director will inform the Associate Dean of the Graduate College who will, in consultation with the dean of the academic college, decide how to address the situation.

#### **G. TIMELINESS AND PROCEDURAL CHANGES**

All procedures prescribed in this document should be conducted expeditiously. The Director for good cause may extend any of the time periods and may make other reasonable alterations of these procedures, provided that the alteration does not impair the ability of a grievant to pursue a grievance or the respondent(s) named in the grievance to defend him/herself. Any alterations of these procedures must be communicated to all pertinent parties.

#### **H. WITHDRAWAL OF A GRIEVANCE**

The grievant may submit a written request to withdraw the grievance at any time. The Director shall decide whether to approve the request. A request to withdraw shall be approved only if both parties to the action agree to terminate the proceedings. If the withdrawal request is approved, the Director shall notify the primary involved parties and the files shall be destroyed. If the withdrawal request is denied, the grievance shall continue to be processed to a conclusion according to the above procedures.

## **I. TERMINATION OF UNIVERSITY EMPLOYMENT**

The termination of University employment of any of the primary involved individuals in a grievance, by resignation or otherwise, after initiation of procedures under this policy shall not necessarily terminate these proceedings.

## **J. MALICIOUS CHARGES**

Bringing unfounded charges in bad faith is a violation of this and the Graduate College grievance policy. If the grievance committee determines that the allegation(s) in the grievance or the testimony of any person was unfounded and motivated by bad faith, that finding shall be communicated by the Director to the Dean of the Graduate College and the dean of the academic college. After consultation with the Provost, the deans may inform the Director of such a finding. Such finding may be the basis for disciplinary action or other personnel decision in accordance with University rules and regulations.