

UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN



**2013-2014 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>

**Important!**

If you matriculated to the School of Music as a graduate student prior to the Fall 2013, please consult the handbook used at the time of your entry.

Thank you,

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

## TABLE OF CONTENTS

|  |    |
|--|----|
| I. Welcome and General Statement.....  | 4  |
| A. Welcome.....  | 4  |
| B. Advising.....   | 4  |
| C. Student Code and Academic Integrity.....  | 4  |
| D. Annual Reviews .....  | 6  |
| II. Entrance Requirements and Placement Procedures.....  | 7  |
| A. Deficiencies.....   | 7  |
| B. Ensemble Participation Policy .....   | 7  |
| C. Language Requirements by Degree and Program.....  | 8  |
| 1. Language Requirements for Master of Music students .....  | 8  |
| 2. Language Requirements for Artist Diploma students .....   | 9  |
| 3. Language Requirements for Doctor of Philosophy in Musicology Candidates .....                                       | 9  |
| 4. Language Requirements for Doctor of Musical Arts Candidates .....   | 9  |
| D. Music History and Theory Preparation.....   | 10 |
| 1. Music History.....  | 10 |
| 2. Music Theory and Aural Skills.....  | 10 |
| E. Completing Deficiencies.....  | 10 |
| F. Literature and Pedagogy Coursework Preparation .....  | 11 |
| 1. Doctor of Musical Arts with a concentration in Choral Music.....  | 11 |
| 2. Doctor of Musical Arts with a concentration in Performance and Literature.....                                      | 11 |
| 3. Master of Music with a concentration in Piano Pedagogy.....   | 11 |
| G. Music 528A and MUS 528B: Research and Bibliography in Music .....   | 11 |
| 1. Master of Music students (excluding musicology).....  | 11 |
| 2. Doctor of Musical Arts (DMA) Candidates.....  | 11 |
| III. Admission to a Doctoral Program upon Completion of the MM at UIUC.....  | 12 |
| IV. Degree Requirement.....  | 13 |
| A. Master of Music Curricula .....   | 13 |
| B. Master of Music and Master of Music Education Comprehensive Examination.....  | 18 |
| 1. Performance, Choral, Orchestral Conducting, Piano Pedagogy, Vocal<br>Accompanying and Coaching Concentrations ..... | 18 |
| 2. Composition Concentration .....   | 18 |
| 3. Instrumental Conducting (Wind Band) Concentration .....   | 19 |
| 4. Jazz Performance Concentration .....  | 19 |
| 5. Musicology Concentration .....  | 19 |
| 6. Theory Concentration.....   | 19 |
| 7. Master of Music Education.....  | 19 |
| C. MM Required Recitals (all concentrations except Musicology and Theory).....   | 20 |
| 1. Number of Recitals and Repertoire Criteria.....   | 20 |
| 2. Preparation of Recital Repertoire.....  | 21 |
| 3. Content of Recitals.....  | 21 |
| 4. Time Limitations.....   | 21 |
| 5. Memorization .....  | 21 |
| D. Artist Diploma Curriculum.....  | 22 |
| E. Artist Diploma Recital Requirement.....   | 22 |
| F. Doctoral Programs.....  | 23 |
| 1. Stages of Doctoral Programs .....   | 23 |
| 2. PhD in Musicology Curricula .....   | 23 |
| 3. Doctor of Musical Arts General Information.....   | 23 |
| 4. Doctor of Musical Arts Curricula .....  | 26 |
| G. Doctor of Musical Arts Qualifying Exams.....  | 30 |
| 1. Introduction.....   | 30 |
| 2. Registration Requirements .....   | 30 |
| 3. Scheduling of the Qualifying Exams .....  | 30 |

|  |    |
|--|----|
| 4. Scope of Qualifying Exams.....  | 31 |
| 5. Structure and Logistics of Qualifying Exams.....                              | 31 |
| 6. Results of Qualifying Exams.....  | 32 |
| H. Doctoral Preliminary Examination Committees (DMA and PhD).....                | 33 |
| 1. Scheduling of Examinations .....  | 33 |
| 2. Registration Requirements .....   | 33 |
| 3. Preliminary Exam Committee Membership.....                                    | 33 |
| 4. Appointing the Preliminary Examination Committee.....                         | 34 |
| 5. The Preliminary Examination.....  | 35 |
| I. Doctoral Project Research Requirement (DMA Candidates) .....                  | 36 |
| 1. Choral Music Candidates.....  | 37 |
| 2. Composition Candidates .....  | 37 |
| 3. Jazz Performance Candidates .....   | 37 |
| 4. Performance and Literature and Vocal Coaching & Accompanying Candidates ..... | 38 |
| J. DMA Project/Research Proposal: Preparation Guidelines.....                    | 38 |
| 1. Introduction.....   | 38 |
| 2. Preparation.....  | 39 |
| 3. Contents and Format of the Doctoral Project (suggested outline) .....         | 40 |
| K. PhD and DMA Final Examinations and Committees.....                            | 41 |
| 1. Formation of Final Examination Committee .....                                | 41 |
| 2. The Final Examination .....   | 41 |
| V. Deposit of Written Portion of Research Project.....                           | 42 |
| A. Formal Dissertation (PhD and DMA Option 1).....                               | 42 |
| B. Thesis or Scholarly Essay (DMA Option 2 or 3) .....                           | 42 |
| VI. Music 576/599: Doctoral Project and Thesis Hours .....                       | 43 |
| A. DMA Candidates .....  | 43 |
| B. PhD Candidates.....   | 43 |
| VII. Graduation.....   | 43 |
| VIII. Additional Regulations .....   | 43 |
| A. Registration in Applied Music .....   | 43 |
| B. Registration and Residency .....  | 44 |
| C. Time Limits .....   | 44 |
| D. Grading System.....   | 45 |
| IX. Petitions.....   | 46 |
| A. Course Substitution.....  | 46 |
| B. Transfer Credit.....  | 46 |
| C. Registration in absentia.....   | 46 |
| D. Re-Entry.....   | 47 |
| E. Time Extensions .....   | 47 |
| F. Policy and Procedures on Grievances by Graduate Students.....                 | 47 |
| X. Financial Assistance and Fellowships.....                                     | 47 |
| A. General Information .....   | 48 |
| B. Holders of Fellowships, Assistantships, and Tuition and Fee Waivers .....     | 48 |
| C. Students Having Financial Difficulties.....                                   | 48 |
| D. Information about Opportunities for Financial Aid.....                        | 48 |
| E. Information about Fellowships .....   | 48 |
| XI. Career Services.....   | 48 |
| A. Graduate College Career Services Office.....                                  | 48 |
| B. College of Fine and Applied Arts Career Services Office.....                  | 48 |
| XII. Sample Forms .....  | 49 |

## **I. WELCOME AND GENERAL INFORMATION**

### **A. WELCOME**

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's Course Catalog and current Class Schedule ([my.illinois.edu](http://my.illinois.edu)), as well as the Graduate College Handbook, available at <http://www.grad.illinois.edu/gradhandbook>.

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

### **B. ADVISING**

The faculty of the School of Music and the Academic Affairs staff 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: <http://go.illinois.edu/GradResources>); students should note required courses and make sure they complete the degree 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.

### **C. STUDENT CODE AND ACADEMIC INTEGRITY**

It is the student's responsibility to be informed of all policies and regulations pertaining to his or her enrollment. This includes the Students Rights and Responsibilities, General Policies and Regulations, and Academic Policies and Regulations. The Student Code is available online at: <http://admin.illinois.edu/policy/code/>

## ACADEMIC INTEGRITY

**It is very important that you read this section!**

All work submitted towards your graduate degree must be your own, and appropriately documented.

Plagiarism and other infractions of academic integrity are not tolerated and could result in your being suspended or dismissed from the University.

For this reason, please familiarize yourself with the Student Code, Article 1, especially part 4 and the section on “definitions,” to be found online at:

[http://admin.illinois.edu/policy/code/article1\\_part4\\_1-401.html](http://admin.illinois.edu/policy/code/article1_part4_1-401.html)

It is important that you adhere to the accepted conventions regarding the use of other people’s information and ideas, in all parts of your degree program. In practical terms, this means in:

- Any work submitted for a university course
- Exams required for a university course
- The qualifying exams for the doctoral degree
- The doctoral research proposal submitted to the preliminary exam committee
- Any additional written work required by the qualifying or preliminary exam committee (where the pass/fail decision is deferred)
- Any draft of a written project, thesis or dissertation submitted to the research director or other committee members
- Program notes to accompany recitals or lecture-recitals
- Handouts and slides to accompany a lecture-recital

The topic of academic integrity is covered in the new graduate student orientation, and in courses that prepare you for research and writing. For helpful additional guidance see the Library’s webpage at: <http://www.library.illinois.edu/ugl/howdoi/plagiarism.html>

For students for whom English is a second language, focused help with citation and academic writing can be obtained by registering for courses with the Department of Linguistics, specifically ESL 500 and 501.

## **D. ANNUAL ACADEMIC PROGRESS REVIEWS**

The Graduate College requires all students to complete an annual academic review. This review is completed in three steps, outlined below.

1. Student completes an Online Self-Evaluation that is shared with the Major Academic Advisor (and research advisor, if applicable).
2. The Major Academic Advisor and at least one other faculty member review the student's academic history, completion of deficiencies, if applicable, and the student's Self-Evaluation. The Major Academic Advisor provides the Academic Affairs Office an assessment of the student's academic progress as either "satisfactory" or "not satisfactory;".
3. The Academic Affairs Office provides each student with a written summary of the Annual Academic Progress Review. Students may request a meeting with the faculty members who completed the Annual Academic Progress Review. The time of this meeting may vary. However, it may be most helpful to schedule this meeting at the end of each academic year.

Prior to the Annual Academic Progress Review, students must update his or her Graduation Audit Checklist (found online at: <http://go.illinois.edu/GradResources>) and present the audit checklist to his/her Major Academic Advisor. The student and advisor must sign the audit checklist and submit a copy to the Academic Affairs Office.

## II. ENTRANCE REQUIREMENTS AND 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. DEFICIENCIES

Students must complete all deficiencies with a grade of B- or better before completing required coursework in that academic area. Students should plan to complete at least one deficiency per semester. In the event that a student has deficiencies in several categories (i.e., music history and music theory), the student should complete one deficiency in each category every semester until the deficiencies are remediated. **Please note:** Music 528A: Research & Bibliography in Music may not be taken until all music history deficiencies are completed. See II.E. for the process and policy on completing deficiencies.

### B. ENSEMBLE PARTICIPATION POLICY

Approved ensembles include the following sections of MUS 450:

|  |                    |                     |
|--|--------------------|---------------------|
| B – Opera                                    | G – Piano Ensemble | P – Concerto Urbano |
| D – Illinois Modern Ensemble                 | J – Jazz Ensembles |                     |
| F – UI Chorale<br>(formerly Chamber Singers) | K – Orchestra      |                     |
|  | M/N – Bands        |                     |

**Master of Music (MM)** students in Performance and Literature whose primary instruments are woodwinds, brass, percussion, or strings will be enrolled in an approved ensemble for every semester of full-time study. Students seeking exemption from the requirement must petition the Ensemble Committee following two semesters of ensemble membership. Requests for exemption must be made within the first six weeks of the semester prior to the term for which the exemption is being requested.

All other Master of Music in Performance and Literature 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.

Students majoring in piano, organ, or harpsichord may satisfy the ensemble policy by participating in a conducted ensemble, chamber music, or accompanying.

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. Please note: no more than 4 hours of ensemble (Music 450) may be counted toward a graduate degree in music.

**Non-Performance and Literature Students:** For Master of Music students whose concentration is not Performance and Literature, but who are enrolled in applied lessons, see section VIII for more

details regarding ensemble participation.

**Doctor of Musical Arts** candidates in Performance and Literature whose primary instruments are woodwinds, brass, percussion, or strings will have a curricular requirement of four semesters of approved ensemble participation. Requests for exemption must be made within the first six weeks of the semester prior to the term for which the exemption is being requested.

All other Doctor of Musical Arts in Performance and Literature candidates 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.

Students majoring in piano, organ, or harpsichord may satisfy the ensemble policy by participating in a conducted ensemble, chamber music, or accompanying.

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. Please note: no more than 4 hours of ensemble (Music 450) may be counted toward a graduate degree in music.

**Non-Performance and Literature Students:** For DMA candidates whose concentration is not Performance and Literature, but who are enrolled in applied lessons, see section VIII for more details regarding ensemble participation.

## **C. LANGUAGE REQUIREMENTS BY DEGREE AND PROGRAM**

### **1. Language Requirements for Master of Music students**

All entering Master of Music (MM) students are expected to have successfully completed at least one year of college credit, or its equivalency in a single foreign language. MM students who are native speakers of a language other than English are exempt from this requirement for that specific language.

For all MM students the Language requirements may be demonstrated by successful completion of:

1. One year (2 semesters) of college-level study, or its equivalency, or
2. Completion of a 500-501 language sequence at UIUC with a grade of B- or better, or
3. Proficiency Exam.

Please note:

**Voice Performance and Vocal Accompanying & Coaching students** are required to have successfully completed at least one year of study in each of the following languages: German, French, and Italian.

All MM students may elect to complete language remediation at any college or university. If done elsewhere, approval should be ascertained from the Associate Director for Academic Affairs prior to enrolling in the course(s). Upon completion of this coursework, an official transcript must be sent to



the Academic Affairs Office in order to receive credit for meeting this requirement.

## **2. Language Requirements for Artist Diploma students**

The School of Music does not require language study as an entrance or degree requirement for Artist Diploma students.

## **3. Language Requirements for Doctor of Philosophy in Musicology Candidates:**

Proficiency is required in and at least two languages related to the student's proposed field of specialization. This may be demonstrated through two years of undergraduate study in each language, or its equivalency.

## **4. Language Requirements for Doctor of Musical Arts Candidates:**

All Doctor of Musical Arts (DMA) students must meet the language requirement stipulated below for his/her area of study. Students who are not native English speakers are exempt from this requirement for that specific language.

The Foreign Language requirements may be demonstrated by successful completion of:

1. Undergraduate study that meets the minimum requirements for each area of study below,
2. Completion of a 500-501 language sequence (in each language if multiple languages are required) at UIUC with a grade of B- or better, or
3. Proficiency Exam.

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

All DMA students may elect to complete language remediation at any college or university. If done elsewhere, approval should be ascertained from the Associate Director for Academic Affairs prior to enrolling in the course(s). Upon completion of this coursework, an official transcript must be sent to the Academic Affairs Office in order to receive credit for meeting this requirement.

Brass – one year of college credit, or its equivalency, in a single foreign language.

Choral Music – two years of college credit, or its equivalency, in German. A second language related to the student's research topic is strongly recommended though not required.

Composition – one year of college credit, or its equivalency, in a single foreign language.

Harpichord and Organ – two years of college credit, or its equivalency, in both German **and** French; other languages may be substituted if more appropriate for the candidate's thesis research and with prior approval of the advisor, and documented in writing to the Academic Affairs Office.

Jazz Performance – one year of college credit, or its equivalency, in a single foreign language.

Orchestral Conducting – one year of college credit, or its equivalency, in a single foreign language.

Percussion – two years of college credit, or its equivalency, in a single foreign language.

Piano – one year of college credit, or its equivalency, in a single foreign language.

Strings – one year of college credit, or its equivalency, in a single foreign language.

Voice – one year of college credit, or its equivalency, in each of the following languages: French, **and** Italian; and at least two or more years of college credit, or its equivalency, in German **and** one other language chosen from French, Italian, Spanish, or Russian.

Vocal Accompanying and Coaching – one year of college credit, or its equivalency, in all three of the following languages and at least two years of college credit in two of the following languages: German, French, and Italian.

Wind (Band) Conducting - one year of college credit, or its equivalency, in a single foreign language.

Woodwinds - one year of college credit, or its equivalency, in a single foreign language.

## **D. MUSIC HISTORY AND THEORY PREPARATION**

### **1. Music History**

All new graduate students, except those in Musicology and Music Education, are assessed for deficiencies in Music History by entrance exam.

The exam covers music from the Western classical tradition in two historical periods: music before 1750; and music from 1750 to the present day. Students who do not pass either part of the exam will be required to remediate their knowledge and understanding by taking the relevant review class and passing it with a Grade of B- or higher.

Please note: students failing the entrance exam must successfully complete the MUS 501 review class(es) before progressing to graduate-level courses in Musicology.

### **2. Music Theory and Aural Skills**

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 are required to take a theory and aural skills diagnostic test during the week before classes. New students who do not complete the theory or aural skills exam when offered during their first semester of residence will have an advising hold placed on their student accounts. If the exam is not completed by the start of their second semester in residence, the student will not be able to continue the degree program.

## **E. COMPLETING DEFICIENCIES**

The result of foreign language(s) will be evaluations included in the new graduate student welcome letter. Results of the music history, music theory, and aural skills will be sent to the student within 48 hours of the exam date. Students must complete the courses specified as a result of the evaluations and must earn a **grade of B- or higher to remedy the deficiency**. Students, who are required to complete deficiency courses in Music History, Music Theory, Aural Skills, or Foreign Language(s), must take at least two such courses each semester until their requirements have been met. Students may not take Music 528A until all of their Music History deficiencies have been remediated. Courses completed as deficiencies will not count toward the graduate degree being pursued.

## **F. LITERATURE AND PEDAGOGY COURSEWORK PREPARATION**

### **1. Doctor of Musical Arts with a concentration in Choral Music**

Candidates are expected to have completed at least two semesters of graduate-level choral literature study. Those students who have not completed such work will be required to take these courses concurrently with their graduate study.

### **2. Doctor of Musical Arts with a concentration in Performance and Literature**

Candidates are expected to have completed at least two semesters of graduate-level 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.

### **3. Master of Music with a concentration 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.

## **G. MUSIC 528A AND MUS 528B: RESEARCH AND BIBLIOGRAPHY IN MUSIC**

### **1. Master of Music students (excluding musicology)**

All MM students, except musicology, must complete MUS 528A as early as possible in his/her academic program; however, it may not be taken until any assessed deficiencies are remediated. MUS 528A is an 8-week course that introduces students to research techniques and strategies using the University of Illinois library resources. In the event that a student should fail to complete or pass this course early in his/her academic program, it is unlikely that special arrangements will be made to provide enrollment in this course at a later semester and as such may result in a delayed graduation. Students should complete MUS 528A as early as possible in their degree. It is also advisable to complete MUS 528A before enrollment in 500-level seminar classes in musicology or theory. Any student who continues from the MM to the DMA may substitute 2 credit hours of electives if he/she received a B- or higher in MUS 528A; those students who did not receive a B- or higher must retake MUS 528A in the DMA. It is also advisable to complete MUS528A before enrollment in graduate-level seminar classes in musicology or theory.

### **2. Doctor of Musical Arts (DMA) Candidates**

All DMA candidates music complete MUS 528A **and** MUS 528B. MUS 528A should be taken as early as possible in the student's academic program; however, it may not be taken until any assessed deficiencies are remediated. MUS 528A is an 8-week course that is designed to introduce students to research techniques and strategies using the University of Illinois library resources. MUS 528B (also an 8-week course) should be taken in the doctoral candidate's last semester of coursework. MUS 528B is designed to assist DMA candidates with the research proposal that will be submitted as part of the Preliminary Exam. In the event that a student should fail to complete or pass either section of MUS 528, it is unlikely that special arrangements will be made to provide enrollment in this course at a later semester and as such may result in a delayed graduation. **All DMA students must earn a B- or higher in MUS 528A and MUS 528B.**

Any student who continues from the MM to the DMA may substitute 2 credit hours of electives if he/she received a B- or higher in MUS 528A; those students who did not receive a B- or higher

must retake MUS 528A in the DMA. It is also advisable to complete MUS528A before enrollment in graduate-level seminar classes in musicology or theory.

### **III. ADMISSION TO A DOCTORAL PROGRAM UPON COMPLETION OF THE MM AT UIUC**

Students in the MM program at the University of Illinois should not assume that admission to the PhD or DMA is automatic. During the semester in which the requirements for the MM are to be completed, students wishing to be considered for the PhD or 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 written material (or its equivalency) will be required.

The student's division will make a recommendation to the School of Music on the basis of the student's academic and performance record and the audition (if required). The School of Music must offer admission to the PhD/DMA. A student should assume nothing until receiving written notice from the Music Admissions Office concerning admission to the PhD/DMA.

If admission to the PhD/DMA is granted, please complete the following steps:

1. Complete the Graduate College Petition: (<http://go.illinois.edu/GradResources>),
  - a. request to Add or Change Curriculum, and
  - b. list specific Courses, CRN and Term, if any, that will be transferred to the doctoral degree.
2. Student's personal statement,
3. Statement and signature of the student's advisor, and
4. Signature from the Associate Director of Academic Affairs or another person within the School of Music who is authorized by the Graduate College to sign such petitions

*Note regarding request to transfer coursework to a doctoral degree:*

Students proceeding from the MM to the DMA should check with the Academic Affairs Office to determine whether any excess credit(s) 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 MM 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.

Courses completed to fulfill degree requirements for the Master of Music may not "double" count towards the PhD/DMA. Students may petition to transfer only those courses that were not required to complete the Master of Music.

## IV. DEGREE REQUIREMENTS

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.

### A. MASTER OF MUSIC CURRICULA

The student must meet the minimum total hours of 32 to complete the Master of Music degree. All graduate level courses are offered at the 400- and 500-level. Any courses taken at a lower level will not count towards a doctoral degree.

#### MASTER OF MUSIC WITH A CONCENTRATION IN CHORAL MUSIC

| Required Courses           | Required Hours |
|----------------------------|----------------|
| MUS 550 and 551            | 4              |
| MUS 555                    | 4              |
| MUS 564                    | 2              |
| MUS 450F <sup>1</sup>      | 4              |
| Electives <sup>2</sup>     | 16             |
| MUS 528A                   | 2              |
| <b>Minimum Total Hours</b> | <b>32</b>      |

<sup>1</sup> Students must enroll each semester in residence.

<sup>2</sup> To be selected in consultation with the student's advisor. At least 3 hours of elective credit must be taken in Composition, Musicology, Music Theory, or Performance. Remaining elective credits may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

#### MASTER OF MUSIC WITH A CONCENTRATION IN INSTRUMENTAL CONDUCTING (BAND)

| Courses  | Required Hours |
|--|----------------|
| MUS 540  | 8              |
| MUS 554  | 4              |
| MUS 528A   | 2              |
| Electives <sup>1</sup>   | 8              |
| Advanced Music History, Music Theory, or Performance Practice <sup>2</sup> | 8              |
| <b>Minimum Total Hours</b>   | <b>32</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

<sup>2</sup> Courses should be selected in consultation with the student's advisor.

## MASTER OF MUSIC WITH A CONCENTRATION IN INSTRUMENTAL CONDUCTING (ORCHESTRA)

| Required Courses   | Required Hours |
|--|----------------|
| MUS 553  | 12             |
| MUS 546 and 547  | 8              |
| MUS 528A   | 2              |
| Electives <sup>3</sup>   | 6              |
| Advanced Music History, Music Theory, or Performance Practice <sup>4</sup> | 4              |
| <b>Minimum Total Hours</b>   | <b>32</b>      |

<sup>3</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

<sup>4</sup> Courses should be selected in consultation with the student's advisor.

## MASTER OF MUSIC WITH A CONCENTRATION IN JAZZ PERFORMANCE

| Required Courses                             | Required Hours |
|--|----------------|
| Applied Lessons (MUS 566)                    | 8 - 12         |
| Music Literature Course <sup>1</sup>         | 8              |
| MUS 528A                                     | 2              |
| Electives (including ensembles) <sup>2</sup> | 6              |
| Advanced Jazz Courses <sup>3</sup>           | 4-8            |
| <b>Minimum Total Hours</b>                   | <b>32</b>      |

<sup>1</sup> To be chosen from Improvisational Styles I-II (MUS 460-461), Advanced Jazz Composition I-II (under MUS 499), MUS 435, 436, 548, and 549.

<sup>2</sup> To be selected in consultation with the student's advisor. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the 32-hour degree regardless if the student counts the credit in electives or in the jazz core curriculum.

<sup>3</sup> To be selected in consultation with the student's advisor from the Jazz Core Curriculum: Jazz Ensembles, MUS 421, 435, 460-465, 499MB, 548, 549, 574, 575. Other 499 courses may be approved as part of the Jazz Core Curriculum by consent of the instructor and academic advisor.

## MASTER OF MUSIC WITH A CONCENTRATION IN MUSIC COMPOSITION

| Required Courses                        | Required Hours |
|---|----------------|
| MUS 506                                 | 12             |
| Courses in Theory of Music <sup>1</sup> | 8              |
| MUS 528A                                | 2              |
| Electives <sup>2</sup>                  | 10             |
| <b>Minimum Total Hours</b>              | <b>32</b>      |

<sup>1</sup> To be chosen from the following: MUS 401, 402, 403, 407, 445, 505, 507, 510, and 525.

<sup>2</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

## MASTER OF MUSIC WITH A CONCENTRATION IN MUSIC THEORY

| Required Courses  | Required Hours |
|---|----------------|
| MUS 505   | 8              |
| MUS 528, MUS 511, or MUS 512                                | 4              |
| Electives <sup>1</sup>                                      | 6              |
| Courses in Theory, Composition, and Musicology <sup>2</sup> | 6              |
| Thesis (MUS 599)  | 8              |
| <b>Minimum Total Hours</b>                                  | <b>32</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. At least 3 hours of elective credit must be in Musicology, Music Education, or Performance; the remaining elective credits may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

<sup>2</sup> To be chosen from the following: MUS 402, 404, 506, 507, 510, 525, and 539.

## MASTER OF MUSIC WITH A CONCENTRATION IN MUSICOLOGY (THESIS OPTION)

| Required Courses           | Required Hours |
|----------------------------|----------------|
| MUS 523                    | 8              |
| MUS 511 and MUS 512        | 8              |
| Electives <sup>1</sup>     | 8              |
| Thesis (MUS 599)           | 8              |
| <b>Minimum Total Hours</b> | <b>32</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

## MASTER OF MUSIC WITH A CONCENTRATION IN MUSICOLOGY (NON-THESIS OPTION)<sup>1</sup>

| Required Courses           | Required Hours |
|----------------------------|----------------|
| MUS 523                    | 12             |
| MUS 511 and MUS 512        | 8              |
| Electives <sup>2</sup>     | 8              |
| MUS 525                    | 4              |
| <b>Minimum Total Hours</b> | <b>32</b>      |

<sup>1</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>2</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.



## MASTER OF MUSIC WITH A CONCENTRATION IN PERFORMANCE & LITERATURE

| Required Courses                           | Required Hours |
|--|----------------|
| Applied Lessons (MUS 5--)                  | 8 - 12         |
| Music Literature Course (in applied major) | 8              |
| MUS 528A                                   | 2              |
| Electives <sup>1</sup>                     | 10 - 14        |
| Ensembles <sup>2</sup>                     | 0-4            |
| <b>Minimum Total Hours</b>                 | <b>32</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

<sup>2</sup> No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

Students majoring in piano, organ, or harpsichord see SoM Ensemble Policy in section II.B.

Students whose primary instruments are brass, percussion, strings, or woodwinds will be enrolled in an approved ensemble for every semester of full-time study. Brass, percussion, strings, or woodwinds students seeking exemption from the requirement must petition the Ensemble Committee following two semesters of ensemble membership. Requests for exemption must be made within the first six weeks of the semester prior to the term for which the exemption is being requested.

## MASTER OF MUSIC WITH A CONCENTRATION IN PIANO PEDAGOGY

| Required Courses           | Required Hours |
|----------------------------|----------------|
| MUS 557                    | 8              |
| MUS 570                    | 4              |
| MUS 571                    | 4              |
| MUS 480 <sup>1</sup>       | 4              |
| Electives <sup>2</sup>     | 10             |
| MUS 528A                   | 2              |
| <b>Minimum Total Hours</b> | <b>32</b>      |

<sup>1</sup> Students are required to present a half-length solo recital (or its equivalency), the contents of which must be approved in advance by a committee from the Piano and Piano Pedagogy divisions.

<sup>2</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

## MASTER OF MUSIC WITH A CONCENTRATION IN VOCAL ACCOMPANYING & COACHING

| Required Courses           | Required Hours |
|----------------------------|----------------|
| MUS 577                    | 12             |
| MUS 558                    | 8              |
| MUS 528A                   | 2              |
| Electives <sup>1</sup>     | 10             |
| <b>Minimum Total Hours</b> | <b>32</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Ensembles, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

### B. MASTER OF MUSIC AND MASTER OF MUSIC EDUCATION COMPREHENSIVE EXAMINATIONS

During the last semester of coursework, the student will file a Master of Music Comprehensive Examination Request Form with the Academic Affairs Office. The major division defines the scope of the examination as follows:

#### **1. Choral Music, Performance and Literature, Orchestral Conducting, Piano Pedagogy, and Vocal Accompanying and Coaching Concentrations**

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. Composition Concentration**

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:

- a. The student will submit a final portfolio of his/her compositional work for division approval;
- b. the student will present ca. 30 minutes of his/her 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
- c. a committee of at least two faculty from the Composition-Theory Division will design and administer a written and/or oral examination.

### **3. Instrumental Conducting (Wind Band) Concentration**

- a. The student will select a conducting project to be performed in concert or recital. The student and advisor will agree on the content, size and scope of the project, which may include a written paper. During the student's last semester of course work, an oral examination will be administered by at least two faculty members within the division on the subject of the project and on its relationship to general aspects of the field.
- b. The student will select a comprehensive examination 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.

### **4. Jazz Performance Concentration**

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

- a. 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.
- b. 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.

### **5. Musicology Concentration**

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.

### **6. Theory Concentration**

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

- a. 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; the student will make an on-campus public presentation of the thesis to faculty and students; and the student's committee will design and administer a written and/or oral examination.

### **7. Master of Music Education**

See the Music Education Graduate Handbook for specific details.

## **C. MM REQUIRED RECITALS (all concentrations except Musicology and Theory)**

Students should check with the Chair of his/her division for determining the procedure to present a recital as well as the division's requirement and parameters for program notes.

### **1. Number of Recitals and Repertoire Criteria**

#### **a. Choral Music**

- Students present a one-hour recital, or its equivalency, that will include works from each of the 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.

#### **b. Composition**

- Students present ca. 30 minutes of his/her music in on-campus public performance(s); for specific requirements, see B.3 above.

#### **c. Instrumental Conducting**

- Band Division – students must complete at least one concert-length public performance, or its equivalency.
- Orchestral Division – students must complete at least one concert-length public performance, or its equivalency.

#### **d. Jazz Performance**

- Students prepare one recital; for specific requirements, see B.5 above.

#### **e. Performance and Literature**

- Brass, Percussion, String, Voice, and Woodwind Divisions – students prepare one full-length recital. For specific time and repertoire parameters, consult your division chair.
- Organ-Harpsichord Division – Recital repertoire must be approved by the major applied teacher, with a pre-recital hearing three weeks in advance. The program need not be memorized.  
Harpsichord majors play a recital of between 50 and 60 minutes, to include representative repertoire from different national schools.  
Organ majors play two half-programs, to include representative repertoire from different national schools. (In certain cases, the faculty may make an exception for a qualified student to do a special repertoire performance project.) The two half-programs may be played on the same or two different instruments. At least one half-program must be played on a mechanical-action organ.
- Piano Division – students must present one full-length (approximately 60-65 minute long) solo recital. The student's piano instructor must approve the repertoire and date of the recital. Before the recital can be presented, the student must successfully pass a pre-recital hearing conducted by the piano faculty.

#### **f. Vocal Accompanying and Coaching**

- Students present two recitals or the equivalency.

#### **2. 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.

#### **3. Content of Recitals**

- a. Recitals may not include any repertoire performed by the candidate on any previous required degree recital at UIUC or elsewhere.
- b. The content and repertoire of all proposed 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 shall be made known immediately.

#### **4. Time Limitations**

Candidates in the Brass, Jazz, Organ-Harpsichord, Percussion, String, Vocal Accompanying & Coaching, Voice, and Woodwind Divisions may present their recitals at any time with the approval of the major teacher and division chair.

#### **5. Memorization**

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

## D. ARTIST DIPLOMA CURRICULUM

Applicants for the Artist Diploma must have completed an MM degree in the same performance area in which the AD will be pursued. The degree is intended only for musicians at the highest level of artistic accomplishment and potential, and the entrance audition must reflect this exceptional standard. Upon completion of the artist diploma, students are expected to be ready for entrance into the music profession as a solo artist, member of an orchestra or chamber or jazz ensemble, or as an apprentice in an opera company, and should be prepared to compete effectively in international competition.

All graduate level courses are offered at the 400- and 500-level. Any courses taken at a lower level will not count towards a doctoral degree.

| <b>Courses</b>  | <b>Required Hours</b> |
|---|-----------------------|
| MUS 578-598 <sup>1</sup><br>(Applied Music/Performance Studies)                         | 20                    |
| MUS 450/499 ensemble participation, both in large and small/chamber groups <sup>2</sup> | 8                     |
| MUS 500 (Recitals)  | 4                     |
| <b>Minimum Total Hours</b>  | <b>32</b>             |

<sup>1</sup>The fields of specialization for the artist diploma are keyboard, voice, and orchestra/band instruments.

<sup>2</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).

## E. ARTIST DIPLOMA RECITAL REQUIREMENT

Artist Diploma students must complete 4 recitals. In the vocal track, public performance of a major operatic role may substitute for a recital.

## F. DOCTORAL PROGRAMS

### 1. Stages of Doctoral Programs

**Stage I:** The Masters degree.

**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 doctorate. A student must be registered during the semester in which the Preliminary Examination is taken. In addition, registration in MUS 576 or MUS 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 residency requirement has been met a student may petition to register in absentia. For more information regarding registration, see sections VI, VIII.B, and IX.C.

### 2. PhD in Musicology Curricula

#### DOCTOR OF PHILOSOPHY IN MUSICOLOGY

| Courses                            | Required Hours |
|------------------------------------|----------------|
| MUS 523                            | 8              |
| Supporting Coursework <sup>1</sup> | 24             |
| Thesis Hours (MUS 599)             | 32             |
| <b>Minimum Total Hours</b>         | <b>64</b>      |

<sup>1</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 PhD committee will usually include a faculty member representing one or more of the areas under whose purview such courses are offered. Only 400- and 500-level courses will count towards the PhD.

### 3. Doctor of Musical Arts General Information

#### a. Common Requirements

##### 1. Course Numberings

All graduate level courses are offered at the 400- and 500-level. Any courses taken at a lower level will not count towards a doctoral degree.

##### 2. Cognate

All DMA candidates must select a cognate or minor area of study. 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. 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. Candidates must complete the Cognate Approval Form to document his/her selection of a cognate field or minor and to indicate the courses to be taken in order to complete the cognate. The student's advisor as well as the appropriate person in the cognate field or minor must approve this plan of study. The Cognate Approval Form and documented plan of study must be submitted to the Academic Affairs Office. The student's advisor and the appropriate person within the cognate field must approve any changes to the plan of study or elected cognate. The submitted plan of study, and any changes therein, will be reviewed against the student's degree checklist for accuracy and completion.

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.

**Note:** Choral majors may elect Music Performance as the cognate field.

### **3. Doctoral Project Hours (MUS 576)**

All doctoral candidates must complete a doctoral project. Please see section IV.I. for project requirements for each concentration by major area of study.

#### **b. Required Recitals (all concentrations except Composition)**

Students should check with the Chair of his/her division for determining the procedure to present a recital as well as the division's requirement and parameters for program notes.

Doctoral candidates are required to complete the following recitals in addition to any performance(s) required for the candidate's selected option for the Final Exam/Doctoral Project (see section IV.I. for details on Doctoral Project options).

##### **1. Choral Music**

Candidates present two one-hour recitals, or the equivalency, 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.

##### **2. Instrumental Conducting**

- Band Division – candidates must complete at least two concert-length public performances, or the equivalency.
- Orchestral Division – candidates must complete at least two concert-length public performances, or the equivalency.

##### **3. Jazz Performance**

Candidates prepare two one-hour recitals in consultation with the student's major teacher in



regard to content and scope.

#### **4. Performance and Literature**

- Brass, Percussion, Voice, and Woodwind Divisions – candidates prepare two recitals.
- Piano Division – candidates prepare two recitals. If two solo recitals are elected, the prepared repertoire must include the equivalency 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 equivalency of two full-length programs, from which the program to be performed will be selected.
- Organ-Harpsichord Division – candidates 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.
- String Division - present two solo recitals and one chamber music recital.

#### **5. Vocal Accompanying and Coaching**

- Candidates present four recitals.

#### **c. 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.

#### **d. Candidate's Choice of Options**

With the permission of the major applied teacher and the division chair, 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.

#### **e. Content of Recitals**

- Recitals may not include any repertoire performed by the candidate on any previous required degree recital at UIUC or elsewhere.
- Each solo recital shall include ca. 60 to 70 minutes of music.
- The content and repertoire of all proposed 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.

#### **f. Time Limitations**

- Candidates in the Brass, Jazz, Organ-Harpsichord, Percussion, String, Vocal Accompanying & Coaching, Voice, and Woodwind Divisions may present their recitals 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.

**g. Memorization**

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

**4. Doctor of Musical Arts Curricula**

**DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN CHORAL MUSIC**

| <b>Courses</b>                            | <b>Required Hours</b> |
|---|-----------------------|
| MUS 563, 565, 553                         | 16                    |
| MUS 450F, 481, and electives <sup>1</sup> | 4-10                  |
| MUS 528A + MUS 528B                       | 4                     |
| Minor (Cognate)                           | 8                     |
| Advanced Music Literature <sup>2</sup>    | 8                     |
| Doctoral Project (MUS 576) <sup>3</sup>   | 4                     |
| Thesis (MUS 599)                          | 20                    |
| <b>Minimum Total Hours</b>                | <b>64</b>             |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

<sup>2</sup> To be selected in consultation with the student's advisor. Courses are typically selected from Music Literature, Music History, or Music Theory, such as: MUS 410, 411, 412, 418, 420, 421, 507, 523, 546, or 547.

<sup>3</sup> In Choral Music, the project is the preparation and presentation of a one-hour program representative of a comprehensive repertory.

**DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN INSTRUMENTAL CONDUCTING – ORCHESTRA**

| <b>Courses</b>  | <b>Required Hours</b> |
|---|-----------------------|
| MUS 572   | 16                    |
| MUS 546 and 547   | 12                    |
| MUS 528A + MUS 528B   | 4                     |
| Advanced Music History or Performance Practice <sup>1</sup> | 4                     |
| Advanced Music Theory                                       | 4                     |
| Minor (Cognate)   | 8                     |
| Electives <sup>2</sup>                                      | 8                     |
| Doctoral Project Hours (MUS 576)                            | 8                     |
| <b>Minimum Total Hours</b>                                  | <b>64</b>             |

<sup>1</sup> Courses should be selected in consultation with the student’s advisor.

<sup>2</sup> To be selected in consultation with the student’s advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

**DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN INSTRUMENTAL CONDUCTING – WIND BAND**

| <b>Courses</b>  | <b>Required Hours</b> |
|---|-----------------------|
| MUS 573   | 16                    |
| MUS 554 and 578   | 8                     |
| MUS 528A + MUS 528B   | 4                     |
| Advanced Music History or Performance Practice <sup>1</sup> | 4                     |
| Advanced Music Theory                                       | 4                     |
| MUS 568   | 4                     |
| Minor (Cognate)   | 8                     |
| Electives <sup>2</sup>                                      | 8                     |
| Doctoral Project Hours (MUS 576)                            | 8                     |
| <b>Minimum Total Hours</b>                                  | <b>64</b>             |

<sup>1</sup> Courses should be selected in consultation with the student’s advisor.

<sup>2</sup> To be selected in consultation with the student’s advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

## DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN JAZZ PERFORMANCE

| Courses                             | Required Hours |
|-------------------------------------|----------------|
| Applied Lessons (MUS 5--)           | 12-16          |
| Advanced Music Theory (400, 408D-E) | 3              |
| MUS 528A + MUS 528B                 | 4              |
| Minor (Cognate)                     | 8 - 16         |
| Electives <sup>1</sup>              | 7              |
| Jazz Core Curriculum <sup>2</sup>   | 10 - 12        |
| Ensembles                           | 0-4            |
| Doctoral Project Hours (MUS 576)    | 16             |
| <b>Minimum Total Hours</b>          | <b>64</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division. No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree regardless if the student counts the credit in electives or in the jazz core curriculum.

<sup>2</sup> To be selected in consultation with the student's advisor from the Jazz Core Curriculum: Jazz Ensembles, MUS 421, 435, 460-465, 499MB, 548, 549, 574, 575.

## DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN MUSIC COMPOSITION

| Courses   | Required Hours |
|---|----------------|
| MUS 506   | 12-16          |
| MUS 528A + MUS 528B   | 4              |
| Advanced Music Theory<br>(must select one course from MUS 400 or 408A-C and one course from 408D-E) | 6              |
| Advanced Musicology<br>(MUS 519, 523 or 524)  | 8              |
| Minor (Cognate)   | 8 - 16         |
| Electives <sup>1</sup>  | 6 - 10         |
| Doctoral Project Hours (MUS 576) <sup>2</sup>   | 16             |
| <b>Minimum Total Hours</b>  | <b>64</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

<sup>2</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.

## DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN PERFORMANCE & LITERATURE

| Courses   | Required Hours |
|---|----------------|
| Applied Lessons (MUS 5--)   | 12-16          |
| MUS 528A + MUS 528B   | 4              |
| Advanced Music Theory<br>(must select one course from MUS 400 or 408A - C and one course from 408D-E) | 6              |
| Advanced Musicology (MUS 519, 523 or 524)   | 8              |
| Minor (Cognate)   | 8 - 16         |
| Electives <sup>1</sup>  | 6 - 10         |
| Ensembles <sup>2</sup>  | 0 - 4          |
| Doctoral Project Hours (MUS 576)  | 16             |
| <b>Minimum Total Hours</b>  | <b>64</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

<sup>2</sup> No more than four hours of MUS 450 (Advanced Ensemble) may count towards the degree.

Students majoring in piano, organ, or harpsichord see SoM Ensemble Policy in section I.B.

Students whose primary instruments are brass, percussion, strings, or woodwinds will be enrolled in an approved ensemble for every semester of full-time study. Brass, percussion, strings, or woodwinds students seeking exemption from the requirement must petition the Ensemble Committee following two semesters of ensemble membership. Requests for exemption must be made within the first six weeks of the semester prior to the term for which the exemption is being requested.

## DOCTOR OF MUSICAL ARTS WITH A CONCENTRATION IN VOCAL COACHING & ACCOMPANYING

| Courses   | Required Hours |
|---|----------------|
| MUS 577   | 12-16          |
| MUS 528A + MUS 528B   | 4              |
| Advanced Music Theory<br>(must select one course from MUS 400 or 408A - C and one course from 408D-E) | 6              |
| Advanced Musicology<br>(MUS 519, 523 or 524)  | 8              |
| Minor (Cognate)   | 8 - 16         |
| Electives <sup>1</sup>  | 6 - 10         |
| Doctoral Project Hours (MUS 576)  | 16             |
| <b>Minimum Total Hours</b>  | <b>64</b>      |

<sup>1</sup> To be selected in consultation with the student's advisor. Electives may be chosen from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, and non-music courses, subject to any restrictions imposed by the major division.

## **G. DOCTOR OF MUSICAL ARTS QUALIFYING EXAMS**

### **1. Introduction**

All DMA students must take and pass two sets of (written) qualifying exams before proceeding to the (oral) preliminary exam. The Academic Affairs Office of the School of Music must verify a student is eligible to take the qualifying exams. Students who wish to take the qualifying exam(s) must submit an online form signaling their intent to take the exams. The form must be submitted the semester preceding the term in which the student plans to take the qualifying exam(s). When requesting permission to take the qualifying exam(s), students will be required to submit an up-to-date Degree Audit Checklist (<http://go.illinois.edu/GradResources>) and identify four faculty members willing to serve on the Preliminary Exam committee; the faculty members indicated as the Major Area and Cognate representatives will form a mini-committee in administering Qualifying Exam 2 (see IV.G.5. for more details). All required degree coursework, excluding Doctoral Project Hours, must be complete before a student can register for the Qualifying Exams.

During the academic year, the Academic Affairs Office will announce (via email and the SoM website) the procedures by which students may request permission to take the Qualifying Exams. In addition, DMA students must have permission from their major division to complete the Qualifying Exams. In some divisions, this request may be granted only after an audition/recital, the nature of which is determined by the faculty of the major division.

More information about the Qualifying Exam process and procedures, may be found online at: <http://music.illinois.edu/resources/graduate/doctoral-student-resources>.

### **2. Registration Requirements**

The Graduate College does not require students to be enrolled when completing the qualifying exams. However, most students will find it advantageous to enroll during the semester in which the qualifying exams will take place as registration grants students access to the University Library and its electronic resources. Moreover, students must be registered for the entire academic term in which the Preliminary Exam takes place. Students who intend to complete the Preliminary Exam in the same semester as the Qualifying Exams (1 and 2) must be enrolled.

### **3. Scheduling of the Qualifying Exams**

#### **a. Qualifying Exam 1**

- The standardized exams for DMA students (Qualifying Exam 1) will be offered at least once per semester on the same day. Typically, Qualifying Exam 1 will be held on the Saturday after the third week of the fall term and the Saturday after the fifth week in the spring term.
- The schedule for future qualifying exam dates may be found online at: <http://go.illinois.edu/GradResources>.

#### **b. Qualifying Exam 2**

- Students must pass Qualifying Exam I before taking Qualifying Exam 2.

The section on doctoral exams is republished in accordance with amendments to exam processes and procedures approved in 2013-14 and put into practice during 2014. These amendments ensure equitable exam requirements for all students.

- Typically, Qualifying Exam 2 will take place no sooner than three weeks after the Qualifying Exam 1.
- Students must have permission to schedule the Qualifying Exam 2 from their mini-committee (major area and cognate area).
- Students should arrange the date for the Qualifying Exam 2 with the Academic Affairs Office at least three weeks prior to requested date for the written exam.

#### **4. Scope of Qualifying Exams**

##### **a. Qualifying Exam 1**

- Qualifying Exam I consists of standardized exams in Musicology and Music Theory. The standardized exams in musicology and composition-theory will have two tracks, one in jazz and one in western art music.
- Study guides for the standardized exams will be made available by Musicology and Composition-Theory. Upon receipt of approval to take the qualifying exams, students will be notified about how and where to access the study guides for Qualifying Exam 1, and will be granted library access to the electronic resources for study.

##### **b. Qualifying Exam 2**

- Qualifying Exam 2 consists of a written examination in the student's major area of study as well as the Minor or Cognate area of concentration. Students will have identified and requested a faculty member from his/her major area and a faculty member from the cognate area to serve as the examining faculty ("mini-committee") for Qualifying Exam 2 at the time of requesting approval to take the qualifying exam. The faculty members who administer Qualifying Exam 2 must also serve on the student's Preliminary Exam Committee, alongside two other faculty members (see IV.H.3. for more details).
- Students will have developed topic areas for the test beforehand with the two faculty members representing the Major Area and Cognate Area.

#### **5. Structure and Logistics of Qualifying Exams**

##### **a. Qualifying Exam 1**

- For Qualifying Exam 1, students will complete a 3-hour Musicology exam and a 3-hour Music Theory exam. The student may be allowed extra time at the faculty examiners' discretion.
- The exam will be administered on a single day each term within the academic year by the faculty of Musicology and Composition-Theory, respectively.

##### **b. Qualifying Exam 2**

- For Qualifying Exam 2, the major advisor will act as "Chair" of the two-person mini-committee and assemble the questions. These questions will be given to the Academic Affairs Office, who will in turn provide the questions to the student on the day of his/her scheduled Qualifying Exam 2.
- 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.

The section on doctoral exams is republished in accordance with amendments to exam processes and procedures approved in 2013-14 and put into practice during 2014. These amendments ensure equitable exam requirements for all students.

- The major area faculty member (Qualifying Exam 2 Chair) should inform the student, in advance, of the format of the examination.
- The Academic Affairs Office reserves an exam room for the student, informs the student where and when to pick up the exam, and arranges for the collection, duplication, and distribution of the student's written responses.
- The student will use a laptop computer provided by the Academic Affairs Office for the examination.
- Unless the examiners stipulate otherwise, answers are to be written without the use of books or other notes. The student may not bring electronic devices, such as cellphones, tablets, thumbdrives, smart devices, etc., into the exam room.
- The student will be given 3 hours to complete the Major Area portion of the exam and 3 hours to complete the Cognate Area portion of the exam.
- If a student's exam in either area is borderline for pass/not pass, the mini-committee may allow the student to elaborate on his/her answers in an oral interview with both faculty members, in order to decide on the grade. Should the mini-committee request an oral interview with the student, the Chair will notify the student and arrange the date and location for the oral exam with the Academic Affairs Office. The Academic Affairs Office will schedule a room for the event, or a faculty member may request to schedule the interview in his/her office. The interview may not take place off-campus, or at location other than those described above. It is expected that if an oral exam is required, it will occur in person within a few days of mini-committee's receipt of the student's written exam.
- The Chair will report the final result for both sections (major area and cognate) of the Qualifying Exam 2 to the Academic Affairs Office.
- The Academic Affairs Office will notify the student of the results of Qualifying Exam 2.

## **6. Results of Qualifying Exams**

### **a. Qualifying Exam 1**

- Students will receive notification of Qualifying Exam 1 results from the Academic Affairs Office within two weeks of the exam date.
- The standardized Musicology and Music Theory exams (Qualifying Exam 1) will each be awarded a grade of pass or not pass. If a student does not pass either exam, a "not pass" grade will be recorded for that exam and feedback offered.
- A student who receives a "not pass" grade for one or both of the standardized exams (Qualifying Exam 1) may retake that exam two more times. Once both exams have achieved a grade of pass, a PASS result on Qualifying Exam 1 will be issued by the SOM, and the student may proceed with scheduling Qualifying Exam 2.

### **b. Qualifying Exam 2**

- Students will receive notification of Qualifying Exam 2 results within one week of the exam date.
- A student who receives a grade of "not pass" for one or both exams, may take that exam two more times. If a student does not pass an exam s/he will receive feedback from the faculty.



The section on doctoral exams is republished in accordance with amendments to exam processes and procedures approved in 2013-14 and put into practice during 2014. These amendments ensure equitable exam requirements for all students.

- Once both portions of the exam have achieved a grade of pass, a PASS result on Qualifying Exam 2 will be issued by the SOM.

Both Qualifying Exam 1 and 2 must be passed prior to taking the Preliminary Exam.

## **H. DOCTORAL PRELIMINARY EXAMINATION COMMITTEES (DMA AND PHD)**

### **1. Scheduling of Examinations**

- Students may schedule the examination(s) 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).
- The Academic Affairs Office will reserve a room for the exam, once the student has submitted the Request to Appoint the Preliminary Exam Committee form (see IV.H.4.b. for more details).
- Students are encouraged to schedule exam dates during the beginning or the middle of the semester rather than the end as availability of facilities and resources are limited. DMA students may report a tentative date and committee membership for the Preliminary Exam when requesting permission to take the Qualifying Exam 1 (see IV.G.1 for more details).
- Exams are typically not allowed to take place during summer sessions or outside of when classes are in session during the academic year.
- Exceptions to the normal exam schedule must be requested from the Director of the School of Music at least one month in advance of the intended exam date. The entire committee must affirm their willingness and availability to participate in an exam scheduled outside of the normal exam period. Exceptions are rarely granted.

### **2. Registration Requirements**

Students must be enrolled for the entire academic term in which the preliminary exam occurs. This requirement is per Graduate College Policy. If enough thesis/doctoral project credits have been accumulated, registration for zero hours is acceptable. Students are responsible for all tuition and fees associated with his/her registration.

### **3. Preliminary Exam Committee Membership**

#### **a. General Requirements**

- Per Graduate College policy, all preliminary exam committees, regardless of degree, must be composed of at least four voting members, at least three of whom, including the Chair / Co-Chairs, must be members of the Graduate Faculty; at least two members must be tenured at the University of Illinois at Urbana-Champaign. The School of Music has additional committee membership requirements; see IV.H.3.b., below.
- If it is desired to include on the committee a person who is not a member of the Graduate Faculty, the doctoral student should consult the Associate Director for Academic Affairs before submitting the Request to Appoint the Preliminary Exam Committee.

#### **b. Additional School of Music Requirements**

The School of Music also requires specific committee membership for the PhD and DMA beyond those requirements of the Graduate College.

- Chair and Research Director. The student should begin by finding a Research Director 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. **DMA students** are reminded that they should take MUS52B in the semester before the qualifying and preliminary examinations are taken; this course focuses on the writing of the research proposal and will encourage close consultation with the Research Director.
- DMA preliminary exam committees must include: the major instructor or a representative of the major area, who typically serves as the Chair, a Research Director, one member from either the Composition-Theory Division or the Musicology Division, and a representative of the cognate or minor field. Where one faculty member doubles two or even three of these roles, the remaining members will be drawn from across the faculty. In consultation with student's preliminary exam Chair, a committee should be selected, and those faculty selected shall be asked if they are willing to serve.
- PhD in Musicology preliminary exam committees must include three members of the Musicology Division. The student's Research Director must also serve on the preliminary exam committee. In consultation with the student's preliminary exam Chair, a committee should be selected, and those faculty selected shall be asked if they are willing to serve.

#### **4. Appointing the Preliminary Examination Committee**

##### **a. Permission to Request Formation of the Committee**

- DMA Qualifying Exams 1 and 2 must be successfully completed before the preliminary examination may be taken. The four-member Preliminary Exam committee will have been identified prior to the student taking Qualifying Exam 1.
- PhD in Musicology All coursework, excluding Thesis Hours (MUS 599) must be successfully completed before the preliminary examination may be taken. To verify eligibility to take the preliminary exam, complete a Degree Audit Checklist (<http://go.illinois.edu/GradResources>). The checklist should be signed by the student's academic advisor and submitted to the Academic Affairs office at least one month, preferably sooner, prior to the anticipated exam date.

##### **b. Formal Appointment of the Committee**

- When the membership of the committee has been determined, and all members have agreed to serve, the doctoral student must submit the Request to Form a Preliminary Exam Committee to the Academic Affairs Office (<http://go.illinois.edu/GradResources>).
- The completed form must be received at least three weeks in advance of the exam date, and the Research Director will be required to attest that the research proposal is ready for examination.
- 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 by the Graduate College, and the student and committee members will be notified.
- Once a committee has been appointed it remains active for 180 days or until a Pass or Fail result is submitted to the Graduate College. In the event of a deferred decision, the second exam must

occur within 180 days from when the committee is constituted; should the second exam take place in a subsequent term, the student must register for that term as well. Failure to complete a second exam will require the appointment of a new committee, and may require the student to complete an additional written exam, standardized exam, and/or oral exam.

## **5. The Preliminary Examination**

### **a. Scope and Format**

- **DMA Students:** The committee Chair coordinates the Preliminary Examination for DMA students. The preliminary examination requires a defense of the student's proposed research project.
- **PhD (Musicology) Students:** The committee Chair coordinates the Preliminary Examination for PhD students. It consists of two parts:
  1. A written examination consisting of questions from each member of the committee.
  2. An oral examination, an extension of the written examination, but may also include questions independent of it. The examination also includes a defense of the proposed research project.

### **b. Scheduling**

At the time the student submits the request to form 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. For PhD students, the written examination is typically taken one week before the oral examination on a date agreed upon between the student and the committee members.

### **c. Structure and Logistics**

DMA Students. The preliminary exam consists of an oral defense of the Research Proposal and typically takes no more than 1 hour.

- PhD Musicology Students. The Preliminary Exam consists of two parts.
  1. The written exams will be given across two days; students whose concentration is ethnomusicology may be required to complete exams over three days. Each committee member will produce questions designed to take approximately four hours, though the student may be allowed extra time at the Chair's discretion. The Chair solicits questions from the other committee member(s), adds additional ones of his/her own, and decides on the format of the exam. The Academic Affairs Office reserves an exam room for the student, informs the student where and when to pick up the exam, and arranges for the collection, duplication, and distribution of the student's written responses. The student will use a laptop computer provided by the Academic Affairs Office for the examination. Unless the examiners stipulate otherwise, answers are to be written without the use of books, or other notes. The student may not bring electronic devices, such as cellphones, tablets, etc., into the exam room. The committee Chair should inform the student, in advance, of the format of the examination.
  2. The oral exam will consist of two parts, and typically takes 1 1/2 - 2 hours. Part of this time will be used for further examining the doctoral student's written answers with those

faculty members who submitted questions for the written exam; the other part of this time will require all four members of the student's preliminary exam committee to vet and discuss the Research Proposal.

#### **d. Research Topic**

- At the time a faculty member agrees to serve as the Research Director, s/he will have accepted the research topic or area in principle. 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 The research proposal should be submitted to the Academic Affairs Office at least three weeks prior to the oral exam date. The Academic Affairs Office will distribute the Project Proposal to the Preliminary Examination Committee; for PhD students the committee will also receive the student's completed examination responses.
- DMA students will be required to develop the project proposal as part of MUS528B. For this purpose the student will prepare a formal project proposal according to the guidelines found in section IV.I.

#### **e. Results**

All decisions reached by the Preliminary Examination Committee must be unanimous. If a unanimous decision cannot be reached, the Chair of the committee must consult with the Dean of the Graduate College.

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 \_\_\_\_\_

(Should the committee reach a deferred decision the second exam date must occur within 180 days of the committee's appointment. If the second exam takes place in a subsequent academic term, the student must register for that term as well).

### **I. DOCTORAL PROJECT RESEARCH REQUIREMENT (DMA CANDIDATES)**

The required research project is expected to demonstrate the candidate's intellectual and scholarly capacity, and for each concentration must result in one of the 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. J. is essential in all cases. *Please 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 IV.F.3.b.

## **1. Choral Music Candidates**

### Option 1:

- A Dissertation of ca.100-200 pp. (>25,000 words) 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. (12,500 – 25,000 words) in length 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.

## **2. Composition Candidates**

### Option 1:

- Writing of an Original Composition on a large scale and a Thesis or research project in music or a related field.

### Option 2:

- Writing of an Original Composition on a large scale and Two Lecture-Demonstrations or Lecture-Recitals dealing with unconventional but significant material.

### Option 3:

- Writing of an Original Composition on a large scale and Two Major Articles suitable for publication in a professional journal.

## **3. Jazz Performance Candidates**

### Option 1:

- A Dissertation of ca.100-200 pp. (>25,000 words) 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. (12,500 – 25,000 words) in length 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 pp. (7,500 – 12,500 words) in length 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.

**4. Performance and Literature and Vocal Coaching & Accompanying Candidates**

Option 1:

- A Dissertation of ca.100-200 pp. (>25,000 words) 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. (12,500 – 25,000 words) in length 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 pp. (7,500 – 12,500 words) in length 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.

**J. DMA PROJECT/ RESEARCH 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.I., 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. Candidates will enroll in MUS 528B during the final semester of coursework. The project/research proposal will be prepared and honed during this 8-week course. Candidates are strongly encouraged to identify a research topic and discuss the potential topic with all committee members as early in the degree program as possible; 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. A draft that 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, WorldCat, IIMP, RILM, and Proquest Digital Dissertations), 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:

Bellman, Jonathan. *A Short Guide to Writing about Music*. New York: Longman, 2000.

Booth, Wayne C., Gregory G. Colomb and Joseph M. Williams. *The Craft of Research*. 3rd edition. Chicago: University of Chicago Press, 2008.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 7th edition, revised by 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*. 3rd edition. Upper Saddle River, NJ: Prentice Hall, 2002.

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

### **ALSO:**

Becker, Howard S. *Writing for Social Scientists: How to Start and Finish your Thesis, Book, or Article*. 2<sup>nd</sup> edition. Chicago: University of Chicago Press, 2007.

----- . *Tricks of the Trade: How to Think about Your Research while You're Doing It*. Chicago: University of Chicago Press, 1998.

In the preparation of the proposal and (later on) the thesis or dissertation, most students will find it beneficial to hire a copy-editor. For help identifying such people, students may contact the Assistant Director for Graduate Studies.

### **3. Contents and Format of the Doctoral Project (suggested outline)**

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) and Selected Project Option

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. Candidates should also indicate his/her option selected for the doctoral project as well as the nature of the recital(s), if applicable.

#### 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.

### **K. PHD AND DMA 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.

#### **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. Scheduling of the Research Project Recital**

If the student has chosen Option 2 or Option 3 for the research project (See IV.I.), s/he should find a date or dates 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). **As a reminder, the final version of the paper must be in the hands of the committee at least three weeks in advance of the recital as the recital and the final exam will likely take place within a few weeks of one another.** Exceptions to this rule are rarely made.

### **c. 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 Office Specialist for the Academic Affairs Office, who will reserve a room for the exam. It is not unusual for the preliminary exam and final exam to be separated by more than one year due to research and academic requirements for preparing the final project, and if applicable, recital(s).

### **d. 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.
- 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):**

- a. Prepare the final copy according to Graduate College guidelines (<http://www.grad.illinois.edu/thesis-dissertation>).
- b. Have the departmental format check completed in the Academic Affairs Office. The dissertation or thesis must be submitted no later than 10 business days prior to the Graduate College's deadline for submission.
- c. 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. THESIS OR SCHOLARLY ESSAY (DMA OPTION 2 OR 3):**

- a. Prepare the final copy according to Graduate College guidelines (<http://www.grad.illinois.edu/thesis-dissertation>), including table of contents, chapter numbering, and appropriate sub-headings. Please note: each new chapter must start on a new page.
- b. Have the departmental format check completed in the Academic Affairs Office. The thesis or scholarly essay must be submitted no later than 10 business days prior to the

- Graduate College's deadline for submission.
- c. Present the final copy for deposit in the Academic Affairs Office. The AAO will then forward it to the Music Library for cataloguing.

## **VI. MUSIC 576/599: DOCTORAL PROJECT AND THESIS HOURS**

### **A. DMA CANDIDATES**

Students should register for doctoral project hours (MUS 576) after research for the final project or dissertation has commenced. This may begin no earlier than the second year of study. All work under Music 576 is awarded a grade of satisfactory (S) or unsatisfactory (U). 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.

DMA candidates should not register for MUS 599 unless the dissertation option (Option 1) is selected for the final project and approved at the Preliminary Exam defense of the research proposal. 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 MUS 599 in lieu of a partial number of required hours of MUS 576.

### **B. PHD CANDIDATES**

Students should register for thesis (MUS 599) hours after research for the final project or dissertation has commenced. PhD candidates may only register for MUS 599.

## **VII. GRADUATION**

Students should note that names are placed on the graduation list at 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 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**

### **a. Master of Music students**

Master of Music students must be in residence for a minimum of one academic year though most students take two years to complete the Master of Music. Although a student is required to be registered for the period during which coursework, 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.

### **b. Doctoral Candidates**

Doctoral candidates are required to be in residence for at least one year. However, it is likely doctoral candidates will be in residence for at least two years in order to complete required coursework. Doctoral candidates who have met the credit requirements for the degree, have passed the Preliminary Examination, are making no use of University facilities, and have left campus, are not required to maintain registration. 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.

## **C. TIME LIMITS**

### **a. Master of Music Time to Degree Completion**

All degree requirements, under normal circumstances, must be completed within five years after their first registration in the Graduate College. Refer to time extensions under Petitions, IX.E

### **b. Doctoral Candidates (PhD and DMA) Time to Degree Completion**

If the MM was completed at UIUC within three years of beginning the doctorate at UIUC, then all requirements must be completed within seven years of the candidate's first registration in the Graduate College. Refer to time extensions under Petitions, IX.E

If three or more years have passed between receipt of the MM at UIUC and returning for the doctoral degree, all requirements must be completed within six years after the student's first registration in the doctoral program on this campus.

If the MM was completed elsewhere, all requirements must be completed within six years after the student's first registration in the doctoral program on this campus.

### **c. Preliminary Exam Expiration**

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+, A, A-, B+, B, B-, C+, C, C-, D+, D, D-, 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.

Grades in Required Courses: All DMA candidates must receive a B- or higher in all required advanced music theory and musicology (including MUS 528A and MUS 528B) courses.

Grades in Deficiency Courses: All graduate students must receive a B - or higher in courses completed as deficiencies.

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. A grade of "I" 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 MUS 599. Students may not graduate if any DFR grade has not been changed to an "S" or "U".

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.

## **D. RE-ENTRY**

If a graduate student has not enrolled for an extended period of time (typically more than two consecutive semesters), the Graduate College requires a petition for Re-Entry. The completed Application for Re-Entry Form must be submitted to the Academic Affairs Office within the first 10 days of the semester in which the student is requesting re-entry. The School of Music's Graduate Committee will review petitions for re-entry submitted after the 10th day of classes.

## **E. TIME EXTENSIONS**

If a graduate student does not complete the degree within the Graduate College time limits, a petition for an extension must be submitted. The petition must include statements and signatures from the student, the student's advisor(s), and the Associate Director of the School of Music, or other authorized designee, must be included with the petition justifying why the time extension is necessary. Extensions, if approved, are granted one-year at a time.

**Please note:** ABD doctoral students must have their Research Director's signature and statement included in the petition for a time extension.

## **F. POLICY AND PROCEDURES ON GRIEVANCES BY GRADUATE STUDENTS**

The School of Music follows the Graduate College's grievance policies and procedures. Please see: [http://www.grad.illinois.edu/policies/gc\\_grievances](http://www.grad.illinois.edu/policies/gc_grievances)

## **X. FINANCIAL ASSISTANCE AND FELLOWSHIPS**

### **A. GENERAL INFORMATION**

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 register for at least the 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)

## **XI. 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.



## **XII. SAMPLE FORMS**

Most of the documents mentioned in this Graduate Handbook, and listed below, are available from the on the Graduate Student Resources website: (<http://go.illinois.edu/GradResources>). 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 (used in Annual Review, Advising Sessions, and to certify degree)
2. Graduate College Student Petition
3. Recital Approval (post-performance)
4. Master of Music Comprehensive Examination Request
5. Approval of Cognate Field (Doctoral Candidates Only)
6. Request for Appointment of Preliminary Examination Committee (Doctoral Candidates Only)
7. Request for Appointment of Final Examination Committee (Doctoral Candidates Only)