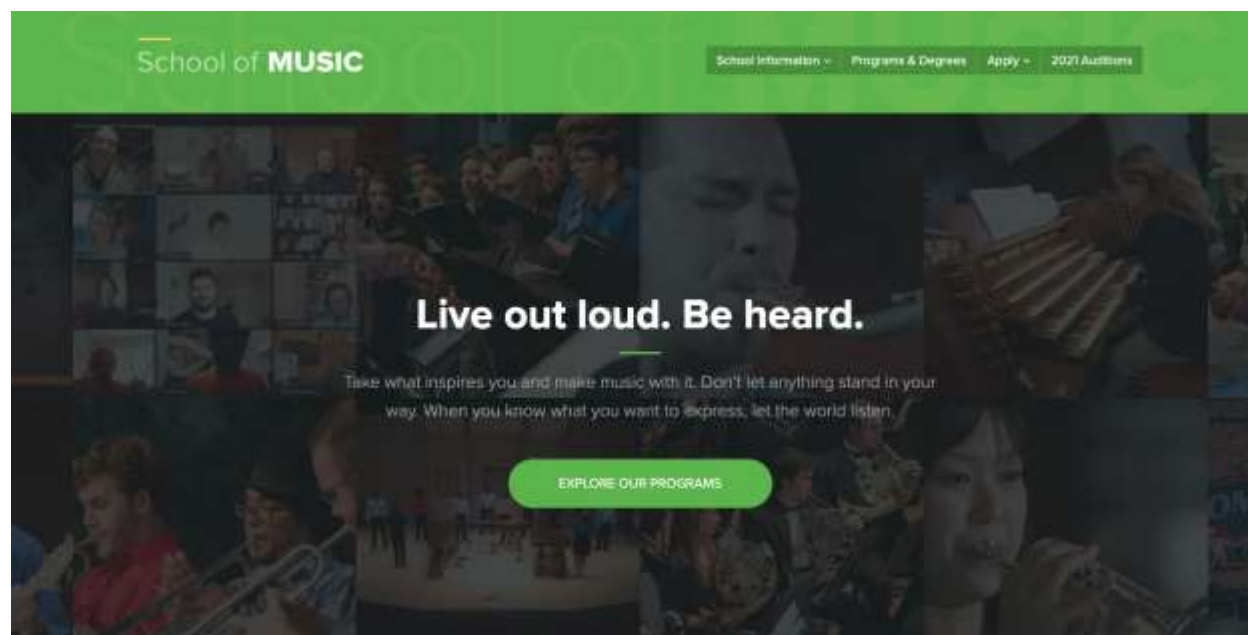


schoolofmusic



Graduate Student Handbook 2022-23

Handbook Updated October 2022

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Welcome from the School of Music Director

Welcome to the University of Florida School of Music graduate program, a stimulating, inclusive environment led by a diverse and devoted faculty of brilliant scholars and performing artist pedagogues. You are among graduate student peers pursuing the Master of Music in Composition, Conducting, Jazz, Music Education, Music History and Literature, Performance, Sacred Music, and Music Theory. At the doctoral level, students are engaged in the Doctor of Philosophy in Music and in Music Education, as well as the Doctor of Musical Arts in Performance, Composition, and Conducting (choral and instrumental). It is indeed a community of exceptionally talented, focused scholars and performers, each poised to make a significant mark in the field.

UF School of Music faculty members are internationally acclaimed, active contributors in their disciplines, who place a quality educational experience for students at the pinnacle of purpose. Exceptional students like you have many outstanding choices for graduate study, and we are honored that you have chosen the University of Florida's School of Music as the platform for pursuing your passion.



[Dr. Kevin Robert Orr, D.M.A.](#)
Director and Professor
UF School of Music

And, a note about our Graduate Student Handbook. The SoM comprehensive handbook outlines how to register for courses, use SoM facilities, select your supervisory committee, schedule a recital, and apply to graduate – with everything in between. The list of UF websites and appendices provide additional resources, which round out timely email communications. Degree planning sheets, which are available on our website are also attached here for your initial review.

After the summer pre-orientation ends, each August the School of Music offers an in-person new student orientation to fully review the content in this handbook, and registration for your first semester is underway. I look forward to meeting you in person at that time and seeing you at the many convocations, recitals and concerts throughout the year!

The School of Music Mission

Recognizing the value of music to our culture, society, and individual experience, the School of Music at the University of Florida is committed to the teaching and development of musicians, music educators, and scholars. As a vital component of one of the leading Association of American Universities in the nation, the School of Music fully encourages scholarly research, creative activity, and interdisciplinary studies across all degree programs. Undergraduate and graduate offerings are intended to meet the needs of a diverse student population and prepare students for professional careers in music. The faculty includes renowned performers and pedagogues who are committed to the development of musicians and to the musical enrichment of the community. Graduate studies in the School of Music include and support a broad range of music degrees and programs. This exemplifies the School's vision, its continued investment in its students and the University of Florida's growing presence as a distinguished institution.

The School fulfills its mission by providing:

- Excellence in teaching through accredited baccalaureate, masters, and doctoral programs in music
- Excellence in teaching through the offering of music ensembles, music performance courses, general education courses, and courses which focus on international studies and diversity to non-majors
- Faculty who engage in research and creative activity, and who share their artistic achievement and professional expertise with their students
- Service to the public and the art of music through numerous performances and lectures on campus, as well as in the community and on state, regional, national, and international levels
- Service to the public schools through the sponsorship of a variety of on-campus festivals and summer camp activities, and participation by the faculty as clinicians, conductors and adjudicators for school music programs throughout the state, as well as regionally and nationally
- Enhancement of public relations at athletic, alumni, and other University functions
- Faculty leadership for College of the Arts and University committees and activities; leaders for state, national, and international professional music organizations

THE COLLEGE OF THE ARTS MISSION

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students, faculty, and staff to shape that experience fearlessly through critical study, creative practice, and provocation
- Collaborating effectively with the forces of change
- Preparing students to access and unsettle centers of power in a radically changing world
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global level.

Music Faculty and Staff to Know



[Leslie Odom, D.M.A.](#)

Associate Professor, Graduate Coordinator, PhD and DMA Advisor

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[Jonathan Helton, D.M.A.](#)

Professor and Music Masters Advisor

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[Kevin Orr, D.M.A.](#)

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Administrative Support Assistant
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(352) 273-3161

Read First: Overview for All

Welcome! Please refer to this School of Music (SoM) Graduate Student Handbook for administrative and procedural information. Then, visit the School of Music Faculty and Staff Directory in order to acquaint yourself with all the incredible faculty and staff who look forward to meeting you in the MUB (the Music Building) and assisting in your graduate studies. When it comes to graduate advising there are many entrusted people to assist you.

The information you will read below supplements administrative policies from the [UF Graduate Catalog](#) in order to provide further clarification. The repetition, when it happens, is to highlight importance. The Graduate School policies take precedence if there is an inadvertent discrepancy.

For DMA, PhD, and all final semester graduate students, your advisor for assistance in registration and course tracking is:



[Leslie Odom, D.M.A.](#)
Associate Professor, Graduate Coordinator
lodom@arts.ufl.edu
(352) 273-3172

For all Master of Music Students, your advisor is:



[Jonathan Helton, D.M.A.](#)
Professor and Music Masters Advisor
jhelton@arts.ufl.edu
(352) 273-3179

In the PhD programs, each area of specialization (Composition, Music Education, and Music History & Literature) also has an **Area Head**, who will make recommendations on courses until you establish your formal supervisory committee (SC) Chair. Once your SC Chair has been selected, you should confer with that person before meeting with the assigned graduate advisor. Area heads also work to ensure processes for the qualifying and final exams are properly

overseen. For the DMA/MM degrees you will be guided by the appropriate advisor, and the degree plans are set up with most coursework fully identified. In addition to degree programs, graduate students may be interested in completing a [teaching certificate program](#) in music education or one of the many other [graduate certificate](#) programs at the University of Florida. As you think about your career goals, remember your advisors can help you with the many options available during your graduate degree.

The School of Music **Graduate Advisory Group** consists of the advisors and area heads who meet on a monthly basis during the academic year to review policies, exception requests, and other matters related to graduate studies.

Typical Semester Happenings

Fall semester		
Who	What	When
New students	Orientation - Grad School	the week before fall start
New students	Orientation - COTA	the week before fall start
New students	Orientation - SoM	the week before fall start
New students	Music Placement Exams	the week before fall start
New students	Registration - fall	2 "week" days before fall
All students	Drop/Add; Schedule Adjustments	first 5 days of fall classes
All students	Friday performance convocations	Period 6 in MUB 101
All performance grads	Annual Student Concerto Competition	late September
All students	Meet Area Head/Committee Chair for Preliminary Advising	Mid October
New students	Complete transfer of master's credit	before spring registration
Graduating spring	Meet Graduate Coordinator for Graduation Check	Beginning of November
Spring semester		
All students	Registration - spring classes	2 "week" days before spring
All students	Drop/Add; Schedule Adjustments	first 5 days of spring classes
All students	Friday performance convocations	Period 6 in MUB 101
Graduating spring	Apply to Graduate	end January
All students	Meet Area Head or Committee Chair for Preliminary Advising	Mid February
MM students only	Pursuing a Secondary Concentration, contact Area Head	March
MM students only	Notify Graduate Coordinator of Secondary Concentration	March
DMA 2nd years	Qualifying exams	Mid March
All students	Meet Advisor/Graduate Coordinator - Register fall/summer	Mid March
Graduating sumC/fall	Meet Graduate Coordinator for Graduation Check	Mid March
Summer semester		
All students	Meet Area Head/Committee Chair for Preliminary Advising	Mid February
All students	Meet Advisor/Graduate Coordinator - Register for summer	Mid March
All students	Registration - summer	April
All students	Drop/Add; Schedule adjustment	first two days of classes

Enrollment/Registration

University of Florida holds are set on each student's account to share important information that must be reviewed before you can register. This will happen each semester. To clear holds, go to [ONE.UF](#). Sign in and look for holds in the Action Item Summary in the top left of the page. If you see that you have holds, click on the link to learn why and how to resolve them.

SoM graduate advisors cannot clear your holds.

After clearing registration holds, and before enrolling each semester, it is recommended that students meet with the appropriate advisor, and/or relevant Area Head/SC Chair to discuss their curriculum registration requirements. Your advisors will track your record with a tracking sheet during these meetings. The tracking sheet remains in your file.

Registration Requirements

The University operates on a semester system consisting of two 16-week periods (fall and spring) and two 6-week summer terms (A/B), or one 12-week summer term (C). Full time registration is generally 9 credits for the fall and spring; and 3 credits for summer A or B, or 6 credits for summer C. See Graduate Catalog for more details.

Academic Calendar

It is your responsibility to comply with all deadlines in order to avoid unnecessary fees or issues. Some [calendar](#) portions are established several years in advance – the semester start and end dates, fee payment dates, etc. Other portions of the [calendar](#) are set by the Graduate School and updated annually. We generally set a SoM deadline, when needed, a day or two before an important university deadline to ensure administrative forms and processes are completed in time. It is your responsibility to review the semester dates distributed via your UF email account.

Drop/Add Courses

The Drop/Add period allows students to make changes in their registration. This period starts on the first day of classes each semester and lasts five UF calendar days (for fall or spring) or three days for summer sessions. Courses may be dropped or added during the drop/add period without financial penalty. Classes that meet for the first time after the drop/add period may be dropped without academic penalty or fee liability by the end of the next business day after the first meeting. Any course added or dropped after the deadline will result in a registration fee liability, even for graduate assistants and fellows with fee waivers.

Late Registration Fee

Students not registered by the end of registration period will be charged a late registration fee.

Tuition and Fees

Registered students pay for the cost of their courses – tuition, student fees, and course lab fees. Student fees include building, capital improvement trust fund, student financial aid, activity and service, athletic, transportation access and health, and for non-Florida residents an additional non-resident student financial aid fee.

A student is liable for all fees associated with all courses in which he/she is registered at the end of the drop/add period or which he/she attends after that deadline.

The fee payment deadline is 3:30 p.m. at the end of the second week of classes (for fall or spring semesters). Students with a graduate assistantship receive an automatic deferment of fees.

Late Payment Fee

Students who have not paid tuition & fees in full by the fee payment deadline (or the deferred payment deadline, if applicable) **will be charged a late payment fee.**

Cancelation of Registration

Students who fail to pay tuition and fees will be dropped from their classes.

OneStop

To answer any of your broader Financial Aid or Enrollment questions visit the UF Student OneStop. Here is a screenshot [hyperlink](#) of areas in which they can help you:

How may we assist you?



A screenshot of a web form titled "How may we assist you?". The form contains a vertical list of ten radio button options, each in a light gray rectangular box. The options are: Admissions Status, Degree Programs / Enrollment Verification / Diplomas, Campus Finances, Financial Aid / Scholarships / Checks, Holds, Residency, Registration, UF Grades / Transcripts / Credit / Test Scores, VA Educational Benefits, and Visiting Campus.

Transfer of Credits

Following Graduate School policies on transferring credit, evaluations should be made by the end of the first semester of study. Please make an appointment with the Graduate Coordinator, who will submit this request to the Graduate School for final authorization. The following applies:

- **Master's degrees:** Up to nine semester hours of graduate level work may be transferred into a student's master's program from an institution approved by the Graduate School.
- **Doctoral degrees:** No more than 30 hours of a master's degree from another institution will be transferred to a doctoral program. If a student holds a master's degree in a discipline different from the doctoral program, the master's work will not be counted in the program unless the department petitions the Dean of the Graduate School. All courses beyond the master's degree taken at another university, to be applied to the Ph.D. degree, must be taken at an institution offering the doctoral degree and must be approved for

graduate credit by the Graduate School of the University of Florida. *(Conferred doctoral degrees are not permitted to transfer credits to the new doctoral degree at UF.)*

- All courses to be transferred must be letter graded with a grade of B or better and must be demonstrated to relate directly to the degree being sought.
- The total number of credits, including 30 for a prior master's degree, which may be transferred, cannot exceed 45.
- The student must complete the qualifying examinations at the University of Florida.

Policy on Physical Presence for Examinations

For those examinations requiring that students meet with their supervisory committees (e.g., oral exams, presentation and defense of dissertation prospectus, final defense of the dissertation, thesis, project (in lieu of thesis), or capstone project presentations), live examinations remain the default and preferred method. **Live attendance is required for any examination requiring a live performance component.** When extreme circumstances arise, whereby live attendance would create an unreasonable hardship, students or members may, with one-month notice, request remote online attendance, provided that all participants are present synchronously, and that members' questions are asked and answered in real time.

- The Committee Chair approves requests from the student and other members.
- The School Director approves a request from the Committee Chair.
- Exceptions to the one-month notice stipulation may be considered on a case-by-case basis.
- With the support from other members, the Chair of the student's advisory committee is responsible for ensuring the academic integrity of the evaluation; in particular, the Chair is responsible for ensuring that the student does not receive unauthorized assistance during the evaluation.
- Consistent with Graduate School guidelines, the external member is charged with assisting in this effort, ensuring that the evaluation is valid and fair, and that Graduate School policies are met.

Final Term Registration

During the term in which the final examination is given and during the term the degree is received, a student must be registered for at least three hours (Fall or Spring semester); or at least two hours (summer semester) that count toward his/her graduate degree. Thesis students (MM) must be registered for MUS 6971; project/recital students (MM) must be registered for MUS 6973; doctoral project students (DMA) must be registered for MUS 7956; and PhD students must be registered for MUS 7980.

Funding for Graduate Studies (non-Graduate Assistantship)

UF Financial Aid Information (US students)

Check with [UF Office of Student Financial Aid and Scholarships](#) well before the semester begins to verify your financial aid package and fees. From their website you can also review how budgets are calculated and need is determined, how to receive your aid,

and much more. Visit [this page](#) for specific graduate student contacts. There is also a [scholarship search](#) field to assist you in your exploration for graduate support.

International Student Aid

The International Center maintains a [page](#) of funding resources for international students.

Other Aid

In addition to those resources, the Graduate School maintains a page of other [funding](#) resources to guide you in your search.

Grades/Satisfactory Scholarship

Students must maintain a GPA of 3.0 or above to continue to register and earn a graduate degree, as well as maintain a graduate assistantship appointment. More information on the grading system can be found in the [Graduate Catalog](#). A one-semester probationary semester may be permitted after meeting with the graduate coordinator to discuss unsatisfactory progress, and make a plan for improvement.

Additional Grade Information

The only passing grades for graduate students are A, A-, B+, B, B-, C+, C, and S. C+ and C grades count toward a graduate degree if an equal number of credit hours in courses numbered 5000 or higher have been earned with grades of B+ and A, respectively. Grade points are not designated for S and U grades; these grades are not used in calculating the grade point average. All letter-graded courses taken as a graduate student, except 1000- and 2000-level courses, are used in calculating the grade point average.

Six credits of undergraduate courses (3000-4999) outside the major may count when taken as part of an approved graduate program. Consult with the Graduate Coordinator before registering.

Information on current UF grading policies for assigning grade points may be found [here](#).

Appeals

The University is an advocate of due process and a student may appeal any decision involving progress toward a degree. The appeal should be in a written letter of petition and may be filed with the Graduate Coordinator or the Director of the School. The letter should contain the basis for the appeal and include appropriate supporting documentation.

Incomplete Grades

An Incomplete Grade Contract is designed to assist faculty and students by ensuring that the Incomplete Grade option is used only under extenuating circumstances. Merely not finishing the semester's coursework does NOT validate an incomplete grade. The Director of the School of Music will review all requests for an incomplete grade. If a form is approved, both students and faculty must take responsibility for incomplete grades by finishing and grading coursework in the agreed upon time (usually not longer than the following semester). A grade of "I" cannot be assigned without the accompanying contract specifying what must be done to complete the course and the deadlines for acceptance of work.

An Incomplete Contract helps faculty avoid last minute pressure from students who may ask for an “I” because their academic work appears to be unsatisfactory as finals and the end of a term near. It also helps alleviate the problem of students coming back to complete an “I” several semesters (or even years) after the fact, when the original faculty member or teaching assistant is no longer at UF and is not available to reconstruct the work necessary to complete the class.

After all required parties sign the agreement, a copy should be placed in the student’s file. If a student receives an “I” for a thesis credit(s), the student will not graduate and will have to register for the following semester(s) to complete the work and reapply for graduation. Assistantships will not carry over. Incomplete grades must be changed as soon as possible. Grades of “I” carry no quality points and becomes a failing grade after one semester. Students with less than a 3.0 GPA may not hold an assistantship or fellowship; therefore, unresolved “I” grades may put employment or fellowships in jeopardy. Under the Collective Bargaining Agreement, the Graduate School cannot approve beyond one probationary semester for students to continue with assistantships and receive tuition waivers unless they have an overall 3.0 or better GPA.

All grades of “I” must be removed prior to the award of a graduate degree.

The Incomplete Grade Contract is available from your SoM Graduate Coordinator.

Retaking Courses

Graduate students may repeat courses in which they earn failing grades. The grade points from the first and second attempts are included in the computation of the grade point average, but the student receives credit for the second attempt only.

Unsatisfactory Scholarship

Any graduate student may be denied further registration in the University or in a graduate program should progress toward completion of the program become unsatisfactory to the SoM, the College of the Arts, or the Graduate School. Failure to maintain a 3.0 average on all work attempted is, by definition, unsatisfactory progress.

Honor Code

UF students are bound by The Honor Pledge, click here for [The Honor Code](#) which specifies a number of behaviors that are in violation of this code and the possible sanctions. Also, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel.

Institutional Research Board (IRB)

Research that will involve human subjects or animals must be approved in advance. Send a research proposal to the University of Florida IRB board for approval before beginning your research. Visit the [IRB website](#) for full details.

Slides and Zoom recording from [March 2021](#) available online.

Concerns/Assistance

Your safety, security, and comfort in pursuing your degree at UF are paramount. If you are worried for your safety or that of another student, faculty, or staff, we encourage you to choose one of the options below depending on the scenario. Here are suggested ways to report any concerns that may arise:

If you are concerned about another student's behavior inside or outside the classroom, we encourage you to call the UF Division of Student Affairs at 352-392-1261.

If you wish to report **non-academic misconduct** among students—such as violence, sexual assault, bullying—we encourage you to [report the incident through this form](#).

If you witness another student exemplifying **academic misconduct among**—such as plagiarism or cheating—we encourage you to [report the incident through this this form](#).

If you experience an issue of concern regarding faculty or staff, you may contact the Director of the School of Music. If you feel that it is necessary to express your concerns beyond the School of Music, you may schedule a meeting with Associate Dean of Student Affairs in the College of the Arts

For confidential reporting and advice, please contact the [UF Office of the Ombuds](#). The purpose of the Ombuds Office is to assist [students](#), [staff](#), and [faculty](#) in resolving problems and conflicts that arise in the course of interacting with the University of Florida. By considering problems in an unbiased way, the Ombuds works to help students and staff find solutions to university related problems and concerns.

Changes to a Degree Program

Any changes that alter an established degree program, or the course requirements within a program, must be approved by the supervisory committee and the Graduate Advisory Group. Written justification for the requested change(s) must accompany the request.

Leave of Absence

Any graduate student who will not be registered during the fall or spring semesters must request, in writing, permission for a leave of absence for a designated period from his/her SC Chair and the Graduate Coordinator. Students funded on 12-month awards must request for the summer as well as fall/spring.

Unsatisfactory Scholarship/Dismissal from Graduate Program

In addition to the minimum GPA requirement, discussed earlier, completing milestones related to research and recitals is just as important. Formal dismissal is not something that happens often and students have the opportunity to discuss any pending action directly with the School of Music Director. Academic probation is spelled out within the degree plans.

Graduate Student Handbooks – Comprehension Signature

This School of Music Graduate Student Handbook was updated and revised after surveying faculty and students about desirable changes. Cody Case, SoM PhD student in Ethnomusicology initiated the overhaul as his spring 2021 graduate assistantship assignment and worked to ensure students had more information to assist with graduate studies. We appreciate continued student and faculty feedback to provide the most important and up-to-date information.

Upon reading all information to your UF academic career, please sign, date, scan or take a picture of this form and email it to the SoM Graduate Coordinator by **September 1**.

FULL NAME: _____ DATE: _____

PHONE NUMBER: _____

YOUR EMERGENCY CONTACT: _____

EMERGENCY CONTACT PHONE: _____

I will be responsible for acquainting myself with the SoM Graduate Student Handbook and understand that I am responsible for following the University, College and School policies, procedures and deadlines therein.

- I understand that to facilitate my academic progress, I must check my UF e-mail account frequently to ensure that I receive critical information, communication, and dates.
- I will also check holds regularly during pre-registration and registration to facilitate the registration process.
- I understand that complications due to holds will cause a delay in my registration and this may lead to late registration fees.

The [UF Graduate Catalog](#) governs your studies at UF. It is your responsibility to become informed and to observe all regulations and procedures required by the program you are pursuing. Ignorance of a rule does not constitute a basis for waiving that rule. The Dean of the Graduate School must approve any exceptions to the policies stated in the Graduate Catalog.

The [UF Graduate Student Handbook](#)— also published by the Graduate School amplifies and interprets information presented in the Graduate Catalog, and contains information and forms used in the administration of graduate studies by the Graduate School. You must also be familiar with and abide by deadlines and policies outlined in this handbook.

All three publications provide information essential to graduate studies. [Appendix F](#) in this SoM handbook provides a table of contents to easily see where to find important information in these additional documents.

Signature

Date

New Graduate Students

Week Prior to Fall Classes – Graduate Music Placement Exams

Placement exams in Music Theory and Music History are required for all new graduate students. These exams are scheduled during the week prior to the beginning of classes in the fall semester. The results of the placement exams will be used to place students in the appropriate graduate courses.

- If necessary, graduate review courses may be required prior to taking courses which apply to your degree plan.
- Review classes may be used as electives in a degree program; they may not count as a required class.
- If you earned your bachelor's at UF, you must have B's or better in Theory 3 and 4 to place out of that placement exam, and B's or better in History 1, 2, and 3 to place out of that placement exam.
- If you earned your MM at UF, you do not have to take the placement exams.

Students will meet with the Graduate advisors at the end of that same week so that they may register for the appropriate courses before the first day of classes.

Graduate Music History Placement Exam – see [Appendix B](#) for full study guide

The Graduate Music History Placement Exam, delivered online, consists of listening identification (ca. 60 minutes), general knowledge in multiple-choice questions (ca. 60 minutes), and essay questions covering all major periods in music history (ca. 65 minutes). Students are advised to prepare for the exam by reviewing any of the major undergraduate music history textbooks (Burkholder/Palisca, Taruskin, Seaton) and studying the works in the anthologies.

PhD Research/Bibliography Placement Exam

PhD students who did not take a Research/Bibliography course in their Master's work must also take the Research Methods Placement Exam (ca. 60 minutes). It is recommended that the student review the major research databases, manuals of style, general research references, and using the library. The goal is for students to demonstrate how to conduct research, from gathering initial evidence and formulating research questions and a thesis to writing academic papers. (**PhD Music Education** students are not required to take this placement exam)

Graduate Music Theory Placement Exam

After being admitted to the university and the School of Music, new graduate students will be added to the online Theory Placement Exams course, accessible through UF's e-learning system: <https://elearning.ufl.edu>. This two-hour exam is designed to place students into the appropriate theory course, and it is therefore in the student's best interest that the exam be taken without consulting any resources or other people.

Once logged into the course, the student will download the exam, fill it out, and upload it. If the student is unable to print the exam, answers may be written on blank staff paper and uploaded into the course as a picture.

The exam consists of:

- 1) a part-writing exercise in four voices, realizing a harmonic progression that is shown in Roman Numerals, with inversions
- 2) several passages of music to analyze, where the student is asked to indicate all harmonies, non-chord tones, and modulations

The material covered is roughly equivalent to the material taught in our undergraduate theory sequence. To prepare, students are encouraged to review Roman numeral analysis and voice-leading procedures using any standard undergraduate theory textbook.

Week Prior to Classes – New Student Orientation

There are a number of activities and events that take place each fall during the week prior to the start of classes. These events are mandatory for new graduate students. This is your opportunity to review information, meet classmates, learn from current students, and most importantly, ask questions so you can begin your studies at UF.

Graduate Listserv Emails - year-round

Graduate students will receive emails from the SoM Graduate Coordinator throughout the academic year. Please check your UF inbox daily and always read emails that pertain to you and your graduate career.

Professional Development & Travel Funds

Along with meeting academic goals, identifying, pursuing, and meeting professional and personal goals have been an important part of graduate education. Formal meetings with advisors are tracked by students creating and updating the University of Florida's [*Individual Development Plan \(IDP\)*](#) on an annual basis, in consultation with their advisors.

- Newly admitted students receive this document to prepare over the summer to have for their first advising meeting.
- Subsequent updates are handled individually between the student and advisor and take place at least annually.

For Performance students, the SoM hosts an annual mid-fall semester Student Concerto Competition. Please talk with your studio professor early in the semester to make plans to participate in this annual event.

The Graduate School provides many [opportunities](#) for graduate students to enhance their professional development. You are automatically added to the Graduate Student listserv to be aware of the planned offerings.

UF's [Center for Teaching Excellence](#) offers additional resources related to teaching effectiveness and you may subscribe to their [listserv](#) for more frequent and timely announcements.

To assist with travel funding in order to present your research at conferences, or to travel to conduct research, the Graduate School offers a funding resource [page](#).

School of Music Building Facilities and Equipment

Classroom Use

Classrooms are used primarily for instructional purposes. However, classrooms may also be available as rehearsal space for small ensembles and for special functions associated with the School of Music. To use a classroom, a reservation **MUST** be made with the Director of Operations (Dr. Pickeral) in room 130D or via email at cpickeral@arts.ufl.edu. Classrooms may not be used without an approved reservation through the Director of Operations. If a reservation is approved for a student or student group, they must then **IMMEDIATELY** contact the Facilities Operations Specialist (Trent Weller) in order to arrange access to the room. All users of the classrooms are required to adhere to the following policies:

- No food or drink is allowed in the classroom. The sole exception is water in a sealable container; the water is **NEVER** to be on or near the piano(s) or any of the electronics.
- All rooms have a default set-up, which is posted in each classroom. Rooms should be restored to the posted condition immediately following **each class or rehearsal**. This includes returning all music stands to their stand racks and moving all chairs/desks to their default positions.
- All A/V equipment should be turned off and audio cabinet locked before leaving the room.
- Lights should be turned off and the doors should be securely closed when leaving the room.
- Any problems with the rooms, such as burned-out lights, damaged furniture, broken or malfunctioning A/V equipment, or custodial issues, should be immediately reported to the Facilities Operations Specialist by email at tweller@ufl.edu.

****Unassigned time slots on the posted weekly room schedules do not indicate that the room is available and are not an invitation to use the room. Anyone found using a room without reserving it will be asked to leave immediately and may have their future access restricted.**

Classroom access for Graduate Teaching Assistants: TAs should see the Facilities Operations Specialist, Trent Weller, each semester to gain door code access and necessary keys for the classroom(s) for their teaching assignment.

School of Music Computer Lab

The computer lab resides in MUB 147 and is open a specific number of hours per week. The semester schedule is posted on the door, or you may inquire by calling or emailing the main office. The schedule changes each semester depending on courses so please check the posted schedule prior to entering the lab. The lab is designed primarily for students working with music technology. There are midi keyboards and audio interfaces sitting on the desks that may not be moved.

- Printing is available in the lab and *Music* students are welcome to use the lab for general computing needs.

Student lab monitors are on-hand during all open hours to assist with printing, hardware, software, etc. The SoM Computer Lab contains: 25 audio workstations, including Macintosh computers, midi keyboards, and Scarlett Focusrite 2i2 audio interfaces. The following software is available in the lab:

Logic Pro X	(digital audio workstation)
Auralia 4.5	(ear training software)
Reason 10	(digital audio workstation)

Pyware 3D	(marching band drill design software)
iZotope Ozone 8	(mastering software)
Reaper64	(digital audio workstation)
Finale	(music notation software)
Max8 MSP	(music programming software)
Audacity	(digital audio workstation)
Csound	(digital audio synthesis software)
MuseScore 3	(music notation software)
Super Collider:	(audio synthesis and algorithmic composition software)

Keys | Door Codes | Copy Machines

The Facilities Operations Specialist, Trent Weller, issues all keys and codes for all student and faculty needs. See him in his office, MUB 104A, to get keys and codes.

- The keys are University of Florida and School of Music property.
- You are completely responsible for any keys checked out to you and their usage.
- Keys checked out to you are not to be shared, loaned, or transferred to anyone for any reason.
- Keys are not to be altered, modified, or copied for any reason.
- ALL student keys are due back to the Facilities Operations Specialist, Trent Weller, no later than the Wednesday of exam week in the spring semester. This applies to ALL students, undergraduate or graduate, even if they will be staying to take summer courses. If a student takes summer courses, they may request to have their keys reissued, but they must see the Trent in person before the deadline.
- Students must return their keys *immediately* if they are no longer enrolled in a School of Music course for any reason. This includes (but is not limited to) fall or summer graduation, withdrawal from classes, or (for non-SOM students in ensembles) not continuing with an ensemble from one semester to the next.
- Keys are NOT to be given to other students or to faculty to return to the Facilities Operations Manager. The person to whom the key was checked out must return the key directly. If the key is passed off to a third party and is lost or damaged, the person to whom the key was originally issued will still be held financially responsible.
- If a key is lost, you will be charged with a replacement fee for each key.
- Violation of these policies may result in forfeiture of the right to further use of University of Florida property and you may be held responsible for any charges or damages stemming from misuse of the keys issued to you.

Graduate TA Offices

Graduate students in Musicology, Ethnomusicology, Theory, Composition, and Music Education have limited office space available for working and meeting with students in Yon Hall. Piano TAs have a small office for work and meeting with students in the Music Building. Graduate students in these areas should see Trent Weller for keys to their office spaces.

Copy Machines

The copier located in the SoM administrative office (MUB 130) is for faculty and instructor-related copying only. Any other copying done by graduate assistants should be done in MUB 345. MUB 345 can be accessed using your personal door code. If you do not have a door code, or your code does not work, you will need to see the Facilities Operations Manager, Trent Weller. SoM copy machines are for professional, not personal use. It is not permitted to copy personal notes or papers, theses, dissertations or any non-classroom related materials.

Students may, however, print for personal use—within reason—on the printer in the computer lab. In order to preserve the copy machines, please use great care when operating them. In case of malfunction, do not attempt to repair the machine yourself. Please ask one of the office staff for assistance.

MUB Facilities and Equipment

- University and School of Music equipment, classrooms, and any other university property are for employees and current students. Friends and former students are not permitted to borrow or otherwise use university property. Students are not allowed to take home any university or SoM property.
- Use of any School of Music facilities outside of regular class times **MUST** be reserved and approved with the Operations Manager, Dr. Charles Pickeral.
- Use of any School of Music equipment outside of regular class use **MUST** be requested and approved by the Facilities Operations Specialist, Trent Weller.
- Students who observe a need for repairs or maintenance work to equipment or the facilities should notify the Facilities Operations Specialist, Trent Weller at tweller@ufl.edu.
- The Music Building is generally open between 7am and 10pm Monday through Friday. School of Music students normally have 24/7 access through the keypad entrance on the south side of the building using their personal access code. Campus Security should lock the building between 10pm and 11pm each weeknight in order to provide a secure environment for SOM students to use the facilities after hours and on weekends. If the exterior doors are ever observed to be unlocked, University Police should be informed to request the doors be locked at 392-5447 (non-emergency). An email should also be sent to the Facilities Operation Manager at tweller@ufl.edu so that he may follow-up with Campus Security. ****At no time should doors to the building or to any rooms in the building be propped open for any reason****
- **All crimes must be officially reported to the Director, the Facilities Operations Manager, and the University Police, 392-5447 (non-emergency). Lost or stolen UF property or equipment must be reported to the Director of the School of Music, the Facilities Operations Manager, and the University Police, 392-5447 (non-emergency).**

Practice Room Use Policy

Practice rooms are available for use by students who are enrolled as a Major, Minor, or Graduate Student in a School of Music degree track or by non-music students enrolled in one of the School of Music ensembles *other than Marching Band*. Keys and codes may be obtained from the Facilities Operations Specialist, Trent Weller, as soon as the dorms open in the fall semester. Proof of registration and a UF ID will be required to receive a practice room key and/or door code. Students will be required to sign for the key. If the key is lost, the student will be required to pay a replacement fee. If the key is lost a second time the student will be charged another replacement fee and may be denied further use of the practice rooms.

Most practice rooms are assigned by studio and will be scheduled within the studio in question. The remaining practice rooms will be available on a first come - first served basis in one period increments with users required to leave promptly at the end of the period to make the room available for the next person.

The following rules apply to practice room use:

- NO FOOD OR DRINK OF ANY KIND IS ALLOWED IN THE PRACTICE ROOMS AT ANY TIME FOR ANY REASON! The only exception is water in a closed container that is NOT placed on the pianos!
- Doors to practice rooms are to be locked and fully latched upon leaving for any reason.
- Practice room keys and codes are not to be shared. **DO NOT** unlock practice rooms for other people.
- Studio students must only use the room assigned to them.
- Practicing or warming up in the hallways is not permitted. All warming up and practicing must take place in the practice rooms with the doors closed.
- Doors **MUST** be secured AND locked and lights should be turned off when leaving.
- *All keys* must be returned in person to the Facilities Operations Specialist, Trent Weller, at the end of the spring semester **NO LATER** than the Wednesday of exam week. *There are no exceptions.*
- Keys are to be returned **IMMEDIATELY** to the Facilities Operations Specialist, Trent Weller, at any time a student is not actually enrolled for School of Music classes. This includes summer breaks, graduation, or withdrawal from School of Music courses for any reason.
- Smoking or tobacco use is not permitted in the practice rooms, in the building, or on campus. This includes E-cigarettes and vaping.

Degree Program Requirements & Procedures – MM in Music | MM in Music Education

Forming the Supervisory Committee

By the second semester in residency, the student may select the faculty member he/she/they wish to serve as chair of the supervisory committee (SC) – with the faculty member’s consent. Then, the student and chair work together to select the other members of the committee. All members of the supervisory committee must be members of the Graduate Faculty. *It is the student’s responsibility to contact those members of the faculty, to request their participation on the committee, and obtain their approval.*

The University requires a minimum of two members from the graduate faculty—one member to serve as supervisory committee Chair and one member as approved by the supervisory committee Chair. Some areas in the SoM have determined that additional members may be required, see below.

Any supervisory committee may be expanded to meet special circumstances as directed by the supervisory committee Chair.

Area	Degree	minimum # of members	Chair	Member 1	Member 2
Composition	MM	2	Studio Teacher	Student's choice; within Area or inside music	optional - from music
Conducting	MM	2	Studio Teacher	Student's choice; within Area or inside music	optional - from music
Jazz Studies	MM	2	Area Head	inside music; outside Area	optional - from music
Music Education	MM	2	Committee Chair from Area	Student's choice; within Area or inside music	optional - from music
Music History	MM	3	Committee Chair from Area	Area Faculty	inside music; outside Area

Area	Degree	minimum # of members	Chair	Member 1	Member 2
Brass	MM	2	Studio Teacher	Student's choice; within Area or inside music	optional - from music
Keyboard	MM	2	Studio Teacher	Student's choice; within Area or inside music	inside music; outside Area
Percussion	MM	2	Studio Teacher	Student's choice; within Area or inside music	optional - from music
Strings	MM	2	Studio Teacher	Area Faculty	optional - from music
Guitar	MM	2	Studio Teacher	Student's choice; within Area or inside music	optional - from music
Woodwinds	MM	3	Studio Teacher	Area Faculty	inside music; outside Area
Vocal	MM	3	Studio Teacher	Area Faculty	inside music; outside Area
Sacred Music	MM	3	Studio Teacher	Area Faculty	inside music; outside Area

Once the supervisory committee is formed, the student must send an email confirmation to the SoM Graduate Coordinator with all of the committee members listed (be sure to identify the Committee chair).

Students pursuing a Secondary Concentration must select an additional member from that Concentration. See Appendix C

Master Requirements

Thesis

All master's degrees in the School of Music are "thesis degrees" under the Graduate School's classification system. For master's degrees in Performance, Music Education, Composition, Sacred Music, Jazz Studies, and Conducting, a creative project or a graduate recital is undertaken to fulfill the "thesis" requirement. This normally is done during the final term of study; however it may sometimes occur in the third semester, dependent upon the overall concert schedule. Known as a *project in lieu of thesis*, it is permanently documented in a similar manner as a written thesis, with similar written style and recording.

In discussion with the supervisory committee Chair, the student will develop the final project or select appropriate repertoire. When ready, the student will present the plan or recital program to

the supervisory committee Chair. This approval must take place by the beginning of the final semester, or the one in which the final project or recital is completed.

Master's Thesis Defense

The Master's Thesis Defense consists of an oral examination. For students presenting a recital (as a project in lieu of thesis), the oral exam **MUST** take place after the successful completion of the degree recital. The student is encouraged to ask each member of the committee for guidance to prepare for the oral exam.

All committee members **MUST** be present at the oral exam. The Chair must physically be in the same room with the degree candidate; the other committee members may be physically present or use a virtual platform. The exam will cover specific content as it relates to the student's recitals and program of study. All members of the committee will ask questions of the candidate. The oral exam will take between one to two hours.

The oral exam must take place several days before the college deadline.

Written Projects

Students preparing written final projects do so under the direct supervision of the supervisory committee chair, and in consultation with members of the supervisory committee. When completed, the project is presented to the supervisory committee for approval.

Final Term Registration

For all Projects in Lieu of Thesis, students register for MUS 6973, Individual Project. Students must register for at least the number of hours required in their particular degree program (3-4 hours for fall or spring; 2 hours minimum for summer), but may register for a maximum of 10 hours. Additional hours are sometimes required in situations where a student must meet the University's minimum registration requirements for graduate students. MUS 6973 is graded on an S/U basis.

For a Thesis, students register for MUS 6971, Research for Master's Thesis. Students must register for at least the number of hours required in their particular degree program (3 hours for fall or spring; 2 hours for summer). The maximum registration under this course number is 15 hours. MUS 6971 is graded on an S/U basis.

Master's in Music (various concentrations)

The **Master of Music** degree includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework. See [Appendix C](#)

Click on the link below for the degree program course requirement page on the SoM website. Alternatively, you may search [Appendix A](#) for the MM requirements to track your progress.

- [Composition](#) (Music Theory and Technology)
- [Conducting \(Choral and Instrumental\)](#)
- [Jazz Studies](#)
- [Sacred Music](#)

- **Performance:**
 - [Brass](#)
 - Guitar (webpage forthcoming)
 - [Keyboard](#)
 - [Percussion](#)
 - [Strings](#)
 - [Woodwinds](#)
 - [Vocal](#)

Performance Recital and Oral Examination Specifics:

Strings

The degree Recital must be a minimum of 65+/- minutes of music and must include at least two movements from the unaccompanied sonatas/partitas/suites of J.S. Bach, memorized. Chamber works and concerti are generally not allowed.

Master's in Music Education

The Master of Music in Music Education degree can be completed in residence, on-campus, or at a distance, online. It consists of a minimum of 33 credits of study, which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 33-hour minimum. The advisor for the campus-based program is Dr. Jonathan Helton, jhelton@ufl.edu. (The advisor for the online program is Phillip Klepacki, klepacki@ufl.edu. Additional information can be [found here about the online program.](#))

Click on the link below for the degree program course requirement page on the SoM website. Alternatively, you may search the [Appendix A](#) for the MM Requirements to track your progress.

- [Music Education](#)

Thesis/Capstone Committee

During the semester prior to registering for MUS 6971 or 6973, students should approach a member of the music education faculty to serve as chair of their thesis/capstone committee. Then, the chair and student will work together to select a second member of the committee, who may be from music education or another area. All committee members must be members of the graduate faculty. Once the committee is formed, the student is to send an email confirmation to the Graduate Coordinator, copying the committee chair.

Thesis/Capstone Proposal

Under the guidance of, and in consultation with the committee chair, the student will independently develop the thesis/capstone proposal, consulting with others as appropriate and approved by the committee chair. The proposal should adhere to the style guidelines of the *Publication Manual of the American Psychological Association (7th ed.)* and include:

- Title page
- Overall description of the study/project
 - Need for the study/project
 - Purpose of the study/project; questions to be answered
 - Project/study overview
 - Potential significance of the project to the student, the student's professional practice, and/or the profession at large
- Outline of the steps to complete the project. For a research-oriented project this would be the method, procedures, and means of data analysis. For other projects, a description of the process to be used and a detailed outline of the content might be included. A timeline for completion of the project should be part of this section.
- Annotated list of references (minimum of 15; references should not be more than 20 years old unless used for historical purposes).
- Appendix(es), if applicable (rating scales, surveys, participant consent forms, and any other resources or materials necessary to complete the Capstone project).

Thesis or Capstone Project Defense

The student will defend the Master's thesis or Capstone project upon its completion. This will consist of the student providing a 15 to 20 minute presentation of the written document that includes accompanying slides. Following the presentation, a period of questions and discussion among the student and committee will take place. Then, the committee will convene without the student to determine the outcome of the defense.

Master's in Music - History and Literature

Master's in Music - Ethnomusicology

The master's program offers concentrations in Ethnomusicology or Music History & Literature, which combines rigorous theoretical and practical training through courses and seminars in and outside the School of Music. A secondary concentration may be added and will require additional coursework. This area of study integrates historical, cultural, theoretical, and interdisciplinary approaches that seek to understand music from multiple perspectives. The program nurtures an environment of collaborative research, teaching, and creative work among students and faculty and takes advantage of the University of Florida's outstanding interdisciplinary strengths in African, Latin American, European, and Gender Studies as well as the Digital Worlds Institute. Courses and seminars include foundational and contemporary topics in history, historical musicology, and ethnomusicology.

Click on the link below for the degree program course requirement page on the SoM website. Alternatively, you may search the [Appendix A](#) for the MM Requirements to track your progress.

- [Music History and Literature \(Ethnomusicology and Historical Musicology\)](#)

Foreign Language Requirement

Reading and/or speaking knowledge of one appropriate foreign language is required for the master's degrees in Music History & Literature and Ethnomusicology. Students must consult with the faculty advisor of their specific area regarding the appropriate language to fulfill the requirement. Graduate students who successfully pass:

- 1) a proficiency exam certified by an appropriate language specialist or
- 2) a university course in reading knowledge of a foreign language have fulfilled the requirement.

Thesis Defense Procedures

Overview

The Masters exam consists of written and oral examinations covering the student's declared area of emphasis and thesis defense. The student first meets with the committee chair to define areas of emphasis and then separately with other committee members. All committee members will be given the opportunity to submit questions (requested by the committee chair) for the exam. The written exam consists of either a closed-book exam (one day, three hours) or a take-home exam with two essay topics (each with appropriate bibliography) to be completed within a week. The written exam may also be constructed as a hybrid combination of closed-book and take-home portions.

Closed-book (one day)

The closed-book exam consists of a three-hour session covering general knowledge in the field of ethnomusicology/musicology (contemporary trends, specific individuals and history of scholarship), including music repertoire and traditions of a selected/defined geographic/cultural, or historical orientation.

Take Home Exam

The Take Home Exam will occur over one week. The student will be asked to answer two essay topics on issues and theoretical orientations in musicology/ethnomusicology.

Oral Exam

The Oral Exam will take from one to two hours, covering the written exam and defense of the thesis. An optional music listening portion covering the student's declared historical, geographic/cultural specialty may be included during the Oral Exam.

Written Projects

Students preparing written final projects do so under the direct supervision of the committee chair, and in consultation with members of the supervisory committee. When completed, the project is presented to the supervisory committee for approval.

Final Term Registration

For a Thesis, students register for MUS 6971, Research for Master's Thesis. The maximum registration under this course number is 15 hours. MUS 6971 is graded on an S/U basis.

Degree Program Requirements & Procedures – PhD in Music Education | PhD in Music

The doctoral programs in Music Education and Music share many common elements, which are explained in detail at the top of this section. Below the general, common items, individual differences are noted for the programs in Music Education, Composition, and Music History & Literature (Historical Musicology and Ethnomusicology).

Doctoral students may not transfer more than 30 credits from an earned Master’s degree to the PhD program, as reviewed in the overall section. The School of Music adheres to the Graduate School [Transfer of Credit](#) policy, available online in the Graduate Catalog.

Forming the supervisory committee

By the second semester in residency, the student may select the faculty member he/she/they wish to serve as chair of the supervisory committee (SC) – with the faculty member’s consent. Then, the student and chair work together to select the other members of the committee. All members of the supervisory committee must be members of the Graduate Faculty. *It is the student’s responsibility to contact those members of the faculty, to request their participation on the committee, and obtain their approval.*

The University requires a minimum of four members from the graduate faculty—one member to serve as supervisory committee Chair, a second member from the primary area of study, one member in music outside of the primary area of study, and an external member from outside the School of Music. *Any supervisory committee may be expanded to meet special circumstances as directed by the supervisory committee Chair.*

Cognates are specialized levels within the Music PhD, and the supervisory committee includes one Graduate Faculty member representing the student’s cognate (minor area). If the student elects more than one cognate, each cognate area must be represented on the supervisory committee. Therefore, committees with *two cognates must have a minimum of five members.

Area	Degree	minimum # of members	Chair	Member 1	Member 2	External
Composition	PhD	4	Studio Teacher	Area Faculty	*inside music; outside Area/cognate	External; outside Music
Music Education	PhD	4	Committee Chair from Area	Area Faculty	inside music; outside Area	External; outside Music
Music History & Literature	PhD	4	Committee Chair from Area	Area Faculty	*inside music; outside Area/cognate	External; outside Music

Special Committee Member Appointments

People without Graduate Faculty status may be made official members of a student's supervisory committee through the special appointment process. Appropriate candidates for special appointments include

- Individuals from outside UF with specific expertise who contribute to a graduate student's program of study
- Tenure-track faculty not yet qualified for Graduate Faculty status
- Non-tenure-track faculty or staff at UF who do not qualify for Graduate Faculty status
- Limitations for special appointments
 - They do not hold Graduate Faculty appointments
 - They have a special appointment that is specific only to an individual student's committee
- **They may not serve as a supervisory committee chair, co-chair, external member, or minor representative.**

Once the supervisory committee is formed, the student must send an email confirmation to the SoM Graduate Coordinator with all of the committee members listed (be sure to identify the Committee chair).

Planned Program of Study

Upon establishing the supervisory committee, the chair will direct the student to complete a planned program of study, which outlines the course content and timeline for the completion of the degree program. The student then meets with the full committee to discuss the program of study, and any other matters that may be appropriate. This discussion may include a preliminary consideration of the dissertation. The student will continue to be under the direction and guidance of the supervisory committee throughout the remainder of the degree program. Further responsibilities of both the student and the supervisory committee, working together, are covered in the succeeding sections of this document.

Doctoral Requirements

All PhD degrees require a dissertation that shows independent investigation or creative effort that is acceptable to the supervisory committee and the Graduate School. Before beginning to develop a dissertation proposal, students should be familiar with the detailed information presented in the [UF Graduate Catalog](#) and the [UF Graduate Student Handbook](#).

Research Course

The research course for preparation of the dissertation is MUS 7980, Research for Doctoral Dissertation. Credit earned ranges from 1 to 15 hours. During the term in which the Defense of Dissertation and Final Examination is administered, and during the term the degree is conferred, students must be registered for a minimum of 3 credit for fall or spring and 2 credits for summer.

Qualifying Examinations & Dissertation Proposal → Admission to Candidacy

Overview

At the University of Florida, the qualifying written and oral examinations are taken after all, or almost all, course work has been completed. Examinations are developed, conducted, read and evaluated by all members of the supervisory committee. The qualifying exam consists of written and oral examinations covering the student's declared areas of emphasis **together with the dissertation proposal**. Other areas in music will also be examined as appropriate. For both written and oral examinations, questions will

focus on the synthesis and application of musical knowledge and understanding rather than on recall of information.

- Because the approval of the dissertation proposal is also part of the admission to candidacy, both the examinations and dissertation proposal must be approved before being admitted as a formal doctoral candidate.
- The written exam is completed before moving onto the oral exam.
- The student should first meet with the committee chair to define areas of emphasis and then separately with other committee members.
- All committee members will be given the opportunity to submit questions (requested by the committee chair) for the exam.
- The written exam varies in the length of time and what is take home versus what is completed as closed-book on campus.
- Oral exams occur two - three weeks after the written exams.
- The supervisory committee must meet to discuss and approve the dissertation topic and the plans for doing the research.

Preliminary Planning

In collaboration with the chair of the supervisory committee, students propose the nature and scope of a dissertation. This occurs no later than the beginning of the semester prior to the one during which the dissertation will be undertaken and students must check appropriate references in the Music Library to avoid duplication of existing documents. All dissertation topics must have School of Music approval as well.

Dissertation Proposal – specific instructions listed below for each program.

Written Exam – specific instructions listed below for each program.

Oral Examination

The oral portion of the qualifying examination will be taken only after successful passage of the written qualifying examination. The entire supervisory committee must be present for the oral examination. If necessary, members of the committee may participate by electronic platforms, such as by phone or Zoom; however, the student and supervisory committee chair must be in the same physical location.

Retake Policy

If a portion of either the written or oral qualifying examination is deemed to be unsatisfactory by the supervisory committee, the student will be allowed to retake the portion(s) in question only once. At any time during the qualifying examinations process, and based on the student's examination performance, the supervisory committee may determine to:

- (1) pass the student
- (2) require additional evidence of competency in any area(s) found to be deficient,
or
- (3) fail the student and end the graduate program.

Admission to Candidacy

Per the Graduate School catalog, formal admission to candidacy is granted based on approval of the following four items:

- The academic record of the student
- The supervisory committee’s opinion on overall fitness for candidacy
- An approved dissertation topic
- A qualifying examination as described above

The later of the two dates (qualifying examination and a dissertation topic approval date) is used to signify the Admission to Candidacy date.

Preparing to Write the Dissertation

Students should consult regularly with the chair of the supervisory committee during the writing process, and periodically share drafts with the other members as well, as coordinated and agreed upon by the chair. It is essential that members of the supervisory committee be given the opportunity to review procedures, make suggestions, and give advice regarding the completion of the project. Students should also obtain guidance from the Graduate School Editorial Office on the preparation and submission of a dissertation, which is submitted twice for review via electronic submission.

Content

In addition to providing a 44-page [Guide for Preparing Theses and Dissertations](#). The Editorial Office provides additional, specific summary guidance on the document as well as example pages. From the Graduate School: “The thesis or dissertation document must be organized into a unified whole and treated as one entire study. There should be only one Abstract, one Table of Contents, and one Reference List for the entire document. The text must contain an introduction chapter, the main body (including tables and figures), and a summary chapter of conclusions. In general, Chapter 1 will be the introductory chapter, often commonly titled INTRODUCTION, followed by the supporting body chapter(s), and concluded within the final summary chapter, which is generally titled something along the lines of CONCLUSION or FINDINGS.”

Example Pages

[Title Page](#)

[Copyright Page](#)

[Acknowledgments Page](#)

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[Biographical Sketch](#)

Defense of Dissertation and Final Examination

The final doctoral examination, which includes the defense of the dissertation, is scheduled for a time when all members of the supervisory committee can be present. If necessary, committee members may participate by electronic platforms. The primary focus of the final examination is the defense of the dissertation and its application to the field. The supervisory committee may ask questions related to the defense as well as questions of a general nature. *In no case may the Defense of Dissertation and Final Examination be scheduled earlier than the term preceding the semester in which the degree is to be conferred.* The doctoral Final Examination is open to the academic community, to which announcements and invitations may be extended.

Announcing the Final Exam

The supervisory committee chair will announce the student’s dissertation exam to the School of Music listservs, and subsequently forward to the Graduate School, according to the established deadline, a report on the Final Examination signed by all members of the supervisory committee.

Retake Policy: If the final examination is deemed to be unsatisfactory by the supervisory committee, the student will be allowed to remedy the deficiency and prepare for one more exam. Unless extenuating medical circumstances contributed to the delay, this must be rescheduled within one following semester.

Submitting the Dissertation

The student will submit the successfully defended dissertation to the Graduate School Editorial Office by the required deadline. The Graduate School publication, DEADLINES, lists the important Graduate School deadlines for each semester.

Music Education PhD Details

Composition PhD Details

Music History & Literature PhD Details

MUSIC EDUCATION PHD DEGREE

Click on the link below for the degree program course curriculum page on the SoM website. Alternatively, you may search the [Appendix A](#) for the PhD Requirements spreadsheet to track your progress.

- [Music Education](#)

Admission to Candidacy				
	Order	Component	Timeline	Quick Key Elements
Music Education	1	Written exam	Coursework almost finished	two days of “in-house” questions and a “take-home” question. The in-house days run in two sessions – 9am-noon; 1pm-4pm. One and a half days will be devoted to music education; half a day to music
	2	Dissertation Prospectus	two weeks after completion in-house exam	brief paper: 15-20 pages overview of topic anticipated dissertation research. (student’s idea for a dissertation for concrete discussion and feedback during oral exam)
	3	Oral exam		engage the student in questions and discussion, following-up on and extending the written exam/student presents dissertation prospectus
	4	Dissertation Proposal		Begins after passing qualifying exams
	5	Study Procedures		committee approval of a definitive proposal, move to IRB approvals

Qualifying Examination & Dissertation Proposal

The qualifying exam in music education is comprised of two parts. First, the written exam is taken. Once the written exam has been passed, the student's committee will be convened for the oral exam, which will follow-up and extend the written exam.

Written Exam

The written exam includes two days of "in-house" questions and a "take-home" question. The in-house days run in two sessions: 9am-noon; 1pm-4pm. One and a half days will be devoted to music education, half a day to music.

While students should consult with members of their committee regarding the specific content of the exam, questions will generally be derived from:

1. Music: Basic competencies in music theory and music history. The specific nature of these questions will usually depend on the "music" (not music education) member of the committee. The student should consult with that person about what and how to prepare for this portion of your exam.
2. Research
 - Analyze published research articles.
 - ✓ Citation of the study reviewed using APA style.
 - ✓ Analysis of the (a) abstract, (b) introduction, (c) review of literature, (d) purpose of the study, (e) methodology, (f) data analysis, (g) results, (h) discussion/conclusions.
 - Design research studies to answer questions presented in fictitious scenarios. An example: As a high school music teacher, you noticed that many strategies are used by high school ensemble directors to prepare their groups for adjudicated events (i.e., contest/festival/MPA). Among these strategies are practices such as warming up the group in a certain manner, sight reading regularly, having guest conductors work with the ensemble, and holding sectionals. You wonder which of these strategies are considered most important by the ensemble directors and which ones have the greatest impact on success at the adjudicated event. Design a research study to examine this situation. *
 - ✓ Describe the general research methodology you would use to investigate the question (philosophical, historical, quantitative descriptive, experimental, or qualitative - indicate specific type) and your rationale for choosing this method
 - ✓ Provide a title for your study
 - ✓ State the purpose of your study and/or research question(s)
 - ✓ Describe the types of literature you'd need to examine to provide a background and context for your study, and list a few online databases
 - ✓ Discuss in as much detail as possible the research design you would use (participants/sample, research design, identification of variables if appropriate, procedures, measurement instrument(s), establishment of validity and reliability or trustworthiness, etc.)
 - ✓ The data analysis procedures to be used (statistical tests if appropriate).
3. Core music education coursework. Review texts and notes from these classes:
 - Historical & Philosophical Foundations of Music Education (MUE 6080)
 - ✓ Major philosophical perspectives and individuals associated with them.

- ✓ Applications of philosophy to music education practice
 - ✓ Major people and events in the history of American music education.
 - ✓ Short- and long-term influence of those people and events on music education.
 - Instructional Design (MUE 6931)
 - ✓ Primary concepts in instructional design, including the design of assessments.
 - Psychology of Music (MUS 6685)
 - ✓ Psychological underpinnings related to creating, performing, and responding to music.
 - ✓ May include theories and research findings related to psychoacoustical processes, auditory perception, cognitive organization of musical sound, tonal and musical memory, creative thinking in music, neuro-musical research, affective and physiological responses to music, learning theory, musical aptitude, developmental processes, and motivation.
 - Seminar in Music Teacher Education (MUE 7045)
 - ✓ Curricular frameworks for undergraduate and graduate music teacher education, including essential content and pedagogical knowledge; music teacher identity; fieldwork models; teacher dispositions; meeting demands of policy stakeholders (e.g., state and federal policy, accreditors); and current challenges and trends in music teacher education.
 - Sociology of Music Education (MUE 7046)
 - ✓ Tenets of Culturally Responsive Teaching and its implementation in K-12 music teaching
 - ✓ Issues of access, equity, and inclusion in music education
 - ✓ Music making and learning as social constructs within the larger framework of society, including particular theories (primarily derived from the sociology of music and the sociology of education), the study of formal and informal learning and teaching processes in music, and music as a social process with consequences for a democratic social order.
4. Specialized questions related to your background and coursework you have taken.

Take-Home Exam - dissertation prospectus

The final portion of the comprehensive written exam consists of composing a dissertation prospectus, a *brief* paper of about 15-20 pages that provides an overview of the topic you anticipate studying for your dissertation research. This is due two weeks after completion of the in-house exam questions. Please note, this is NOT the dissertation proposal, but rather an overview of the student's idea for a dissertation, prepared to allow for concrete discussion and feedback by the committee during the oral exam.

* One "answer" to this question is outlined here:

Bauer, W. I. (1993). The relationship between rehearsal procedures and contest ratings for high school bands. *Contributions to Music Education*, 20, 32-44.

Oral Exam

The committee will evaluate the written exam. Once it is deemed satisfactory, the committee chair will convene the full committee for the oral exam. During the oral exam, the committee will engage the student in questions and discussion, following-up on and extending the written exam. The student will also be able to present their dissertation prospectus and discuss it with the committee. At the end of the question and discussion period, the committee will meet without the student to determine the outcome of the qualifying exams.

Dissertation Proposal - initial

After passing the qualifying written exams, the student may develop the dissertation proposal. The dissertation proposal is the first three chapters of the dissertation. It should adhere to the style guidelines of the *Publication Manual of the American Psychological Association* (7th ed.) and include:

- Title page
- Chapter 1: Introduction
 - Statement of the problem
 - Need and rationale for the study
 - Purpose of the study
 - Research questions
 - Limitations/delimitations of the study
 - Definition of terms
- Chapter 2: Review of Literature
 - A comprehensive review of the literature related to the dissertation topic
- Chapter 3: Methodology
 - Research design
 - Participants and sampling procedures
 - Procedures
 - Data collection procedures
 - Means of establishing validity, reliability, trustworthiness, etc.
 - Data analysis procedures
 - Ethics and IRB approval

Under the guidance of, and in consultation with the committee chair, the student will independently develop the full dissertation proposal, consulting with others as appropriate and approved by the committee chair. Once the chair gives his/her approval, the document will be disseminated to the full committee and a dissertation proposal meeting will be scheduled.

Dissertation Proposal - approval

Under the guidance of, and in consultation with the committee chair, the student will independently develop the full dissertation proposal, consulting with others as appropriate and approved by the committee chair. Once the chair gives his/her approval, the document will be disseminated to the full committee and a dissertation proposal meeting will be scheduled. During the dissertation proposal meeting, the student will present their proposal to the committee followed by a period of questions and discussion among the committee and student. After committee approval of a definitive proposal the student may commence the study procedures, which usually begin with obtaining approval through the [Institutional Review Board \(IRB\)](#).

Dissertation Defense

The student will complete the study procedures, analyze the data collected, and discuss the results and implications, to be documented in chapter 4 (Results) and chapter 5 (Discussion) of the dissertation document. Note that some dissertations might have a slightly varied chapter structure as necessitated by the specific details of the research study. Following approval of the committee chair, the complete, final dissertation will be distributed to the committee to review and a dissertation defense will be scheduled.

- The defense will consist of the student providing a brief, conference-style presentation of the written document that includes accompanying slides.

- Following the presentation, a period of questions and discussion among the student and committee will take place.
- The committee will convene without the student to determine the outcome of the defense.

COMPOSITION PHD DEGREE

The main differences between the DMA and PhD relate to the cognate and capstone project:

- Both degrees require a cognate (study in some area in addition to Composition).
 - In the DMA, that cognate will be at least 15 credits (5 classes) and must be in a discipline **outside** of music. There are a large number of options, based on the interests and desires of the student, including, but not limited to, Engineering, Entrepreneurship, Management, Arts in Medicine, and Digital Media.
 - The cognate in the PhD degree will be at least 12 credits, and can come from either inside or outside the music program.
- The second difference is in the capstone project.
 - The DMA requires a creative project that incorporates some aspect of the cognate study and supporting documentation. (Cognate is outside of the School of Music.)
 - The PhD is a research degree, requiring both a dissertation and a final composition project.
- Both doctoral degrees require a recital in the final semester.

Click on the link below for the degree program course curriculum page on the SoM website. Alternatively, you may search the [Appendix A](#) for the PhD Requirements spreadsheet to track your progress.

- [Composition](#) (Theory, & Technology)

Admission to Candidacy				
	Order	Component	Timeline	Quick Key Elements
Composition	1	Determine areas of emphases	Coursework almost finished	SC chair first - then reach out to other committee members
	2	Dissertation proposal	2 weeks before written exam	abstract, a detailed description of the topic and the proposed methodology, a preliminary outline of table of contents, and a bibliography
	3	Written exam		a one-week period for essays, exercises, and/or projects
	4	Dissertation proposal	2 weeks before oral exam	10- to 15-page proposal (grant proposal or preliminary first chapter) with specific topic framed theoretically/methodologically
	5	Oral exam	no sooner than three weeks after closed-book exam	Two hours, covering the answers to the written exam & dissertation proposal Student prepares a 10- to 15-minute presentation on the dissertation proposal

Qualifying Examination & Dissertation Proposal

Qualifying written and oral examinations will be taken after all, or almost all, course work has been completed. Examinations will be developed, conducted, read and evaluated by all members of the Supervisory Committee. The qualifying exam consists of written and oral examination covering the student's declared areas of emphasis together with the dissertation proposal. The primary focus of the written examination will be in the major area of emphasis and consistent with the degree undertaken. Other areas in music will also be examined as appropriate. Questions will focus on the synthesis and application of knowledge rather than on recall of information. The student should first meet with committee chair to define areas of emphasis and then separately with other committee members.

Dissertation Proposal - preliminary

The preliminary dissertation proposal is part of the examination and is submitted to the committee a minimum of two weeks **prior** to the date of the written exam. The preliminary dissertation proposal consists of an abstract, a detailed description of the topic and the proposed methodology, a preliminary outline or table of contents, and a bibliography.

Qualifying Written Exam: Take-home written portion (one week)

The take-home written portion will consist of exercises, essays, and/or projects, as determined by the members of the supervisory committee. Exercises and projects may include analyses, compositional exercises or guided compositions, electroacoustic or programming work, or other tasks deemed appropriate. An appropriate bibliography is to be included with each essay and any projects that make reference to any research materials.

Dissertation Proposal

The dissertation proposal is a 10- to 15-page proposal in the form of a grant proposal or preliminary first chapter, with the specific topic framed theoretically/methodologically. The dissertation proposal provides an overview of your planned dissertation project, your basic research questions, research methodology, and the overall significance of your study. It should consist of the proposed title; a clear statement of the research topic arguing for its relevance, originality, and justification as a scholarly contribution to the field of composition; a review of pertinent literature; a description of intended methods and plan of research; a preliminary outline and/or table of contents; and a bibliography. The proposal should be circulated to the committee a minimum of two weeks prior to the oral exam.

Oral Exam

The oral portion of the qualifying examination will be taken only after successful passage of the written qualifying examination and no sooner than three weeks after the date of the closed-book exam. The entire Supervisory Committee will be present for the oral examination. Two hours, covering the answers to the written exam and the dissertation proposal. Student should prepare a 10- to 15-minute presentation on the dissertation proposal.

Retake Policy

If a portion of either the written or oral qualifying examination is deemed to be unsatisfactory by the Supervisory Committee, the student will be allowed to retake the portion(s) in question only once. At any time during the qualifying examinations process, and based on the student's examination performance, the Supervisory Committee may determine to (1) pass the student, (2) require additional evidence of competency in any area(s) found to be deficient, or (3) fail the student and end the graduate program.

Degree Recital - See Recital Scheduling Procedures

In the third year of study, students in the composition concentration will present a recital of original compositions written during their doctoral studies. The recital can include works for any medium, including electroacoustic work, and must include at least 60 minutes of music.

The supervisory committee will assess the recital and make grade recommendations to the committee chair. If the supervisory committee finds the recital unacceptable, the student may enroll in the course and present a new recital one time only. If the second recital is deemed unacceptable, the student will fail and end the doctoral program.

Dissertation Defense

The defense will consist of the student providing a brief, conference-style presentation of the written document that includes accompanying slides. Following the presentation, a period of questions and discussion among the student and committee will take place. Then, the committee will convene without the student to determine the outcome of the defense.

Music History & Literature PhD Degree Program

The University of Florida's Music History & Literature degree is comprised of the specializations of **Musicology** and **Ethnomusicology**. The program integrates historical, cultural, theoretical, and interdisciplinary approaches that seek to understand music from multiple perspectives and combines rigorous theoretical and practical training through courses and seminars in and outside the School of Music. The program nurtures an environment of collaborative research, teaching, and creative work among students and faculty and takes advantage of the University of Florida's outstanding interdisciplinary strengths in African, Latin American, European, and Gender Studies as well as the Digital Worlds Institute. Courses and seminars include foundational and contemporary topics in history, historical musicology, and ethnomusicology.

Within the Musicology specialization, graduate students will choose to complete coursework in a Performance, Conducting, or interdisciplinary cognate. For the performance or conducting cognate, an audition is required for formal acceptance into the graduate studio. Students who select the performance or conducting cognate will take at least six elective credits from outside the School of Music.

Foreign Language Requirement

Both specializations require reading and/or speaking knowledge of two appropriate foreign languages, related to research interests. Students must consult with the faculty advisor of their specific area regarding the appropriate language(s) to fulfill the requirement. Graduate students who successfully pass:

- a proficiency exam certified by an appropriate language specialist or
- a university course in reading knowledge of a foreign language have fulfilled the requirement.

It is the responsibility of the student to schedule the foreign language exam at any time before scheduling the dissertation defense.

Click on the link below for the degree program course curriculum page on the SoM website. Alternatively, you may search the [Appendix A](#) for the PhD Requirements spreadsheet to track your progress.

- [Music History and Literature \(Ethnomusicology and Historical Musicology\)](#)

Admission to Candidacy				
	Order	Component	Timeline	Quick Key Elements
Music History & Literature	1	Determine areas of emphases	Coursework almost finished	SC chair first - then reach out to other committee members
	2	Written exam - one-day, closed book	Students aim for end of year 2	Morning/Afternoon 3- hr sessions covering general knowledge of General field of ethnomusicology/musicology (contemporary trends, specific individuals, and history of scholarship); Music repertoire, stylistic development, and traditions of a selected/defined geographic/cultural, or historical orientation
	3	Written exam - take-home		3-4 extended essay questions on issues and theoretical orientations/An appropriate bibliography included with each essay
	4	Oral exam		Two hours, covering the answers to the written exam & dissertation proposal
	5	Dissertation Proposal	No more than 4 months after passing the oral exam	10- to 15-page proposal (grant proposal or preliminary first chapter) with specific topic framed theoretically/methodologically

Overview

Student meets with committee chair initially to define areas of emphases and then separately with each committee member. All committee members will be given the opportunity to submit questions (requested by the committee chair) for the exam.

Written Exam Part I: Take-home (48 hours)

Three essay questions covering general knowledge of general field of ethnomusicology and historical musicology (contemporary trends, specific individuals and history of scholarship).

Written Exam Part II: Take-home (one week)

Four extended essay questions on issues and theoretical orientations covering designated areas of expertise/interest of the student in consultation with faculty committee members. An appropriate bibliography is to be included with each essay. Two essays will be in the students' primary and secondary areas within ethnomusicology, while two others will be in interdisciplinary areas related to the students' research. These areas will be selected by the student in consultation with the chair and the committee members.

Oral Exam

Two hours, covering the written exam, essays, and the dissertation proposal. Optional music listening portion covering the student's declared historical, geographic/cultural specialty.

Dissertation proposal

10 to 15-page Dissertation proposal in the form of a grant proposal with the specific topic framed theoretically/methodologically. It should consist of the proposed title, a clear statement of the research topic arguing for its relevance, originality, and justification as a scholarly contribution to the field of musicology, a review of pertinent literature, a description of intended methods and plan of research, a preliminary outline and/or table of contents, and a bibliography. The proposal should be circulated to the committee no more than four months after passing the oral examination. The acceptance of the dissertation topic concludes admission to candidacy status, as described in the overall doctoral studies introduction.

Degree Program Requirements & Procedures – DMA in Music

The Doctor of Musical Arts (DMA) degree at The University of Florida is uniquely designed to prepare highly qualified, elite students for both higher education and artistic job markets. In addition to a primary specialization in music performance, conducting, or composition, this degree requires a secondary cognate in a discipline outside of Music, such as Engineering, Entrepreneurship, Management, Arts in Medicine, or Digital Media.

Recognizing collaboration as a basic need for future arts professionals, and engaging with the contemporary musical landscape, students in the DMA program will present newly created work in a collaborative engagement between performers and composers at UF and other SUS and private institutions. Capstone experiences for the degree will include solo and chamber music recitals, lecture recitals, and a substantial research document that integrates music studies with the student's cognate area.

Students will complete 90 credit hours of post-baccalaureate study, with a maximum of 30 credits transferred from a master's degree. Of those credits, 15-21 will be dedicated to cognate studies.

All DMA degrees require a doctoral project that shows independent investigation or creative effort that integrates the cognate area and is acceptable to the supervisory committee and the Graduate School. Before beginning to develop a doctoral project proposal, students should be familiar with the detailed information presented in the Graduate Catalog and the Graduate Student Handbook (Graduate School).

Cognates

The DMA degree requires a cognate comprising 15-21 hours of graduate coursework taken in a discipline outside the School of Music. Some of those hours can be taken in the form of an Internship (see Internship, below).

The cognate area of study will provide the student with a secondary skill set and knowledge base and will inform the doctoral project undertaken at the end of the degree. If a student has an idea for a multidisciplinary project, the student may, with the permission of the supervisory committee, take courses in more than one department outside of the School of Music, so long as the total graduate course hours from outside the School of Music total at least 15, and that one of the departments where the courses are taken is represented among the supervisory committee membership.

As soon as possible, and no later than the end of the first year of doctoral study, the student must identify the area in which the cognate is to take place and work out a plan of study with the chair of the supervisory committee and an advisor in the cognate area. Cognates can be selected from a number of graduate programs across the UF campus.

The University of Florida offers a number of [graduate certificates](#), and many departments have expressed an interest in collaborating with the School of Music. All departments have an assigned Graduate Coordinator or Advisor to make your initial contact for information about courses and their registration procedures.

Programs that have expressed explicit interest in collaborating with the DMA program:

College of the Arts
 Arts in Medicine
 Digital Worlds Institute
 College of Business
 Entrepreneurship
 Management
 College of Education
 Educational Technology
 College of Engineering
 College of Journalism
 Global Strategic Communications
 College of Liberal Arts
 Digital Humanities
 Foreign Languages (German, French, Italian, Spanish)
 Latin American Studies

DMA Supervisory Committee

The University requires a minimum of four members from the graduate faculty – two from the major area of emphasis (one will serve as SC chair); one from other music areas; one from the Cognate area.

Forming the Supervisory Committee

By the second semester in residency, the student may select the faculty member he/she/they wish to serve as chair of the supervisory committee (SC) – with the faculty member’s consent. Then, the student and chair work together to select the other members of the committee. All members of the supervisory committee must be members of the Graduate Faculty. *It is the student’s responsibility to contact those members of the faculty, to request their participation on the committee, and obtain their approval.*

The University requires a minimum of two members from the graduate faculty—one member to serve as supervisory committee Chair and one member as approved by the supervisory committee Chair. However, some Areas in the SoM have determined that additional members may be required. *Any supervisory committee may be expanded to meet special circumstances as directed by the supervisory committee Chair. Please confirm with the Supervisory Chairman and the Graduate Coordinator when pursuing two cognates.*

Area	Degree	minimum # of members	Chair	Member 1	Member 2	External
Composition	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Conducting	DMA	4	Studio Teacher	Area Faculty	inside music;	must be from Cognate

					outside Area	Area; outside music
Music Performance						
Brass	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Keyboard	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Percussion	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Strings	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Guitar	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Woodwinds	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music
Vocal	DMA	4	Studio Teacher	Area Faculty	inside music; outside Area	must be from Cognate Area; outside music

Once the supervisory committee is formed, the student must send an email confirmation to the SoM Graduate Coordinator with all of the committee members listed (be sure to identify the Committee chair).

Planned Program of Study

Upon establishing the supervisory committee, the chair will direct the student to complete a planned program of study, which outlines the course content and timeline for the completion of the degree program. The student then meets with the full committee to discuss the program of study, and any other matters that may be appropriate. This discussion may include a preliminary consideration of the final project. The student will continue to be under the direction and guidance of the supervisory committee throughout the remainder of the degree program. Further responsibilities of both the student and the supervisory committee, working together, are covered in the succeeding sections of this document.

Comprehensive Examinations

Comprehensive written and oral examinations will be taken in the fourth semester of study, the spring semester of year two. These examinations will be developed, conducted, read and evaluated by all members of the supervisory committee according to the following process.

DMA Comprehensive and Oral Examination Process

Format

The Written test shall be TAKE-HOME format with a five-day completion deadline.

- Typically, a five-day period in mid-March
- The Chair and other in-area member shall each generate one question
- The Music outside-area member shall generate one question
- The Cognate member shall be given the option to generate one question
- As a general guide, and considering the take-home format, each question should be of a depth and complexity to require roughly one day to answer thoroughly
- Students should be encouraged to approach committee members for guidance on anticipated questions/areas of focus

Content

DMA committees shall generate written exam questions for the candidate from within the following broad areas:

- Musicology
- Music Theory
- Development and History of the Instrument
- Repertoire
- Performance Practice
- Pedagogical Practice
- Significant Historical Figures
- Sample questions: Compare/contrast two major composers significant to your discipline. Describe the technical development of your instrument. Choose a major work in your discipline and provide a complete structural and stylistic analysis, including its context within its historical period. Provide a history of the development of the symphony/concerto/aria/song/sonata/music for chorus/music for winds/chamber/etc.

Upon submission of the completed Written exam:

- The full Committee shall evaluate the exam

- The review should occur within the week following the submission deadline to allow sufficient time for feedback and scheduling of the Oral exam
- The Committee Chair and members shall convey to the student areas from the Written exam they wish to be further developed in the Oral exam
- The Committee Chair shall set a date for the Oral exam *to occur by the end of Finals Week* of the same (spring) semester

Oral exam

- All Committee members, including the Outside Cognate member, shall be present
- The Student shall make a brief presentation on plans for the Doctoral Project, assimilating Music and the Cognate area (to occur approximately one year later)
- This presentation will be between 15 and 30 minutes in length.
- As with the written examination, students will be evaluated on their ability to synthesize and apply their musical knowledge and understanding
- The Student/Committee shall discuss and expand upon the Written exam, per previous committee feedback

Retake Policy

If a portion of either the written or oral comprehensive examinations is deemed to be unsatisfactory by the supervisory committee, the student will be allowed to retake the portion(s) in question only once. The retake may not be taken sooner than 2 months after the first attempt and no later than the end of the following semester.

At any time during the comprehensive examination process, and based on the student's examination performance, the supervisory committee may determine to (1) pass the student, (2) require additional evidence of competency in any area(s) found to be deficient, or (3) fail the student and end the doctoral program.

Admission to Candidacy:

Admission to Candidacy must take place in the spring of the second year of study and will require the following:

- GPA of 3.0 or higher
- Successful Passing of Comprehensive Exams
- Successful Passing of Qualifying Recital (1st recital for Performance and Conducting DMA students)
- Cognate Area Approved
- Doctoral Project Approved

DMA students in Performance and Conducting present a total of three recitals, thus the final recital will be presented after admission to candidacy. The curriculum for Composition DMA students requires one concluding recital, and therefore does not conform to the recital/candidacy calendar of Performance/Conducting students.

Research Course

The research course for preparation of the doctoral project is MUS 7956, Doctoral Project. Credit earned ranges from 1 to 6 hours. During the term in which the Defense of Doctoral Project and Final Examination is administered, and during the term the degree is conferred, students must be registered for a minimum of three hours credit.

Doctoral Project Procedures

The Doctoral Project will entail a creative presentation and an accompanying document detailing the assimilation of the music discipline and the outside cognate. In collaboration with the chair of the supervisory committee, the student will determine the nature and scope of the study to be undertaken. Students must check appropriate references in the Music Library to avoid duplication of existing documents.

The Doctoral Project is intended to outline, detail, and summarize the topic, assimilating the candidate's primary music discipline and their cognate discipline. Depending upon the nature of these disciplines, content and length may vary. Candidates must consult regularly with the supervisory committee to ensure the content of the Doctoral Project is appropriate for the scope of the topic. While each Doctoral Project will be unique, content may include discussion of: 1) factors contributing to the determination of the cognate area; 2) description of how the cognate aids in distinguishing the individual's overall skillset; 3) anticipated professional outcomes as a result of the added cognate; and 4) anticipated efforts post-graduation to realize professional goals. Other aspects beyond these suggestions may and should be included, as appropriate to the individual Project.

As part of the Oral Examination (end of year two), the student will make a brief presentation to the supervisory committee on the nature of the Doctoral Project to be undertaken the following year. The supervisory committee will discuss and approve the doctoral project topic and the plans for doing the research prior to the student registering for the appropriate project research courses.

Doctoral Project Scope

The Doctoral Project document shall be a minimum of 10,000 words (approximately 40 pages, double-spaced, 12pt font), or comparable scope as determined by the supervisory committee according to the nature of the project and presentation. The document structure would typically include a Table of Contents, an introduction, a body, and a conclusion on the pre-approved topic.

Preparing to Complete the Doctoral Project

Doctoral Projects may reference [University of Florida Graduate School guidelines for Dissertations](#).

Students should consult regularly with the chair of the supervisory committee during the process, and periodically share drafts with the other members as well. It is essential that members of the supervisory committee be given the opportunity to review procedures, make suggestions, and give advice regarding the completion of the project.

Upon final approval, Doctoral Projects shall be submitted to the [University of Florida Libraries Institutional Repository](#).

Presentation and Defense of the Doctoral Project

The final doctoral examination, which for the DMA comprises the presentation and defense of the doctoral project, must be scheduled at a time when all members of the supervisory committee can be present. This would typically occur in the spring semester of year three.

The focus of the presentation should clarify the relevance of the cognate to one's music discipline, and the application and assimilation of the two disciplines in the field. The supervisory committee may ask questions related to the defense as well as questions of a general

nature from the program of study. In no case may the Presentation and Defense of the Doctoral Project be scheduled earlier than the term preceding the semester in which the degree is to be conferred. The Presentation and Defense of the Doctoral Project is open to the academic community, to which announcements and invitations should be extended.

Announcing the Final Exam

The supervisory committee chair will submit the Announcement of Final Examination form to the Graduate School, according to its established deadline. A report on the Final Examination must be signed by all members of the supervisory committee.

Submitting the Doctoral Project

The student will submit the completed Doctoral Project, together with related forms, to the College of the Arts by the required deadline.

Internship

In support of the primary concentration and/or the cognate area of study, students may enroll in MUE 7940– Internship in consultation with the supervisory committee.

Internship Procedures

In advance of registering for this course:

- The student, in consultation with the student’s supervisory committee Chair or DMA Advisor, will identify, contact, and arrange for an internship that is appropriate to the student’s individualized course of study. This internship will be directly related to either the student’s primary course of study or cognate area. The School of Music has established a list of potential internship partners, regionally and nationally, and the student is encouraged to utilize those resources as well as researching other opportunities.
- In consultation with the supervisory committee chair and the DMA advisor, the student will develop a contract that includes a description of the internship and projects that will be undertaken and obtain signatures of the supervisory committee chair and the DMA advisor.

During the internship semester, the student will:

- Conduct the proposed projects
- Engage in other projects at the internship agency or organization
- Participate in meetings and all other professional activities as permitted by the internship schedule. Learn as much as possible about the agency or organization.
- Maintain a log of hours worked throughout the internship period and have it signed by the supervisory committee Chair or DMA Advisor, on a weekly or monthly basis.
- Contact the supervisory committee chair and the DMA advisor at least once each month throughout the semester(s) to discuss progress, review plans for the final paper and presentation, and receive feedback.

At the conclusion of the internship semester, the student will:

- Ask the advisor to complete the Internship Evaluation Form
- Prepare a short factual report that includes:
 - A signed log of hours
 - Names of projects/assignments undertaken and whether they were completed during the internship
 - Internship course credits vary from 1 to 12 credits, with 1 credit requiring 48 contact hours.

DMA in Composition

Recitals

Students in the composition concentration will enroll in MUS 7951 Individual Project (Recital) in the third year of their doctoral studies and will present a recital of original compositions written during their doctoral studies. The recital can include works for any medium, including electroacoustic work, and must include at least 60 minutes of music. The supervisory committee will assess the recital and make grade recommendations to the committee chair. If the supervisory committee finds the recital unacceptable, the student may enroll in the course and present a new recital one time only. If the second recital is deemed unacceptable, the student will fail and end the doctoral program.

Guidelines that apply to all recitals include:

- The first concert/recital serves as the DMA Qualifying Recital. Successful completion of this recital is required before further study can be undertaken in the DMA program.
- It is the responsibility of the student to secure a recital date at the beginning of the fall semester through the reservation process outlined by the Director of Operations.
- Prior to presenting the first concert/recital, the supervisory committee must be established. The supervisory committee shall at a minimum consist of two graduate faculty members from the major area of emphasis (one will serve as chair); one from a separate music area; and one from the Cognate area.
 - The member from the Cognate area may be identified later but must be in place by the Comprehensive Examinations in year two/fourth semester.
 - Program notes, program copy, and the lecture-recital paper must be approved by the supervisory committee *prior* to the time of the pre-recital jury.
 - A pre-recital jury must be presented to, and approved by, the supervisory committee before a recital may take place. The recital jury must take place at least two weeks before the scheduled recital date. Printed program information and original program notes must be presented at the jury. Every work on each recital (including chamber recitals) must be ready to be performed at the jury. All accompanying musicians must be present. The entire supervisory committee must also be present.
 - All recitals must be recorded. High quality recordings must be submitted at the end of the course of study in order to graduate. The School of Music can provide recording equipment, but the student is responsible for recording the recital. A copy of the recital recording must also be submitted to the Graduate School.

All concerts/recitals must be video recorded. High quality video recordings must be submitted at the end of the course of study in order to graduate. The School of Music provides recording equipment, but the student is responsible for recording the concerts/recitals.

DMA in Instrumental or Choral Conducting

Recitals

The DMA in Choral Conducting requires the student to conduct two concerts/recitals and one lecture concert/recital (three total), enrolling in MUS 7951 Individual Project (Recital) for three credits per concert/recital. The first concert/recital is the Qualifying Concert. Prior to presenting the first concert/recital, the supervisory committee must be established. Students pursuing a Choral Conducting specialization will receive additional intensive diction training through the required Advanced Rehearsal Techniques course, at the conclusion of which a language diction proficiency test will be administered.

Guidelines for Choral Conducting concerts/recitals include:

- The first recital should be a minimum of 30 minutes of music chosen in consultation with the supervisory committee Chair. This recital may be shared with another doctoral student.
- The second recital should be a minimum of 60 minutes of music and cannot be shared with another student.
- The third concert should be a minimum of 60 minutes in length and in Lecture-Recital format. It must be based upon the candidate's doctoral project.
- At least one work on each recital must be composed by a living composer.
- One of these new works must be a premiere. See *Premiere Collaboration* above.
- All concerts/recitals must be video recorded. High quality video recordings must be submitted at the end of the course of study in order to graduate. The School of Music provides recording equipment, but the student is responsible for recording the concerts/recitals.

Guidelines for Instrumental Conducting concerts/recitals include:

- Each concert/recital should be 45-60 minutes of music chosen in consultation with the supervisory committee Chair and may be divided among several scheduled concerts during the academic year. The lecture concert/recital should be 50-60 minutes in duration and feature a conducted performance segment and a lecture segment with an accompanying paper, which may be read. The student's total body of conducted works should cover a variety of styles and periods and may include chamber works. A recital jury must be held a minimum of two weeks prior to each performance date with the supervisory committee in attendance.
- At least one work on each recital must be composed by a living composer.
- One of these new works must be a premiere. See *Premiere Collaboration* above.
- All concerts/recitals must be video recorded. High quality video recordings must be submitted at the end of the course of study in order to graduate. The School of Music provides recording equipment, but the student is responsible for recording the concerts/recitals.

Guidelines that apply to all recitals include:

- The first concert/recital serves as the DMA Qualifying Recital. Successful completion of this recital is required before further study can be undertaken in the DMA program.
- It is the responsibility of the student to secure a recital date at the beginning of the fall semester through the reservation process outlined by the Director of Operations.
- Prior to presenting the first concert/recital, the supervisory committee must be established. The supervisory committee shall at a minimum consist of two graduate faculty members from the major area of emphasis (one will serve as chair); one from a separate music area; and one from the Cognate area.
 - The member from the Cognate area may be identified later but must be in place by the Comprehensive Examinations in year two/fourth semester.
 - Program notes, program copy, and the lecture-recital paper must be approved by the supervisory committee *prior* to the time of the pre-recital jury.
 - A pre-recital jury must be presented to, and approved by, the supervisory committee before a recital may take place. The recital jury must take place at least two weeks before the scheduled recital date. Printed program information and original program notes must be presented at the jury. Every work on each recital (including chamber recitals) must be ready to be performed at the jury. All

accompanying musicians must be present. The entire supervisory committee must also be present.

- All recitals must be recorded. High quality recordings must be submitted at the end of the course of study in order to graduate. The School of Music can provide recording equipment, but the student is responsible for recording the recital. A copy of the recital recording must also be submitted to the Graduate School.

All concerts/recitals must be video recorded. High quality video recordings must be submitted at the end of the course of study in order to graduate. The School of Music provides recording equipment, but the student is responsible for recording the concerts/recitals.

Premiere Collaboration

- All students in the Performance, Instrumental Conducting, and Choral Conducting concentrations will premiere at least one new composition during the course of their studies.
- Although existing works not yet premiered may qualify (with approval of the supervisory committee Chair), students are strongly encouraged to work closely with a composer in the collaborative creation and premiere of a new work.
- The composer may be a student composer at UF or another institution, or a professional composer. In working with a professional composer, students are encouraged to seek grant funding to commission the new work. The chair of the supervisory committee and the composition faculty may assist in facilitating contact with composers and granting organizations.

Language Requirement:

Per NASM standards for choral and orchestral conductors, language and diction skills must be sufficient enough to coach singers in French, German, Italian, English, and Latin, as well as general phonetic knowledge that can be related to other languages. For orchestral conductors, skills sufficient to conduct rehearsals in modern European languages are desirable. Diction deficiencies therein will be addressed through mentored score study and mentored rehearsals of repertoire in these and other languages. In addition, students pursuing a Choral Conducting specialization will receive additional intensive diction training through the required Advanced Rehearsal Techniques course, at the conclusion of which language proficiency will be demonstrated. Instrumental Conducting (wind and orchestral) DMA students will be required to meet a reading proficiency requirement in either German or French.

DMA in Performance

Recitals

The DMA in Performance requires the student to present three (3) degree recitals, enrolling in MUS7951 Individual Project (Recital) for three credits per recital. The first is the Qualifying Recital presented in the Spring semester of the first year of doctoral study. Prior to presenting this recital, the supervisory committee must be established, although the member from the cognate area need not be appointed at this time if the cognate area of study has not yet been determined. Successful completion of this recital is required before further study can be attempted in the DMA program.

Guidelines for Performance recitals include:

- Each recital must include 60-75 minutes of music.
- At least one work on each recital must be composed by a living composer.
- One of these new works must be a premiere. See *Premiere Collaboration* above.

- All recitals will be planned in consultation with the supervisory committee.
- Generally, recitals will be presented in the spring of each year. If approved, one of the three required recitals may be a chamber recital.
- All recitals must be video recorded. High quality video recordings must be submitted at the end of the course of study in order to graduate. The School of Music provides recording equipment, but the student is responsible for recording the recital.

Recital Scheduling Procedures

If your degree requires a recital, please read these details and guidelines below carefully to responsibly prepare accordingly.

1. The student should consult with their applied teacher about possible dates and times.
2. Once you have arrived at some possibilities, the student should contact Trent Weller (in person during my posted walk-in hours or by appointment or by phone) to check date, time, and venue availability on the following schedule: Graduate Students: starting the second week of the Fall semester. (Note These times are for scheduling recitals **for the entire academic year**, i.e., both the Fall and Spring semesters.)

A Graduate level recital (6000 or 7000) should consist of a maximum of 60 minutes of music.

3. When you have identified a time, Trent will hold one recital slot while the student completes the Degree Recital Request Form (attached). Please do not submit your form until you have met with Trent to confirm a date.
4. Please obtain appropriate signatures on the form and return it to Trent as soon as possible.
5. Students may schedule their dress rehearsal at any point after confirming their recital date. Commonly, students scheduling recitals for spring need to wait until they know their schedule for that semester. Please note that dress rehearsals may not be scheduled in standard recital slots, so plan for morning/early afternoon on weekdays (aligned with UF periods) or in the morning on weekends.
6. Students will schedule their Pre-Recital Jury with their applied instructor. Since most of these take place in a faculty studio, there is no need to schedule space with me. If there are special circumstances that require a larger space, students can see me to reserve a room.
7. **At least** two weeks prior to the recital date, students should submit all program materials to the graduate assistant (TBD each semester via email) as directed on the Degree Recital Request Form. Please have your applied instructor approve these materials before sending them to graduate assistant using the attached SoM Program Template. Note that you must send the final, faculty-approved program in this template no later than two weeks before the recital, so if there are questions, please address them earlier than the two-week deadline. Check the posted updates calendar (outside of MUB 130) or the School of Music Events calendar in Outlook to make sure your recital is confirmed. If it is, and you do not need anything beyond recording equipment and keys, proceed to Step 8. If you do have additional equipment needs (such as audio playback, etc.), or will be making your own arrangements for recording, contact Trent Weller to inform him. Because of the increasing number of events each year, we will need to enforce this two-week deadline strictly.

Note: All degree recitals **MUST** be recorded and submitted to Trent, even if you are making your own arrangements. If you use the SOM recorders, Trent will download the recording so you do not need to submit another copy.

8. A day or two before your recital, Trent Weller will send you and your applied teacher an e-mail with a locker location and combination. This locker contains the digital recorder, keys, and

any other items you have arranged with him.

9. Recital attendance is automatically set up for student recitals; you do not have to make any arrangements for this.

10. Trent generally books at least one half-hour before your recital start time for set-up. SOM does not provide stage or recording crew, so studios should arrange this for student recitals.

11. If your recital is not the last one of the day, please be efficient in clearing the room for the next recital.

13. At the conclusion of your recital, please return all equipment to its proper location following the plan posted backstage. Return all items (recorder, keys, etc.) to the locker and, if yours is the last recital of the day, turn off all lights, and make sure all exterior doors are locked and latched.

Recital Requirements

All recitals must be completed by the evening of the last day of classes (no concerts or recitals may take place during Reading Days or Final Exam Week).

Graduate Students may sign up in the Fall semester for recitals in either Fall or Spring of that academic year during the second full week of the Fall semester.

Program Copy

- 1) Program copy must be submitted to the program editor in the final, faculty-approved form no later than two weeks before the event.
- 2) Program copy must be submitted in the correct MS Word template as an e-mail attachment. Translations must be already formatted on 8.5" x 11" stock, separate from the program. These will be printed exactly as they are submitted by the student. The time, date, and place of the event, along with the name of the faculty member responsible and the degree/major the student is seeking must be filled in correctly on the template.
- 3) All programs, including translations, must be approved by the person responsible for the event and approved by the appropriate faculty member before submission to the program editor. The program editor is not responsible for editing the content of programs once they are submitted, and no changes will be made once the student approves the final draft of the program for printing.
- 4) Recital venues will be available at least on half-hour before the published recital time for set-up unless additional time is scheduled. Due to liability concerns, all recitals must be performed in School of Music or UF facilities.
- 5) Each ensemble/studio is responsible for set-up, tear down, and recording of their events. Please contact Trent Weller (tweller@ufl.edu) **at least two weeks before your recital** to make arrangements for room/equipment access (piano keys, AV equipment, digital recorder, etc.).

MUB 101 Guidelines:

- The entire room, including the backstage area and "green room" must be free of trash (including extra programs), equipment borrowed from other spaces, etc. at the conclusion of the event.
- Under no circumstances will food and drink be permitted in MUB 101, including the backstage area.

- Please use the #1 lighting preset for all non-performance activities. Presets #2 and #3 are for recitals only.
- Make sure the lights are all turned off (Preset #5) when leaving the room.
- Ensure that all exterior doors are secure at the conclusion of the event.

Recital Recording

All student recitals are required to be recorded for accreditation purposes. It is the responsibility of each student to make sure their recital is recorded. An audio recording will suffice; video recording is optional. The School of Music will provide recording equipment and instruction for the use of the equipment at no charge for all properly scheduled student recitals upon request. Recording equipment is available through the Facilities Operations Specialist (Trent Weller) and must be requested no later than 1 week before the date of the recital. All recordings made using School of Music recording equipment will be shared with the student(s) and their studio professor via Dropbox as soon as it is possible for the Facilities Operations Specialist to process and archive the recordings. The student(s) and studio professor may download a copy from there.

Third-Party Recital Recording: Students may opt to have their recitals recorded using a third party. The student must notify the Facilities Operations Manager no later than 1 week before the date of the recital that they will be using a third-party. The student is also responsible for any and all arrangements with that third party, including any financial compensation that may be involved for the third-party services. *Finally, in the case of third-party recordings, the student is required to provide a copy of the recital recording to the Facilities Operations Manager within 5 business days of the date of the recital.* This copy **MUST** be in a format that can then be transferred to the Recording Archive (no links to YouTube videos or other similar sites). Dropbox or GoogleDrive links work very well.

Media Site: The School of Music has a MediaSite page for posting recordings of our recitals and ensemble performances. Recital recordings will be uploaded to the MediSite page and a link will be sent to the student(s) and studio professor. The MediaSite link is for sharing. Viewers will not be able to download a copy from MediaSite. Anyone viewing through MediaSite will be able to access a copy of the performance program by clicking the “I” information icon at the bottom of the screen. If the student(s) or studio professor wish to share the performance via any social media, the MediaSite link should be used instead of using the copy downloaded from Dropbox. Not that there are likely to be any issues but using the MediaSite link will mean all parties are covered under UF’s copyright agreements.

Recital Request Form - Graduate

(Please complete all fields on this page)

Name: _____ Studio Teacher: _____

Student UFID: _____ - _____ e-mail: _____

Phone #: _____ Instrument/Voice: _____

Recital Committee (only the Studio Teacher for Graduate Recitals):

- Studio Teacher: _____

Please check date/time/venue availability with Dr. Pickeral in person, via phone, or e-mail prior to completing the following sections.

Recital Venue: MUB 101 MUB 120 UA FMR
(Organ only) (Grad Recital only)

Recital Date (mm/dd/yy): _____

Recital Time (circle one): 1:00 p.m. 3:00 p.m. 5:30 p.m. 7:30 p.m.
(Sat./Sun. only) (Sat./Sun. only)

Length of Musical Program: _____ minutes

My signature indicates that I have read and understand all the guidelines on this form.

Student Signature

Date

.....
(To be completed by the SOM Director of Operations)

Approved or Denied

Location: _____

Date: _____

Time: _____

Signature of Approver: _____

Comments: _____

Recital Program Template

*As you complete the template, please delete placeholders (title/composer/performers) when you replace them with the information specific to your event

*Add additional rows as necessary

Name, Instrument Recital Title (Graduate Recital)
Assisted by: [list the other performers and their instruments/voice types, etc.]
Day, Month, 202_ Location Time

Program	
<i>TITLE</i>	COMPOSER (dates)
Performers	
<i>TITLE</i>	COMPOSER (dates)
Performers	
<i>TITLE</i>	COMPOSER (dates)
Performers	
<i>TITLE</i>	COMPOSER (dates)
Performers	
<i>TITLE</i>	COMPOSER (dates)
Performers	
<i>TITLE</i>	COMPOSER (dates)
Performers	
[For degree recitals] This recital is presented in partial fulfilment of the _____. _____ is from the studio of _____.	

Program Notes As Needed

Texts and Translations *Please include your texts/translations fully-formatted and exactly as you would like them to appear in your final program.

Graduation Preparations

Students must formally notify the University when they plan to graduate. This is completed online in the [One.UF](#) system, and prior to the published deadline. For graduate students, this occurs each December, May and August. The process includes an application for the diploma, places the student's name in the commencement program, and places the student's name on the list to receive information on commencement procedures.

Graduation Meetings & Resources

The College of the Arts along with Music Graduate Coordinator host an information session each December to review graduation administrative details for all graduating students. The meetings cover processes, resources, deadlines and where to make final submissions.

An eLearning Canvas course named [Graduation](#) houses the current semester's information reviewed at the graduation meetings.

- Successful, final exams occur before the final submission.
- All students follow the Graduate School's deadlines to complete final projects, recitals, theses, dissertations, as well as the final oral exam.
- Students completing the MM project/performance in lieu of thesis | DMA doctoral project submit via the Canvas Graduation assignment.
 - The final document is a one PDF saved as surname linked to your first initial by an underscore blank and followed by .pdf. (Surname_I.pdf)
- Students completing a Thesis | Dissertation review policies and procedures in full detail from the Graduate School's [Thesis & Dissertation](#) office; submission of first and final theses and dissertations happens directly via the Graduate School's GIMS site
- Editorial Office checklists:
 - Master's Thesis (not project) – review this [checklist](#)
 - PhD – review this [checklist](#)

In the event circumstances delay the expected semester of graduation, it is the student's responsibility to apply again for the next term.

Resources for how to submit the degree application can be found on the ONE.UF HR [Toolkits](#).

DEGREE APPLICATIONS

Apply for an Associates Degree [Simulation](#) | [PDF](#)

[Apply for a Degree Simulation](#) | [PDF](#)

Adding Ceremony Information [PDF](#)

Apply for a Certificate [Simulation](#) | [PDF](#)

Commencement Escort/Hooding

Students confirm plans for attending commencement ceremonies within their degree application. This includes number of guests that will be in attendance, the phonetic spelling of their name for the ceremony, and email addresses of guests who would like commencement information.

Doctoral student will invite a member of the graduate faculty to serve as his or her escort during

the commencement ceremony. Normally, this is the chair of the supervisory committee, but may be any faculty member of the student's choosing. Master's students are not hooded during commencement ceremonies.

Graduate Assistantships

Graduate assistantships (GA) in the School of Music offer a variety of responsibilities, including performance, teaching, conducting, research, and administration. Generally offered along with admission, the GA letter of appointment specifies the number of funded semesters and * total credits covered by the tuition waiver.

The stipend for each assistantship is related directly to the amount of time required for the particular assignment. SoM assistants assigned at .25FTE (10 hours per week), .33 FTE (13 hours per week) and .50 FTE (20 hours per week). Fellowships typically include a graduate assistantship assignment so that the student receives teaching, research or applicable training the pursuit of the doctoral degree. Fellowships in the SoM are limited to doctoral students. Applications for graduate assistantships/fellowships should be submitted by the application deadline for the degree program for consideration the following Fall semester.

For GAs, a course load of 9 credit hours per semester is expected. It is the minimum number of hours required in order for a student to be eligible to hold an assistantship. It is also the number of hours covered by the tuition waiver, which is part of the assistantship package. Students opting to carry a heavier academic load in any given term must pay full tuition for any credit hours taken in excess of 9. There is a minimum number of credit three hours per term to retain degree-related status as a part-time graduate student.

Maintaining Assistantship/Fellowships

Graduate Assistants are required to keep a GPA of 3.0 or higher to maintain their assistantship. If a student's GPA falls below the minimum, a probationary semester may be awarded. The graduate assistant will first meet with the Graduate Coordinator to review the issues related to the low grades and make a plan for improving in the next semester. The Graduate School must formally approve a petition to allow one additional semester to increase the overall GPA above the 3.0 minimum.

Graduate Teaching Assistants who need [office space](#) to meet with undergraduate students will be assigned a space at the beginning of the fall semester.

GA/GTA Assistantship Responsibilities

All assistants should adhere to accepted standards of professional behavior including:

- Utilize organizational skills to communicate expectations/ideas clearly
- Follow supervisor's instructions
- Arrive prepared for work
- Dress appropriately
- Notify your supervisor in a timely fashion if unable to attend work for any reason
- Communicate with your supervisor when challenges arise

Faculty Supervisor's Responsibilities for GA's/GTA's

All faculty members should—also—adhere to accepted standards of professional behavior including:

- Upload student syllabus to the college website
- Identify and outline the GA's responsibilities prior to the beginning of the semester
- Provide the GA with a performance evaluation by completing a Graduate Assistant Evaluation Form in a timely fashion and turned into the Graduate Coordinator
- Work with the GA to overcome any deficiencies in fulfilling the responsibilities listed above
- Notify the Graduate Coordinator if the GA is having difficulty fulfilling assigned duties
- For GTA's:
 - Introductory meeting
 - Review content of course (syllabus, assignments, presentations how assignments should be graded/grading sheets)
 - Facilitate student access to area equipment, classrooms, etc.
 - Set date for class visit
 - Class visitation meeting
 - Exit review meeting
- Communicate with Area Purchaser to plan for fee needs in a timely fashion (lab/equipment)
- Complete GA evaluation and turn in to Graduate Coordinator

GA/GTA Evaluation Process

GA/GTA shall be evaluated in writing for each contract offered. The evaluation is to cover the assigned duties and responsibilities appropriate to the assignment. Supervisors are responsible for ensuring that graduate assistants are fully aware of the performance standards and expectations that apply to the assignment at the beginning of each semester.

In general, all performance standards should be observable, measurable, achievable, reasonable, and related to the assignment. More importantly, performance standards should be consistent for similar assignments so that all graduate assistants are evaluated fairly. The Collective Bargaining Agreement provides specific guidelines for observation and visitations, as well as evaluating the nature of the assignment.

To ensure a fair and successful evaluation, your supervisor should address performance issues as they occur in a timely, personal, and verbal manner. In addition, the student should:

- Know what is expected of to accomplish the tasks
- Be properly trained and have the support to successfully complete the assignment
- Be immediately made aware of any unsatisfactory performance and be provided with the means to improve on the tasks and performance
- Have exemplary performance noticed and noted in person and in writing

The effort put forth in a well-planned and thoughtful evaluation can accomplish many goals. In addition to documenting the student's work product it will:

- Provide valuable insights into work done so that the student may improve and grow
- Reinforce good performance by recognizing positive contributions
- Enhance two-way communication, which is important in all careers
- Clarify goals of the School and College

The Faculty Supervisors must notify the Graduate Coordinator if the assistant is not fulfilling his/her assigned duties.

Tuition Waivers

Graduate students who have been awarded assistantships have tuition waived as part of the assistantship. *However, all students are obligated to pay that portion under the heading of fees.* The tuition waiver for all assistantships in the School of Music covers 9 credit hours per fall and spring term, which is also the number of hours a graduate assistant must take to maintain the award. Graduate assistants who are appointed during the summer register for 3 credits per summer term (A or B; 6 for summer term C).

*The DMA degree requires 90 credits,

Nominations for Outstanding Graduate Teaching Assistants

Each fall and spring the School of Music is invited by the Graduate School to nominate 1-2 outstanding Graduate Teaching Assistants (GTA). Eligible candidates must have an assignment that showcases teaching skills, and must have previous UF teaching experience as the committee evaluates the TA teaching philosophy and student evaluations. The TA is evaluated on their contribution to course development, their instructional technique, and their involvement with students. Online classes are included when the TA had a significant role in developing the course. Members of the committee will visit the classes/labs/online course so the TA must be responsible for teaching the entire fall semester, and at least 8 class sessions must remain. Area heads are invited to nominate students so the SoM may select the best nominees to put forward.

Important Resources for Graduate Assistants

- [UF Help Desk](#) - For most GTA positions, understanding and navigating Canvas is essential to successfully performing your assigned duties. In addition, the UF Help Desk offers assistance with: Account Services, Technical Consulting, Mobile Device Services, Software Services, Administrative Support, Application Support Center, and Learning Support Services.
- [Center for Teaching Excellence Training](#) - This is a great training program for newer and seasoned graduate assistant teachers alike that teaches you all about pedagogical resources and methodology. The [University's Center for Teaching Excellence](#), as well as the Graduate School, conducts a series of workshops for graduate teaching assistants. In addition to day-long sessions offered at the start of the fall semester, seminars and resources are ongoing. You are strongly encouraged to explore this resource prior to beginning a teaching assistantship.
- [Employee Assistance Program](#) - Your UF Employee Assistance Program offers someone to talk to and resources to consult whenever and wherever you need them. All UF faculty, staff, graduate assistants, non-student OPS employees, house staff/residents, and postdoc associates as well as their household members are eligible to receive services. The toll-free number (833-306-0103) and/or [website](#) gives you direct 24/7 access to a licensed counselor who will answer your questions and if needed, refer you to other resources.
- [Graduate Assistant Union Collective Bargaining Agreement](#) - Please read in review in order to know your rights under a Graduate Assistant position
- [The Office of Academic Technology](#) (AT) at the University is a valuable resource for graduate assistants with teaching assignments. The AT conducts a series of workshops each year designed to help teaching assistants with their classroom duties. A computer training center is located at 2215 Turlington Hall, Telephone: (352) 392-0371. AT also

provides film projectors, overhead projectors, tape recorders, and other types of audiovisual equipment for use in their classrooms and has a number of publications and software programs available to assist those with teaching assistantships.

UF Websites to Know

General UF Website Resources

If you haven't already, please take time to explore these four critical websites to your UF Academic career, then take note of the following online resources for all of your academic, administrative, health, professional, research, and wellness needs!

- [OFFICIAL UNIVERSITY OF FLORIDA WEBSITE](#)
- [UF COLLEGE OF THE ARTS WEBSITE](#)
- [SCHOOL OF MUSIC WEBSITE](#)
- [UF GRADUATE SCHOOL WEBSITE](#)

ADDITIONAL FINANCIAL INFORMATION

[Office of Student Financial Aid & Scholarships](#), provides financial information and requirements, such as special fees and charges, cancellation and reinstatement, and deferral of registration and tuition fees, please refer to the [Graduate Catalog](#).

APPLYING FOR FLORIDA RESIDENCY

The Graduate School provides information about applying for Florida residency in the Graduate Student Catalog. The Office of the Registrar receives your [documentation](#) and the form. Please review the requirements in advance so you are prepared.

CANVAS

E-learning is the on-line course management system used by the University of Florida. All instructors and GTAs can set up an account with Academic Technology and put their course online. Assignments, readings, and grades can all be posted online. After the course is registered online, students access the site with their GatorLink account.

CAREER CONNECTIONS CENTER

Reitz Union, 352-392-1601. Contact for career assistance and counseling.

CENTER FOR TEACHING EXCELLENCE TRAINING

This is a great training program for newer and seasoned graduate assistant teachers alike that teaches you all about pedagogical resources and methodology. The [University's Center for Teaching Excellence](#), as well as the Graduate School, conducts a series of workshops for graduate teaching assistants. In addition to day-long sessions offered at the start of the fall semester, seminars and resources are ongoing. You are strongly encouraged to explore this resource prior to beginning a teaching assistantship.

COUNSELING AND WELLNESS CENTER

At the Counseling and Wellness Center (CWC) we believe that the college years are a time for change, growth, inquiry, and development. We strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over, 352-392-1575.

EMPLOYEE ASSISTANCE PROGRAM

Your UF Employee Assistance Program offers someone to talk to and resources to consult whenever and wherever you need them. All UF faculty, staff, graduate assistants, non-student OPS employees, house staff/residents, and postdoc associates as well as their household members are eligible to receive services. The toll-free number (833-306-0103) and/or website gives you direct 24/7 access to a licensed counselor who will answer your questions and if needed, refer you to other resources.

EVALUATIONS: GATOR EVALS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available [here](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [this link](#).

GATOR 1 CARD

You will need a student ID, known as a Gator 1 Card. Gator 1 includes your picture, your status (student, faculty and or staff) and your UFID number. The Gator 1 Card makes campus life easier. Students use the Gator 1 Card daily for access to the RTS bus service, access buildings, UF Library services and to access Prepaid Vending, Gator Dining and Bookstore accounts.

The ID Card Services main office is the official home of Gator 1 Central. ID Card Services is located on the ground floor of the UF Bookstore & Welcome Center. ID Card Services offers passport photos, notary services and copying services in addition to producing Gator 1 Cards. To obtain your Gator 1 Card, bring an official Photo ID (passport or driver's license) and \$15.00 (cash, check, Visa or MasterCard, or debit card).

GATORLINK

A GatorLink account is an individual's computer network identity at the University of Florida. Every student, faculty, and staff member is expected to have a GatorLink username and password. Services, such as email, are accessed with the GatorLink account for eligible users with affiliations such as students, faculty, and staff.

- You can use your Gatorlink account to access computers in Academic Technology (AT) labs on campus. Please visit [UF Learning Labs](#) to see AT computer lab locations.
- You can also use your GatorLink account to print on campus. For more information on Academic Technology printing services and locations, please visit [print.at.ufl.edu](#).
- WIFI is available throughout campus. Simply log on with your GatorLink account from any laptop to access the service through [Eduroam](#).
- [Computer lab access](#) – access to computers (Macs and PCs) in the IT Learning Spaces. This includes an Internet connection, access to your email, popular word processing, printing, spreadsheets and graphic programs. This service is offered on a space-available basis.

Your assigned UFID remains your student identification, and allows you to create a GatorLink account. GatorLink is your computer identity (username and password) at the University. It allows you to access all computers on campus. It creates your username@ufl.edu email address. This is where official university communications are sent.

GEORGE A. SMATHERS LIBRARIES

From books, to scores, to online resources, you'll find everything you need on this main library homepage. Further, you can visit the [UF Music Collection](#) located in the [Architecture and Fine](#)

[Arts Library](#), and find [Library Support](#) for various ways to receive assistance with respect to using the libraries or finding resources.

GRADUATE ASSISTANT UNION COLLECTIVE BARGAINING AGREEMENT

Please review to know your rights and responsibilities as a Graduate Assistant.

UF HELP DESK

For most GTA positions, understanding and navigating Canvas is essential to successfully performing your assigned duties. In addition, the UF Help Desk offers assistance with: Account Services, Technical Consulting, Mobile Device Services, Software Services, Administrative Support, Application Support Center, and Learning Support Services.

MYUF PORTAL

The [myUFL portal](#) is the access site for news, course listings, job listings, your personal information and all other aspects of your life at UF. Sign on using your GatorLink ID and password. Please log on and familiarize yourselves with this very valuable site.

THE OFFICE OF ACADEMIC TECHNOLOGY (AT)

This is a valuable resource for graduate assistants with teaching assignments. The AT conducts a series of workshops each year designed to help teaching assistants with their classroom duties. A computer training center is located at 2215 Turlington Hall, Telephone: (352) 392-0371. AT also provides film projectors, overhead projectors, tape recorders, and other types of audiovisual equipment for use in their classrooms, and has a number of publications and software programs available to assist those with teaching assistantships.

OFFICE FOR INTERNATIONAL STUDENT SERVICES

The Office for International Student Services is an important contact for international students, and the first place all international students should visit when they arrive in Gainesville. ISS has numerous programs helpful to students who are not only new to the University of Florida, but to the United States as well. ISS is located in the International Center at 123 Grinter Hall, Telephone: (352) 392-5323 x500.

ONE.UF

With your GatorLink username and password, you can logon to is the university's secure web site, and [ONE.UF](#) is your gateway to:

- Course registration
- Schedule adjustment (drop/add)
- Fee payments
- Financial aid
- Grades
- Holds
- Address changes
- Degree audits
- GIMS (Graduate Information Management System)
- Degree shopping
- Degree applications
- Your class schedule
- Transcripts
- Your directory information

- Federal loan interviews
- Course descriptions
- Textbook information

ONE.UF is available from 7:00 a.m. through 3:00 a.m., Monday through Saturday, and 10:00 a.m. to 3:00 a.m. Sunday (Eastern Time). Some services, such as registration and financial services are not always available. Transcript order system is closed daily from 3:30 p.m. through 4:30 p.m. EST. It often takes 24 hours after a working day for posts to update.

PUBLIC SPEAKING LAB offers assistance to those seeking to develop effective speaking skills across academic disciplines.

SEXUAL VIOLENCE RESPONSE

Sexual violence is not tolerated at the University of Florida. At this site, you can find resources for victim services, the care area, UF Police Department, and federal Title IX policies against sexual violence, located in the Student Health Care Center, 352-392-1161.

STUDENT RECREATION

The Division of Recreational Sports at the University of Florida provides an opportunity for every student to participate in an athletic or recreational activity on a voluntary basis.

STUDENT HEALTH CARE CENTER

The University of Florida infirmary and pharmacy can be accessed through the above link. Each student is assigned an infirmary team that they see for health issues. Please refer to the website for information about the health care center and how to find your health team. Call 352-392-1161 for 24/7 information to help you find the care you need. Eligible graduate students also receive health insurance provided by [GatorGradCare](#). Graduate students with assistantships and fellowships receive free health insurance. Other students may purchase the health care plan.

UF HEALTH SHANDS EMERGENCY ROOM / TRAUMA CENTER

For immediate medical care call 352-733-0111

UNIVERSITY POLICE DEPARTMENT

The University of Florida Police Department, located at the intersection of Museum Road and Newell Drive, provides services 24 hours a day (352-292-1111).

Emergency	9-1-1
Non-Emergency	352 392 1111

STUDENTS WITH DISABILITIES

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting their [Getting Started webpage](#).

- It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.
- Handi-Van for permanent or temporary disabilities is also offered. Call the Dean of Students Office at (352) 392-1261 and ask for the disability resource center. This service is also free.

STUDENT NIGHTTIME AUXILIARY PATROL (SNAP)

SNAP provides on request nightly campus escorts to the University community. SNAP Point-to-Point Service & Walking Escorts: 352-392-SNAP (7627). UPD Patrol Officers will be available to provide escorts after SNAP closes (352-392-1111).

REGIONAL TRANSIT SYSTEM (RTS)

With your Gator 1 Card you ride any RTS bus for free. Visit to take advantage of the Gator Locator Real Time Bus System. Find bus routes, schedules, and other important information at the Regional Transportation System.

U MATTER, WE CARE

Visit this site for a OneStop shop of all areas of wellness, including cultural, emotional, environmental, financial, intellectual, occupational, physical, social, and spiritual dimensions of wellness. Please contact umatter@ufl.edu or 352-392-1575

VOLUNTEERING: GATORS VOLUNTEER serves as a digital hub for all UF students, faculty and staff to find a cause that needs your time and effort.

WRITING STUDIO

2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Music Library Collection and Architecture & Fine Arts Library

[The Music Collection](#) operates within the George A. Smathers Library System. The physical library housing most SoM materials is located in the Architecture and Fine Arts Library (or AFA Library). You can find the library on [Google Maps here](#).

[Alan Asher](#) is the head librarian and you may reach him via email at aasher@ufl.edu or 352.273.2818.

There are more than 40,000 cataloged titles including books, scores, collected works of composers, songbooks in series, and periodicals. In addition, there are sound recordings, including compact discs, laser discs, LPs, cassettes, DVDs, and videos. The collection of sound recordings is non-circulating. However, under special conditions they may be taken out for in-class presentations.

There are penalties, including fines and loss of borrowing privileges, for overdue materials. For further information, consult the George A. Smathers Libraries circulation information handout available at the circulation desk and online.

There is a card-operated commercial photocopier located in the Music Library for patron use. Reusable copy cards are available for purchase at selected locations throughout the George A. Smathers Libraries. For locations of copy card dispensers and additional photocopy machines see [this site](#).

There is no recording equipment available in the Music Library. Library patrons are expected to support the copyright law by refraining from any kind of visual or aural copying which violates its tenants.

School of Music Scholarships

Scholarship students represent many communities throughout Florida and the United States, as well as several foreign countries. Many go on to music careers in teaching, performing, conducting, and composing, extending their influence throughout the nation. Others pursue professional interests outside the field of music, while remaining actively involved in musical activities in their local communities. For more information on any of the scholarships below and to find out how to apply, please contact faculty who oversee the given area within the SoM.

A variety of special, named scholarships and graduate assistantships are available to graduate students who are currently enrolled at the University of Florida in the SoM. Award recipients are selected during the spring term and are recognized at the Annual School of Music Awards Convocation in April. The amount of the awards—if available—and criteria for selection varies as noted below:

Graeffe Scholarship

Didier Graeffe Scholarship is awarded annually to a graduate music major in the School of Music, who, to the satisfaction of the **Music Theory/Composition** faculty, demonstrates financial need. Preference is given to minority students. Students studying composition are given first consideration. In the event that there is no qualified recipient in a given year, the award need not be given. Recipients should, whenever possible, perform at least one of Didier Graeffe's compositions during the year for which the scholarship is given. The amount of the award varies each year, based on the amount of interest earned on the endowment principal, and is given in addition to any scholarship the student may already hold.

Wilmot Scholarship

David L. Wilmot Scholarship in **Music Education**: Awarded annually to a full-time graduate student who has demonstrated commitment to the field of Music Education and who seeks to pursue a career in that field. The Music Education faculty selects recipients in the spring term prior to the academic year in which the award will be made available. The amount of the award is \$1000 and is renewable.

John and Margaret Sung Fellowship

John and Margaret Sung Fellowship: Awarded based on merit to Master's or Doctoral Students in the areas of **Composition or Conducting**. The amount of the award varies each year.

Van Horn Music Scholarship

Van Horn Music Scholarship: Awarded to support graduate students or senior undergraduate students with a demonstrated proficiency in **Choral singing, Composing, and/or Conducting**. The amount of the award varies each year.

Webster Saxophone Scholarship

Webster **Saxophone** Scholarship: Support scholar(s) studying saxophone. The amount of the award varies each year.

Bhide Scholarship

Support the accompanist's position for the **Women's Chorale**; remaining income to be used for a scholarship for member of Women's Chorale in memory of Mabel Carswell.

School of Music Student Organizations

The University of Florida [Gator Connect](#) Student Organization website is an excellent resource to connect you with student groups with a vast variety of interests. There are 962 organizations in total and 31 which relate directly to music in some capacity. Student organizations directly associated within the School of Music include:

- [Society for Early Music Research, Performance, and Analysis](#)
- [Society for Musicology, Analysis, Research, and Theory](#)
- [Society of Composers Incorporated Student Chapter](#)
- [Student Society for Musicology](#)

Graduate students are also encouraged to participate in the [Graduate Student Council](#) and [Graduate Assistants United](#).

[Graduate Student Council](#)

The UF Graduate Student Council (GSC) provides a way express graduate needs and ideas directly to university administrators and student government. The GSC is a dues-paying member of the *National Association of Graduate and Professional Students (NAGPS)* and the *Florida Council of Graduate Students (FCOGS)*. These memberships entitle UF graduate students to an array of programs.

The GSC sponsors the following programs:

- Graduate Student Orientation
- Travel Grants Program
- GSC Baby Gator Program
- Graduate Student Forum

[The GSC](#) is located in the Reitz Union, Room 310-E (392-1665, ext. 324)

Appendix A: Degree Plan Self-Advising Worksheets

Choral Conducting – [MM](#) | [DMA](#)

Composition – [MM](#) | [DMA](#) | [PhD](#)

Conducting – Instrumental – [MM](#) | [DMA](#)

Ethnomusicology – [MM](#)

Jazz Studies – [MM](#)

Music Education – [MM](#) | [PhD](#)

Music History & Literature – [MM](#) | PhD ([music cognate](#) | [interdisciplinary](#))

Performance – [MM](#) | [DMA](#)

Sacred Music – [MM](#)

MM

Master of Music in Choral Conducting

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____ MUS 6716 Research and Bibliography	03	_____ MUS 6905 Project and Problems in Music	03
_____ MUT 6629 Analytical Techniques	03	_____ MUS 6973 * Individual Project	04
_____ MUH/MUL 6000/7000	06	_____ MUT 6000/7000	03
_____ MUG 6105 Graduate Conducting	06	_____ MUN 6010 Graduate Ensemble	01
		_____ Approved Electives	03

TOTAL CREDITS: 32

*Graduate recital in lieu of written thesis.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Sacred Music

_____ MUT 6531 or 6445 Figured Bass and Continuo or Advanced Counterpoint	03
_____ MUR 6206 Survey of Hymnody	03
_____ MUR 6705 Sacred Music Literature	<u>03</u>
	09

Piano Pedagogy

_____ MVK 6651 Piano Pedagogy	03
_____ MVK 6661 Advanced Piano Pedagogy	03
_____ MUS 6940 Supervised Teaching	<u>03</u>
	09

Performance

_____ MVO 6460 Performance	06
_____ MUS 6973 Individual Project	<u>03</u>
	09

Music Education

_____ MUE 6785 Methods of Research in Music Ed.	03
_____ MUE 6080 Foundations of Music Education	03
_____ MUS 6685 Foundations of Musical Behavior	<u>03</u>
	09

Music Theory

_____ MUT 6751 Pedagogy of Music Theory	03
_____ MUT 6936 Music Theory Seminar	03
_____ MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
	09

Composition

_____ MUC 6930 Graduate Composition	06
_____ MUC 5000/6000/7000 Elective	<u>03</u>
	09

Conducting (Instrumental)

_____ MUG 6105 Graduate Conducting	06
_____ MUS 6973 Individual Project	03
_____ MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
	12

Electronic Music (Four courses, 12 credits, from the following)

_____ MUC 5315 Introduction to Electroacoustic Music	03
_____ MUC 6444 Composition of Electroacoustic Music	03
_____ MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____ MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____ MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____ MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
	<u>12</u>

Ethnomusicology**

_____ MUH 5505 Introduction to Ethnomusicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	06
_____ MUN 6496 World Music Ensemble	<u>02</u>
	11

Music History and Literature**

_____ MUH 5684 Introduction to History Musicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	<u>09</u>
	12

*Indicates the required sequence for Music Composition majors.

**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Reading and/or speaking knowledge of an appropriate foreign language is strongly recommended. Also fulfills MUH/MUL course requirements in the first concentration.

***An original research project in one of the MUH courses will be required.



Master of Music in Composition

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____	MUS 6716 Research and Bibliography	03	_____	MUC 6444 Composition of Electronic Music or other approved MUT 6000/7000 course	03
_____	MUT 6629 Analytical Techniques	03	_____	MUT 6000/7000	03
_____	MUH/MUL 5/6/7000	03	_____	MUS 6973** Individual Project	03-06
_____	MUC 6930 Graduate Composition*	06	_____	Approved Music Electives (6000/7000)	06-09

TOTAL CREDITS: 32

*Students must enroll in composition studio every semester prior to thesis.
**Graduate original composition in lieu of written thesis.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Piano Pedagogy

_____	MVK 6651 Piano Pedagogy	03
_____	MVK 6661 Advanced Piano Pedagogy	03
_____	MUS 6940 Supervised Teaching	<u>03</u>
		09

Performance

_____	MVO 6460 Performance	06
_____	MUS 6973 Individual Project	<u>03</u>
		09

Music Education

_____	MUE 6785 Methods of Research in Music Ed.	03
_____	MUE 6080 Foundations of Music Education	03
_____	MUS 6685 Foundations of Musical Behavior	<u>03</u>
		09

Music Theory

_____	MUT 6751 Pedagogy of Music Theory	03
_____	MUT 6936 Music Theory Seminar	03
_____	MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
		09

Conducting (Choral or Instrumental)

_____	MUG 6105 Graduate Conducting	06
_____	MUS 6973 Individual Project	03
_____	MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
		12

Electronic Music (Four courses, 12 credits, from the following)

_____	MUC 5315 Introduction to Electroacoustic Music	03
_____	MUC 6444 Composition of Electroacoustic Music	03
_____	MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____	MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____	MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____	MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
		12

Ethnomusicology**

_____	MUH 5505 Introduction to Ethnomusicology	03
_____	MUH/MUL 5/6/7000 Approved Courses***	06
_____	MUN 6496 World Music Ensemble	<u>02</u>
		11

Music History and Literature**

_____	MUH 5684 Introduction to History Musicology	03
_____	MUH/MUL 5/6/7000 Approved Courses***	<u>09</u>
		12

*Indicates the required sequence for Music Composition majors.

**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Reading and/or speaking knowledge of an appropriate foreign language is strongly recommended. Also fulfills MUH/MUL course requirements in the first concentration.

***An original research project in one of the MUH courses will be required.



Master of Music in Instrumental Conducting

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____ MUS 6716 Research and Bibliography	03	_____ MUS 6905 Project and Problems in Music	03
_____ MUT 6629 Analytical Techniques	03	_____ MUS 6973 * Individual Project	04
_____ MUH/MUL 6000/7000	06	_____ MUT 6000/7000	03
_____ MUG 6105 Graduate Conducting	06	_____ MUN 6010 Graduate Ensemble	01
		_____ Approved Electives	03

TOTAL CREDITS: 32

*Graduate recital in lieu of written thesis.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Sacred Music

_____ MUS 6531 or 6445 Figured Bass and Continuo or Advanced Counterpoint	03
_____ MUR 6206 Survey of Hymnody	03
_____ MUR 6705 Sacred Music Literature	<u>03</u>
	09

Piano Pedagogy

_____ MVK 6651 Piano Pedagogy	03
_____ MVK 6661 Advanced Piano Pedagogy	03
_____ MUS 6940 Supervised Teaching	<u>03</u>
	09

Performance

_____ MVO 6460 Performance	06
_____ MUS 6973 Individual Project	<u>03</u>
	09

Music Education

_____ MUE 6785 Methods of Research in Music Ed.	03
_____ MUE 6080 Foundations of Music Education	03
_____ MUS 6685 Foundations of Musical Behavior	<u>03</u>
	09

Music Theory

_____ MUT 6751 Pedagogy of Music Theory	03
_____ MUT 6936 Music Theory Seminar	03
_____ MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
	09

Composition

_____ MUC 6930 Graduate Composition	06
_____ MUC 5000/6000/7000 Elective	<u>03</u>
	09

Conducting (Choral)

_____ MUG 6105 Graduate Conducting	06
_____ MUS 6973 Individual Project	03
_____ MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
	12

Electronic Music (Four courses, 12 credits, from the following)

_____ MUC 5315 Introduction to Electroacoustic Music	03
_____ MUC 6444 Composition of Electroacoustic Music	03
_____ MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____ MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____ MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____ MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
	12

Ethnomusicology**

_____ MUH 5505 Introduction to Ethnomusicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	06
_____ MUN 6496 World Music Ensemble	<u>02</u>
	11

Music History and Literature**

_____ MUH 5684 Introduction to History Musicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	<u>09</u>
	12

*Indicates the required sequence for Music Composition majors.

**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Reading and/or speaking knowledge of an appropriate foreign language is strongly recommended. Also fulfills MUH/MUL course requirements in the first concentration.

***An original research project in one of the MUH courses will be required.



Master of Music in Ethnomusicology

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____ MUS 6716 Research and Bibliography	03	_____ MUH/MUL 6000/7000 Music History	09
_____ MUH 5505 Introduction to Ethnomusicology	03	_____ MUT 6629 Analytical Techniques	03
_____ MUH 5684 Introduction to Historical Musicology	03	_____ MUS 6971* Research for Master's Thesis	04
_____ MUN 6010 Graduate Ensemble	01	_____ ANG 5/6/7000 Anthropology Elective	03
		_____ Approved Electives	03

TOTAL CREDITS: 32

Reading and/or speaking knowledge of one appropriate foreign language is required.
*Graduate written thesis is required.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Piano Pedagogy

_____ MVK 6651 Piano Pedagogy	03
_____ MVK 6661 Advanced Piano Pedagogy	03
_____ MUS 6940 Supervised Teaching	<u>03</u>
	09

Performance

_____ MVO 6460 Performance	06
_____ MUS 6973 Individual Project	<u>03</u>
	09

Music Education

_____ MUE 6785 Methods of Research in Music Ed.	03
_____ MUE 6080 Foundations of Music Education	03
_____ MUS 6685 Foundations of Musical Behavior	<u>03</u>
	09

Music Theory

_____ MUT 6751 Pedagogy of Music Theory	03
_____ MUT 6936 Music Theory Seminar	03
_____ MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
	09

Composition

_____ MUC 6930 Graduate Composition	06
_____ MUC 5000/6000/7000 Elective	<u>03</u>
	09

Conducting (Choral or Instrumental)

_____ MUG 6105 Graduate Conducting	06
_____ MUS 6973 Individual Project	03
_____ MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
	12

Electronic Music (Four courses, 12 credits, from the following)

_____ MUC 5315 Introduction to Electroacoustic Music	03
_____ MUC 6444 Composition of Electroacoustic Music	03
_____ MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____ MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____ MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____ MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
	<u>12</u>

Music History and Literature**

_____ MUH 5684 Introduction to History Musicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	<u>09</u>
	12

*Indicates the required sequence for Music Composition majors.
**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Also fulfills MUH/MUL course requirements in the first concentration.
***An original research project in one of the MUH courses will be required.



Master of Music in History and Literature

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____ MUS 6716 Research and Bibliography	03	_____ MUH/MUL 6000/7000 Music History	09
_____ MUH 5505 Introduction to Ethnomusicology	03	_____ MUT 6629 Analytical Techniques	03
_____ MUH 5684 Introduction to Historical Musicology	03	_____ MUT 6000/7000 Music Theory	03
_____ MUN 6010 Graduate Ensemble	01	_____ MUS 6971* Research for Master's Thesis	04
		_____ Approved Electives	03

TOTAL CREDITS: 32

Reading and/or speaking knowledge of one appropriate foreign language is required.
*Graduate written thesis is required.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Piano Pedagogy

_____ MVK 6651 Piano Pedagogy	03
_____ MVK 6661 Advanced Piano Pedagogy	03
_____ MUS 6940 Supervised Teaching	<u>03</u>
	09

Performance

_____ MVO 6460 Performance	06
_____ MUS 6973 Individual Project	<u>03</u>
	09

Music Education

_____ MUE 6785 Methods of Research in Music Ed.	03
_____ MUE 6080 Foundations of Music Education	03
_____ MUS 6685 Foundations of Musical Behavior	<u>03</u>
	09

Music Theory

_____ MUT 6751 Pedagogy of Music Theory	03
_____ MUT 6936 Music Theory Seminar	03
_____ MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
	09

Composition

_____ MUC 6930 Graduate Composition	06
_____ MUC 5000/6000/7000 Elective	<u>03</u>
	09

Conducting (*Choral or Instrumental*)

_____ MUG 6105 Graduate Conducting	06
_____ MUS 6973 Individual Project	03
_____ MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
	12

Electronic Music (*Four courses, 12 credits, from the following*)

_____ MUC 5315 Introduction to Electroacoustic Music	03
_____ MUC 6444 Composition of Electroacoustic Music	03
_____ MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____ MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____ MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____ MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
	12

Ethnomusicology**

_____ MUH 5505 Introduction to Ethnomusicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	06
_____ MUN 6496 World Music Ensemble	<u>02</u>
	11

*Indicates the required sequence for Music Composition majors.
**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Also fulfills MUH/MUL course requirements in the first concentration.
***An original research project in one of the MUH courses will be required.

MM

Master of Music in Performance

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____ MUS 6716 Research and Bibliography	03	_____ MUS 6973* Individual Project	03
_____ MUT 6629 Analytical Techniques	03	_____ MUT 6000/7000	03
_____ MUH/MUL 6000/7000	03	_____ MUH/MUL/MUR 6000/7000	03
_____ MVO 6460 Performance Principle	06-09	_____ Approved Electives (a minimum of two hours must be in ensembles)	05-08

TOTAL CREDITS: 32

*Graduate recital in lieu of written thesis.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Sacred Music

_____ MUT 6531 or 6445 Figured Bass and Continuo or Advanced Counterpoint	03
_____ MUR 6206 Survey of Hymnody	03
_____ MUR 6705 Sacred Music Literature	<u>03</u> 09

Piano Pedagogy

_____ MVK 6651 Piano Pedagogy	03
_____ MVK 6661 Advanced Piano Pedagogy	03
_____ MUS 6940 Supervised Teaching	<u>03</u> 09

Music Education

_____ MUE 6785 Methods of Research in Music Ed.	03
_____ MUE 6080 Foundations of Music Education	03
_____ MUS 6685 Foundations of Musical Behavior	<u>03</u> 09

Music Theory

_____ MUT 6751 Pedagogy of Music Theory	03
_____ MUT 6936 Music Theory Seminar	03
_____ MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u> 09

Composition

_____ MUC 6930 Graduate Composition	06
_____ MUC 5000/6000/7000 Elective	<u>03</u> 09

Conducting (*Choral or Instrumental*)

_____ MUG 6105 Graduate Conducting	06
_____ MUS 6973 Individual Project	03
_____ MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u> 12

Electronic Music (*Four courses, 12 credits, from the following*)

_____ MUC 5315 Introduction to Electroacoustic Music	03
_____ MUC 6444 Composition of Electroacoustic Music	03
_____ MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____ MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____ MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____ MUC 7938 Seminar in Digital Sound Processing, Control, and Composition*	03
	<u>12</u>

Ethnomusicology**

_____ MUH 5505 Introduction to Ethnomusicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	06
_____ MUN 6496 World Music Ensemble	<u>02</u> 11

Music History and Literature**

_____ MUH 5684 Introduction to History Musicology	03
_____ MUH/MUL 5/6/7000 Approved Courses***	<u>09</u> 12

*Indicates the required sequence for Music Composition majors.

**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Reading and/or speaking knowledge of an appropriate foreign language is strongly recommended. Also fulfills MUH/MUL course requirements in the first concentration.

***An original research project in one of the MUH courses will be required.



Master of Music in Sacred Music

The Master of Music degree consists of a minimum of 32 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the 32 hour minimum. **MM Advisor:** Dr. Jonathan Helton, jhelton@ufl.edu

DEGREE REQUIREMENTS

_____	MUS 6716 Research and Bibliography	03	_____	MUT 6531 or 6445 Figured Bass and Continuo or	03
_____	MUT 6629 Analytical Techniques	03	_____	Advanced Counterpoint	
_____	MUH/MUL 6000/7000	03	_____	MUR 6206 Survey of Hymnody	03
_____	MVO 6460 Music Performance or	06	_____	MUR 6705 Sacred Music Literature	03
_____	MVO 6250 Secondary Music Performance		_____	MUS 6971 or 6973* Master's Thesis or	04
_____	MUN Graduate Ensemble	01	_____	Individual Project	
			_____	Approved Electives	03

TOTAL CREDITS: 32

*Graduate recital in lieu of written thesis.

SECONDARY CONCENTRATION

Secondary concentrations are listed below. Interested students will need to declare their desire to add a second concentration, apply for the program and complete the necessary paperwork in order to officially add a second concentration. Admission to a second concentration will be determined by the faculty in that area. No more than one concentration beyond the major specialization may be attempted. One member of the supervisory committee must represent the secondary concentration. Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization. However, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Piano Pedagogy

_____	MVK 6651 Piano Pedagogy	03
_____	MVK 6661 Advanced Piano Pedagogy	03
_____	MUS 6940 Supervised Teaching	<u>03</u>
		09

Performance

_____	MVO 6460 Performance	06
_____	MUS 6973 Individual Project	<u>03</u>
		09

Music Education

_____	MUE 6785 Methods of Research in Music Ed.	03
_____	MUE 6080 Foundations of Music Education	03
_____	MUS 6685 Foundations of Musical Behavior	<u>03</u>
		09

Music Theory

_____	MUT 6751 Pedagogy of Music Theory	03
_____	MUT 6936 Music Theory Seminar	03
_____	MUT6000/7000 elective (in addition to MUT requirements in the first concentration)	<u>03</u>
		09

Composition

_____	MUC 6930 Graduate Composition	06
_____	MUC 5000/6000/7000 Elective	<u>03</u>
		09

Conducting (*Choral or Instrumental*)

_____	MUG 6105 Graduate Conducting	06
_____	MUS 6973 Individual Project	03
_____	MUH/MUL/MUT 6000/7000 Approved Courses	<u>03</u>
		12

Electronic Music (*Four courses, 12 credits, from the following*)

_____	MUC 5315 Introduction to Electroacoustic Music	03
_____	MUC 6444 Composition of Electroacoustic Music	03
_____	MUC 6445 Electroacoustic Music Composition: Digital I*	03
_____	MUC 6446 Electroacoustic Music Composition: Digital II*	03
_____	MUC 7447 Advanced Seminar in Electroacoustic Music*	03
_____	MUC 7938 Seminar in Digital Sound Processing, Control, and Composition**	03
		12

Ethnomusicology**

_____	MUH 5505 Introduction to Ethnomusicology	03
_____	MUH/MUL 5/6/7000 Approved Courses***	06
_____	MUN 6496 World Music Ensemble	<u>02</u>
		11

Music History and Literature**

_____	MUH 5684 Introduction to History Musicology	03
_____	MUH/MUL 5/6/7000 Approved Courses***	<u>09</u>
		12

*Indicates the required sequence for Music Composition majors.

**MUS 6716 Research Methods is a prerequisite for entrance into the concentration. Reading and/or speaking knowledge of an appropriate foreign language is strongly recommended. Also fulfills MUH/MUL course requirements in the first concentration.

***An original research project in one of the MUH courses will be required.

Ph.D Course Required	Credits	Completed	Course Substitution	Credits
MUC 6444 Composition of Electronic Music	3			
MUC 6930 Graduate Composition 1/2	3			
MUC 6930 Graduate Composition 2/2	3			
MUC 7931 Advanced Graduate Composition 1/4	3			
MUC 7931 Advanced Graduate Composition 2/4	3			
MUC 7931 Advanced Graduate Composition 3/4	3			
MUC 7931 Advanced Graduate Composition 4/4	3			
MUC 7931 Advanced Graduate Composition (extra)	3			
MUC 7931 Advanced Graduate Composition (extra)	3			
MUC/MUT 6000/7000 1/5	3			
MUC/MUT 6000/7000 2/5	3			
MUC/MUT 6000/7000 3/5	3			
MUC/MUT 6000/7000 4/5	3			
MUC/MUT 6000/7000 5/5	3			
MUC/MUT 6000/7000 (extra)	3			
Cognate (12-14 hours)				
Interdisciplinary Cognate 1/4	3			
Interdisciplinary Cognate 2/4	3			
Interdisciplinary Cognate 3/4	3			
Interdisciplinary Cognate 4/4	3			
Interdisciplinary Cognate	3			
Interdisciplinary Cognate	3			
Interdisciplinary Cognate	3			
OR				
Performance Cognate 1/2	3			
Performance Cognate 2/2	3			
MUS 7905 Projects and Problems in Performance	3			
MUN 6010 1/3	1			
MUN 6010 2/3	1			
MUN 6010 3/3	1			
MUN 6010	1			
MUN 6010	1			
MUE 6385 Music in Higher Education	3			
MUS 6716 Research and Bibliography	3			
MUS 6940 Supervised Teaching	3			
MUT 6629 Analytical Techniques	3			
MUT 6751 Pedagogy of Music Theory	3			
MUH/MUL 6000/7000 1/2	3			
MUH/MUL 6000/7000 2/2	3			
Approved Elective (MUE, MUH, MUS, MUT)	3			
Approved Elective (MUE, MUH, MUS, MUT)	3			
Approved Elective (MUE, MUH, MUS, MUT)	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			

PhD in Music Education

Ph.D Course Required	Credits	Completed	Course Substitution	Credits
MUE 6080 Foundations of Music Ed.	3			
MUE 6931 Instructional Design in Mus Ed	3			
MUE 7046 Sociology of Music Education	3			
MUS 6685 Psychology of Music	3			
MUE 7045 Seminar in Music Teacher Ed	3			
MUE 7786 Qualitative Research	3			
MUE 7784 Quantitative Research	3			
MUE 7924 Doctoral Colloquium	0			
MUE 6385 Music in Higher Education	3			
EDA/EDF/EDG/EDH/EEX 6000/7000	3			
Study inside or outside Music Ed	3			
Study inside or outside Music Ed	3			
MUH 6000/7000	3			
MUT 6629 Analytical Techniques	3			
MUC/MUG/MUH/MUL/MUN/MUT/	3			
MUE 6785 Research in Music Ed.	3			
Electives - 30 hours total; can be transferred from MM				
Elective 1/10	3			
Elective 2/10	3			
Elective 3/10	3			
Elective 4/10	3			
Elective 5/10	3			
Elective 6/10	3			
Elective 7/10	3			
Elective 8/10	3			
Elective 9/10	3			
Elective 10/10	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			
MUS 7980 Research for Doctoral Dissertation	3			

Ph.D. in Music Education Course Checklist

Degree Program Course Requirements

Note: Credit from the Masters degree may be transferred in to cover up to 30 of these hours.

MUSIC EDUCATION (9-12 Credit Hours) *	
MUE 6080: Historical and Philosophical Foundations of Music Education	3
MUE 6931: Instructional Design in Music Education	3
MUE 7046: Sociology of Music Education	3
MUS 6685: Psychology of Music	3
MUSIC (9 Credit Hours)	
MUT 6629: Analytical Techniques	3
MUH/MUL 6000/7000	3
MUC/MUG/ MUH/MUL/ MUN/MUT/MVB 6000/7000	3
MUSIC TEACHER EDUCATION (6 Credit Hours)	
MUE 7045: Seminar in Music Teacher Education	3
MUE 6385: Music in Higher Education	3
MUE 7924: Doctoral Colloquium in Music Education (Monthly meetings of approximately 1.5 hours; register each semester in residence) +	0
RESEARCH (12 hours)	
MUE 6785: Research in Music Education	3
MUE 7786: Qualitative Research in Music Education	3
MUE 7784: Quantitative Research in Music Education	3
EDA, EDF, EDG, EDH, EEX 6000/7000 – Course relevant to the student’s research interests	3
OUTSIDE COGNATE (6-9 Credit Hours) *	
Concentrated study in a related field inside or outside of Music Education suited to the student’s interests and needs, approved by the student’s committee. Cognates should inform the student's research and/or teaching.	6-9
APPROVED ELECTIVES (30 Credit Hours) #	
Music, music education, and relevant courses outside of music and music education as approved by the student’s committee.	30
<i>Successful Completion of the Written and Oral Qualifying Exams</i>	
DISSERTATION	
MUS 7980: Research for Doctoral Dissertation	15
<i>Successful Oral Defense of the Dissertation</i>	

PhD in Music History/Ethnomusicology – Performance Cognate

Ph.D Course Required	Credits	Completed	Course Sub	Credits
MUH 5505 Intro to Ethno	3			
MUH 5684 Intro to Historical Musicology	3			
MUH 7938 Musicology Seminar 1/4	3			
MUH 7938 Musicology Seminar 2/4	3			
MUH 7938 Musicology Seminar 3/4	3			
MUH 7938 Musicology Seminar 4/4	3			
MUH/MUL 6000/7000 Music History/Literature 1/5	3			
MUH/MUL 6000/7000 Music History/Literature 2/5	3			
MUH/MUL 6000/7000 Music History/Literature 3/5	3			
MUH/MUL 6000/7000 Music History/Literature 4/5	3			
MUH/MUL 6000/7000 Music History/Literature 5/5	3			
MUH/MUL 6000/7000 Music History/Literature (extra)	3			
Anthropology Core	XXXX			
ANG 5000/6000/7000 Anthropology 1/2	3			
ANG 5000/6000/7000 Anthropology 2/2	3			
MUS 6716 Research Methods and Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUT 6000/7000 Music Theory	3			
MUS 6940 Supervised Teaching	3			
MUE 6385 Music in Higher Education	3			
Performance/Conducting Cognate				
MVO 6460/7460 or MUG 6105/7106 (Performance/Conducting) 1/2	3			
MVO 6460/7460 or MUG 6105/7106 (Performance/Conducting) 2/2	3			
MUS 7905 Projects and Problems (Lecture Recital)	3			
MUN 6010 Graduate Ensemble 1/3	1			
MUN 6010 Graduate Ensemble 2/3	1			
MUN 6010 Graduate Ensemble 3/3	1			
Elective 1/5	3			
Elective 2/5	3			
Elective 3/5	3			
Elective 4/5	3			
Elective 5/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			

PhD in Music History/Ethnomusicology – Interdisciplinary Cognate

Ph.D Course Required	Credits	Completed	Course Su	Credits
MUH 5505 Intro to Ethno	3			
MUH 5684 Intro to Historical Musicology	3			
MUH 7938 Musicology Seminar 1/4	3			
MUH 7938 Musicology Seminar 2/4	3			
MUH 7938 Musicology Seminar 3/4	3			
MUH 7938 Musicology Seminar 4/4	3			
MUH 7938 Musicology Seminar (extra)	3			
MUH/MUL 6000/7000 Music History/Literature 1/6	3			
MUH/MUL 6000/7000 Music History/Literature 2/6	3			
MUH/MUL 6000/7000 Music History/Literature 3/6	3			
MUH/MUL 6000/7000 Music History/Literature 4/6	3			
MUH/MUL 6000/7000 Music History/Literature 5/6	3			
MUH/MUL 6000/7000 Music History/Literature 6/6	3			
MUH/MUL 6000/7000 Music History/Literature (extra)	3			
MUS 6716 Research Methods and Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUT 6000/7000 Music Theory	3			
MUS 6940 Supervised Teaching	3			
MUE 6385 Music in Higher Education	3			
Elective 1/5	3			
Elective 1/5	3			
Elective 1/5	3			
Elective 1/5	3			
Elective 1/5	3			
Interdisciplinary Cognate	XXXX			
Interdisciplinary Cognate 1/4	3			
Interdisciplinary Cognate 2/4	3			
Interdisciplinary Cognate 3/4	3			
Interdisciplinary Cognate 4/4	3			
Elective 1/5	3			
Elective 2/5	3			
Elective 3/5	3			
Elective 4/5	3			
Elective 5/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			
MUS 7979 or 7980 1/5	3			

DMA in Choral Conducting				
Music Core Courses - Total 15 hrs	Credits	Completed	Course Substitution	Credits
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			Advanced Ch
MUS 7951 Recital	3			
Other Courses in Music - Total 11 hrs	Credits	Completed	Course Substitution	Credits
MUE 6385 Music in Higher Education	3			
MUS 6940 Supervised Teaching	2			
MUS 6905 Projects/Problems	3			
MUS 6905 Projects/Problems	3			
Cognate outside of Music - 15-21 hours	Credits	Completed	Course Substitution	Credits
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course) may be added*	3			
(Cognate course) may be added*	3			
Capstone - Total 9 hrs	Credits	Completed	Course Substitution	Credits
MUS 7951 Lecture Recital	3			
MUS 7955 Doctoral Project	3			
MUS 7956 Doctoral Project	3			
Courses completed in Master's degree	Credits	Completed	Course Substitution	Credits
MUG 6105 Graduate Conducting	3			
MUG 6105 Graduate Conducting	3			
MUN 6XXX Graduate Ensemble	1			
MUN 6XXX Graduate Ensemble	1			
MUN 6XXX Graduate Ensemble	1			
MUS 6716 Research/Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUH/MUL/MUR 6XXX/7XXX	3			
MUH/MUL 6XXX/7XXX	3			
MUH/MUL 6XXX/7XXX	3			
MUT 6XXX Music Theory	3			
MUS 6973 Recital	3			
MUT 6XXX Music Theory	3			
Approved Elective (may be added)*	3			
Approved Elective (may be added)*	3			
<small>*any combination of these courses may be used, but 7 hours at minimum must be included to make the 90 hours overall minimum</small>				
MUS 7940 Internship*	VAR			

DMA in Composition				
Composition Core	Credits	Completed	Course Substitution	Credits
MUC 6444 Composition in Electronic Music	3			
MUC 7931 Advanced Graduate Composition	3			
MUC 7931 Advanced Graduate Composition	3			
MUC 7931 Advanced Graduate Composition	3			
MUC 7931 Advanced Graduate Composition	3			
Other Courses in Music	Credits	Completed	Course Substitution	Credits
MUE 6385 Music in Higher Education	3			
MSU 6940 Supervised Teaching	3			
MUT 6751 Pedagogy of Music Theory	3			
MUC/MUT 6XXX/7XXX	3			
MUC/MUT 6XXX/7XXX	3			
Cognate outside of Music	Credits	Completed	Course Substitution	Credits
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)*	3			
(Cognate course)*	3			
Capstone	Credits	Completed		
MUS 7951 Recital	3			
MUS 7955 Doctoral Project	3			
MUS 7956 Doctoral Project	3			
Possible courses transferred from Master's	Credits	Completed		
MUC 6930 Graduate Composition	3			
MUC 6930 Graduate Composition	3			
MUS 6716 Research/Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUC/MUT 6XXX/7XXX	3			
MUC/MUT 6XXX/7XXX	3			
MUH/MUL/MUR 6XXX/7XXX	3			
MUH/MUL/MUR 6XXX/7XXX	3			
MUH/MUL/MUR 6XXX/7XXX	3			
Approved Electives	3			
<i>Approved Electives (can be added to program)*</i>	3			
<i>Approved Electives (can be added to program)*</i>	3			
<i>*any combination of these courses may be used, but 6 hours at minimum must be included to make the 90 hours overall minimum</i>				
MUS 7940 Internship*	VAR			

DMA in Instrumental Conducting				
Area Core Courses	Credits	Completed	Course Substitution	Credits
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			
MUG 7106 Advanced Graduate Conducting	3			
MVO 6250 Secondary Performance Study	2			
MUS 6905 Projects and Problems	3			
MUS 6905 Projects and Problems	3			
Other Courses in Music	Credits	Completed	Course Substitution	Credits
MUE 6385 Music in Higher Education	3			
MUS 6940 Supervised Teaching	2			
MUH/MUL/MUR 6XXX/7XXX	3			
MUH/MUL 6XXX/7XXX	3			
MUH/MUL 6XXX/7XXX	3			
MUT 6XXX/7XXX Music Theory	3			
Cognate outside of Music	Credits	Completed	Course Substitution	Credits
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course) may be added*	3			
(Cognate course) may be added*	3			
Capstone	Credits	Completed		
MUS 7951 Lecture Recital	3			
MUS 7951 Recital	3			
MUS 7XXX Doctoral Project	3			
MUS 7XXX Doctoral Project	3			
	Credits	Completed		
MUG 6105 Graduate Conducting	3			
MUG 6105 Graduate Conducting	3			
MUS 6716 Research/Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUN 6XXX Ensembles	1			
MUN 6XXX Ensembles	1			
MUS 6973 Recital	3			
Approved Electives	3			
Approved Electives (may be added)*	3			
<i>*any combination of these courses may be used, but 3 hours at minimum must be included to make the 90 hour overall minimum</i>				
MUS 7940 Internship*	VAR			

DMA in Performance				
Performance Core	Credits	Completed	Course Substitution	Credits
MVO 7460 Performance	3			
MVO 7460 Performance	3			
MVO 7460 Performance	3			
MUS 7951 Individual Project (Qualifying Recital)	3			
Other Courses in Music	Credits	Completed	Course Substitution	Credits
MUE 6385 Music in Higher Education	3			
MUS 6940 Supervised Teaching	2			
MUH/MUL 6XXX/7XXX	3			
MUT 6XXX Music Theory	3			
Cognate outside of Music (19 hrs)	Credits	Completed	Course Substitution	Credits
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course)	3			
(Cognate course) may be added*	3			
(Cognate course) may be added*	3			
Capstone	Credits	Completed		
MUS 7951 Recital (Final)	3			
MUS 7951 Recital	3			
MUS 7956 Doctoral Project	3			
MUS 7956 Doctoral Project	3			
Transferred from Master's	Credits	Completed		Credits
MVO 6460 Performance	3			
MVO 6460 Performance	3			
MVO 6460 Performance	3			
MUS 6973 Individual Project	3			
MUN 6XXX Ensembles/Chamber Music	1			
MUN 6XXX Ensembles/Chamber Music	1			
MUN 6XXX Ensembles/Chamber Music	1			
MUN 6XXX Ensembles/Chamber Music	1			
MUS 6716 Research/Bibliography	3			
MUT 6629 Analytical Techniques	3			
MUH/MUL/MUR 6XXX/7XXX	3			
MUH/MUL/MUR 6XXX/7XXX	3			
MUT 6XXX/7XXX Music Theory	3			
Approved Electives	3			
Approved Electives (can be added to program)*	3			
Approved Electives (can be added to program)*	3			
*any combination of these courses may be used, but 6 hours at minimum must be included to make the 90 hours overall minimum				
MUS 7940 Internship*	VAR			

Appendix B: Music History & Theory Placement Test Guides

Music History Review Guide for Diagnostic Exam

This guide has been prepared as a prompt for your thorough review of important people, terms, and concepts taught in standard undergraduate music history courses. Each section below is arranged in approximate chronological order. Graduate courses at University of Florida will assume knowledge of this material. The diagnostic exam measures your knowledge of content and your ability to communicate your understanding of the significance of the material. The diagnostic exam will consist of four main parts and each section will balance material chronologically.

- Listening identification: date, genre, composer, musical characteristics, significance of the work
- Score identification: date, genre, composer, musical characteristics, significance of the work
- Short identification: definition or identification; date; nationality; significance; other relevant information
- Essay: synthesis of large concepts; placing in context; discussion of development, significance; discussion of conflicting points of view, etc. Importance placed on organization, accuracy, and intellectual insight on the topic.

To prepare, review standard music history textbooks and anthologies for representative works and styles for each period. Terms and people in the lists below should prompt your thinking about the associated context, musical genres, styles, etc. Know important styles and genres, major composers and their works for each style period. Some genres (eg. Mass, motet, chanson, sonata, etc.) exist over long periods of time in very different styles. Understand the different styles for these genres during the different time periods. Know and be able to identify and discuss seminal works—those that initiate new stylistic or aesthetic values--as well as works representative of time, place, genre, compositional style.

TERMS (*definition, context, example, time period/date*)

monophonic	conductus	English madrigal
polyphonic	Ars subtilior	chorale
tetrachord	Le Roman de Fauvel	toccata
Doctrine of Ethos	Messe de Nostre Dame	temperament
Greater Perfect System	hocket	mannerism
earliest musical notation	double-leading tone	basso continuo
troubadours/trouvères/trobairitz	Magnus liber organi	figured bass
Office	mensural notation	ground bass
Mass	isorhythm	Florentine Camerata
neumes	motet	intermedi
melismatic	clausula	<i>Le nuove musiche</i>
hexachord	conductus	monody
solmization syllables	Ars subtilior	Prima prattica
gamut	Le Roman de Fauvel	Secunda prattica
mode	Messe de Nostre Dame	recitative
musica ficta	hocket	ritornello principle
trope	double-leading tone	sonata
liturgical drama	<i>formes fixes</i>	concerto
<i>Musica Enchiriadis</i>	madrigal	program music
organum (various types)	<i>contenance angloise</i>	absolute music
Notre Dame School	fauxbourdon	aria
modal rhythm/notation	head motif	cantata
Magnus liber organi	cyclic mass	castrato
mensural notation	cantus firmus	da capo aria
isorhythm	Parisian chanson	French overture
motet	Lied	tragédie en musique
clausula	Italian madrigal	(tragédie lyrique)
opera seria	character piece	polytonal
oratorio	reminiscence motive	ragtime
ostinato	music drama	blues
recitative	<i>Singspiel</i>	12-bar-blues-form
Galant	<i>Gesamtkunstwerk</i>	blue note
Rococo	Caecilian movement	atonality
Empfindsamkeit	Leitmotiv	Expressionism
Alberti bass	symphonic poem	Neoclassicism
minuet	waltz	Socialist realism
episode	salon	<i>Sprechstimme</i>
sonata form and variants	ballade	serialism
<i>Sturm und Drang</i>	nocturne	dodecaphony
fortepiano	<i>cavatina</i>	pitch class
intermezzo	<i>cabaletta</i>	set theory
opera buffa	bel canto	organicism
Requiem	“Viva Verdi”	hexachords
Romanticism	grand opera	pointillism
historicism	opera comique	row
nationalism	modernism	retrograde
program symphony	Avant-garde	inversion
concert overture	pluralism	matrix

scherzo
Dies irae
Lieder
song cycle
minstrel song
parlor songs

ambient music
Impressionism
non-functional and non-triadic
scales and
harmonies
Primitivism

combinatoriality
integral serialism
aleatory music
minimalism
postmodernism

PEOPLE

Socrates, Plato, Pythagoras,
Aristotle—ideas on
music
Boethius
Charlemagne
Guido of Arezzo
Hildegard von Bingen
Petrus de Cruce
Franco of Cologne
Leonin
Perotin
Francesco Landini
Guillaume de Machuat
Johannes Cicconia
Philippe de Vitry
Du Fay
Ockeghem
Tinctoris
Dunstable
Josquin des Prez
Ottaviano Petrucci
Isaac
Brahms
Stephen Foster
Mussorgsky
Wagner
Meyerbeer
Gounod
Bizet
Johann Strauss II
Sousa
Tchaikovsky
Liszt
Richard Strauss
Mahler
John Cage
Pierre Boulez
Claude Debussy
Charles Ives

Lassus
Marenzio
Palestrina
Rore
Sermisy
Byrd
Dowland
Monteverdi
Giulio Caccini
Francesca Caccini
Barbara Strozzi
Lully
Purcell
Bach
Rameau
Schütz
Corelli
Vivaldi
Frescobaldi
Buxtehude
F. Couperin
Handel
Purcell
Metastasio
A. and D. Scarlatti
Igor Stravinsky
Sergei Diaghilev
Scott Joplin
Duke Ellington
Béla Bartók
Darius Milhaud
Henry Cowell
Schoenberg
Berg
Webern
Prokofiev
Weill
Bartok
Messiaen

Carissimi
J.S. Bach
CPE Bach
JC Bach
Stamitz
Pergolesi
Gluck
Haydn
Mozart
William Billings
Beethoven
Schubert
Berlioz
Fanny Mendelssohn
Felix Mendelssohn
Clara Schumann
Robert Schumann
Mahler
Rossini
Chopin
Paganini
Gottschalk
Rossini
Verdi
Weber
Shostakovich
Cole Porter
Leonard Bernstein
Elizabeth Sprague Coolidge
Pendercki
Babbit
Cage
Berry
Coleman
Gubaidulina
Corigliano
Musgrave
León
Larsen

CONCEPTS TO REVIEW:

General

- Style periods
 - What are they? What are the musical hallmarks of each?
 - What definitive stylistic breaks lead to style period categorization?
- Relationship between music and text
- Concepts and styles of sacred and secular music (concept applies in different ways in different time periods)
- Nature of careers composers and musicians in different styles periods and for different individuals
- Place of music within social context (religious, political, etc); understand differences during different periods
- Note different ways of disseminating music in different periods—oral tradition, manuscript, print, recordings, internet—and how each reflects its time, how each affects the type of music created during each time period

To 1600

- Role of memory and improvisation in performed music
- Quadrivium and the place of music in it
- Influence of theory on successive centuries—how was it transmitted? What is the relationship of the actual content of Greek theory and Medieval theory?
- Principle ideas of Pythagoras
- Notation—Development—when, where, why, how, who?
- The authority of chant—its power and permanence as a repertory
- Expansion of plainchant
- Troping and the resulting musical practices
- Use of chant as the basis for early polyphony
- Other practices of musical borrowing
- What is humanism? How does it affect the development of music?

1600-1800

- How do the ideals of the Renaissance continue in the 17th century?
- What ideals of the Greeks are sought after in later periods?
- How do the new developments in music and drama in the 17th c. relate to the development of the madrigal in the 16th century?
- What distinguishes national styles during the Baroque period?
- How do the practices of opera influence other musical genres?
- How does music reach a larger public in this period?
- Characteristic features and functions of genres such as mass, motet, cantata, oratorio during the 18th century
- Types of keyboard instruments
- Idiomatic writing for instruments in the Baroque period
- Instrumental genres and ensembles in the Baroque period
- Formal structures—emergence and standardization
- Relationship of instrumental genres to vocal genres
- Elements and procedures of sonata form
- Characteristics of development sections in sonata form
- Antecedents to the classical sonata form

- Impact of the Mannheim Orchestra
- Compositional techniques that create unity within multi-movement structures
- What are some technical developments in instruments that furthered the development of instrumental music?
- Opera reform: circumstances, people, problems, goals and solutions
- What social commentary does Mozart make through *Don Giovanni*? How does the opera make a serious social statement while still entertaining the audience?
- How do the conventions of opera change over time? What is the relationship of opera to society?

1800-present

- How do the conventions of opera change over time? What is the relationship of opera to society?
- Changing concepts of originality
- What important change is introduced in harmonic writing in the 19th century?
- Beethoven's three style periods—
 - Why is this a useful concept?
 - What are the three, what are their dates, and how is each characterized?
- How is the increasing importance of unifying the movements of a cyclical work manifested?
- How did Beethoven's music act as a catalyst for new developments in instrumental music?
- Why is instrumental music considered the highest form of the musical art in the 19th century?
- Berlioz's concepts of orchestration
- Beethoven's freedom within established forms
- Dualities in the Romantic period:
 - Classical/Romantic
 - Public/Private
 - Individual/Society
 - Amateur/Professional
- Verdi's use of dramatic realism
- Growing continuity in conventions of operatic forms; larger units of dramatic organization
- How does German opera create a style distinct from the Italian tradition?
- How does Wagner use purely musical means to convey drama?
- Large scale forms and genres of choral music flourishing in the 19th century. Historical roots of these forms; composers and works that exemplify these genres.
- Composers' awareness of tradition, legacy, musical history, and the effect of this awareness on them.
- Late 19th century manifestations of the values and principles of sonata form
- New orchestral capabilities
- Scholarship in music and historical awareness
- Functions of music in 20th century society
- Challenges to tonality
- Growth of popular music
- Transition from tonality to atonality; steps along the way
- How are forms, idioms, and styles from previous eras adapted to a new tonal language and new aesthetic agenda in the 20th century?

- How do composers adapt and use folk, ethnic, and national idioms in the 20th century?
- How do composers document musically important issues? What do they convey about these events?
- How are styles from previous eras adapted in the 20th c?
- What kinds of aesthetic and technical issues do composers address? How?
- What was Babbitt's point in "Who Cares If You Listen?"
- What new genres and media emerge?
- How do performers affect the relationship between music and its audience?

Graduate Music Theory Placement Exam

The graduate Music Theory placement exam includes:

- 1) Part-writing in four voices.
- 2) Roman numeral analysis of music from Baroque, Classical, and Romantic periods, including identification of all harmonies, non-chord tones, and modulations.

To prepare, students should review undergraduate theory textbooks, especially topics dealing with advanced chromatic harmonic analysis and part-writing.

- Be prepared to identify non-chord tones by type (passing tone, suspension, escape tone, neighbor tone, etc.).
- Be able to identify and write Augmented 6th chords, color chords (or borrowed chords), and Neapolitan chords; modulations to closely and not closely related keys, and enharmonic uses of fully diminished chords.

Appendix C: Secondary Concentrations - MM Degrees

The Master of Music degree consists of a minimum of 32/33 credits of study which includes core courses in music as well as courses in the area of specialization. A secondary concentration may be added and will require additional coursework beyond the minimum.

Students declare an interest to add a secondary concentration to the master's degree by meeting with the area head for approval. The degree attribute must be updated to include the secondary concentration by the end of the second semester of study.

Admission to a secondary concentration will be determined by the faculty in that area.

No more than one concentration beyond the major concentration may be attempted.

Unless indicated otherwise, courses required for the second concentration may not also fulfill specific degree requirements in the area of primary specialization, however, courses in the second concentration may, at the discretion of the student's supervisory committee, be used to fulfill approved elective credit in the primary degree area.

Secondary Concentrations

- Sacred Music
- Piano Pedagogy
- Music Performance
- Music Education
- Music Theory
- Composition
- Conducting
- Electronic Music
- Ethnomusicology
- Music History and Literature

Appendix D: Course Period Schedule (class meeting times)

Fall and Spring Class Schedule

Classes meet for 50 minutes with a 15-minute break between classes.

Period	Class Begins	Class Ends	Monday	Tuesday	Wednesday	Thursday	Friday
1	7:25	8:15 am					
2	8:30	9:20 am					
3	9:35	10:25 am					
4	10:40	11:30 am					
5	11:45	12:35 pm					
6	12:50	1:40 pm					
7	1:55	2:45 pm					
8	3:00	3:50 pm					
9	4:05	4:55 pm					
10	5:10	6:00 pm					
11	6:15	7:05 pm					
E1	7:20	8:10 pm					
E2	8:20	9:10 pm					
E3	9:20	10:10 pm					

Summer Class Schedule

Summer A & B classes meet for 75 minutes with a 15-minute break between classes.

Summer C classes meet for 65 minutes within the 75-minute regular summer period.

Period	Class Begins	Class Ends	Monday	Tuesday	Wednesday	Thursday	Friday
1	8:00	9:15 am					
2	9:30	10:45 am					
3	11:00	12:15 pm					
4	12:30	1:45 pm					
5	2:00	3:15 pm					
6	3:30	4:45 pm					
7	5:00	6:15 pm					
E1	7:00	8:15 pm					
E2	8:30	9:45 pm					

Appendix E: Faculty and Staff Directory

[UF School of Music Faculty and Staff](#)

Appendix F: Annual Student Concerto Competition

Competition Guidelines

A concerto performance with one of the School of Music's major ensembles is among the highest honors the school bestows on a student. The competition is designed to identify the best student soloists each year in order to provide them with such an opportunity.

The Solo Concerto Competition is divided into two separate levels, undergraduate and graduate, and is open to all students who are music majors (including dual majors). Those students who have already won may not compete again at the same level. However, graduate students who have won as an undergraduate are eligible to audition with different repertoire.

In the semester the competition takes place, a graduate student for 9 credits. In the semester of the performance, a graduate student must be enrolled for a performance course at the 6000 or 7000 level (minimum).

Each student who plans to audition must be recommended by his/her studio teacher, using the Concerto Competition Audition Application form. (Updated annually and emailed on student listservs as well as available from studio teachers.)

Works for either orchestra or wind ensemble accompaniment are acceptable for the competition. **Submitted works should not exceed 15 minutes**, although longer works may be considered at the discretion of the ensemble director. It is recommended that an instrumentalist prepare a single-movement concerto, a movement of a concerto, or some other concert piece; and that a singer prepare one or two arias or other suitable vocal music with orchestra/wind symphony accompaniment. Duo concertos are permitted, however students entering as a duo will not be permitted to enter individually.

All submissions must be preapproved by the ensemble director for which the piece is composed (orchestra/wind symphony). The composition the student wishes to perform must be approved by the studio teacher and submitted to the appropriate conductor by the posted date. Teacher and conductor will consider length of composition, level of difficulty for the ensemble, availability of scores and any other matters that would be required for performance. The conductor will either approve or deny repertoire selections and report the decision to the School of Music's Director of Operations.

When the teacher and conductor have approved the work, and an application has been turned in to the music office by the posted deadline, the final list of competitors will be prepared for the Concerto Adjudicators. Competition performance order should be random (not based on orchestra score order) within undergraduate and graduate categories.

Appendix G: Physical Presence for Examinations Policy

Existing Graduate School policy requires in-person attendance at examinations with the student and supervisory committee (or at a minimum, the student and the supervisory committee chair or co-chair, with other members participating simultaneously via remote electronic means).

The School of Music (SOM) also values in-person attendance at examinations. However, we have approved a modified physical presence option to include consideration of remote online attendance when there is no live performance component. **With one-month notice, if circumstances arise that create an unreasonable hardship, students or members may, request remote online attendance.**

- Supervisory committee chair approves for the student/member request.
- SOM Director approves for a chair/co-chair request.
- All participants must be present synchronously and members' questions are asked and answered in real time

Graduate Student Agreement/Request:

Name _____ Signature _____

Date _____

- **Graduate School in-person:** _____
- **SOM Exception:** _____ Because live attendance would create an unreasonable hardship, with one-month notice, I request remote online attendance, provided that all participants are present synchronously, and that members' questions are asked and answered in real time.

Supervisory Committee Chair Agreement:

Name _____ Signature _____

Date _____

- **Graduate School in-person:** _____
- **SOM Exception:** _____ Because live attendance would create an unreasonable hardship for the student or myself, I approve/request remote online attendance, and confirm all participants will be present synchronously, and that members' questions are asked and answered in real time.

Committee Members:

- Member:
- Member:
- External:
- Member (optional):

School of Music Director Approval: _____

Appendix H: Recording Your Recital in MUB 101

LIGHTS:

There are four identical light control plates in 101: one inside each lower entrance, one in the booth, and one backstage right.



1. Fluorescents – Use during set-up and break-down
2. Lecture Setting – Low lights on stage and over seating to allow discussion while using the projector
3. Performance Setting – all stage lights on. Use for performances/recordings.
4. Solo Setting – Single stage light close to downstage center

RECORDING DEVICES:

There are three recording devices already plugged in and already set up. They just need to be turned on and have record buttons pushed. Moving right to left:

1. Pre-amp for the house mics in 101
2. Video Camera (connected to the house mics)
3. Audio recorder (for back-up recording)



Pre-amp – *Must be turned on for the house mics to work with the camera.* Turn on by pushing the button on the right side of the pre-amp until it clicks and stays depressed. A green light on the front will come on and stay on.



Video Camera – *Already connected to the house mics. No connections need to be made.* Move the slider on the top left side forward to CAMERA. Adjust the zoom as desired using the rocker switch on the top right of the camera. Press the silver and red button on the back right of the camera to start recording. When recording start you will see a red dot appear at the top of the view screen and the counter will begin to advance.



Audio Recorder – This is strictly here to be a backup in case something goes wrong with the video recording. The recording on this device is not intended to be used for anything and will be erased later once the video recording has been successfully archived, but please be sure to use the recorder just in case.

To turn on the recorder, pull the slider on the left side toward you for 1 second, then release. It will take 30 seconds or so to start up fully because of the large SD card the recorder is scanning on startup, but a close look at the screen will show that it is working.



When the recorder is on fully, make sure the MIC button is lit up in red. If it is not, press it and it should light up. When ready to record, press the button with the red dot. The ring around the record button will blink red and the recorder will be in pause mode. Press the button again to

start the recording; the ring around the record button will turn solid red and you will see the time counter at the top of the screen begin to run.



Once the video camera and audio recorder are both recording, let them run until the recital is over. At that point, stop the recordings and turn off all three pieces of equipment. Leave them in place and I will collect the recordings on the next weekday.

Appendix I: Graduate Catalog | Handbook Table of Contents

Sometimes you are not sure where to look for additional information, so this will hopefully help you to review options to better direct you to the best resources.

[GRADUATE ACADEMIC REGULATIONS](#) includes the following categories:

- Catalog Year
- Classification of Students
- Confidentiality of Student Records
- Academic Integrity
 - Academic Honesty
 - Research Expectations
- Student Conduct Code and Conflict Resolution
 - Student Conduct Code
 - Conflict Resolution
- Registration Requirements
 - Required Full-Time Registration
 - Registration as Graduate Students
- Tuition/Fee Waivers
- Attendance Policies
- Change of Graduate Degree Program
- Courses and Credits
- Grades
 - Unsatisfactory Progress or Unsatisfactory Scholarship
- Examinations
 - Foreign Language Examination
 - Examinations
- Preparation for Final Term
- Verification of Degree Candidate Status
- Awarding of Degrees
- Attendance at Commencement

[STUDENT SERVICES](#) includes the following categories:

- Career Connections Center
- Counseling and Wellness Center
- Graduate International Outreach
- Graduate Diversity Initiatives
 - Recruitment
 - Support
 - Completion
- Graduate Professional Development
- Graduate School Editorial Office
- Graduate Student Council
- Graduate Student Records Office
- Student Health Care Center
 - Building a Healthy Foundation for The Gator Nation
 - About Health Compliance
- University Writing Studio

[GRADUATE DEGREES](#) – includes the following categories:

- Definitions
- Student Transcript
- Graduate Degrees Offered by the University of Florida
- Requirements for Master’s Degrees
 - General Regulations for Master’s Degrees
 - Master of Arts and Master of Science
 - Other Master’s Degrees
- Requirements for Doctoral Degrees
 - Doctor of Philosophy
 - Course Requirements
 - Leave of Absence
 - Supervisory Committee
 - Language Requirement
 - Campus Residence Requirement
 - Qualifying Examination
 - Registration in Research Courses
 - Admission to Candidacy
 - Dissertation
 - Guidelines for Restriction on Release of Dissertations
 - Final Examination
 - Doctor of Audiology
 - Doctor of Education
 - Doctor of Plant Medicine
- Specialized Degrees
 - Specialist in Education
- Other Degree Combinations
 - Nontraditional Programs
- State University System Programs

[GRADUATE STUDENT HANDBOOK](#) – includes the following categories:

Dean's Welcome

Introducing... Team Grad School

Accreditation

Attendance

Career Counseling

Conflict Resolution

Contacts

▶ Courses and Credit

Degree Award Dates

Degree Program Changes

Dismissal

Diversity, Equity, and Inclusion

Drop/Add: Adjusting Your Enrollment

Email

Grading

Graduate Student Representation and Advocacy

▶ Graduation

Health and Wellness: Body, Mind, and Spirit

Integrity

Leave of Absence

Listserv

Petitions

Readmission

▶ Registration

Research with Human or Animal Subjects

Residency

Student Participation in Academic Unit Meetings

Student Records

Unsatisfactory Scholarship

[Return to the Table of Contents](#)

Appendix J: Educator Preparation Institute (EPI)

Music Education Certificate

Graduate students may complete a teaching certificate program in music education while simultaneously enrolled in certain master's degree programs. Completion of this certificate program, and required state tests, results in qualification for Educator Certification in Music (Grades K-12) through the Florida Department of Education. It is designed to serve musicians whose undergraduate music degree programs did not include an education component, but who have decided that they would like to become Florida public school music teachers.

Requirements for Entry

Students interested in this program should contact the Area Head for Music Education for additional information and guidance. Admission to the program requires a completed Bachelor's degree in music; passing the General Knowledge Test of the Florida Teacher Certification Examinations; and approval of area faculty. Students must have a Letter of Eligibility issued by the Florida DOE prior to taking any coursework in the certificate program.

Requirements for Completion

- Students must earn grades of 'C' or better in all required courses.
- The FTCE (Florida Teacher Certification Exams) (a) Professional Education Test (PEd) and (b) Music K–12 subject area exam must be passed.

Courses	Credits
MUE 2040 Music Teaching as a Profession	3
MUE 3311 Teaching Elementary Music	3
MUE 3330 Teaching Secondary Music	3
MUE 4941L/5941L Internship in Music Education	3
MUE 4140 Student Teaching Seminar	3
TSL 3323 Reading and ESOL for K-12 Teachers	3
<i>Specialization: Choose 3 from:</i>	
MUE 2440 String Skills 1	1
MUE 2442 String Skills 2	1
MUE 2470 Percussion Skills	1
MUE 2430 Voice Skills	1
MUE 2450 Woodwind Skills 1	1
MUE 2452 Woodwind Skills 2	1

MUE 2460 Brass Skills 1	1
MUE 2462 Brass Skills 2	1
<i>Specialization (Instrumental/Choral):</i>	
MUE 4421/5336C (Choral) OR MUE 4422/5338C (Instrumental)	3
<i>TOTAL</i>	24

Appendix K: Graduation MM | DMA Project Templates

[Title page](#)

[Copyright notice](#) (if any)

[Dedication/Acknowledgement page](#)

Table of contents (if needed per SC chair)

List of tables (if any)

List of figures (if any)

[Summary of Performance/Doctoral Project](#)

[Program](#)

Program Notes

Doctoral Cognate (DMA)

Glossary (if any)

Appendices, as needed

[Biographical Sketch](#) - Third-person narrative form and includes the educational background of the candidate.

[Grant of Permissions](#) - signed and uploaded separately with the Graduation eLearning site

THE TITLE OF YOUR PERFORMANCE (**PROJECT** replaces performance, if applicable
Music Ed)

TYPED HERE IN UPPER CASE, SINGLE-SPACE TYPE

By

YOUR NAME (IN UPPER CASE TYPE)

SUPERVISORY COMMITTEE:

Professor's Name, Chair (no title (i.e Dr./Prof. – just full name)

Professor's Name, Member (no title – just full name)

Professor's Name, Member (no title – just full name)

A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF THE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC or MUSIC EDUCATION | or | DOCTOR OF MUSICAL ARTS
UNIVERSITY OF FLORIDA
2022

Summary of Performance in Lieu of Thesis
Presented to the College of the Arts of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of **Master of Music | Doctor of Musical Arts**

TITLE OF THE PROJECT, CENTERED, SINGLE-SPACED
IN ALL CAPITAL LETTERS

By

Your Name

May 2022

Chair: faculty name

Major: Music

The abstract should be a concise summary of the performance or presentation, no longer than 2 pages. If appropriate, a performance program may be included. Remember to write about your project – *not* about your report. **NO PAGE NUMBER or BOLD TITLES**

GRANT OF PERMISSIONS

In reference to the following title(s):

Author's Name:

Project Title:

Gainesville, FL : University of Florida. Month:

Year:

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