

# UNM DEPARTMENT GRADUATE STUDENT HANDBOOK

## Procedures, Requirements and Guidelines

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### TABLE OF CONTENTS

<a href="#"><u>A. Introduction</u></a> .....	2	<a href="#"><u>H. Planning Your Course of Study</u></a> .....	11
<a href="#"><u>B. Glossary of Terms</u></a> .....	2	1. Advisement .....	11
<a href="#"><u>C. Financial Aid &amp; Assistantships</u></a> .....	4	2. Graduate Level Courses .....	11
1. Non-Departmental Funding .....	4	3. Courses Outside of Music .....	12
2. Departmental Funding.....	4	4. Problems Courses.....	12
3. Conditions of Funding .....	4	5. Non-Degree Status .....	12
4. Teaching Assistant Duties.....	5	6. Transfer Credit .....	12
<a href="#"><u>D. Tuition &amp; Course Fees</u></a> .....	5	7. Waiver of Degree Requirements .....	12
1. Tuition Rates .....	5	8. Dual Concentrations.....	13
2. Residency .....	5	9. Seven-Year Rule .....	13
3. Special Course Fees .....	6	10. “Stopping Out” & Leave of Absence .....	13
<a href="#"><u>E. Graduate Entrance Exams</u></a> .....	6	<a href="#"><u>I. Final Steps to Graduation</u></a> .....	13
1. Music History Exam .....	7	1. Notification of Intent to Graduate .....	13
2. General Theory Exam .....	7	2. Submitting the Program of Studies Form....	13
3. Theory/Composition Concentration Exam....	8	3. Choosing the Advisory Committee .....	14
4. Music Education Exam .....	8	4. Graduate Recital, Preview, Recording .....	15
<a href="#"><u>F. Piano Proficiencies</u></a> .....	9	5. Program Notes.....	17
<a href="#"><u>G. Applied Music</u></a> .....	10	6. Thesis and Project .....	18
1. Course Numbers & Lesson Length .....	10	<a href="#"><u>J. Master’s Exam, Thesis/Project Defense</u></a> .....	20
2. Instructor Tardiness.....	11	<a href="#"><u>APPENDICES:</u></a>	
3. Makeup Lessons.....	11	1. Sample Theory Entrance Exam.....	22
4. Location of Lessons .....	11	2. Sample Theory/Concentration Exam .....	28
5. Juries .....	11	3. Program Notes Guidelines .....	35
		4. Plagiarism .....	37
		5. Program Page Format & Guidelines .....	40
		6. Sample Program Page .....	42
		7. Checklist for Degrees with Recital.....	43
		8. Checklist for Degrees with No Recital.....	44

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## A. INTRODUCTION

### NOTE TO STUDENTS:

The *Graduate Handbook* contains requirements that supplement those in the UNM *Catalog*. It is **YOUR** responsibility to keep abreast of all requirements detailed in the *Graduate Handbook*.

### 1. Curricular Requirements

Your curricular requirements are those of the *UNM Catalog* edition indicated on your Program of Studies form. At the time you submit your Program of Studies form (the semester before the one in which you intend to graduate), you may choose which catalog edition you wish to follow, beginning with the one in effect at the time you enter the Graduate Program (or, if you are doing a dual concentration, the catalog in effect at the time you are admitted to the added concentration).

You must also follow any supplemental policies and regulations that appear in the *Department of Music Graduate Student Handbook*. The *Handbook* is updated on a continuous basis, as departmental and university policies change. Not all graduate policies affecting music students are included in this handbook. It is YOUR RESPONSIBILITY to stay in touch with the Department of Music Graduate Coordinator and to consult the appropriate sources for the most recent information on policies that may affect your degree program.

You should become familiar with the following sources of information:

- The *University of New Mexico Catalog*, published on the UNM website. Be sure to consult these sections:
  1. the Music section (for departmental regulations & degree requirements)
  2. the general Graduate Program section (for requirements and policies that apply to ALL graduate students).
- The Graduate Studies office, located in Room 107 of the Humanities Building
- The Graduate Studies webpage

### 2. Deadlines and Procedures

This handbook describes the series of steps you should take as a graduate student in order to successfully complete your degree. No steps may be omitted or done out of order. Nearly every step is accompanied by forms that must be completed and returned in a timely manner. Deadlines are often rigid, and it is your responsibility to keep abreast of them.

## B. GLOSSARY OF TERMS

**Admissions Office:** This office approves all applications for official admission to the Graduate Program, at the recommendation of individual departments, such as the Department of Music.

**Advisory Committee:** The music faculty members who assist a student, approve the student's recital program notes or approve the thesis or project, and conduct the final exam; this committee consists of at least three faculty members and is usually headed by the student's major professor.

**Applied Music:** UNM's term for studio instruction in an instrument or voice or area of concentration (conducting, composition). Courses are listed under the prefix APMS (not MUS) in the *Schedule of Classes*.

**Area Faculty:** Customarily refers to faculty in the student's area of concentration—musicology faculty, theory and composition faculty, music education faculty, conducting faculty, or (for performance concentration) the faculty in

the areas of voice, brass, woodwind, keyboard, or strings. For students giving degree recitals, a preview must be performed for the appropriate area faculty.

**College of Fine Arts (CFA):** The unit within UNM comprising the Department of Music, Art and Art History, Theatre and Dance, and Media Arts; each department is headed by a chairperson, and the College of Fine Arts is headed by the Dean. The buildings that house these departments comprise the Center for the Arts (CTRART).

**Full-time Graduate Student:** By UNM regulations, a graduate student who carries at least 9 graduate hours per semester. However, a student with an assistantship needs to carry only 6 hours of graduate-level work, all of which count toward the graduate degree and of which 3 hours must be in academic coursework. Courses taken for Audit are not accepted toward this minimum.

**Global Education Office:** This office provides advisement to international students who are studying at UNM. The office is located in Mesa Vista Hall, Room 2120 (phone 277-4032, email geo@unm.edu).

**GPA:** Grade point average; must remain at 3.0 for good standing as a graduate student. Student who do not maintain at least a 3.0 will be put on probation.

**Graduate Committee:** In the Department of Music, an elected group of faculty members that recommends students for scholarships and assistantships, recommends policies concerning the graduate program, and approves or disapproves requests by graduate students. You may find out the current members of the committee by inquiring in the Music Office; however, any request that you wish to bring to the committee should be submitted to the Graduate Coordinator.

**Graduate Coordinator:** The faculty member in the Department of Music who serves as liaison with the Office of Graduate Studies and advises graduate students in music. While the faculty in your area may provide guidance regarding your course of studies, the Graduate Coordinator is your official advisor.

**Graduate Studies Office:** Headed by the Dean of Graduate Studies, this office sets some policies and approves degree programs, degree candidates, theses and graduates. Graduate Studies is also the body charged with hearing and resolving disputes involving policy. The Graduate Studies office is located in Room 107 of the Humanities Building.

**Major Professor:** The music faculty member with whom a student does most of his or her graduate work. Along with the Graduate Coordinator, the major professor serves as a principal source of advisement.

**Non-degree Student:** A student who is taking classes, but is not yet enrolled in a degree program; only twelve hours of graduate work taken as a non-degree student may be counted subsequently toward a graduate degree, and only on the recommendation of the Graduate Committee.

**Notification of Intent to Graduate:** This form is submitted to the Graduate Coordinator by the first day of the semester BEFORE the last semester of studies. See "Submitting the Departmental Notification of Intent to Graduate" for details.

**Plan I, Plan II:** UNM terms for a degree requiring a thesis (Plan I) and one not requiring a thesis (Plan II).

**Problems Course:** The department's term for an independent study course. Problems courses must be approved in advance by the Graduate Committee.

**Program of Studies (POS):** This form is submitted to the Graduate Studies office no later than the semester before the one in which you intend to graduate. See "Submitting the Program of Studies Form" for deadlines and details.

**Seven-Year Rule:** By university regulation, no coursework applied to graduate degree requirements, including transfer work and non-degree credits, may be more than seven years old at the time a master's degree is conferred.

## C. FINANCIAL AID AND ASSISTANTSHIPS

### 1. Non-Departmental Funding

The Office of Graduate Studies has a few awards available each year. Some have specific prerequisites, such as New Mexico residency or financial need or proven academic success; and many of them are for students already enrolled in the graduate program. For further information, see the most recent *UNM Catalog* under The Graduate Program>Funding Resources, or consult the Graduate Studies webpage. The Graduate Resource Center webpage also has information about funding possibilities.

### 2. Departmental Funding

The Department of Music offers scholarships, graduate assistantships and teaching assistantships to current and incoming graduate students.

Scholarships: These are monetary awards of varying amounts. They do NOT carry an official tuition waiver, although in the case of Wind Symphony/Symphony Orchestra Scholarships, the amount of the award is roughly the same as the amount of tuition for the master's degree. Scholarships do not guarantee in-state tuition rates; non-resident students on scholarship should therefore be careful to adhere to the restrictions on number of credit hours per semester if they wish to receive resident tuition in their first two semesters.

Assistantships: All assistantships demand work, whether teaching or performing or another kind of service; and all assistantships include a tuition waiver of some kind (12 hours of coursework per semester for a "full assistantship" and 6 hours per semester for a "half assistantship." Additional hours are charged at the resident tuition rate. Summer tuition is also at the resident rate, but is not covered by the assistantship. Please note that special course fees are NOT covered by assistantships, and these may total \$300 to \$400 per semester. Students on assistantships must enroll in and complete at least 6 hours of graduate work each semester (fall & spring), including one three-hour academic course (i.e., not applied music or ensembles), each semester until such requirements are fulfilled.

All applications received by February 1 will be considered for departmental financial aid, including both scholarships and assistantships, for the following fall semester. The Department of Music Graduate Committee is responsible for selecting and recommending students for all graduate awards. Scholarships, assistantships, and fellowships are awarded on the basis of undergraduate academic record, musical talent, recommendations, and the needs of the Department.

English Proficiency Requirement: To be eligible for an assistantship that involves teaching duties, an international student must demonstrate proficiency in English as determined by the TOEFL: A minimum score of 250 on the computerized version of the test will be required (equivalent to 600 for the paper-based or 100 for the internet version).

### 3. Conditions of Funding

Normally, awards are made to master's degree students for no more than four semesters. Exceptions may be made only by approval of the Graduate Committee and the Department Chair; in any case, no student may hold an assistantship longer than five semesters. All recipients of graduate awards are expected to make acceptable progress toward their degrees and to maintain a cumulative GPA of at least 3.0 in graduate work. By UNM regulations, a student having a full assistantship may not have another job that requires more than 10 hours of work per week; a student having a half assistantship may not have another job that requires more than 20 hours per week. NOTE: International students are limited to a total of 20 hours per week from ALL sources.

#### 4. Teaching Assistantship Duties

##### a. Guidelines for Teaching Assistants

If you have been awarded an assistantship that involves teaching duties, you must follow all the same procedures and policies as a regular faculty member. Refer to the *Department of Music Faculty Policy Manual*, available on the department website, for guidelines.

##### b. Absence Policy

If a Teaching Assistant must be absent from a class that he or she has been assigned to teach, it is the TA's responsibility to request permission from the Chair of the Department, the supervising faculty member, AND the Department Administrator as far in advance of the absence as possible. Examples of acceptable absences are: a need to participate in a Department of Music event, an audition for the next stage of study or employment, serious family emergency, or serious illness. Regardless of circumstances, every effort must be made to obtain a substitute teacher for classes missed, and these arrangements must be approved by the Department of Music.

##### c. Piano Assistants

If you have been awarded a piano assistantship, your duties will consist of accompanying and other collaborative piano work. Please note the following regarding the performance of your duties: As part of your assistantship, you will be required to report to the Director of Collaborative Piano three weeks into the beginning of each semester with your list of assigned instrumentalists and vocalists, including the repertoire you are playing. You will update this list monthly as the semester progresses. Mid-semester and end-of-semester evaluations will be conducted by the Director based on discussions with the faculty members with whom you work. If your work is deemed unsatisfactory, this may result in a revocation of your assistantship. Designations of work load must be approved by the Director of Collaborative Piano.

### D. TUITION AND COURSE FEES

#### 1. Tuition Rates

Please check the Bursar's webpage for current tuition rates.

Non-resident graduate students who do NOT have assistantships can qualify for resident tuition during their first two semesters (fall and spring, or spring and fall) as long as they take no more than six hours of coursework per semester. **NOTE:** If a student takes seven hours or more, ALL the hours for that semester will be charged at the non-resident rate, not just the ones over the six hours! Please be careful about limiting your enrollment if you want to take advantage of this policy. **ALSO NOTE:** The 6-hour policy is ONLY good for the first two semesters; you will need to declare New Mexico residency by the beginning of your third semester in order to continue paying resident rates.

Non-resident students who HAVE assistantships are guaranteed the resident tuition rate for any hours they take above those covered by their tuition waiver.

All summer tuition hours are charged at the resident rate, no matter how many hours a student enrolls for.

#### 2. Residency

It is important that you consult the Residency section of the UNM *Catalog* (in the "Student Services Information" section) so that you are aware of the requirements and what you need to do ahead of time to qualify. If you do not plan ahead, your application residency may be denied.

### 3. Special Course Fees

The tuition rates quoted above refer specifically to the charge per credit hour assessed by the university, not to special course fees, which are charged in addition to the per-credit-hour tuition rate. Please be aware that any reference to "tuition waivers" being covered by assistantships or other financial aid will NOT cover special course fees. Even if the waiver is for "tuition and fees," that refers only to the Graduate and Professional Student Association fee (mandatory each semester), NOT to other special course fees.

How much you pay per semester will vary according to what courses you take. All courses in the College of Fine Arts have a Fine Arts Technology Fee, which is charged per credit hour. All courses with a Music (MUS), Applied Music (APMS), or Music Education (MUSE) prefix are also subject to a Piano Maintenance Fee plus a fee that goes toward maintaining special equipment necessary for music instruction. Special course fees, depending on the needs of the course, may be charged in addition, and are noted in the *Schedule of Classes* each semester (click on the course title to view the fees that apply). All students in Applied Music pay an additional Applied Music Fee.

## E. GRADUATE ENTRANCE EXAMS

### 1. Graduate Music History Exam

- a. Required for: ALL entering graduate students

NOTE: If this exam reveals deficiencies, the student will be required to take appropriate coursework and must pass the course with a grade of C or better.

- b. When to Take It

Entering graduate students are required to take this test before the beginning of their first semester of coursework. The test will be given during the week immediately prior to the beginning of each fall and spring semester. Students who enter the program in Summer Session will be expected to take the test before the beginning of the following Fall Semester. Please contact the Graduate Coordinator to find out when the exam will be given.

- c. About the Exam

Be prepared for the following:

- Style analysis from excerpts of music from various periods, from the Middle Ages through the 20th century, in both written and aural forms;
- Thumbnail sketches of important composers and their output, from the Middle Ages through the 20th century;
- Definitions of concepts, terms, styles, and genres important in music from the Middle Ages through the 20th century.

Sample Questions:

- You will be asked to write a paragraph or two on composers important in the history of music, including information about their lives (with approximate dates), their musical output (including specific works) and their significance.
- Excerpts from Western music from the Middle Ages through the 20th century will be attached to the test, and you will be asked to give an approximate date of composition and genre for each. You will be asked to point out stylistic reasons for your answers on the scores.

- d. Recommended Texts (any of the following will serve for review)

Hanning, Barbara Russano. *Concise History of Western Music*. New York: W. W. Norton.

- Bonds, Mark Evan. *History of Music in Western Culture*, 2nd ed., with anthologies and recordings. Englewood Cliffs, N. J.: Prentice Hall, 2006.
- Grout, Donald J. and Claude V. Palisca. *A History of Western Music*, 6th edition, with anthologies and recordings. New York: Norton, 2001.
- Stolba, K. Marie. *Development of Western Music*, edition with anthologies & recordings. Dubuque, Iowa: Wm. C. Brown, 1990.

## 2. General Graduate Music Theory Exam

### a. Required for: ALL entering graduate students

NOTE: If this exam reveals deficiencies, the student will be required to take appropriate coursework and must pass the course with a grade of C or better.

### b. When to Take It

Entering graduate students are required to take this test before the beginning of their first semester of coursework. The test will be given during the week immediately prior to the beginning of each fall and spring semester. Students who enter the program in Summer Session will be expected to take the test before the beginning of the following Fall Semester. Please contact the Graduate Coordinator to find out when the exam will be given.

### c. About the Exam

Be prepared for the following:

- Harmonic analysis of an excerpt from the tonal literature, chorale harmonization, and figured bass;
- Harmonic dictation in two and four parts, including at least one common-chord modulation, typical chromatic harmonies and non-chord tones; melodic dictation in both treble and bass clefs;
- Sightreading in the range of difficulty of “Melodies II” from the textbook *A New Approach to Sight-singing*, by Sol Berkowitz, Leo Kraft, et al., 4th edition, published by Norton, 1997, or in *Melodia*, by Samuel Cole and Leo R. Lewis, published by Theodore Presser, 2004.

The following kinds of skills are examined in the graduate entrance exam in theory:

- construct and resolve chromatic chords
- harmonize a chorale phrase
- realize a figured bass phrase on paper
- analysis of phrases from the literature
- write a passage in 16th-century counterpoint
- write a passage in 18th-century counterpoint
- answer some questions on post-tonal theory
- sightsinging, including modulation
- one-part dictation
- two-part dictation
- four-part dictation with modulation and analysis

### d. Texts suggested for review for the written theory portion:

UNM theory classes currently use Laitz, Steven G. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis and Listening*, 3rd edition, including both workbooks, published by Oxford (New York). We will accept answers on the test that are consistent with other traditions, such as those represented below:

- Aldwell, Edward and Carl Schachter. *Harmony & Voice Leading*, 3rd edition. New York: Thomson-Schirmer, 2003.

Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W. W. Norton, 2005.

Gauldin, Robert. *Harmonic Practice in Tonal Music*, 2nd edition. New York: W. W. Norton, 2004.

Roig-Fancoñ, Miguel A. *Harmony in Context*. New York: McGraw-Hill, 2003.

Texts suggested for review for ear training and sightsinging portion:

Ottman, Robert W. *Music for Sight Singing*. Englewood Cliffs, N.J.: Prentice Hall, 2004.

Fish, Arnold and Norman Lloyd. *Fundamentals of Sight Singing and Ear Training*. Prospect Heights, Illinois: Waveland Press, Inc., 1992.

Robert D. Levin and Louis Martin. *Sight Singing and Ear Training through Literature*. Englewood Cliffs, N.J.: Prentice Hall, 1988.

e. Sample Graduate Music Theory Exam

See Appendix I of the *Handbook*.

**3. Graduate Theory/Composition Concentration Exam**

a. Required for: Entering graduate students pursuing the Theory & Composition Concentration

NOTE: If this exam reveals deficiencies, appropriate coursework will be required.

b. When to Take It

Entering graduate students pursuing the Theory & Composition Concentration are required to take this test before the beginning of their first semester of coursework. The test will be given during the week immediately prior to the beginning of each fall and spring semester. Students who enter the program in Summer Session will be expected to take the test before the beginning of the following Fall Semester. Please contact the Graduate Coordinator to find out when the exam will be given.

c. About the Exam

Please refer to the information about content and review texts above under the General Music Theory Entrance Exam. The Theory & Composition Concentration Exam will be more extensive in scope than the General Music Theory exam. The following kinds of skills are examined in the Theory/Composition Concentration Exam:

- construct and resolve chromatic chords
- harmonize a chorale phrase
- realize a figured bass phrase on paper
- analysis of phrases from the literature
- write a passage in 16th-century counterpoint
- write a passage in 18th-century counterpoint
- answer some questions on post-tonal theory
- sightsinging, including modulation
- one-part dictation
- two-part dictation
- four-part dictation with modulation and analysis

d. Sample Graduate Theory/Composition Concentration Exam

See Appendix 2 of the *Handbook*.



#### **4. Graduate Music Education Exam**

##### a. Required for All Entering Graduate Students Pursuing the Music Education Concentration

Students wishing to pursue the Master of Music Concentration in Music Education must take a written guidance examination in relevant contemporary topics and issues in music education.

NOTE: If this exam reveals deficiencies, appropriate coursework will be required.

##### b. When to Take It

Entering graduate students pursuing the Music Education Concentration are required to take this test before completing their first semester of coursework. The test will be given during the week immediately prior to the beginning of each fall and spring semester. Please contact the Graduate Coordinator to find out when the exam will be given. The exam may also be taken at a time arranged with the head of the Music Education area. Students who enter the program in Summer Session will be expected to take the test before completing the following Fall Semester.

##### c. About the Exam

Be prepared to discuss the following topics:

- A valid rationale for teaching music in the public schools that addresses major philosophical arguments in the field regarding the value of music and primary outcomes of instruction.
- Current problems in public school music education.
- Current curricular and methodological movements in public school music education.
- Appropriate content and materials for public school music instruction, grades K-12.
- History of public school music education in the United States, particularly with respect to that which has influenced the current state of music education in this country.

##### d. Recommended Texts

Mark, Michael L. *Contemporary Music Education*, 3rd edition. New York: Schirmer Books, 1996.  
Campbell, Patricia Shehan, Carol Scott-Kassner and Kirk Kassner. *Music in Childhood: From Pre-School Through the Elementary Grades*, 3rd edition. New York: Schirmer Books, 2006.

## **F. PIANO PROFICIENCIES**

### **1. Required for the Following Concentrations:**

- Conducting (Choral and Orchestral focuses only)
- Theory & Composition (Theory focus)
- Musicology

### **2. When to Take It**

The piano proficiency exam is administered by the faculty in your area (conducting, theory, musicology), and must be passed by the end of the semester PRECEDING the semester of graduation. There are no set times for the proficiency to be administered; scheduling is done on an individual basis. Please consult with your principal instructor to arrange a time.

### **3. About the Exam**

a. Conducting Concentration with Choral Emphasis

May be taken in any semester, but must be passed by the end of the semester prior to the semester in which you intend to graduate. Requirements:

- Play all major scales with one hand, two octaves up and back. Fingering is not a part of the grade, but a consistent tempo must be maintained.
- Play all natural minor scales with one hand, two octaves up and back. Fingering is not a part of the grade, but a consistent tempo must be maintained.
- Be able to read a 4-part chorale at sight (written in closed position, in keys up to 4 sharps or flats and perhaps including accidentals).
- Be able to read 16 bars of a 4-part score (non-transposing parts) in open position (e.g., from a string quartet) in keys up to 2 sharps or flats, with 20 minutes' practice time.
- Be able to demonstrate a variety of useful vocalises (e.g., legato, range-building, ear-training, etc.) at the piano and to play them in several keys.
- This part of the exam will be agreed upon in advance and the student will simply demonstrate his or her proficiency.
- Transpose at sight a melody line from the key it is written in, to how it would sound when played by a B-flat instrument.

b. Conducting Concentration with Orchestral Emphasis

May be taken in any semester, but must be passed by the end of the semester prior to the semester in which you intend to graduate. Please consult the conducting faculty for proficiency requirements.

c. Theory and Composition Concentration (Theory focus)

A piano proficiency is required if a student's focus is in Theory. Students pursuing the Composition focus are not required to pass a piano proficiency. Theory faculty will recommend when to take this exam; however, it must be passed by the end of the semester preceding the semester of graduation.

Requirements are as follows:

- all major and minor scales, three octaves up and back, and arpeggios
- sightreading at the level of Bartok's *Mikrokosmos*, Vol. II, or Bach's *Notebook for Anna Magdalena Bach*

d. Musicology Concentration

Musicology faculty will recommend when to take this exam; however, it must be passed by the end of the semester preceding the semester of graduation. Requirements are as follows:

- all major and minor scales, three octaves up and back, and arpeggios
- sightreading at the level of Bartok's *Mikrokosmos*, Vol. II, or Bach's *Notebook for Anna Magdalena Bach*

## **G. APPLIED MUSIC LESSONS (STUDIO INSTRUCTION)**

### **1. Course Numbers & Lesson Length**

a. For Study of Principal Instrument or Area. Register for APMS 501, 502 or 591. Lesson length is 1 hour per week, regardless of the number of hours of credit. Be sure to register for applied course numbers in the correct sequence—you need to have taken all 4 hours of APMS 501 before taking 502, and 4 hours of 502 before 591.

b. For Study of Secondary Instrument or Non-Principal Area. Register for APMS 519 or 520. A student who is enrolled for one hour of applied music credit is entitled to one half-hour lesson per week. A student who is enrolled for two hours of applied music credit is entitled to one one-hour lesson per week.

## 2. Instructor Tardiness.

It is expected that a faculty member will make every effort to be on time to classes and lessons; however, when the instructor is unavoidably detained, students should wait at least 15 minutes before leaving.

## 3. Makeup Lessons

If a student's scheduled lesson time falls during the following UNM vacation days or breaks—Labor Day, Fall break, Thanksgiving holiday, Martin Luther King Day, or Independence Day—these should be rearranged so that the student receives his or her expected number of lessons for the semester. Instructors are required to make up any lessons that they have cancelled, whether for illness, emergency, tour performance, recital or other professional commitment. If agreeable with the student, lessons can be made up during the summer or during school breaks. Makeups are not required when the student misses a scheduled lesson, but may be accommodated at the discretion of the instructor.

## 4. Location of Lessons

No student can be compelled to take instruction from a Department of Music professor at a private off-campus venue. It is the professor's obligation to teach on the premises at UNM and to make up any applied lessons or instructional needs if the student does not wish to receive instruction at an off-campus location. Therefore, a student may not be penalized for demanding that applied lessons be held on campus.

## 5. Juries

Any student enrolled in applied music is required to perform a jury each semester for the faculty in his or her area of specialization. A student who gives a degree recital during the semester is customarily exempted from performing a jury. Juries are held during finals week. Check with your instructor regarding where to sign up for a jury time. An Applied Music Jury Report (aka "Jury Sheet") is to be filled out by the student each semester prior to the jury. One copy is sufficient—you do not need to give each faculty member a copy unless specifically advised otherwise by your instructor. This form is available in the music office.

# H. PLANNING YOUR COURSE OF STUDY

## 1. Advisement

Students are urged to register each semester with care. You are not required to get advisement each semester, but it is strongly recommended that you consult the Graduate Coordinator regarding your course plan. Your major professor can also provide valuable guidance, but remember that the Graduate Coordinator is your official advisor.

## 2. Graduate-Level Courses

Graduate students are allowed to take undergraduate courses, but these cannot be used to count toward the curricular requirements of the degree plan.

Graduate-level courses are numbered in the 500's and above; however, some 400-level courses and even

some 300-level courses, permit graduate credit. These courses are identified in the UNM Catalog with an asterisk by the course number. If such a course is outside of Music, you will have to submit a “green card” to the Records Office at the beginning of the semester in order to get graduate credit.

NOTE: Many music courses, especially ensembles, are cross-listed in the *Schedule of Classes* under both undergraduate and graduate course numbers; be sure to enroll under the GRADUATE number to earn graduate credit!

### **3. Courses Outside of Music**

Graduate students may certainly enroll in courses outside the Department of Music, but they should be aware that only graduate-level courses may apply toward a graduate degree. Some Master of Music concentrations allow non-music courses to count toward the degree; others do not. Check the *UNM Catalog* for your degree requirements.

### **4. Problems Courses**

Students who wish to take a “Problems” course—that is, an independent study—must plan the course, convince a professor to guide it, and submit a formal petition to the Graduate Committee. Problems courses may be taken only upon the recommendation of the professor of record (the professor who will guide the Problem) and with the approval of the Department Graduate Committee and the Chair of the Department.

DEADLINE: Requests for enrollment in Problems courses must be submitted in writing to the Graduate Coordinator by the Monday of the second week of classes. A Request Form is available from the Music Office—be sure to obtain the one for MUS 551/MUSE 551 (there is a very similar form for Undergraduate Problems). A Problems course cannot be added after the second week of classes.

A maximum of six credits of Problems courses is allowed toward the degree.

### **5. Non-Degree Status**

A student should not enroll in any graduate courses as a non-degree student unless so advised by the Graduate Coordinator. A maximum of twelve graduate non-degree credits and/or transfer credit will be accepted as part of a graduate degree program. These credits are subject to approval by the Graduate Committee, and the number of accepted credits will be applied to the student’s degree program solely at the discretion of the Graduate Committee. Within these accepted credits, no more than four earned credits in Applied Music nor more than two earned credits in ensemble will be accepted toward the graduate degree requirements. In order for a course taken in non-degree status to count toward the graduate degree, a grade of B or better must have been earned.

### **6. Transfer credit**

Up to twelve hours of graduate credits from another institution may be accepted toward a graduate music degree, solely at the discretion of the Graduate Committee. A student must have earned a grade of B or better in any course for which transfer credit is requested. Courses taken on a Pass/Fail basis (CR/NC) or courses taken as extension credit at other universities will not be accepted for graduate credit at UNM. Transfer credit will be approved at the time the Program of Studies is submitted to Graduate Studies for approval. If you have applied the coursework toward a degree received at another institution, they cannot double as transfer hours toward your degree at UNM.

### **7. Waiver of Degree Requirements**

You may request a waiver of a particular course requirement in your degree plan if you have taken a similar course already at another institution. For example, if you previously took a Bibliography and Research class as part of another degree, you may ask to have that requirement waived for your UNM degree. To petition for a waiver, you will need to submit to the Graduate Committee a course description and if possible a syllabus so that the Committee can determine whether the content matches the UNM course. Be aware that if your request is approved, you will not have to take the UNM course, but you must still take the equivalent number of credit hours, and generally the Committee will specify that these hours must be in Music. Even with a waiver of specific course requirements, UNM still requires that you complete 32 hours for the master's degree.

## **8. Dual Concentrations**

It is possible to pursue more than one concentration within the Master of Music program. You must be formally admitted into each concentration; if you are already pursuing one concentration, you must still be admitted to the second concentration by the appropriate faculty. You do not have to submit a new application form online, but you must consult with the faculty in the area of the second concentration and the Graduate Coordinator needs to be informed of the additional concentration so that you receive correct advisement.

If you already have a Master of Music degree from UNM, you cannot return to get a second master's in another concentration (UNM can award only one Master of Music). You must fulfill the requirements for multiple concentrations before graduating with your degree.

## **9. Seven-Year Rule**

By university regulation, no coursework applied to graduate degree requirements, including transfer work and non-degree credit hours, may be more than seven years old at the time a master's degree is conferred.

## **10. "Stopping Out" and Leave of Absence**

Graduate students are allowed to "stop out" for up to two semesters (including summer session) without penalty. If you do not register for at least an hour of coursework in the following semester, however, you will lapse out of graduate status and will have to apply for readmission to the program.

In cases of serious problems that interfere with your ability to continue your studies—major illness, family problems, personal problems, etc.—you should consider taking an official Leave of Absence from the program. Leave time does not count toward your seven-year time-to-degree. If you are having difficulties, please consult the Graduate Coordinator to explore the options open to you.

# **I. FINAL STEPS TO GRADUATION**

Beginning the SEMESTER BEFORE the one in which you intend to graduate, you will need to meet deadlines set by the university. Please consult frequently with the Graduate Coordinator to make sure that you are on track. If you miss a deadline, your graduation date may be delayed. It is YOUR responsibility to remain informed about all requirements and deadlines.

## **1. "Notification of Intent to Graduate" Form**

Students must inform the Department of Music in writing of their intent to graduate by submitting a "Notification of Intent to Graduate form." The form is available from the Graduate Coordinator and must be submitted to the Graduate Coordinator by the first day of the semester BEFORE the semester that you intend to graduate.

## 2. Submitting the "Program of Studies" Form

In order to graduate, you will need to submit the "Program of Studies Form" and have it approved by the Office of Graduate Studies. The POS cannot be filed until you have done the following:

- completed MUS 531 *Bibliography and Research* (if required for your degree plan) with a cumulative GPA of at least 3.0
- satisfied any foreign language or diction requirements particular to your degree plan

Once the above requirements have been satisfied, the Program of Studies form may be filed with the Office of Graduate Studies at any time after you are admitted to the graduate program, and **MUST** be submitted no later than the semester **BEFORE** you expect to complete degree requirements by the following deadlines:

- July 1 for Fall graduation
- October 1 for Spring graduation
- March 1 for Summer graduation

The Program of Studies form is available from the Office of Graduate Studies website and from the Graduate Coordinator. To avoid delay in getting the form approved, it is best to meet with the Graduate Coordinator to fill out this form. The form must be signed by you, the Graduate Coordinator and the Department Chair, and must be approved by the Dean of Graduate Studies before you can give your graduate recital or schedule your oral exam or thesis defense.

If you subsequently change coursework or make a substitution for a required course, a memo form signed by you and the Graduate Coordinator must be submitted to the Dean of Graduate Studies. If you change the level of your program from Plan I to Plan II, or vice versa, you must submit a revised Program of Studies form. If you have let your graduate status lapse and had to apply for readmission, you must submit a new Program of Studies form.

## 3. Choosing the Advisory Committee

### a. Duties of the Advisory Committee

In order to give your recital or submit your thesis for approval, you must choose an advisory committee. Duties of the committee are as follows:

- For degrees requiring a recital, the members of the advisory committee will read and approve the program notes and conduct the final examination.
- While it is desirable for all the committee members to attend the recital, only one of the members **MUST** attend. It is assumed that the committee member who will attend will be your applied instructor, but in the rare case that he or she is unable to attend, the chair of the committee will appoint one of the other members to attend.
- For degrees not requiring a recital, the members of the advisory committee will read and approve the student's thesis or project and conduct the final examination.

NOTE: The advisory committee does **NOT** conduct the preview of your recital. The preview is performed for and approved by your area faculty; e.g., brass recitals are previewed by the brass faculty, voice recitals by the voice faculty, etc.

### b. Makeup of the Committee

#### **University Requirements:**

The advisory committee must include at least three faculty members who are familiar with the student's work. At least two of these must be UNM faculty who are either tenured or tenure-track (the university calls these "Category 1"), or who hold the title of research professor, research associate professor, research assistant professor or are clinician educators with the rank of professor, associate professor or assistant professor (these all fall under UNM's "Category 3"). University regulations stipulate that an advisory committee may have one adjunct or part-time faculty member (Category 4), but that person cannot serve as the chair. You may have a member from outside the university (Category 2) if that person is an expert in the field and provided he or she is familiar with your work. Faculty on sabbatical can serve on committees. Emeriti/Emeritae faculty may continue to serve on committees for one year after retiring if they were already on the committee before retirement. It is also possible to have more than three faculty on your advisory committee, provided there are at least two from Category 1 or 3. Please consult the *UNM Catalog* for further details on the makeup of committees. Also see below for additional departmental requirements for committee makeup.

### **Departmental Requirements:**

In the Department of Music, the chairman of a student's advisory committee is usually the student's major professor. If the major professor does not meet university requirements (Category 1 or 3), another member of the committee will have to serve as the chair. The remaining members should be chosen from among faculty members who are familiar with the student's work. At least one of the committee members must be a faculty member from whom the student has taken an "academic" music class at the graduate level. An academic class shall be deemed for this purpose to be one that does not consist primarily of applied music study, performance, ensemble, conducting, pedagogy, repertory performance, or other similar activity. Also, the academic faculty member should not be the same person as your applied instructor.

If you are pursuing more than one concentration, remember that there will be only one oral exam, so your committee membership needs to include faculty representing each concentration. If one of the concentrations requires a thesis, the thesis director will need to serve as the committee chair—this is to satisfy UNM requirements. For a dual concentration, you may need to have more than three faculty members on your committee.

#### c. Getting Your Committee Members Approved

The advisory committee members will be chosen by the student in consultation with his or her major professor. The student will then propose the advisory committee membership to the Graduate Coordinator, who will submit the names to the Graduate Committee approval and confirmation that the above criteria have been met. Final approval will be given by the Office of Graduate Studies.

#### d. When to Choose the Committee:

You should propose the names of your desired advisory committee members to the Graduate Coordinator when you fill out your Program of Studies form.

## **4. Graduate Recital**

a. Required for: Concentrations in Performance, Conducting, Collaborative Piano, Woodwinds.

b. Restrictions

No graduate student may enroll for APMS 591 *Graduate Recital* prior to submission of the Program of Studies form to the Office of Graduate Studies. Exceptions may be made for students working toward a Master of Music Concentration in Collaborative Piano.

c. Location

All graduate degree recitals must be performed at main campus venues only, preferably in the Center for the Arts. Keller Hall is available free of charge for students giving required degree recitals.

d. Scheduling a Date

Arrange for a recital date and dress rehearsal time by contacting the Keller Hall Office. Students are permitted to reserve Keller Hall beginning September 1 for the Spring semester and May 1 for the Fall semester. (These dates are subject to change; check with the Keller Hall Office for updated information). You are strongly advised to book your recital date as soon as possible after the September or May date; otherwise, you will have very few options, especially if you desire an April or May recital date.

Recitals may be performed only when classes are officially in session. Recitals cannot be scheduled during holidays, intersessions or final exam week. All recitals must be scheduled through the Keller Hall Office, even if they are to be in some other venue besides Keller Hall. This is to ensure that there are no conflicts with other events, such as ensemble concerts. You must be sure that your major professor is able to attend the recital and dress rehearsal on the scheduled dates.

Deadlines Regarding Graduation: Because of Graduate Studies deadlines, recitals scheduled too late in the semester will prevent you from graduating that same semester. Your actual graduation date will be the following semester. This is an administrative problem that is beyond the control of the Department of Music, as we must abide by Graduate Studies regulations. Please bear this in mind when scheduling your recital! Remember that you cannot take your orals until AFTER your recital, and you must allow time for the exam report to be submitted to Graduate Studies. Except for courses in which you will be enrolled your final semester, all degree requirements (including thesis manuscripts, reports of graduate exams, defenses and removal of incomplete grades) must be completed and related documentation received by Graduate Studies by the following deadlines:

- November 15 for Fall graduation
- April 15 for Spring graduation
- July 15 for Summer graduation

If you decide to give your recital and take your oral exam later in the semester, you will not be able to receive your degree until the following semester. However, you will not have to register in the semester your degree is actually granted PROVIDED your paperwork is in order by the last day of the previous semester.

e. When to Notify the Graduate Coordinator

Notify the Graduate Coordinator as soon as you schedule your recital date so that he or she can begin tracking your progress through all the steps to graduation.

f. Recital Preview

If you are pursuing the Concentration in Performance or Woodwinds, you must give a preview performance of the recital program for the approval of the appropriate area faculty not less than two weeks before the proposed recital date. A student pursuing the Concentration in Conducting must give a preview performance of the recital program for the approval of the appropriate area faculty not less than one week before the proposed recital date. **NOTE:** Your area faculty members are not the same as your advisory committee (although of course there will be some overlap): brass recitals are previewed by the brass faculty, voice recitals by the voice faculty, etc.

For the preview, you will be asked to perform part or all of your recital program, at the discretion of the faculty. You are responsible for scheduling the preview date and making sure that your area faculty and any other performers on your recital can attend. You should contact each member of your area faculty and schedule a time when as many as possible can attend. Generally, at least three faculty members should be present at a preview.

g. Recital Recording

The student must deposit a recording of the graduate degree recital with the Department of Music. For quality control purposes, the recording that goes into your file MUST be made by the Department of Music Recording Engineer. You are allowed to make your own recording (audio or video) in addition if you want, but this



does not take the place of the official recording made by the Recording Engineer.

Arrangements for recording the recital must be made with the Recording Engineer at least TWO MONTHS in advance of the recital date. There is a mandatory recording fee, which also must be paid at least two months in advance of the recital performance. Obtain a "Recital Recording Form" from either the Music Office or the Recording Engineer and follow the instructions on the form. You will need to pay the recital recording fee at the Bursar's Office and then submit the Bursar's receipt and the Recital Recording Form to the Recording Engineer. The Recording Engineer will sign the form and give you the signed receipt portion of the form, which you will need to then submit it to the Graduate Coordinator along with your Graduation Submission Form. NOTE: If you need to give your recital off campus, the fee to have the Department Recording Engineer record the performance will be double the usual amount.

For Collaborative Piano students, four recitals are required by your degree plan. You will have to pay the recording fee only for the first one, but you DO have to submit the form to the Recording Engineer for each subsequent recital so that he will have you on the recording schedule.

The recording fee entitles you to one complete recording of the recital; additional copies may be purchased from the Recording Studio.

#### h. Misc. Recital Arrangements

Consult the Keller Hall Office for information on all procedures associated with giving a recital in Keller Hall, including use of pianos, arranging for rehearsal time, equipment needed, lighting. Rehearsal time in the hall for a student recital is normally limited to two hours.

Appropriate attire will be expected of all students performing recitals in Keller Hall. Consult your applied teacher for advice on appropriate performance attire.

If you wish to have flowers onstage, consult your applied teacher for approval.

Encores are not appropriate for a student degree recital.

Receptions are no longer allowed in the Green Room, but can be held in the lobby. If you wish to have a reception elsewhere in the building, please obtain permission and make arrangements with the Music Office.

#### i. Recital Completion Form

Following the successful performance of your recital, the advisory committee chair must submit a signed Recital Completion Form to the Graduate Coordinator. This form must be on file before you can take your master's (oral) exam.

### 5. Program Notes

Students pursuing the Master of Music Concentration in Performance, Woodwinds or Conducting must write program notes on all the pieces to be performed on the graduate recital. The program notes must indicate substantial investigation, must be well written, and must include a correctly written bibliography. It would be wise for you to begin work on these notes during the semester prior to the recital, obtaining help from your major professor and /or other faculty members.

#### a. Format

The notes and program page should be formatted properly for duplication and should be submitted "camera-ready." See Appendix 3: "Guidelines for Writing Program Notes" for details regarding style and format. Also see Appendix 5: "Program Page Format and Guidelines" and Appendix 6: "Sample Program Page."

b. Deadlines

The student must submit program notes, program, and bibliography to the Graduate Coordinator no later than TWO MONTHS before the recital (not including intersession time). Failure to submit the notes on time will require you to postpone the date of your recital. It is recommended that you show the notes to your applied instructor prior to submitting them to the Graduate Coordinator.

c. Approval Process

The Graduate Coordinator may examine the notes, program page and/or bibliography as an outside reader and make comments or suggestions for the student's advisory committee to consider. These suggestions/comments may involve grammar, style, format, punctuation, spelling, plagiarism, content, or other. No later than six weeks before the recital, the Graduate Coordinator will submit the notes, program page and bibliography to the advisory committee members, together with any comments or suggestions.

The advisory committee members will read all materials and may request corrections by the student. The student will make all corrections as requested and resubmit the final copy of the notes to the chair of the advisory committee no later than TWO WEEKS before the recital. Once all corrections have been made to the committee's satisfaction and no later than one week before the recital, the student will return to the Graduate Coordinator the final copies of the notes, program page and bibliography (preferably in electronic format), together with a signed Program Notes Committee Approval Form. The Graduate Coordinator will make copies as necessary for the student's file and submit the notes and program page to Keller Hall, accompanied by an Approval to Print form.

The student may not perform his or her graduate recital until the notes have been approved by the Advisory Committee and are ready to be duplicated for the audience. Should the student fail to submit corrections in a timely manner, he or she will be required to reschedule the recital for a later date.

Collaborative Piano Recitals: Students pursuing the Collaborative Piano Concentration are not required to submit program notes for their recitals. However, they are required to submit the program page to the Graduate Coordinator for format approval. If vocal works are included on the recital, texts and translations must be provided as well. The format for Collaborative Piano recital programs must adhere to the same guidelines as other graduate degree recitals. See Appendix 5: "Program Page Format & Guidelines" and Appendix 6: "Sample Program Page."

## 6. Thesis

a. Enrollment in Thesis Hours

A Plan I (with Thesis) student must complete a minimum of six hours of *Master's Thesis* (MUS 599 or MUSE 599) credit. Having once registered for *Master's Thesis*, the student must continue to register for a minimum of one hour of thesis during each regular semester (exclusive of summer) until the thesis is approved by the Dean of Graduate Studies. This rule applies whether or not the student is enrolled for anything else.

b. Thesis Requirements

Each candidate for the master's degree under Plan I must submit a thesis that gives evidence of capacity for competent research. The thesis must be approved by the student's advisory committee. The thesis director will serve as chairperson of this committee and will assume the major responsibility for guiding the student's work. A complete draft of the thesis should be submitted to the advisory committee well in advance of the anticipated graduation date. Instructions for preparation and submission of the thesis are available on the Office of Graduate Studies.

**Note re Thesis in Composition:** The requirement for a thesis in composition is now the submission of a "hybrid thesis," which will consist of several original works. You must consult your thesis advisor concerning exact requirements.

c. Submission Requirements

Theses are to be submitted electronically for the approval of the Dean of Graduate Studies by the following deadlines:

- November 15 for Fall graduation
- April 15 for Spring graduation
- July 15 for Summer graduation

Graduate Studies evaluates the thesis not only in terms of the physical presentation of the thesis, but also, at least in a general way, of the substance and methodology of the work. The thesis must be free of grammatical errors and typing mistakes.

A complete hard copy printout of the thesis shall also be submitted to the Department of Music Graduate Coordinator by the above deadlines.

d. Thesis Defense

Students pursuing Plan I must present a thesis defense for his or her Advisory Committee. In the Department of Music, the thesis defense is conducted together with the master's comprehensive examination (orals). The master's exam, whether written or oral, is a closed examination. At the discretion of the student's advisory committee, the thesis defense may be open to the public.

e. Thesis/Project in Music Education

Students in the Concentration in Music Education choose either the Thesis (6 hours of MUSE 599) or Project (4 hours of MUSE 598) option. Those contemplating doctoral studies are encouraged to complete a thesis. The distinction between the thesis and project is roughly the same as that between basic and action research. In basic research (thesis), the emphasis is on contribution to general knowledge. The researcher is expected to achieve findings of relevance to the wider world of music education. Generalizability of findings is not emphasized in action research; implications for local teaching concerns are sufficient. For example, development of a set of instructional materials uniquely suitable for one's own teaching circumstances would be an appropriate topic for a project. Note that while their emphases are different, the thesis and project have the following in common:

- The topic must be significant. The student is expected to make a case for the need for the project and its potential to improve music teaching in some meaningful way.
- An endeavor of substantial scope is expected. Consider 30 pages a minimum length, although most final documents are longer.
- The research approach can be either qualitative or quantitative.
- The report format for a project will usually be similar to that of a thesis: 1) an introduction that "sets the scene" by describing a need, suggesting ways of addressing the need, and culminating in the statement of a research purpose or problem; 2) a review of literature section that describes what others have done or discovered about the project topic; 3) a methodology section that describes the actions the student took to fulfill the research purpose; 4) a section describing the results achieved; 5) a concluding discussion of the implications of the results. While it may not be necessary for a project to have the identical formal structure described above, the final report is likely to follow the same general explanatory steps.

Commencement of the thesis/project process can be at any time, but typically occurs after the first semester of enrollment. The first step is to consult with your music education advisor about ideas of interest. MUSE 532 *Introduction to Research in Music Education* is designed to assist the student in conceiving a topic and engaging in the research process. Those students who are unable to take that course early in their studies are encouraged to seek supplemental assistance from a music education advisor. In addition, there are many excellent texts that students can consult to bolster their understanding of the research paradigm, including the following:

- Gay, L. R. and Peter Airasian. *Educational Research: Competencies for Analysis and Applications*. Upper Saddle River, NJ: Pearson, 2003.
- Rainbow, Edward and Hildegard Froehlich. *Research in Music Education*. NY: Schirmer, 1987.

### Music Education Thesis or Project Defense

The thesis or project defense will be conducted simultaneously with the master's comprehensive examination (orals). The master's exam, whether written or oral, is a closed examination. At the discretion of the student's advisory committee, the project defense may be open to the public.

## **MASTER'S COMPREHENSIVE EXAMINATION**

The master's comprehensive examination (commonly referred to as the "oral exam" or "orals") is conducted by the student's advisory committee and must be passed by ALL candidates for the master's degree. The examination, drawn from the major and related fields, as appropriate, may be written, oral, or both, at the option of the student's advisory committee. The master's examination, whether written or oral, is a closed examination and not open to the public.

### **1. When to Take the Exam**

You must schedule your master's examination date in consultation with your advisory committee. Note the dates below, so that the exam is given early enough for graduation in a given semester. You must be in good academic standing to take the master's exam or thesis/project defense. You must also be enrolled for at least one hour of graduate credit in the semester that the examination report is submitted to the Office of Graduate Studies; for thesis defense, the student must be enrolled in at least one hour of Thesis.

For concentrations requiring a recital, the master's final exam cannot be taken until after you have successfully completed your recital; however, there is no stipulation regarding the length of time that must elapse between recital and exam.

### **2. Scheduling the Exam**

a. For Degrees Requiring a Recital: You must notify the Graduate Coordinator of your exam date no later than TWO MONTHS before your recital date. Submit the date on the "Graduation Submission Form for Degrees Requiring A Recital." This form is available from the Graduate Coordinator.

b. For Degrees Not Requiring a Recital: You must notify the Graduate Coordinator of your exam date no later than TWO MONTHS before your exam or thesis defense date. Submit the date on the "Graduation Submission Form for Degrees Not Requiring a Recital." This form is available from the Graduate Coordinator.

Oral exams frequently take place in a faculty member's office. If your professor wishes you to schedule a classroom for the exam, you will need to do this via the Music Office. It is your responsibility to find a time that will work for all your committee members.

Once your exam date, time and place are confirmed, inform the Graduate Coordinator so that he or she can submit an Announcement of Exam form to the Office of Graduate Studies. After it is approved, Graduate Studies will return the form to the Graduate Coordinator. You will need to pick up the form from the Graduate Coordinator and take it to your exam, so that the reverse side (the Report of Examination) can be filled out by your committee members. If you have not heard from the Graduate Coordinator by two weeks before your exam, check to make sure that the form has been approved.

### **3. Exam Content**

At least two weeks (or more) prior to the date of the master's examination, the advisory committee members must submit to the student the general nature (i.e., general areas) of the questions they will expect him or her to answer for the examination. The committee does NOT have to give the student the actual questions ahead of

time. The use of notes or other study material is NOT allowed during the master's examination. If an analysis has been requested ahead of time, an annotated score is allowed for reference purposes, but a student may NOT read a pre-prepared report as part of the exam. Blank paper is allowed.

It is expected that the exam will take a minimum of 90 minutes, to a maximum of 2 hours.

#### **4. Exam and Thesis/Project Defense**

For Plan I (with Thesis) Concentrations, the master's examination is administered in combination with the Thesis Defense. Music Education Project Defenses are also administered simultaneously with the master's examination.

##### **Special Notes Regarding the Final Examination in Music Education:**

Music Education exams are typically one-and-one-half to two hours in length. There are two components:

- **PROJECT OR THESIS:** This portion of the exam is each committee member's opportunity to question the student about the significance of the study, its purpose and methods employed, results obtained and implications for the student's professional work and/or the broader field of music education. A passing grade may be contingent on the student addressing concerns about the document that remain after completion of the examination. This final phase is conducted under the guidance of the committee chair, whose responsibility it is to see that each committee member's reservations are adequately addressed.
- **GENERAL QUESTIONS:** These should be pertinent to the music education field, but it is appropriate for the committee member to focus on aspects of his or her specialization(s), especially if the candidate has taken coursework from the committee member in these areas. Committee members should submit their question areas to the candidate two weeks in advance of the final examination.

#### **5. Exam Results**

The student must be notified of the results of the examination no later than two weeks after the date of the examination. If the department anticipates being unable to meet this deadline, it must give the student written notice to this effect prior to the examination; in this event, the student must be notified of the results of the examination no later than three weeks from the date of the examination. The results of examinations taken between semesters or during the summer must be given no later than two weeks after the first day of classes of the next regular semester. Results of the examination shall be reported to Graduate Studies using the Report of Examination Form by the following deadlines:

- November 15 for Fall
- April 15 for Spring
- July 15 for Summer

If a candidate fails the examination, a six-month interval should elapse before a second examination is given. A candidate may take this examination only twice and must repeat the examination within one year after the first examination.

**APPENDIX 1: SAMPLE GENERAL THEORY ENTRANCE EXAM**

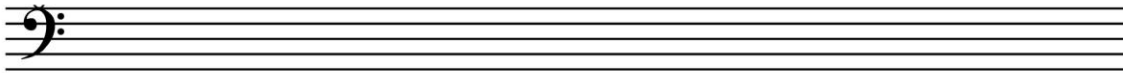
**SAMPLE Placement Exam for Incoming Grads**      **Name:** \_\_\_\_\_  
 (Compiled by David Bashwiner, University of New Mexico, June 2013)

**WRITTEN EXAM**

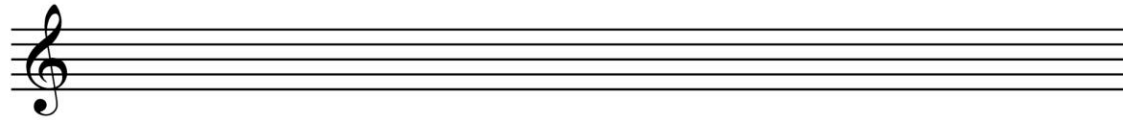
**I. Scales**

Notate the following scales using accidentals but no key signatures. Write the scale in both ascending and descending forms *only* if they differ.

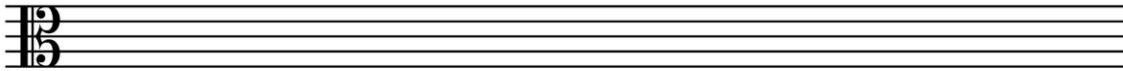
B major



F melodic minor



C-sharp harmonic minor



**II. Key Signatures**

Notate the following key signatures on both staves.

E-flat minor



F-sharp major



Sample Graduate Theory Placement Examination (D. Bashwiner, UNM, 2013)

**III. Intervals**

Identify the specific interval between the given pitches (e.g., m2, M2, d5, P5, A5).



Interval: \_\_\_\_\_



Note: the sharp is on the A, not the G.

Interval: \_\_\_\_\_

**IV. Rhythm and Meter**

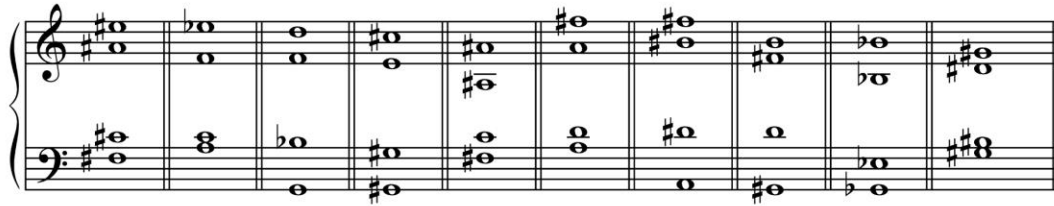
Write the following rhythmic series first in 3/4 and then in 6/8. You may have to break larger durations into smaller ones connected by ties. Make sure to use beams and ties to clarify the meter (i.e. divide six-eight bars into two, and divide three-four bars into three).



Sample Graduate Theory Placement Examination (D. Bashwiler, UNM, 2013)

**V. Triads and Seventh Chords**

A. For each of the following sonorities, indicate the root of the chord, its quality, and its figured bass (being sure to include any necessary accidentals in the figures). For quality of chord use the following abbreviations: M=major, m=minor, d=diminished, A=augmented, MM=major-major (major triad with a major seventh), Mm=major-minor, mm=minor-minor, dm=diminished-minor (half-diminished), dd=fully diminished.



<b>Root:</b>									
<b>Quality:</b>									
<b>Figured Bass:</b>									

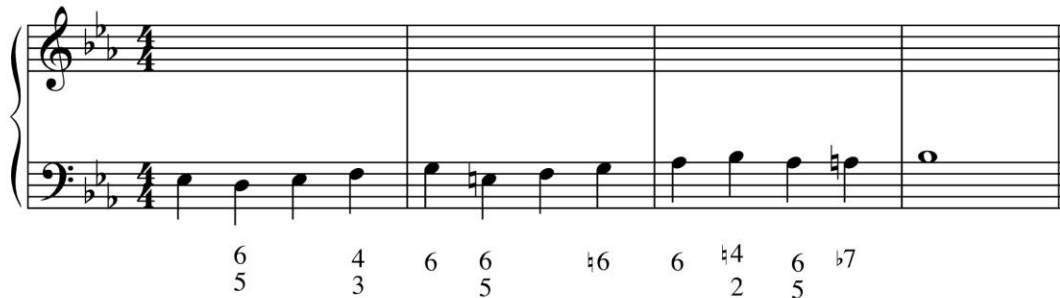
B. Write the following triads and seventh chords in close position.



E-flat Mm<sup>7</sup>   G# dm<sup>4</sup><sub>3</sub>   A M<sup>6</sup><sub>3</sub>   G dd<sup>4</sup><sub>2</sub>   B mm<sup>7</sup>   E MM<sup>6</sup><sub>5</sub>   C# m<sup>6</sup><sub>4</sub>   C d<sup>5</sup><sub>3</sub>

**VI. Figured Bass**

Realize the following figured bass in four voices using proper voice leading. Analyze using roman numerals and specify the type of cadence.





Sample Graduate Theory Placement Examination (D. Bashwiner, UNM, 2013)

### VII. Diatonic, Applied, Mixture, Augmented Sixth, and Neapolitan Chords

Analyze the following harmonies (diatonic and chromatic) as if they were in A major. Provide a roman numeral and figured bass for each. The first is done for you.

A maj: vii°<sub>5</sub>/V \_\_\_\_\_

### VIII. Short Answer: Definitions

1. List and describe at least three types of cadence (once sentence each).
2. Define the terms phrase, period, double period, sentence.
3. Define the terms modulation, tonicization, and applied chord (or secondary dominant).
4. Describe the structure of the following formal types: binary form, ternary form, rondo form, sonata form.

### IX. Analysis

Provide an analysis of the passage below, which is from a chorale by J. S. Bach. Determine the key that the work is in and use roman numerals and figures (figured bass) to identify the function of each harmony. Circle and label any nonchord tones.







**FIGURED BASS:** Supply alto and tenor voices. Analyse the results by indicating the following: key(s), Roman numerals, dissonance-types ("non-harmonic tones"), pivot chords (if needed), and cadence-types. Be sure that the labelling of the harmonies indicates their chord qualities.

6# 5 6 9 8 4 3 9 8 6 6 5 6 4 3#  
 4 4 3 7 6 5 3 4 3 2 3 5#  
 3

Stop here

5 9 8 5 7 6# 9 7 5 7 6# 6  
 4 3 4 3 5 4 3 2 3 4 3 2 3 6  
 4 3

# 6 6 9 8 8 7 5  
 5 4 3 2 3 4 3 2 3  
 4 #

From the *Freylinghausens Gesangbuch*,  
 Halle, 1713 (first half)

**Chorale Setting:** Provide alto, tenor, and bass voices. Analyse your work including the following: key(s), Roman numerals, cadence-types, dissonance-types ("non-harmonic tones"), pivot chords (if needed), and figured bass. Be sure that the labelling of the harmonies indicates their chord qualities. Use one neighboring tone, one passing tone, and one suspension in your setting.

**Fugue:** Add an answer in the lower voice to this fugue subject. Add free counterpoint in the top voice to the answer. Analyse your work.

**Canon:** In renaissance style, write a phrase that starts with a two voice canon of at least three measures length. This phrase will be in the phrygian mode and end with an appropriate cadence for that mode. You may choose the pitch interval of the canon. The following voice should enter after one measure has elapsed.

## Analysis

The following example contains a modulation from one key to another. The opening key is **not** the key implied by the key signature from this Beethoven excerpt. Label all keys and chords as indicated.

## Beethoven, "Adelaide," Op. 46

59  
A - bend - lüft - chen im zar - ten Lau - be flü - stern, Sil - ber - glöck - chen des Mais im Gra - se

Key: \_\_\_\_\_

65  
säu - seln, Wei - len rau - schen und Nach - ti - gal - len flö - ten, und Nach - ti - gal - len flö - ten:

Key: \_\_\_\_\_





PLEASE READ THE DIRECTIONS BELOW BEFORE SINGING! ASK QUESTIONS IF ANYTHING IS UNCLEAR.

*moderato*



5



9



12



15

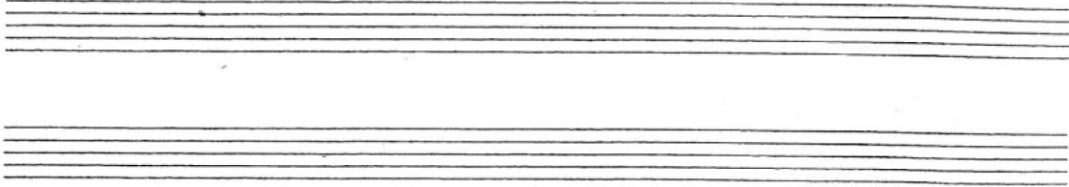


#### DIRECTIONS

You have one minute to study this example. I will play the scale for you to establish the key. You may use your choice of moveable do solfege, fixed do solfege, scale-degree numbers, or simply sing on the syllable "la." If this is out of your vocal range, then please tell me and we can adjust the key to one more comfortable for you.

### Graduate Placement Examination in Aural Skills

**Familiar Melody:** Notate the first 8 bars of either the *Olympic Fanfare* or *Greensleeves/What Child is This?* in a key signature of 3 sharps.



**Two-Part Dictation:** Starting notes will be given. The piece will be played six times with 40 seconds of silence in between playings. Notate the piece.

Musical notation for Two-Part Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The bass clef staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The notation is blank for the first 8 bars, followed by a double bar line and a final bar line.

**Harmonic Dictation:** A four-part homophonic dictation will be played six times with 40 seconds of silence in between playings. The initial chord will be given. Notate the outer voices and Roman numerals plus figured bass beneath each chord. Label the cadence-type.

Musical notation for Harmonic Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notation is blank for the first 8 bars, followed by a double bar line and a final bar line.

Musical notation for Harmonic Dictation. It shows a grand staff with a brace on the left. The treble clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The bass clef staff has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notation is blank for the first 8 bars, followed by a double bar line and a final bar line.

## APPENDIX 3: GUIDELINES FOR WRITING PROGRAM NOTES

### 1. Length

Program notes are required for the graduate recital. These notes, though brief (about 1000 words in all, not counting translations of song texts and the like), must indicate substantial investigation, including work in analysis as well as in secondary sources, and they must be well written.

### 2. Bibliography

You must include a correctly written bibliography to your committee and to the Graduate Coordinator, even though this will not be duplicated for your audience. At least 60% of the bibliographic citations should be from non-internet sources. Select internet sources carefully and be careful also of CD liner notes; they may or may not have been written by scholars, and the information is not necessarily reliable. For any information you obtain from these types of sources, cross-check for accuracy with more reliable sources.

### 3. Footnotes

Since the audience will not receive a copy of your bibliography, do not use footnotes in your program notes; however, you must give credit in the body of the text for any quotations or opinions that are clearly those of a specific person other than yourself. See *The Chicago Manual of Style* for information about how to make citations in the body of the text for various types of sources.

### 4. Plagiarism

Do not plagiarize your work! Plagiarism is a serious offense and can result in serious penalties. Put ideas into your own words and be sure that you understand what you are writing about. Contents of your program notes can be used as material for questions on your oral exam.

### 5. Content

The content of your notes will vary according to what is significant about each work or set of pieces on your recital. For some works, it will be more appropriate to write about the composer or the historical significance of the work. For others, a theoretical analysis will be more appropriate, focusing on compositional technique, style or form. For opera arias, it is generally effective to set the scene of the aria and place it in the context of the opera plot. Above all, do not include information if it is not relevant!

The level of your writing should reflect a certain amount of depth; remember that your committee will be looking for evidence that you have researched the material using credible sources and that you understand the music at an advanced level. However, program notes are not supposed to be written in the same style that you would a class research paper. At your recital, you will have both musicians and non-musicians in the audience and your comments should be directed to both. There needs to be something of interest for each type of audience member. The purpose of notes is not to show off what you know, but to give information that will enable the listener to understand and appreciate the music he or she is about to hear. When you are out in the "real world," this is exactly the kind of program note writing that you will most often have to compose. Most knowledgeable musicians will not mind that you must explain things so that laymen can understand, as long as you are not too elementary or condescending about it, and as long as you then move on to something that the musicians can relate to at a more advanced level. In your phrasing, always assume that your audience is intelligent, even if not schooled, and that they can understand what you are saying if you explain it the right way.

## **6. Writing Style**

Your writing style is your own choice. Do be concise (your audience does not have a lot of time to read your notes before the concert starts or between pieces), but use a style that is interesting and not too dry. If you include analytical descriptions, avoid giving a blow-by-blow, measure-by-measure recitation of harmonic progressions for the entire piece (the reader, after all, does not have a score to refer to). Aim for a readable style that proceeds logically. It is often effective to begin with information about the composer and work (dates, locations, etc.), proceed to broader topics such as how or why the piece was written, historical background of the composer's efforts in this genre, etc., and then conclude with specific descriptive information about the work you will be performing, so that the last thing the audience reads will provide the most relevant information about what to listen for in the piece. Try to group similar ideas together in paragraphs so that your writing is well organized. Make sure you end your discussion gracefully; stopping abruptly will make it sound as if you just ran out of things to say. A brief summary sentence is often effective.

## **6. Translations of Texts**

It is recommended that translations of vocal works be incorporated into the body of the program notes rather than appended in a separate section. This will eliminate shuffling of pages during your performance. In general, literal translations are preferable to "singable" translations; however, do not use word-by-word translations that do not make grammatical sense. You do NOT need to print the texts of songs in English unless you wish to (determining factors might be the complexity of the text, or whether it uses archaic forms, or whether the tempo of the song is so fast that the words would be difficult to catch).

It is most helpful to print the text and translation side-by-side, but you may also print the original text and then follow with the translation below it if you prefer. Be sure to cite the name of the translator and/or the source of the translation.

## **APPENDIX 4: PLAGIARISM**

### **1. What It Is**

Plagiarism is the act of presenting another author's language or ideas as if they were your own, without acknowledging the source. If you copy from someone else and do not cite that person as the author, you are committing plagiarism. It doesn't matter whether the information comes from a book or from the internet—if you copy it and don't put it in quotes and cite it in some manner, you are plagiarizing. Plagiarism involves copying ANY PART of another person's work, so even if you copy only a phrase here and there from an article, it's still plagiarism.

Plagiarism can occur in several ways:

- copying the exact text without using quotation marks and citing the source
- using a paraphrased version that's too similar to the original without crediting the source
- presenting someone else's ideas or theories as your own without crediting the source
- presenting facts that are not generally accepted as common knowledge without crediting the source

### **2. The Penalty for Committing It**

In the academic world, plagiarism is considered to be a form of cheating, and is a very serious offense. Universities can impose severe penalties for plagiarism. These can range from getting an F on a paper that is plagiarized, getting an F in the entire course, or being expelled from your degree program or from the university entirely. Any departmental financial aid you are receiving may also be taken away. If the plagiarism is discovered after you have graduated, your degree can be subsequently revoked.

For graduate students in music at UNM, the penalty for plagiarism on your required recital program notes may require you to postpone your recital, meaning your graduation may be delayed until a future semester. If you have a scholarship or hold an assistantship, the award may be taken away from you.

### **3. How to Cite Your Sources**

#### a. For research papers:

It is not sufficient to simply list the source in your bibliography. You **MUST ALSO** cite that source at the point in the text where you have used it. In a research paper, this would occur through the use of footnotes. The Chicago Manual of Style is the standard guide for information about proper citation format in various situations.

#### b. For recital program notes:

A more informal style of citation is appropriate to program notes. However, you must still identify sources and quotations. A bibliography is normally not printed with the program notes, so it is necessary to make the citation within the body of the text. Generally, identifying the name of the author and perhaps the title of the source is sufficient. See Example 3 below.

Be sure to be very clear about exactly what material is taken from the source. It's not enough to just put a footnote or a parenthetical citation at the end of a paragraph that contains some borrowed material. The reader must be able to tell which ideas or sentences are yours and which are the original author's.

### **4. Tips for Avoiding Plagiarism**

- RESIST the urge to cut and paste text from the internet into your program notes or paper! Even if you think that you will go back later and put the material into your own words, it's too easy to forget.
- Rather than copying and pasting any of the material, it is preferable to read the material in the source and then close the book or exit the internet site and write down the material in your own words. Don't peek! AFTER you've written down your own version, THEN you can look back at the source for the details you forgot (dates, opus numbers, exact titles of works, correct spellings). Be sure to compare your version to the original to make sure that it's sufficiently different to claim as your own words.
- If you simply must cut and paste the material while you're doing your preliminary research, be sure to put it into a separate document, not directly into your program notes or your paper. Always put quotation marks around the material you're pasting, so you'll know that it will need to be revised before you put any of the information into your final document.

## 5. Hints for Rewriting in Your Own Words

If the source uses words that are not in your normal vocabulary or that you do not understand, then you should probably not use those words in your program notes or paper. It's usually pretty obvious that you've copied them from someone else's writing.

Don't just take another author's sentences and substitute a few words here and there. The result will still be plagiarism because the basic sentences and their structure are still being copied.

Make sure you understand what you're reading! If an author gives an analysis of the piece you are doing on your recital, make sure that you go through his analysis and understand all the technical details. If there are terms you are not familiar with, look them up! If you don't really understand what you're reading in the first place, you will not be able to put it into your own words successfully.

Don't assume that using a thesaurus to find substitute words will guarantee that the meaning of the original will be the same.

## 6. When to Credit the Source

Obviously, you must give credit for exact quotes of another's author's text. However, you must also give credit for: 1) another person's theories or ideas, or 2) facts that are not accepted as common knowledge. You can usually tell when something is general knowledge if it is found in several different sources. If a theory or idea is unusual, or new, or is not accepted as true by all thinkers on the subject, then you need to tell whose theory or idea it is.

You must credit the source even if you don't use the author's exact words:

- If you quote the material verbatim, use quotation marks and give the source for the quote
- If you summarize or paraphrase the material, but your text is too similar to the original, you must credit the source even though you have not quoted it exactly.
- You are allowed to quote parts of sentences. If you can't think of a way to write the original text any differently, or if you really like a descriptive phrasing that the author used, then you'll need to quote that part. Then be sure to credit it just as you would if you had copied an entire sentence.

## 7. Examples

### a. Original:

"Very little instrumental music from the Middle Ages has survived in written form. However, there is an abundance of evidence that suggests that it was widespread, popular and frequently performed throughout the period. Manuscript miniatures, sculptures, descriptions of banquets, festivities, and courtly entertainments, letters, and poems all give a rich and lively impression of the amount of music that must have been performed exclusively

on instruments." —taken from Yudkin, Jeremy. *Music in Medieval Europe* (Englewood Cliffs, NJ: Prentice Hall, 1989), 432.

b. Unacceptable:

Only a little instrumental music from the medieval period has survived in written form. However, there is a lot of evidence to suggest that it was popular, widespread and performed often throughout the era. Miniatures in manuscripts, sculptures, descriptions of feasts and festivities and entertainments at court, letters, and poetry all give a lively and rich impression of the amount of music that was must have been played solely on instruments.

c. Acceptable:

We know from a number of sources that instrumental music played an important part in the life of medieval man. While the number of extant examples of purely instrumental music from the Middle Ages is extremely small, music for instruments was apparently performed in many different settings, including for entertainment at court and at a variety of festive occasions. Descriptions of music at these events exist in literature of the period, and pictorial evidence comes down to us in sculptures and in illustrations found in illuminated manuscripts.

d. Acceptable:

We know from a number of sources that instrumental music played an important part in the life of medieval man. While the number of extant examples of purely instrumental music from the Middle Ages is extremely small, music for instruments was "widespread, popular and frequently performed throughout the period," according to Jeremy Yudkin in *Music in Medieval Europe*.

## **8. For More Information:**

For additional detailed information about plagiarism and how to avoid it, we recommend visiting the Purdue OWL (Online Writing Lab) website.

## **APPENDIX 5: PROGRAM PAGE FORMAT AND GUIDELINES**

### **1. Printing Format**

Graduate programs will be printed on standard 8 1/2" x 11" pages (parchment), and not folded. Program notes will be printed on standard 8 1/2" x 11" pages (white), stapled together separately from the program.

### **2. The Program Page Heading**

The following heading should appear centered at the top of the page:

The University of New Mexico  
College of Fine Arts  
Department of Music

### **GRADUATE RECITAL**

### **3. Performers' Names**

- List your name, followed by your instrument or voice.
- List your accompanist's name underneath your own name.
- If other performers are assisting, list them next, together with their instruments.
- If there might be confusion about which performer is playing a particular piece (for example, if you have more than one pianist or more than one violinist), you should indicate the performer's name (together with his or her instrument) centered below the title of the work in the body of the program.
- If you have many performers, as for a conducting recital ensemble, they can be listed on the back of the program page.

### **4. Date, Time & Place**

Put these on three separate lines, as shown in the sample program page (See Appendices 6).

### **5. Aligning Right Margins & Creating "Dot Leaders"**

You can easily make all your composers' names line up perfectly at the right margin, and also add "dot leaders"—that line of dots between the title and the composer's name. The following process will ensure that the list of pieces on your recital program page align consistently and neatly. This process works for Microsoft Word 2007 and 2010 (PC and Mac versions). Other software programs should have similar processes.

- At the top of the screen, under the "Format" menu, select "Paragraph."
- Click on the "Tabs" button at the bottom of the resulting window.
- Under "Tab stop position" type in the numerical value of the right margin position (if you are using 1.25 side margins, enter 6 as the right margin position).
- Under "Alignment," select the radio button for "Right."
- Under "Leader," select the radio button for "2 ....."
- Click on "Set."
- Click "OK"
- Starting at the left margin, type the title of the piece of music followed by the name of the composer.
- Place the cursor at the beginning of the composer's name and press the "tab" key on the keyboard. The result will look like this:

Sonata for Bassoon and Piano ..... Paul Hindemith (1895-1963)  
Sextet for Piano and Winds ..... Francis Poulenc (1899-1963)

### **6. Titles of Works**



- For works written in the common compositional forms, give the title of the piece in English (e.g., Concerto instead of Konzert, Sonata instead of Sonate, Fantasy instead of Phantasie).
- Spell out keys: C-Sharp Major, E-Flat Minor
- Abbreviate Opus as "Op."; the number from an opus should be abbreviated as "No."
- For major composers whose works have been catalogued, identify the piece with the catalog abbreviation and number (BWV for J. S. Bach), D. for Scarlatti, Hob. for Haydn, K. for Mozart, D. for Schubert).

## 7. Composers and Arrangers

- List the dates of the composer in parentheses immediately following the composer's name, on the same line, unless space prohibits. Use the dates that appear in the current edition of the Grove Dictionary of Music and Musicians. For living composers, give only the birthdate; two formats are acceptable: (1965- ), or (b.1965).
- List the composer's complete name, not just his initials: Johann Sebastian Bach instead of J. S. Bach; Wolfgang Amadeus Mozart instead of W. A. Mozart.
- An arranger's name should be listed in parentheses underneath the composer's name.
- Composers' names and dates should be right margin justified (i.e., lined up at the right margin). If you are formatting the program yourself on a word processor, use the right tab setting and precede it with a "dot leader."
- Once a composer has been listed, subsequent listings can give only his last name, without dates.

## 8. Collections and Works with Movements

- Names of movements or tempo markings should be indented under the title of the larger work. Do not put numbers in front of them unless the composer has identified them solely with numbers, or unless you are not performing all the movements. Individual song titles of a collection or song cycle should be treated the same way as movements.
- When performing selected movements from a larger work, list the movement numbers in Roman numerals as well as tempo markings. List the movements to be performed underneath the title, and indented.
- If you are performing only one movement from a work, list the name of the movement on the title line and the title of the larger work (preceded by the word from in italics) underneath in parentheses.
- When performing selected songs from a collection or cycle, list the name of the larger work on the title line, preceded by the word from in italics. List the individual song titles underneath, indented.
- When performing only one song from a collection, list the song on the title line and the name of the collection (preceded by the word from in italics) underneath in parentheses.
- When performing a recitative and aria from an oratorio or opera, list the name of the larger work on the title line, preceded by the word from in italics. List the Recitative and Aria on separate lines underneath the title (indented), preceded by the words "Recit." or "Recitative" and "Aria" respectively.
- When several pieces by a composer are to be grouped as a set for programming purposes, list them one beneath the other, without indentation.

## 9. Song Titles

These should be listed in the language in which they are to be sung. The title of the collection or cycle to which they belong should be given in the original language.

## 10. Grouping of Sets

Put a single vertical line space to separate selections where you want the audience to applaud.

## 11. Recital Requirement Statement

At the bottom of the program, include the following statement, centered: "This recital is in partial

fulfillment of the requirements for the degree of Master of Music.

## APPENDIX 6: SAMPLE PROGRAM PAGE

The University of New Mexico  
The College of Fine Arts  
Department of Music

### GRADUATE RECITAL

**Jane Doe, *soprano***  
with  
John Doe, *piano and harpsichord*

assisted by  
John Smith, *violin*  
Mary Jones, *trombone*  
Michael Everyman, *viola da gamba*  
Lucinda McFriend, *viola da gamba*

Friday, April 28, 2006  
7:30 p.m.  
Center for the Arts, Keller Hall

#### Program

Piano Concerto No. 23 in A Major, K. 488 ..... Wolfgang Amadeus Mozart (1756-1791)  
Allegro  
Adagio  
Allegro assai; alla breve

Concerto for Trombone and Orchestra ..... Henri Tomasi (1901-1971)  
I. Andante et scherzo  
III. Finale-Tambourin: Allegro giocoso

Prelude and Fugue in C-Sharp Minor, BWV 848..... Johann Sebastian Bach (1685-1750)  
(*from The Well-Tempered Clavier, Part I*)

#### Intermission

*from Schwanengesang, D. 957* ..... Franz Schubert (1797-1828)  
Ständchen  
Aufenthalt  
In der Ferne

*from Speranze mie* ..... Alessandro Scarlatti (c. 1660-1725)  
Recit.: Speranze mie realization by Giampiero Tintori  
Aria: Così vuol della mia sorte  
Michael Everyman, *viola da gamba*

Prelude in C Major, Op. 28, No. 1 ..... Frédéric Chopin (1810-1849)  
Prelude in C Minor, Op. 28, No. 20

Recercada segunda.....Diego Ortiz (c. 1510-c. 1570)  
Lucinda McFriend, *viola da gamba*

This recital is in partial fulfillment of the requirements  
for the degree of Master of Music.

**APPENDIX 7: GRADUATION CHECKLIST FOR DEGREES WITH RECITAL**

<b>Deadline:</b>	<b>Action Due:</b>
First day of the semester BEFORE the semester of graduation	<ol style="list-style-type: none"> <li>1. Submit your "Notification of Intent to Graduate" form to the Graduate Coordinator.</li> <li>2. Make appointment to meet with Graduate Coordinator to complete Program of Studies form</li> </ol>
July 1/Oct 1/March 1 of the semester BEFORE the semester of graduation	<p>Meet with the Graduate Coordinator to do the following;</p> <ol style="list-style-type: none"> <li>1. Complete your Program of Studies Form.</li> <li>2. Propose the names of your advisory committee members to the Graduate Coordinator for approval by the Music Graduate Committee.</li> </ol> <p>NOTE: Any language or diction requirement must have been completed BEFORE submitting the Program of Studies.</p>
Last day of the semester BEFORE the semester of graduation	<p>Complete your Piano Proficiency exam if one is required for your degree.</p> <p>NOTE: The Conducting Concentration requires a piano proficiency.</p>
<p>2 months before your recital (NOT INCLUDING intersession time)</p> <p>Failure to submit these materials by the deadline may require you to reschedule your recital for a later date!</p>	<p>Submit to the Graduate Coordinator the following materials:</p> <ol style="list-style-type: none"> <li>1. The completed "Graduation Submission Form for Degrees Requiring a Recital" with the following information: <ul style="list-style-type: none"> <li>• Date, time and place of your oral exam</li> <li>• Date, time and place of your graduate recital</li> <li>• Date, time and place of your recital preview, and the names of the faculty who will attend</li> </ul> </li> <li>2. The "Recording Fee Receipt" showing that you have arranged for your recital to be recorded and have paid the fee.</li> <li>3. Formatted program page, program notes, bibliography and translations of song texts if applicable – Please send these as .doc or .docx files rather than as .pdfs or hard copies</li> </ol> <p>(NOTE: You do NOT have to submit these materials to your committee first--the Graduate Coordinator will read them first and then forward them to your committee for approval; however, you probably SHOULD show them to your major professor before sending them to the Graduate Coordinator).</p>
6 weeks before your recital	<p>If you have not heard anything from them, check with your committee members to find out what corrections need to be made to your program notes.</p>
1 month before your recital	<p>Submit preliminary corrections of program notes to your advisory committee.</p>
2 weeks before your recital	<p>Submit the FINAL version of your notes to the advisory committee.</p> <p>NOTE: The committee chair will return all materials to the Graduate Coordinator by one week before the recital; the Graduate Coordinator will make copies for your file and submit the final materials to Keller Hall for printing.</p>
2 weeks before your oral exam	<p>If you have not been notified to pick up your approved Announcement of Exam form, check with the Graduate Coordinator. You will need this form to take to your oral exam.</p>
April 1/July 1/Nov. 1	<ol style="list-style-type: none"> <li>1. Visit the UNM graduation website (<a href="http://graduation.unm.edu">http://graduation.unm.edu</a>) to: <ul style="list-style-type: none"> <li>• Make arrangements for your diploma: the name you wish to appear on it, and where it should be sent if you will not be able to pick it up.</li> <li>• Register to walk in either the UNM Commencement ceremony or the College of Fine Arts Convocation.</li> </ul> </li> <li>2. Notify the CFA Office if you wish to attend the College Convocation.</li> </ol>

**APPENDIX 8: GRADUATION CHECKLIST FOR DEGREES WITH NO RECITAL**

<b>Deadline:</b>	<b>Action Due:</b>
First day of the semester BEFORE the semester of graduation	<ol style="list-style-type: none"> <li>1. Submit your "Notification of Intent to Graduate" form to the Graduate Coordinator.</li> <li>2. Make appointment to meet with Graduate Coordinator to complete your Program of Studies form.</li> </ol>
July 1/Oct 1/March 1 of the semester BEFORE the semester of graduation	<p>Meet with the Graduate Coordinator to do the following;</p> <ol style="list-style-type: none"> <li>1. Complete your "Program of Studies Form."</li> <li>2. Propose the names of your advisory committee members to the Graduate Coordinator for approval by the Dept. of Music Graduate Committee.</li> </ol> <p>NOTE: Any language or diction requirement must have been completed BEFORE submitting the Program of Studies.</p>
Last day of the semester BEFORE the semester of graduation	<p>Complete your Piano Proficiency Exam if one is required for your degree.</p> <p>NOTE: The Theory and Composition (with theory emphasis) and the Musicology concentrations both require a piano proficiency</p>
2 months before your oral exam or thesis defense (NOT INCLUDING intersession time)	<p>Submit to the Graduate Coordinator the following materials</p> <ol style="list-style-type: none"> <li>1. The completed "Graduation Submission Form for Degrees <u>Not</u> Requiring a Recital" with the following information: <ul style="list-style-type: none"> <li>• Date, time and place of your oral exam or thesis defense</li> </ul> </li> </ol>
2 weeks before your oral exam or thesis defense	<p>If you have not been notified to pick up your approved Announcement of Exam form, check with the Graduate Coordinator. You will need this form to take to your oral exam or thesis defense.</p>
April 1/July 1/Nov. 1	<ol style="list-style-type: none"> <li>1. Visit the UNM graduation website (<a href="http://graduation.unm.edu">http://graduation.unm.edu</a>) to do the following: <ul style="list-style-type: none"> <li>• Make arrangements for your diploma: the name you wish to appear on it, and where it should be sent if you will not be able to pick it up.</li> <li>• Register to walk in either the UNM Commencement ceremony or the College of Fine Arts Convocation.</li> </ul> </li> <li>2. Notify the Fine Arts College Office if you wish to attend the College of Fine Arts Convocation.</li> </ol>
April 15/July 15/Nov. 15	<p>Check with the Graduate Coordinator and with the Office of Graduate Studies to make sure all requirements have been met.</p> <p>By this date, your oral exam or thesis defense report must be submitted, all Incompletes on your transcript must be removed and all Non-Reported grades reported. If a thesis is required for your degree, your thesis manuscript in final approved form must be filed with Graduate Studies.</p>