

# Guidelines - Graduate Degrees in Theory

## Master of Arts (MA)

<b>ADMISSIONS</b>		In addition to the normal application documents, students submit a writing sample, generally an undergraduate music theory paper showing music-analytical skills, or a master's thesis in Theory.
<b>THESIS</b>	<b>COMMITTEE</b>	Three members, two of whom are from the Theory faculty  <i>Per Academic Senate policy, MA and PhD committees must consist of at least three UCSB ladder faculty members, two of whom (including the chair or co-chair) must be from the student's home department. Non-ladder faculty may serve as a fourth member of the committee, but require approval of the Graduate Council to serve as co-chairs.</i>
	<b>DESCRIPTION</b>	A 40-50 page, in-depth music-analytical study of one or more works of one or more composers, or an interpretive study of a topic in the history of music theory. The document is typically an expanded version of a seminar paper.

## Doctor of Philosophy (Ph.D.)

<b>ADMISSIONS</b>		In addition to the normal application documents, students submit a writing sample, generally an undergraduate music theory paper showing music-analytical skills, or a master's thesis in Theory.
<b>QUALIFYING EXAMS</b>	<b>COMMITTEE</b>	Three members, at least two of whom are members of the Theory faculty. Additional members, including faculty from other areas and departments, may be added with the mutual agreement of the candidate and the other committee members.  <i>Per Academic Senate policy, MA and PhD committees must consist of at least three UCSB ladder faculty members, two of whom (including the chair or co-chair) must be from the student's home department. Non-ladder faculty may serve as a fourth member of the committee, but require approval of the Graduate Council to serve as co-chairs.</i>
	<b>CONTENT</b>	<ul style="list-style-type: none"> <li>• Topics, issues, and methodologies in the history of music theory and compositional techniques, including those of recent decades</li> <li>• Tonal analysis (usually Schenkerian but not exclusively)</li> <li>• Nontonal analysis (atonal or twelve-tone)</li> </ul>
	<b>PREPARATION</b>	<ul style="list-style-type: none"> <li>• Preparation time is normally three quarters, with the exam occurring near the end of the third quarter</li> <li>• Candidates consult with chosen exam-committee members to determine areas and topics for study, among them those which the candidate considers to be personal strengths but also weaknesses, as well as areas of special personal interest but not yet studied in depth</li> <li>• Candidates assemble bibliography while exploring agreed-upon exam content, and consult with committee members as needed for additional guidance</li> <li>• Candidates consult with committee members on hypothetical exam questions, including oral practice sessions in answering such questions</li> </ul>
	<b>STRUCTURE &amp; SCHEDULE</b>	<p>The exam generally occurs over the course of a week and a weekend, typically beginning on Monday and ending on Sunday, and embracing the following elements:</p> <ul style="list-style-type: none"> <li>• Two days of written essays (e.g. Monday, Wednesday), each day divided into two sessions (8:30-12:00 and 1:00-4:30). For each of the four sessions, the examinee writes essays on two of three questions.</li> <li>• One day (e.g. Friday) of score identifications, including accompanying prose explanations addressing idiomatic compositional techniques relevant for the period of each excerpt, but also addressing style and genre.</li> <li>• Take-home analyses (over a weekend) of a tonal and a nontonal work, presented to the examinee following completion of the score-identification exercise (e.g. Friday midday), to be submitted by a specified time (e.g. Monday morning, 9:00 a.m.). The expectation is for systematic analysis, with musical examples, according to appropriate methodologies, and for accompanying discussion in prose.</li> </ul>
	<b>ORAL EXAM</b>	<p>The oral exam generally takes place two days after submission of the take-home analysis. It involves discussion of the essays and the two analyses, as well as further questions that arise spontaneously in the course of the oral exam.</p> <p>Candidate will be asked to discuss dissertation plans at the conclusion of the oral exam.</p>

<b>DISSERTATION</b>	<b>COMMITTEE</b>	<p>At least three UCSB ladder-faculty members (as specified by Academic Senate policy), of which the chair and at least one other member must come from the Theory faculty. Additional members, including faculty from other areas and departments, may be added with the mutual agreement of the candidate and the other committee members. This committee need not be the same as the qualifying exam committee.</p> <p><i>Per Academic Senate policy, MA and PhD committees must consist of at least three UCSB ladder faculty members, two of whom (including the chair or co-chair) must be from the student's home department. Non-ladder faculty may serve as a fourth member of the committee, but require approval of the Graduate Council to serve as co-chairs.</i></p>
	<b>PROPOSAL</b>	<p>After successfully completing the qualifying exam, generally within a quarter, the candidate will be expected to submit a dissertation proposal for the approval of the dissertation committee. This document should (a) describe a research problem of appropriate scope and substance, (b) lay out the proposed research methodologies, (c) contain a literature survey, and (d) present a chapter-by-chapter outline of the proposed dissertation.</p>
	<b>DISSERTATION</b>	<p>A substantial document containing original research, of the quality appropriate for eventual partial publication in peer-reviewed journals or, alternatively, for revision into a book to be published by a university press. Dimensions and structure will vary, depending on the individual topic. Typically, a dissertation has five to six chapters (including an introductory chapter), with each chapter approximately 25-40 pages in length.</p>

## Combined MA/Ph.D. (Plan 2)

<b>ADMISSIONS</b>	<p>In addition to the normal application documents, students submit a writing sample, generally an undergraduate music theory paper showing music-analytical skills, or a master's thesis in Theory.</p>
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<b>QUALIFYING EXAMS</b>	<b>COMMITTEE</b>	<p>Three members, at least two of whom are members of the Theory faculty. Additional members, including faculty from other areas and departments, may be added with the mutual agreement of the candidate and the other committee members.</p> <p><i>Per Academic Senate policy, MA and PhD committees must consist of at least three UCSB ladder faculty members, two of whom (including the chair or co-chair) must be from the student's home department. Non-ladder faculty may serve as a fourth member of the committee, but require approval of the Graduate Council to serve as co-chairs.</i></p>
	<b>CONTENT</b>	<ul style="list-style-type: none"> <li>• Topics, issues, and methodologies in the history of music theory and compositional techniques, including those of recent decades</li> <li>• Tonal analysis (usually Schenkerian but not exclusively)</li> <li>• Nontonal analysis (atonal or twelve-tone)</li> </ul>
	<b>PREPARATION</b>	<ul style="list-style-type: none"> <li>• Preparation time is normally three quarters, with the exam occurring near the end of the third quarter</li> <li>• Candidates consult with chosen exam-committee members to determine areas and topics for study, among them those which the candidate considers to be personal strengths but also weaknesses, as well as areas of special personal interest but not yet studied in depth</li> <li>• Candidates assemble bibliography while exploring agreed-upon exam content, and consult with committee members as needed for additional guidance</li> <li>• Candidates consult with committee members on hypothetical exam questions, including oral practice sessions in answering such questions</li> </ul>
	<b>STRUCTURE &amp; SCHEDULE</b>	<p>The exam generally occurs over the course of a week and a weekend, typically beginning on Monday and ending on Sunday, and embracing the following elements:</p> <ul style="list-style-type: none"> <li>• Two days of written essays (e.g. Monday, Wednesday), each day divided into two sessions (8:30-12:00 and 1:00-4:30). For each of the four sessions, the examinee writes essays on two of three questions.</li> <li>• One day (e.g. Friday) of score identifications, including accompanying prose explanations addressing idiomatic compositional techniques relevant for the period of each excerpt, but also addressing style and genre.</li> <li>• Take-home analyses (over a weekend) of a tonal and a nontonal work, presented to the examinee following completion of the score-identification exercise (e.g. Friday midday), to be submitted by a specified time (e.g. Monday morning, 9:00 a.m.). The expectation is for systematic analysis, with musical examples, according to appropriate methodologies, and for accompanying discussion in prose.</li> </ul>
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	<b>DISSERTATION</b>	<p>A substantial document containing original research, of the quality appropriate for eventual partial publication in peer-reviewed journals or, alternatively, for revision into a book to be published by a university press. Dimensions and structure will vary, depending on the individual topic. Typically, a dissertation has five to six chapters (including an introductory chapter), with each chapter approximately 25-40 pages in length.</p>