

UND *Music*



UNIVERSITY OF NORTH DAKOTA

# **Graduate Student Handbook**

**2008-2009**

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## I. GENERAL INFORMATION

### WELCOME and PURPOSE OF THIS HANDBOOK

Welcome to the Department of Music at the University of North Dakota, where we trust you will find a rich, distinctive environment in which to pursue the intellectual and creative interests that have led you to graduate study in music. This *Graduate Student Handbook* is provided to ease the transition to graduate life and to guide you during your career in the Department of Music. When used in conjunction with publications of the University (the graduate portion of the *Academic Catalog* and the *Schedule of Classes*) and of the Graduate School (*Graduate Student Handbook* for Master's and Doctoral degrees, and the *Style and Policy Manual for Theses and Dissertations*), it should serve as an important ready reference as you fulfill the requirements and deadlines culminating in your degree. This *Handbook* should not be considered an official statement of the Graduate School or the Music Department; rather it contains expanded explanations of policies, procedures, and other information pertinent to graduate study in music found in less detail elsewhere.

Please do not hesitate to contact me, the Department Chair, your advisor, or any member of the graduate faculty with questions not addressed in these pages. On behalf of the Department of Music it is my pleasure to welcome you and wish you all the best in your studies.

Sincerely,  
Gary Towne  
Director of Graduate Studies in Music

### STATEMENT OF PHILOSOPHY FOR GRADUATE PROGRAMS

The Master of Music (M.M.), and the Doctor of Philosophy (Ph.D.) degree programs are professional in nature, emphasizing areas in the advanced study of music, and designed to provide an opportunity for musicians to achieve formal education beyond the baccalaureate level. The program focuses on the development of excellence as music professionals, through course work emphasizing the synthesis of music knowledge, and through advanced study in the area of specialization.

### OVERVIEW OF PROGRAMS

The Department of Music offers graduate programs leading to the Master of Music degree with specializations in Music Education, Choral or Instrumental Conducting, Performance or Pedagogy, and Composition; as well as the Doctor of Philosophy degree in Music Education. You will find course requirements for each of these specializations on pages 284-287 of the *Academic Catalog*.

Small class sizes and a high degree of one-on-one interaction between students and faculty are characteristic of the Department's programs. The University of North Dakota is an accredited institutional member of the National Association of Schools of Music.

### SUMMER PROGRAM

The Department offers selected graduate courses during each summer term. Because these offerings respond to students' needs, their schedule is variable, rather than regular. You should inquire with the Director of Graduate Studies, your advisor, or an appropriate faculty member if you are interested in pursuing summer study.

## ADMINISTRATION, FACULTY, AND STAFF

### The Graduate School

Twamley Hall 414  
P. O. Box 8178  
Grand Forks, ND 58202-8178  
(701) 777-2784  
[www.und.edu/dept/grad/](http://www.und.edu/dept/grad/)

### Dean and Professor of Pharmacology, Physiology and Therapeutics

Joseph N. Benoit, Ph.D., University of South Alabama

### Department of Music

Hughes Fine Arts Center  
P. O. Box 7125  
Grand Forks, ND 58202-7125  
(701) 777-2644  
[www.undmusic.org](http://www.undmusic.org)

#### Chair

Royce Blackburn, D.Mus., Indiana University  
Assistant Professor; Voice, Musical Theatre, Opera  
[royce\\_blackburn@und.nodak.edu](mailto:royce_blackburn@und.nodak.edu); 777-2812, rm. 118

#### Director of Graduate Studies

Gary Towne, Ph.D., University of California at Santa Barbara  
Professor; Music History and Music Theory  
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Professor; Percussion, Jazz Studies  
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Associate Professor; Voice, Musical Theatre, Opera  
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Associate Professor; Music Therapy  
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Assistant Professor; Strings, Chamber Orchestra  
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Associate Professor; Music History, On Developmental Leave 2008-2009  
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Elizabeth Rheude, M.M., Michigan State University  
Associate Professor; Clarinet, Woodwinds  
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Grace St. Pierre, D.M.A., University of Missouri – Kansas City  
Visiting Assistant Professor; Music Appreciation, Women’s Choir, Voice  
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Susan Tang, M.M., Eastman School of Music  
Assistant Professor; Piano  
susan.tang@und.nodak.edu; 777-2839, rm. 204

Michael Wittgraf, D.Mus., Northwestern University  
Associate Professor; Composition, Music Theory, Bassoon  
michael\_wittgraf@und.nodak.edu; 777-4716, rm. 272

### ***Lecturers***

Jeffrey Anvinson (Guitar/Music Theory)  
Emily Banish-Wangen (Clinical Music Therapist)  
Sharon Boshee (Flute)  
Robert Brooks (Associate Director of Bands)  
David Henrickson (Collaborative Pianist)  
Paul Nelson (Trombone)

Stephen Oberheu (Low Brass)  
Louise Pinkerton (Voice)  
Pete Schiefelbein (Horn)  
Matt Strand (Electric Bass)  
Naomi Welsh (Violoncello)

### ***Staff***

Janice Hoffarth, Administrative Assistant (janice\_hoffarth@und.nodak.edu; 777-2646, rm. 114)  
Tammy Mulske, Technology/Marketing Supervisor (tamara.mulske@und.nodak.edu; 777-3271, rm. 110)  
Jodi Schmidt, Receptionist (jodi.schmidt2@und.nodak.edu; 777-2644, rm. 110)  
Felecia Clifton, Music Library Manager (felecia\_clifton@und.nodak.edu; 777-4633, HFAC 170C, CFL 244)

## **II. FACILITIES AND RELATED POLICIES**

### **EDMOND A. HUGHES FINE ARTS CENTER (HFAC)**

The Edmond A. Hughes Fine Arts Center houses the Departments of Music and Visual Arts. In the Music Department wing are classrooms, offices, rehearsal facilities, practice rooms, and laboratories, as well as the Josephine Campbell Recital Hall and the Gordon Erickson Music Library. The Anna Mae Hughes Room, used for receptions and meetings, is positioned in the first floor lobby between the two departments. The HFAC is open Monday-Saturday from 7:00 am - 11:00 pm, and Sundays from 10:00 am - 11:00 pm.

#### **MUSIC DEPARTMENT OFFICES**

The offices of the Department of Music are located at HFAC 118 (Dr. Royce Blackburn, Chair—777-2812) HFAC 114 (Janice Hoffarth; Accounting, Assistant to the Chair, Office Staff Manager—777-2646), and HFAC 110 (Tammy Mulske; Technology and Marketing Supervisor—777-3271, and Jodi Schmidt, Receptionist—777-2644). Hours are Monday - Friday, 8:30 am - 4:30 pm.

#### **CHESTER FRITZ LIBRARY (CFL)**

The Chester Fritz Library is the University's central library, and it houses most books on the history, theory, and literature of music, as well as many reference materials and most music periodicals. CFL is also home to the Elwyn B. Robinson Department of Special Collections. Students should familiarize themselves with CFL's policies (available online at [www.und.edu/dept/library](http://www.und.edu/dept/library)), particularly those concerning borrowing, interlibrary loan, photocopying, and research services. Information about hours of operation is always available by calling (701) 777-3999.

A music subject specialist is employed to help with research needs:

Kristen Borysewicz  
CFL Room 2407  
(701) 777-4647  
[kristenborysewicz@mail.und.edu](mailto:kristenborysewicz@mail.und.edu)

The Chester Fritz Library catalogues are searchable via the Online Dakota Information Network (ODIN, [webcat.odin.nodak.edu](http://webcat.odin.nodak.edu)), a database of participating academic and public libraries in North Dakota.

#### **MUSIC LIBRARY (GORDON ERICKSON MUSIC COLLECTION)**

The Music Library is a branch of the Chester Fritz Library, located at HFAC 170. Also within the Music Library is the music seminar room (HFAC 170A). The Music Library holds most musical scores, including collected works editions, a number of reference materials, and certain musical monographs. It maintains its own web page ([www.und.edu/dept/library/resources/music/index.jsp](http://www.und.edu/dept/library/resources/music/index.jsp)) with information about hours of operation (NOT identical to CFL), holdings, and policies. The Music Library is open Mondays through Thursdays 9:00 am - 9:00 pm; Fridays 9:00 am - 4:30 pm; and Sundays 3:00 pm - 9:00 pm. Certain policies of the Music Library are the same as those of CFL, but there are others that are specific to the operation of a music library; students should familiarize themselves with these as well.

The Music Library Manager is:

Felecia Clifton  
HFAC Room 170  
(701) 777-2817 (777-4633 at CFL)  
[felecia\\_clifton@mail.und.nodak.edu](mailto:felecia_clifton@mail.und.nodak.edu)

As with CFL materials, holdings are searchable via ODIN.

## **MUSIC TECHNOLOGY LABORATORY**

Located at HFAC 256, the Music Technology Laboratory is for the use of all undergraduate and graduate students in music. It contains 16 workstations, each comprising a Macintosh computer, a MIDI keyboard, and a MIDI synthesizer. Each computer offers various types of software, including music notation, word processing, and computer-assisted music instruction. The Music Technology Lab is open during the regular term, Mondays through Fridays, from 8:00 am - 4:30 pm.

## **ELECTRONIC MUSIC STUDIO**

The Electronic Music Studio at HFAC Room 274 is designed for the student composer. It comprises a sound system, synthesizer, DAT recorder, CD recorder, dual cassette recorder, sound processor, and Macintosh computer. Computer software includes ProTools LE, Digital Performer, MetaSynth, Reaktor, Toast, and Cecilia. The lab does not maintain regular hours: see Dr. Wittgraf concerning access.

## **GRADUATE STUDENT TA/SA OFFICES**

All graduate students holding teaching assistantships within the department receive office space in the Hughes Fine Arts Center. Depending on demand, offices may be assigned to single occupants or shared among students. Each office is furnished with standard office equipment, a computer, and a telephone. All Graduate Teaching Assistants should make sure that students and others to whom they are responsible through an assistantship know their office number and telephone.

## **GRADUATE STUDENT MAILBOXES**

The graduate mailboxes are located in the department offices at HFAC 110, next to faculty mailboxes. Mailboxes are open access (no key or combination required) and are usually shared between students.

## **STUDENT LOUNGE**

The student lounge is located just outside the second-floor doors to the Josephine Campbell Recital Hall and may be used by both undergraduate and graduate students in the Department of Music. A refrigerator and microwave are available in the lounge.

## **KEYS**

Graduate students receiving teaching assistantships are given a classroom submaster, an individual office key, and an outside door key to HFAC. These keys can be obtained from the music offices and must be returned once students are no longer registered for classes. Keys must remain in the possession of the student to whom they are registered and ought never be lent out, even for brief periods.

## **SCHEDULING OF FACILITIES**

Students may reserve use of facilities in HFAC, including the Josephine Campbell Recital Hall, choir and band rooms, classrooms, and laboratories, through the departmental office at HFAC 110. In certain instances, it may be necessary to use the Facilities Request form available in that office. Use of the Josephine Campbell Recital Hall, particularly, is governed by separate policies and procedures, and students should review a copy of these policies, obtainable at HFAC 110, before using the hall for rehearsals and recitals.

## **PHOTOCOPIES**

Students holding assistantships may use the departmental copier as do faculty and staff. A personal ID number will be entered into the machine so that students may use the copier for departmental business. Its use is prohibited for personal work or research. The photocopy room is open during regular departmental office hours: please note that students do not have access to the room by key. An additional photocopy machine (10 cents per copy) is located in the Erickson Music Library.

In addition, in-house duplicating should be reserved for single copies or otherwise low-volume copy work. For other duplicating, all department personnel should make use of University duplicating services. Forms are available at HFAC 110.

### III. ACADEMIC POLICIES AND PROCEDURES

#### THE DIRECTOR OF GRADUATE STUDIES

It is the responsibility of the Director of Graduate Studies in Music:

- To oversee and maintain the procedures and policies of this Handbook, and to ensure its accuracy through updates.
- To answer inquiries from prospective students, and to guide applications received from the Graduate School through the review process culminating in acceptance or denial.
- To coordinate the administration of entrance examinations in history and theory.
- To act as a provisional advisor to entering students.
- To call meetings of the graduate faculty, and, when appropriate, in conjunction with the Chair and the Executive Committee of the Department of Music, to set the agenda of such meetings.
- To develop, coordinate, and implement graduate recruiting strategy as defined by an overall department strategy.
- To assist with development and fundraising, mainly for the graduate program, as directed by the Chair.
- In concert with the Music Department Graduate Faculty, to develop and maintain processes and procedures for deadlines for graduate applications and procedures for graduate application review, and to assist the Chair in assignment of Graduate Assistantships.

#### GRADUATE MUSIC STUDENT RESPONSIBILITIES

It is the obligation of all students in the Department of Music's graduate programs to familiarize themselves with and adhere to the policies and standards of conduct set forth in the current edition of the University's *Code of Student Life*, and to all regulations pertinent to graduate study discussed here and in other publications of the University. Likewise, students are expected to make regular progress toward their degrees in ways satisfactory to the Graduate School, the Director of Graduate Studies, their advisors, and the graduate faculty of the Department of Music. This includes knowledge of and responsibility towards the deadlines and timetables imposed by the Graduate School.

Expectations in graduate school with respect to class assignments and other work are almost always felt to be greater than in undergraduate study. Students are required to produce more and more original work at a sophisticated, and thoughtful level. A good rule of thumb is that for every hour spent in class, students should spend at least 2-3 hours in preparation (more if the subject matter is difficult).

#### A WORD ABOUT WRITING SKILLS

Students will find that the ability to write with accuracy and clarity is just as important to success at UND as skills in basic musicianship, theory, history, and an appropriate technical ability on an instrument or in voice. Graduate course work will require a significant amount of writing, and almost all specializations culminate in an extended piece of written research. Although the Department of Music does not administer a formal examination in writing, please note that writing skills will be evaluated during the first weeks of MUSC 500 (Introduction to Graduate Study in Music). When necessary, recommendations for further work may be made at that time, possibly through the programs of the University Writing Center.

## **DEPARTMENT OF MUSIC STUDENT ACADEMIC GRIEVANCE POLICY**

The Department of Music's process addressing student academic grievances conforms to the relevant policies of the University (*Code of Student Life* §3-2), the College of Arts and Sciences, and, in the case of graduate students, the Graduate School (*UNDAcademic Catalog*, pp. 201-203).

The Chair of the Department of Music acts as an advisor to students who wish to lodge complaints or concerns about academic issues involving the department's faculty. Students seeking advice about how to make a concern heard should meet with the Chair or Director of Graduate Studies, who will advise them regarding the situation.

It should be emphasized that in almost every case, a formal grievance procedure will begin with a meeting between the student and the faculty member against whom the grievance is brought: if the issue cannot be resolved at this level, the Music Department Chair or Director of Graduate Studies will advise the student according to the relevant policy. If a grievance arises involving the Music Department Chair, the Chair of Executive Committee is the appropriate adviser.

### **GRADUATE TEACHING ASSISTANTSHIPS**

The University's policy regarding the selection, appointment, and administration of graduate teaching assistantships appears on the Graduate School's web site at [www.und.edu/dept/grad/handbook/index.html](http://www.und.edu/dept/grad/handbook/index.html).

The Department of Music makes available a number of quarter-time, and occasionally half-time, teaching assistantships for its resident graduate students. These are designed to offer practical experience in the major discipline while granting a tuition waiver, a monthly stipend, and optional health insurance. Note that graduate research assistantships are not available through the Department of Music. Assistantship assignments are made by the Department of Music Chair.

As graduate students and members of the department's academic staff, Graduate Teaching Assistants (GTAs) have rights and responsibilities as articulated both in the *Code of Student Life* §1-9 and in the Faculty Handbook §2-23. A quarter-time assistantship requires 7.5 to 10 hours of work weekly, with a per-semester load of 8-12 credits; a half-time assistantship requires 15 to 20 hours of work weekly, with a per-semester load of 6-10 credits. GTAs are responsible to two persons in the Department of Music:

- Their supervising professor, who oversees the quality of the work.
- The Department Chair, who handles employment issues.

In order to maximize the learning experience, GTAs should develop meeting times with their supervising professors, who can evaluate their work and suggest means to improve it. The Graduate Director may occasionally call meetings of all graduate students holding assistantships to monitor progress and discuss issues of concern.

### **GRADUATE FORMS AND WHERE TO OBTAIN THEM**

In the following discussions, reference will often be made to pertinent forms published by the Graduate School. It is the student's responsibility to obtain these forms, secure the necessary signatures, and return them in a timely fashion to the Graduate School. Hard copies of all such forms are available in the offices of the Graduate School at 414 Twamley Hall. They are also accessible in Microsoft Word and PDF formats on the Graduate School's web site at [www.und.edu/dept/grad/GSForms.html](http://www.und.edu/dept/grad/GSForms.html). The Graduate School encourages students to make use of the online forms.

*Remember that, even if portions of these documents are filled out on a computer, students must secure the necessary signatures before delivering any form to the Graduate School. If a student is unsure of having completed a form correctly, he or she should ask the advisor or the Graduate Director. Getting it right the first time will spare unnecessary aggravation!*

## STEPS TO THE SUCCESSFUL COMPLETION OF A GRADUATE DEGREE: OVERVIEW

The Master of Music and Doctor of Philosophy degrees are the product of a concentrated period of creative academic endeavor. On the way to the goal lie several checkpoints and milestones, some of which are part of the Graduate School's structure for all graduate degrees, and some of which originate in the standards of the Department of Music. Because the process often appears daunting, an overview of each step from application to graduation appears below for easy reference. *Students should always bear in mind where they are in the sequence.* Each point is discussed in detail in subsequent sections.

- Application Procedure
- Entrance Examinations in History and Theory
- Administrative Paperwork
- Choosing and Appointing an Advisor and Choosing a Committee
- Submission of Program of Study
- Submission of Dissertation, Thesis, or Independent Study Proposal
- Advancement to Candidacy
- Application for a Graduate Degree
- Comprehensive Examination
- Dissertation Defense in Music Education
- Submission of Dissertation, Thesis, or Independent Study, and Final Report to the Graduate School

The advisor will help navigate the steps, but it *cannot be emphasized enough that it is incumbent upon each student to be aware of dates and deadlines related to the progress of the degree.* Timetables and deadlines pertinent to each academic term are published by the Graduate School and are available on its web site. They will also be posted in the Department of Music (graduate bulletin board) by the Graduate Director, together with other dates relevant to the progress of degrees. Furthermore, we highly recommend that all students subscribe to the Graduate School's listserv by sending an e-mail to [listserv@listserv.nodak.edu](mailto:listserv@listserv.nodak.edu). Leave the subject line blank, and type in the body SUB UND-GRAD-STUDENTS YOUR FIRST NAME YOUR LAST NAME.

## THE APPLICATION PROCEDURE

The Graduate School's requirements for application appear on pages 196-199 of the *Academic Catalog*. Forms pertaining to admission may be found on the Graduate School's web site cited above. Note that a completed application is addressed to the Graduate School, not to the Department of Music, and that the Department of Music requires additional materials (*Academic Catalog* pages 284-287), to be submitted to the major professor(s) responsible for the relevant specialization.

Success as a graduate student will almost certainly depend upon the relationship a student develops with the major professor. We encourage students, therefore, to be in contact with that person at the outset of the application procedure; he or she will be able to inform each student of the required means and content of auditions, repertory lists, and portfolios; and make them aware of the availability of assistantships and other financial information. The Department of Music does not impose specific deadlines for applications to its programs, *however it is in the student's best interest to apply well in advance of the term he or she wishes to enter.* This is especially important for international students (see below, "Additional Information for International Students").

The Graduate School requires three letters of recommendation. Applicants should remember that these statements serve not only to show others' general confidence in their ability to flourish in a graduate environment; at least one of the recommenders should be in a position to evaluate the applicant's achievements in the specialized area to which he or she is applying. Students should ask their recommenders to comment on any personal quality that would have bearing on success in graduate study. They should ask them to evaluate musicality, academic achievements, and knowledge of the field.

Remember that the three letters, taken together, should provide the most well-rounded picture possible. Once the application has been received by the Graduate School, it will be evaluated according to the minimum general admission requirements and passed to the Department of Music. A committee of graduate faculty, including the professor(s) representing the major area will review the application along with any additional materials submitted according to departmental requirements. He or she will then make a recommendation to the Director of Graduate Studies, who in consultation with the Chair will in turn notify the Graduate School of the department's decision to affirm or deny the application according to one of the status categories found on page 190 of the *Academic Catalog*. In the case of admissions during the summer, a departmental proxy will be appointed to direct this process should the Graduate Director be unavailable.

### ADDITIONAL INFORMATION FOR INTERNATIONAL STUDENTS

International students applying to the graduate programs should consult pages 196-199 of the *Academic Catalog*, and the Office of International Programs ([www.und.edu/dept/oip/html/instructions.htm](http://www.und.edu/dept/oip/html/instructions.htm)), for information related to the application process and other relevant policies. In addition, international students should be aware that the United States Department of State requires an in-person interview prior to the issuance of an F1 visa. *It is no longer possible to apply for such a visa by mail.* As a result, it is of utmost importance that paperwork related to international applications be submitted to the Graduate School as far as possible in advance of planned matriculation.

### ENTRANCE EXAMINATIONS

Entrance examinations in music history and music theory (written and aural) are administered every year prior to the opening of the term (or summer session) of admission for students interested in pursuing Master of Music degrees. The exams are designed to test retention of materials learned during students' undergraduate education. The Graduate Director coordinates the administration of the entrance examinations through communication with the entering students and the respective faculty.

The examination in **music history** consists of a multiple choice test covering the essential outlines of the undergraduate Western music history sequence from classical Greece through the twentieth century. Questions may include listening and score recognition, as well as of period, style, genre and composer identification. Students may wish to contact the music history faculty (Drs. Keyser, and Towne) if questions arise about studying for or taking the exam. After consulting music history faculty, students with deficiencies in one or more areas will remove them according to one of the following options:

1. Complete the Graduate Music History Review (MUSC 505) with a grade of B or above.
2. Complete the appropriate undergraduate music history course (MUSC 310/311) with a B or above.
3. In special circumstances, retake and pass the entire examination at its next scheduled date.

The examination in **music theory** consists of identification and construction of theoretical concepts from the tonal and twentieth-century periods; and harmonic and formal analyses of works from these periods. An aural skills portion tests interval identification, harmonic dictation, and sight singing. More information about the examination is available from Dr. Wittgraf. Upon counsel of the music theory faculty, students with deficiencies in one or more areas will remove them according to one of the following options:

1. By completing the Graduate Music Theory Review (MUSC 501) when available (in the fall terms of odd-numbered years), with a minimum grade of B;
2. By completing the appropriate undergraduate theory or aural skills course (for theory, MUSC 130, 134, 230, and 234; for aural skills, MUSC 131, 135, 231, and 235), with a minimum grade of B.
3. In special circumstances, by retaking the entire examination at its next scheduled date with a passing

grade.

It is assumed that students have sufficient undergraduate mastery of these subject areas to pass into graduate course work required for the M.M, nevertheless, if a deficiency appears on examination, it must be removed before a degree is awarded. *Students are encouraged to review their knowledge of history and theory well in advance of the examinations.* We recommend the following texts as aids to study.

### **Theory and Aural Skills**

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music.* Prentice Hall, 1999.

Kostka, Stefan, and Dorothy Payne. *Tonal Harmony.* McGraw-Hill.

Berkowitz, Sol, et al. *A New Approach to Sight Singing.* Norton.

Hall, Anne Carothers. *Studying Rhythm.* Prentice-Hall.

Berry, Wallace. *Form in Music.* Prentice-Hall.

Spencer, Peter and Peter M. Temko. *A Practical Approach to the Study of Form in Music.* Prentice-Hall.

### **History**

Grout, Donald J., and Claude V. Palisca. *A History of Western Music.* Norton, with accompanying score anthology and recorded examples.

Poultney, David. *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature.* Englewood Cliffs: Prentice-Hall, 1983.

Wingell, Richard. *Writing about Music.*

## **CRITICAL ADMINISTRATIVE PAPERWORK**

All graduate students must file at least four critical administrative forms described below. These forms punctuate your graduate career with bureaucratic formality, and they must be filed in a timely fashion for the course of your graduate study to proceed smoothly. Please Note: Master's students opting for a Thesis and Ph.D. students must file additional forms. Consult the Graduate School for details.

## **CHOOSING AND APPOINTING AN ADVISOR**

The relationship with an academic advisor will be the most important of any student's UND career. The choice of an advisor, therefore, is one of the most crucial decisions of the program, and it is strongly recommended that students approach him or her with the request during the first semester of study.

When students arrive at UND, the Graduate Director will act as a provisional advisor; he or she will be happy to speak with students about the process of choosing a permanent advisor, for which the following considerations are pertinent. The advisor must be a member of the graduate faculty and should share the student's academic and creative interests, since he or she will guide the student through the conception, organization, research, and writing of an independent study. Often, the advisor will be the person with whom the student had the longest contact at UND. When students approach a potential advisor, they should be prepared to offer some ideas about topics for the Independent Study. That initial idea may change significantly over time, but it is wise to show self-motivated direction to a potential advisor already at this stage. Normally, students should choose their permanent advisor by early in their second semester. The Program of Study should be filed shortly thereafter, after consultation with the advisor.

After obtaining the consent of the professor, students must fill out the **Request for New Advisor or Committee Appointment** form, secure the signatures of the new advisor (under “Independent Study Advisor”) and the Graduate Director, and return the form to the Graduate School at Room 414 Twamley Hall.

### CHOOSING A COMMITTEE

The Department of Music requires in addition that all Master's degree students have a committee in addition to their advisor. Committee members will act as further resource persons and second readers for the document, and for certain specializations, they will collaborate with the advisor to formulate the questions that will make up the Comprehensive Examination.

**Non-Thesis Master's Degrees:** Although non-thesis Master's students are not required to have a committee by the UND Graduate School, it has been Music Department Policy to require at least one additional committee member for every Master's candidate. These committee members should be selected in consultation with the advisor. They should also be declared on the official **Request for New Advisor Committee Appointment** form, even though the student is not a thesis student. Completion of this form assures proper documentation of the committee.

**M.M. in Music Education (Thesis Option):** Students pursuing this degrees must note that the Graduate School requires a standard committee consisting of the advisor and two other graduate faculty members, one more faculty member than the independent study advisory committees described above. This thesis committee must be recorded in the Graduate School via the **Request** form, and thesis-option students must secure each member’s signature on that form under “Thesis or Specialist Committee.” The Dean of the Graduate School recommends that the committee be convened at least once every six months.

**Ph.D. in Music Education:** Students pursuing this degree must note that the standard committee approved by the Graduate School consists of the advisor, two other Music faculty members, and one member from an outside department. Like the thesis committee described above, the dissertation committee must be recorded in the Graduate School via the **Request** form, and doctoral candidate students must secure each member’s signature on that form under “Thesis or Specialist Committee.” The Dean of the Graduate School recommends that the committee be convened at least once every six months.

Although it is advisable to retain the same advisor and committee member(s) throughout the course of study, changes are sometimes unavoidable. All such changes must be made via the **Request for Change of Advisor or Committee Appointment** form. Note that students must submit in writing their reason for such a request.

### THE PROGRAM OF STUDY

During the second semester, or earlier if possible, all students must submit the **Program of Study** form to the Graduate School. Because it asks for a list of all courses the student intends to take in fulfillment of degree requirements (including transfer credits and provisional course work, all grouped into appropriate sections with number of credits indicated), the Program of Study provides an opportunity for student and advisor to map out the path through a degree. Obviously, this kind of foresight is highly desirable, and the advisor might ask that the Program of Study be prepared during a student’s first semester. It is not difficult to alter the details of the Program of Study, so long as one does not switch options from thesis to non-thesis, or the other way around. The Graduate School publishes a detailed set of instructions for the completion of the Program of Study. Students should make sure they have consulted these instructions when they complete the form with their advisors.

## THE INDEPENDENT STUDY (OR THESIS) PROPOSAL

After outlining the Program of Study, students must submit a formal one-page **Topic Proposal** narrative for the independent study or (for the thesis option in Music Education) thesis. Because approval of this proposal is a requirement for advancement to degree candidacy, and because a student cannot graduate in the same semester or session in which he or she become a candidate, the Topic Proposal must be submitted and approved no later than the semester prior to the final semester (e.g. for a four-semester track, in the fall of the second year).

This point of the timeline is absolutely crucial, so it is a good idea to consult early with the advisor and committee to define a topic as soon as possible. Some advisors may ask that students make significant progress on their proposal drafts already in the second semester. *Do not wait until the last minute: students should use their course work, their professors, and all their experiences at UND to help them formulate a cogent direction for research as soon as possible.* The advisor will help sharpen ideas and suggest appropriate avenues for research. The Topic Proposal must consist of a title plus three brief sections: a description of the nature of the study, the methodology to be used to pursue the study, and the anticipated results of the study. The advisor will almost certainly require that the proposal go through several drafts, and he or she might ask for supplementary materials (e.g. an annotated bibliography) before final approval is given. Please note that *one of the most admirable qualities of a good proposal is its brevity.* It is possible and highly advisable that the length of the final proposal be comparable to that of this description.

## ADVANCEMENT TO CANDIDACY

For the M.M. degree, this step will follow automatically and does not require the submission of a form. M.M. Students will be advanced to candidacy for the degree once they have:

- Completed at least 12 graduate credits, with a GPA for all course work of at least 3.00 (including the completion of any first-semester undergraduate prerequisites).
- A faculty advisor and (for the Music Education thesis and dissertation degrees) a committee appointed by the Dean upon recommendation of the Graduate Director.
- A Program of Study approved by the Graduate School.
- A Topic Proposal approved by the Graduate School.

It is entirely possible to be advanced to candidacy after two semesters of study; remember, though, that *one must be a candidate for the degree at least one semester before one plans to graduate.*

For the Ph.D. degree, advancement to candidacy is more complex; the process is described in the *Academic Catalog*, pp. 115-117.

## APPLICATION FOR A GRADUATE DEGREE

Upon having been advanced to candidacy, the Graduate School will send the student by mail an **Application for a Graduate Degree**. Note that this simple, quadruplicate application is the only form not obtainable on the Graduate School's web site. The student should fill it out upon receipt with the anticipated month and year of his or her graduation, together with the name as it ought to appear on the diploma. It should be returned, either in person or by mail, to the Graduate School at 414 Twamley Hall. Submission of this form conforms to a strict deadline published in the *Academic Catalog*, the *Schedule of Classes*, the *Grad Grapevine*, and on the Graduate School's web site. Such deadlines will also be posted on the graduate bulletin board in the Department of Music. The application deadline usually falls in September of the fall semester (winter commencement), February of the spring semester (spring commencement), and June of the summer session (summer commencement).

## THE COMPREHENSIVE EXAMINATION

For all specializations at the Master's level, students must pass a comprehensive examination administered after advancement to candidacy, usually in the final semester. Date, place, and time for these examinations will be coordinated by the Graduate Director. Summer comprehensive examinations are subject to the availability of examiners. *Students wishing to sit for the comprehensive examination in a given term must notify the Graduate Director no later than the middle of that term, or, in the case of summer examinations, by April 15.*

**M.M. in Music Education, Performance, or Pedagogy:** The examination falls into two topic areas, the first and larger addressed to the candidate's area of specialization; and the second and smaller to the core competencies of history, theory, and research/bibliography as these relate to the specialization. Normally, the advisor will author the question(s) in the student's area; he or she will solicit another question from the second member of the independent study committee or, in certain instances, from a member of the faculty in music history or theory. Students are allowed a maximum of four hours to complete the entire examination. These examinations are written examinations. Students not in residence during their final term may, in special circumstances, apply for a proctored off-site written examination, subject to the approval of their advisor and committee.

**M.M. in Composition:** The examination falls into two essay-type questions, the first consisting of a written analysis of a short work, movement, or excerpt composed since the early part of the twentieth century; and the second consisting of a written historical and/or theoretic account of some aspect of music. In consultation with the student, the committee determines a range of topics, from which one is given at the time of the exam. Students are allowed a maximum of two hours to write each answer.

**M.M. in Conducting (Choral and Instrumental):** The examination is administered by the conducting faculty and consists of questions covering areas such as score analysis and preparation, repertory, programming, and pedagogy of conducting; as well as historical and/or theoretical issues related to these. Students are allowed a maximum of four hours to write.

**Ph.D. in Music Education:** Candidates pursuing the Ph.D. in Music Education will take a rigorous written comprehensive examination lasting two days, with questions representative of the student's areas of study. This will normally precede advancement to candidacy for the degree and the period of concentrated focus upon the dissertation. Examination protocols shall be those of the UND Graduate School.

For **ALL AREAS**, the exam is returned to the advisor for grading on a pass/fail basis. The exam is in turn entered into the student's records.

For students whose first language is not English, answers in outline form with a prose introduction and conclusion may serve as an acceptable substitute for full essays. Writing the exam in a foreign language is permissible only by special request to the Graduate Director and is in part contingent upon the availability of a reader with the necessary linguistic and musical expertise.

In the event of an unsatisfactory result on any portion of the exam, the advisory committee will consult with the Graduate Director and the department Chairperson to recommend one of the following options:

- The student may retake the whole examination or a portion of it after not less than four weeks of additional preparation time.
- The student may retake the whole examination or a portion of it during the following term or session at a date determined by the advisory committee, the Graduate Director, and the Department Chair.
- Three failed attempts at the comprehensive examination will result in dismissal from the program.

Students are expected to demonstrate an intimate familiarity with the subject matter of their independent studies; with the music selected for their recitals; and with the bibliographic, historical, and theoretical issues related to these materials. By the time of the exam, they are also expected to show a general competency in questions of an historical, theoretical, pedagogical, or critical nature equal to that expected of a senior music major at an accredited school of music. One ought therefore to begin as early as possible to develop a strategy that will help prepare for the comprehensive examination. Students should consult closely with their advisors and committee member(s) who will author the questions, and ask them for sample or past questions to aid in study.

It should be emphasized that all faculty in the Department of Music are equally responsible for imparting to its graduate students an appreciation of all competencies leading to professional comprehensive musicianship. The faculty are committed to preparing its students for the exit examination process, since the content of that process reflects all aspects of their intellectual development.

### **DISSERTATION DEFENSE IN MUSIC EDUCATION**

Students pursuing the Ph.D. in Music Education must give a one-hour oral presentation of the dissertation. The student's advisory committee plus any other faculty deemed appropriate by the chair of the committee or the UND Graduate School protocols shall take part. The hour will include time for questions by faculty on the subject of the presentation. The presentation will be scheduled by the chair of the advisory committee after consultation with the faculty and student involved.

### **SUBMISSION OF DISSERTATION, THESIS, OR INDEPENDENT STUDY, AND FINAL REPORT ON CANDIDATE**

The dissertation, thesis, or independent study will go through several drafts read by the advisor and committee. The advisor will recommend a deadline for submission of the final draft in three copies. This deadline will be determined by the Graduate School's deadline for the submission of the **Final Report on Candidate** form, on which is certified the results of a student's comprehensive examination (or, in the case of Music Education, oral presentation) and the acceptance of the independent study. *Whereas it is the responsibility of the advisor to file this form with the Graduate School, it is the student's responsibility to meet the advisor's deadline for submission of the final document so that it may be evaluated by the advisory committee in a timely fashion.* The date for the submission of this form normally falls in mid-December of the fall semester (winter commencement), early May of the spring semester (spring commencement), and late July of the summer session (summer commencement).

## IV. PROFESSIONAL DEVELOPMENT

### PROFESSIONAL ORGANIZATIONS

Musical professions are so diverse that it would be impractical to give even a representative sample of those organizations and societies relevant to all musicians. As an emerging professional, it is important that each student familiarize him- or herself with those organizations pertinent to the field and maintain active membership in the ones that speak most directly to his or her scholarly and creative interests. To this end, the faculty representing the graduate specializations have assembled the following partial lists as starting points. Many of these organizations maintain state, local, or even departmental chapters, often with student membership rates. Many of them are cross-disciplinary.

#### General

College Music Society	<a href="http://www.music.org">www.music.org</a>
American Musicological Society	<a href="http://www.ams-net.org">www.ams-net.org</a>

#### Music Education

International Society for Music Education	<a href="http://www.isme.org">www.isme.org</a>
Music Educators National Conference	<a href="http://www.menc.org">www.menc.org</a>
Technology Institute for Music Educators	<a href="http://www.ti-me.org">www.ti-me.org</a>

#### Vocal Performance and Pedagogy

National Association of Teachers of Singing	<a href="http://www.nats.org">www.nats.org</a>
Music Teachers National Association	<a href="http://www.mtna.org">www.mtna.org</a>
Voice Foundation	<a href="http://www.voicefoundation.org">www.voicefoundation.org</a>
Opera America	<a href="http://www.operaam.org">www.operaam.org</a>

#### Piano Performance and Pedagogy

National Guild of Piano Teachers	<a href="http://www.pianoguild.com">www.pianoguild.com</a>
National Federation of Music Clubs	<a href="http://www.nfmc-music.org">www.nfmc-music.org</a>
Music Teachers National Association	<a href="http://www.mtna.org">www.mtna.org</a>

#### Clarinet Performance

International Clarinet Association	<a href="http://www.clarinet.org">www.clarinet.org</a>
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#### Composition

American Composers Forum	<a href="http://www.composersforum.org">www.composersforum.org</a>
American Music Center	<a href="http://www.amc.net">www.amc.net</a>
American Society of Composers, Arrangers, and Publishers	<a href="http://www.ascap.org">www.ascap.org</a>
Broadcast Music, Inc.	<a href="http://www.bmi.com">www.bmi.com</a>
Society of Composers, Inc.	<a href="http://www.societyofcomposers.org">www.societyofcomposers.org</a>
Society for Electroacoustic Music in the United States	<a href="http://www.seamus.lsu.edu">www.seamus.lsu.edu</a>
Society for Music Theory	<a href="http://www.societymusictheory.org">www.societymusictheory.org</a>

#### Choral Conducting

American Choral Directors Association	<a href="http://www.acdaonline.org">www.acdaonline.org</a>
International Federation for Choral Music	<a href="http://www.ifcm.net/index.php">www.ifcm.net/index.php</a>
Conductor's Guild	<a href="http://www.conductorsguild.org">www.conductorsguild.org</a>

#### Instrumental Conducting

College Band Directors National Association	<a href="http://www.cbdna.org">www.cbdna.org</a>
National Band Association	<a href="http://www.nationalbandassoc.org">www.nationalbandassoc.org</a>
American Bandmasters Association	<a href="http://www.americanbandmasters.org">www.americanbandmasters.org</a>
World Association for Symphonic Bands and Ensembles	<a href="http://www.wasbe.org">www.wasbe.org</a>
International Association for Jazz Education	<a href="http://www.iaje.org">www.iaje.org</a>

## CONFERENCES

Most of the above organizations and societies sponsor conferences and symposia at various levels (local, state, regional, national, and international) and at various intervals (e.g. annual, biennial). Such conferences will often have multiple purposes, offering outlets for scholarship and performance as well as providing opportunities for job market networking, catching up with colleagues, and so on. The department encourages graduate students to attend such meetings regularly and pursue opportunities to participate in their programs. Students should ask their advisors about appropriate venues.

## JOURNALS

Likewise, most professional and learned societies produce journals and/or newsletters as a benefit to membership. The Chester Fritz Library maintains organizational memberships and therefore subscriptions to many of these. Such publications offer one of the best avenues for keeping up with the scholarship, activity, and general shape of the various fields. *Form a habit now of consulting them regularly.*

The advisor or other faculty members will be able to make students aware of other independent journals, that is, ones not connected to a particular organization: *International Piano* is a good example of such a publication for pianists; *Perspectives of New Music* ([www.perspectivesofnewmusic.org](http://www.perspectivesofnewmusic.org)) is one for composers and theorists. For job searches in and out of academia, the College Music Society's *Music Vacancy List* and the Career section of *The Chronicle of Higher Education* ([www.chronicle.com](http://www.chronicle.com)) are indispensable.

## V. APPENDIX

### THOUGHTS AND ADVICE FROM FORMER GRADUATE STUDENTS

The faculty and staff in the Department of Music at the University of North Dakota were outstanding as I completed a second Master of Music in Organ Performance, my first being in Piano Performance at Mankato State University. As a busy faculty member at the University of Minnesota at Crookston, I was able to enroll in the classes I needed and continue my teaching responsibilities. The UND classes were challenging and I consider my graduate work at the University of North Dakota to be the most important professional development activity I have undertaken during my 25-plus years of teaching.

***George French, M.M. Organ Performance 1997***

***Associate Professor of Music and Theater, University of Minnesota at Crookston***

My graduate study at UND allowed me to stay close to home, work with top-notch faculty, explore new concepts and ideas, form lasting friendships and professional contacts, and it encouraged me to be independent and curious in my research. By far, the most beneficial aspect of my time at UND was the opportunity to teach classes and conduct ensembles. I would challenge current and future students to push themselves, read and write often, look beyond their studies and consider work across disciplines, and volunteer at every opportunity. Not only will these activities be well-reflected in your CV and in recommendations, but it will leave you better prepared for the world that awaits you.

***Christopher Bartlette, B.A. 1996 and M.M. Choral Conducting 1998***

***M.A. and Ph.D. in Music Theory, Eastman School of Music, Rochester NY***

***Assistant Professor of Music Theory, Baylor University, Waco, TX***

I really enjoyed the small class sizes and one-on-one attention from instructors. My composition instructor was both a terrific teacher and professional role model and I learned a lot from him. The teaching assistantship I received was a deciding factor for choosing UND. It allowed me to pursue my teaching interests and provided a much appreciated financial reward.

***Whitney Berry, M.M. Composition 1998***

***Ph.D. candidate in Music Education; Former Lecturer in Music Theory, University of North Dakota***

Studies at UND gave me the flexibility to pursue my specific areas of interest and also strengthened my competencies in history, theory, and pedagogy. Private instruction allowed me to address my own weaknesses, and high standards directed me to where I needed to be. Setting personal goals is important when entering the graduate school program - you need to know where you want to go because the music faculty want to help you get there. Be prepared for change and growth!

***Wendy McCallum, M.M. Instrumental Conducting 2001***

***Director of Bands, Brandon University, Brandon MB***

If you are a part-time graduate student and unable to finish a degree in the typical two year program, I would highly recommend meeting with your advisor early on in your graduate studies and making out a schedule of when you should take each of your classes. Include deadlines for important items such as choosing your graduate committee, presenting your proposal for your independent study and applying for graduation. Choose a topic for your independent study early on in your graduate studies and use it whenever possible as it relates to other projects. This will help you become familiar with the literature available on the subject. It will also give you a head start on your writing. As you research, keep an open mind. You may discover new angles which you may have not previously considered.

***Amy Jo Paukert, M.M. Piano Pedagogy 2002***

***Private music teacher, Michigan ND***

## **STRESS AND SANITY**

Success at UND will depend in large measure on the ability to balance the demands of classwork, research, practice, and assistantships. Particularly at first as one orients oneself, the schedule can be disconcerting and frustrating. Students are reminded that acceptance into the department's graduate programs ensues partly as a result of the faculty's belief that they will be able to manage time well. It follows that the faculty is committed to supporting students as they find a way to order and discipline their routines. Though it often may be left unsaid, an important part of this routine should include ways to relieve stress and maintain the degree of sanity necessary for satisfactory completion of the degree. We encourage students to get to know one another, go to movies, take advantage of the social and cultural opportunities offered by the University and the city, and check out the new University Wellness Center ([wellness.und.edu](http://wellness.und.edu)). No one will never get very far in the "real world" by working every waking hour: don't do it here, either.

## **LIVING IN THE GREATER GRAND FORKS AREA**

Graduate students at the University of North Dakota are members of the UND scholarly community and an important part of the Greater Grand Forks area. Calendars of events and activities, as well as lists of restaurants, theaters, and other facilities, are available at the Grand Forks Chamber of Commerce ([www.gfchamber.com](http://www.gfchamber.com)), the City of Grand Forks web site ([www.grandforksgov.com](http://www.grandforksgov.com)), and the Convention and Visitors Bureau ([www.grandforkscvb.org](http://www.grandforkscvb.org)). Explore the resources around you!