

# UCSB Music Department Graduate Handbook

January 2024

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## *General Information for Music Graduate Students*

### **Introduction**

#### **Welcome**

Welcome to the Department of Music! Graduate study in UCSB's Department of Music offers the opportunity to work with world-renowned scholars, researchers, composers, and performers. The Department offers programs leading to the Master of Arts (M.A. in Composition, Ethnomusicology, Musicology, and Music Theory), the Master of Music (M.M. in Keyboard, Piano Accompanying, Strings, Voice, and Woodwinds and Brass), Doctor of Musical Arts (D.M.A. in Horn, Keyboard, Strings, Voice), and Doctor of Philosophy (Ph.D in Composition, Ethnomusicology, Musicology, and Music Theory). We seek to promote an environment where students can explore points of intersection among the diverse offerings of each program. Please consult the [music department website](#) regularly for information about department events as well as information about graduate studies.

**\*\*This Handbook is designed to explain the structure of the graduate programs in music, outline degree requirements, and provide information about the department, its faculty and staff, and resources relevant to graduate students both in the department and across campus. Should its contents conflict with University of Graduate Division policies, those policies take precedence and supersede this Handbook. Please report errors (typographical and otherwise) to the Graduate Program Coordinator.**

#### **Expectations for all Department Graduate Students**

Though you are all here pursuing different degree paths, here are the common expectations we hold for graduate students in the department:

- Regular attendance and active participation in graduate courses (which may include proseminars, seminars, rehearsals, performances, and workshops) and any courses for which you serve a teaching role.
- Preparation outside of class for each course, which may include reading, listening to music, preparing individual parts for rehearsals and performance, rehearsing with others, preparing presentations.
- Attendance at departmental lectures, concerts, receptions, and other events related to your degree path and designed to promote intellectual interaction and future career opportunities. This includes but not limited to quarterly professional development workshops and quarterly teaching workshops.
- Maintain open communication with faculty, including regular meetings with the Graduate Studies Director.

#### **Department Contacts for Graduate Study**

The following staff and faculty members are your first points of contact for assistance, guidance, and procedural information during your graduate degree:

- **Graduate Staff Advisor: Carly Yartz ([cyartz@music.ucsb.edu](mailto:cyartz@music.ucsb.edu))**
  - *Carly is the staff person responsible who oversees our graduate programs. She manages academic advising, graduate admissions, the administration of student*

*funding and payroll, and also maintains the webpages for the graduate program. Carly keeps track of paperwork for your degree progress (including all forms for degree milestones), and is a first point of contact for general questions about the graduate program.*

- **Director of Graduate Studies (DGS)** (for Fall 2023 and Spring 2024: João Pedro Oliveira ([jppo@ucsb.edu](mailto:jppo@ucsb.edu)). Winter 2024: Isabel Bayrakdarian ([bayrakdarian@music.ucsb.edu](mailto:bayrakdarian@music.ucsb.edu))
  - *The DGS is the faculty member responsible for managing the graduate committee. The graduate committee oversees department admissions, fellowship nominees, changes to degree programs, and progress reports for graduate programs. The director of graduate studies also signs most of the paperwork related to the major milestones in your degree.*
- **Your Faculty Advisor**
  - *Performance and composition students typically enter the program planning to work with a specific faculty member, who becomes their primary faculty advisor and oversees their degree plans. Academic students may also have decided their faculty advisor at the time of admission, but it is also possible to decide on a faculty advisor once you have taken a few courses and decided on an appropriate fit. Students can request a change of advisor.*
- **Area Heads**
  - *The department is divided into several areas. In addition to your main faculty advisor, the area head for your program oversees course offerings, and maintains records of every student's degree progress. They will also coordinate end of year progress meetings. Aim to meet with your area head at least once a year (and more frequently if you have not yet decided on a faculty advisor).*
  - **Area Heads:**
    - **Composition:** João Pedro Oliveira ([jppo@ucsb.edu](mailto:jppo@ucsb.edu))
    - **Ethnomusicology:** Scott Marcus ([smarcus@music.ucsb.edu](mailto:smarcus@music.ucsb.edu))
    - **Musicology:** David Paul ([dpaul@music.ucsb.edu](mailto:dpaul@music.ucsb.edu))
    - **Music Theory:** Benjamin Levy ([levy@music.ucsb.edu](mailto:levy@music.ucsb.edu))
    - **Performance:** Jennifer Kloetzel ([jmk@ucsb.edu](mailto:jmk@ucsb.edu))
      - **Keyboard:** Paul Berkowitz ([berkowitz@music.ucsb.edu](mailto:berkowitz@music.ucsb.edu))
      - **Strings:** Jennifer Kloetzel ([jmk@ucsb.edu](mailto:jmk@ucsb.edu))
      - **Voice:** Isabel Bayrakdarian ([bayrakdarian@music.ucsb.edu](mailto:bayrakdarian@music.ucsb.edu))
      - **Woodwind, Brass, Percussion:** Steven Gross ([gross@music.ucsb.edu](mailto:gross@music.ucsb.edu))

### **Senate Faculty in the Department of Music**

Faculty participating in the graduate program teach seminars, coach ensembles and chamber music, and teach students one-to-one. All tenured and tenure-track faculty in the department

can serve as a faculty advisor for your degree. Non-ladder faculty or lecturers may serve as a fourth member on graduate student committees for exams or documents and dissertations. The following faculty members are available to advise you through your graduate degree. For email addresses and office locations, consult the [faculty page](#) of the department website.

Academic Areas:

- Janet Bourne, Music Theory
- Timothy J. Cooley, Ethnomusicology
- Ruth Hellier, Ethnomusicology
- Derek Katz, Musicology
- Benjamin Levy, Music Theory
- Scott Marcus, Ethnomusicology
- David Novak, Ethnomusicology
- David Paul, Musicology
- Martha Sprigge, Musicology
- Stefanie Tcharos, Musicology

Composition Area:

- JoAnn Kuchera-Morin (Cross-appointed with Media, Arts, and Technology, or MAT)
- João Pedro Oliveira

Performance Areas:

- Isabel Bayrakdarian, Voice
- Paul Berkowitz, Keyboard
- Benjamin Brecher, Voice
- Jill Felber, Flute
- Steven Gross, French Horn
- Jennifer Kloetzel, Cello
- Robert Koenig, Keyboard

### Department Lecturers

Our department has a number of lecturers who teach studio courses, coach ensembles, and direct some undergraduate lecturer courses. You may work with lecturers in the department in rehearsals and/or as a Teaching Assistant. A list of our department's lecturers is provided below, and up to date contact information is available on the [department's website](#).

Academic Areas:

- Nicholas Jurkowski, Music Theory (oversees Music 4 series and teaches other lower-division courses)
- David Malvinni, Ethnomusicology (teaches larger lecture courses in ethnomusicology)

Composition:

- Andrew Tholl (often teaches undergraduate courses in composition)

#### Performance Areas:

- Wesley Arai, Carillon
- Charles Asche, Keyboard
- John Ballerino, Voice and Keyboard (including vocal coaching for voice students)
- Victor Bell, Gospel Choir
- Juan Gallegos, Clarinet
- Neil Garber, Double Bass
- James Grippo, oud
- Natasha Kislenko, Keyboard
- Maxim Kuzin, Conducting (directs chamber orchestra)
- Dustin McKinney, Trumpet
- Jonathan Moerschel, Viola (directs chamber music program, Director of Ensemble for Contemporary Music)
- Bahram Osqueezadeh, Persian music
- Jon Nathan, Percussion and Jazz (directs jazz ensembles, teaches large courses on jazz)
- Richard North, Gamelan Ensemble
- Andy Radford, Bassoon (directs wind ensemble)
- Sue Rudnicki, Middle East percussion
- Pasha Sabouri, Violin
- Brent Wilson, Choral Studies (directs chamber Choir, Lumina Choir and oversees choral program)

#### Department Staff

The staff are the backbone of the department: they keep everything running smoothly and provide support for faculty and students alike. It is therefore vital that you respect their work and areas of expertise. Here are the main ways that our staff interact with graduate students. You can find their contact information and office locations on the [staff page](#) of the department website.

- **TBD** (Piano Technician): *Maintains the department's keyboards. You will need to work with him/her if you are planning to use these instruments for teaching or performance.*
- **Richard Croy** (Production and Events Manager): *Oversees the recitals, concerts and other events schedule and equipment needs. Oversees the maintenance of equipment in the department. You will need to see Richard if you need to schedule a recital and for access to classrooms, performance halls, and practice rooms.*
- **David Farrar** (Financial Analyst): *Oversees payroll for teaching and any paid work you might do within the department.*

- **David Holmes** (Chief Administrative Officer): *Oversees many areas of the department, and may interact with graduate students concerning issues of office space and curriculum planning.*
- **Yasmine Ibrahim** (Academic Personnel Coordinator): *Yasmine works primarily with faculty, overseeing appointments and promotions.*
- **Olivia Mendoza** (Undergraduate Staff Advisor): *Manages the department's undergraduate programs. Handles the schedule of classes on GOLD. The main way you will interact with Olivia is if you are working as a Teaching Assistant or Associate in the department.*
- **Alessandra (Ally) Villegas** (Marketing and Communications Manager): *Manages department publicity and newsletters. You will work with Ally to publicize recitals, other important activities and any big career news. Ally has also designed templates you can use for preparing recital programs.*
- **Carly Yartz** (Graduate Staff Advisor): *Oversees our graduate programs, manages academic advising, graduate admissions, the administration of student funding and payroll, and also maintains the webpages for the graduate program. See page 2 for more information.*

### **Getting Started at UCSB**

Regardless of which graduate program you're enrolled in, here are some of the main offices and activities you will want to find, complete, or just be aware of during your first year (and beyond):

#### **Getting Around: Music Department and Campus Map**

You can find an interactive campus map [here](#). The music department is Building 531, located across from the Multicultural Center and UCen.

During the 2023-24 academic year, the Department of Music will be undergoing renovations, which means a lot of activities will take place in temporary locations. Several faculty members have temporary offices around campus. Check the [directory](#) on the department's website for current faculty office locations.

The music department's main office will remain open throughout the renovations. In the main office, you can find the photocopier (if you are teaching, email David Farrar: [dfarrar@music.ucsb.edu](mailto:dfarrar@music.ucsb.edu), to receive a unique code for copying/scanning for academic and teaching purposes only), two computers (log on using the university ID), a common area to convene between classes, and the offices of most department staff (see above for list of staff and their roles in the department).

#### **Graduate Division**

The Graduate Division is the University's office for graduate affairs. It is located on the 3rd floor of Cheadle Hall. Staff in Grad Div monitor admissions, fellowships, degree checks, and graduate

student employment. On the [Graduate Division website](#) you can find a range of resources to help you navigate your time at UCSB, including information about funding opportunities, career planning, mentoring, and advising. The [following page](#) links you directly to academic services, where you can find forms and information concerning university and academic policies for graduate programs.

### **The Quarter System**

UCSB is on the quarter system; each quarter is 10 weeks long, followed by a week of final exams. Academic calendars, including registration dates, breaks, and holidays, are maintained by the Office of the Registrar, and can be found [here](#).

### **UCSB Net ID and Email**

To access all of the university's online services, you will need to establish a net ID through the university's identity management office. Instructions are available [here](#). Once you have established your net ID, you will be able to set up a university email account, and also access GOLD, where you can register for classes (see further information below).

Your UCSB email account is your official university account, and the main way that anyone at the university communicates with you. You must create one as soon as possible and check it on a regular basis. For more information about setting up an account, consult the [umail website](#).

### **Campus Orientation**

Before you arrive on campus, follow the graduate division's [guide for admitted applicants](#) to take steps that will ease your transition to UCSB. Grad Post also offers a [helpful guide](#) to getting started at UCSB.

Please be aware orientation activities precede the start of the academic year. All students should plan to arrive at least 7-10 days before the official start of Fall Quarter so that they can complete any necessary activities (e.g. language exams, international student orientation, TA training, placement exams, ensemble auditions) and start to familiarize themselves with campus. Information for new music students will be updated on [this page](#) of the department's website over the summer.

New graduate students should attend the Graduate Division's New Graduate Student Orientation. Students who are serving as Teaching Assistants or Teaching Associates may be required to attend the department's TA training for the 2023-24 academic year. All first-time Teaching Assistants are also required to attend a campus-wide TA Orientation offered through [Instructional Development](#).

### **Registering for Classes**

New students need to register for 8 units in the online GOLD system in order for fellowships to be dispensed. Consult with the department's Graduate Staff Advisor and your primary instructor or area head to determine which courses to enroll in for your first quarter: you can make changes once you've arrived on campus and before the quarter begins. During the academic year, students normally register for classes during the 5th week of the previous quarter. Students can use GOLD to browse course offerings and register for classes. The log in page can be found [here](#).

### **Establishing California Residency**

If you are a U.S. citizen or permanent resident, but not a California resident, you need to take steps immediately upon your arrival at UCSB to establish California residency. Failing to do that

may affect your tuition fees and other financial support provided by the Music Department. Information can be found on the [following page](#).

#### FAFSA

If you are a U.S. citizen, then the department's ability to fund you depends on your timely filing of this crucial document. You must fill it out each year. File online [here](#). A tutorial on how to file is available [here](#).

#### Housing

Information about graduate student housing options, including the application form for campus housing, can be found at the university's [housing website](#).

### ***Academic Basics***

#### Academic Policies and Expectations

University policies regarding graduate degree requirements, dissertation requirements, and time-to-degree standards can be found on the graduate division's website pages concerning [academic performance and progress](#).

#### Course Load Requirements

Graduate students are required to enroll in a minimum of 8 units per quarter. You can find full details about the graduate division's registration expectations [here](#). In addition to this unit minimum, you will want to ensure that you're enrolling in the appropriate number of courses within the music department for your degree: requirements vary by program, but you can find a list of degree sheets in the university's course catalogue. The degree sheet lays out the requirements for each graduate program and is used to track the student's progress towards the degree. It is also recommended that you meet with your faculty area head of your program and the Graduate Staff Advisor (Carly Yartz) each quarter to confirm your schedule.

#### GPA Requirements

To be in good academic standing, graduate students need to maintain a 3.0 GPA. This minimum GPA is necessary for academic appointments, such as Teaching Assistantships and also for fellowship allocations. You can find more details about academic performance requirements in the graduate division [here](#).

#### Procedure for Incompletes

Students need to obtain professor approval and file a petition for an incomplete if they don't expect to complete the course within the quarter. Guidelines and necessary forms are found in the [course catalog](#).

#### Intercampus Exchange

Those interested in taking a graduate seminar at another UC campus may apply to participate in Intercampus Exchange. This is typically used for courses that are not available on the UCSB campus. For more information, requirements, and paperwork, consult the [following page](#) from the graduate division.

#### Leaves of Absence

Students are expected to enroll continuously during their graduate programs. However, you can take a leave of absence for personal reasons, or a filing leave (only if you need one additional quarter to complete your degree). Consult the [graduate division's pages about leaves of absence](#) for conditions and procedures. Reinstatement procedures following a leave can be found [here](#).



### Course Waiving

Students can ask for a course waiver if they feel their knowledge about the subject is enough to pass that course, or they have done equivalent work in another institution. In order to request a course waiver students should consult with their faculty advisor, who then will consult with the area head who will present the request to all faculty members in that area. The head will inform the Graduate Staff Advisor of the decision. If there is a dispute, the Executive Council and the Chair of the Department will be consulted for the final decision.

### Normative Time

At UCSB, “normative time” is the number of years department faculty believe reasonable for a full-time student, entering under normal circumstances, to complete degree objective(s). In the Department of Music, normative time varies by degree type and emphasis:

- MM-only program takes 2 years to complete
- DMA-only program takes 3-4 years to complete
- MM/DMA program takes about 4-5 years to complete
- MA-only program takes 2-3 years to complete
- PhD-only program takes 5-8 years to complete
- MA/PhD program takes 5-8 years to complete

Please see the individual area information on the Areas of Study Page (<https://music.ucsb.edu/apply/graduate>) for normative time to completion.

You can also consult the Graduate Division’s Time-to-Degree Tables (<https://www.graddiv.ucsb.edu/academic-services/time-degree-tables>) but do know that funding in the Music Department is usually guaranteed within the department’s standards.

Students who are beyond normative time cannot be considered for campus fellowships and cannot be employed on campus unless an exception is granted by the Dean of the Graduate Division.

### Teaching Opportunities

Teaching is a crucial part of graduate student training, and graduate students play an important role in educating undergraduates across our department. The department of music offers a variety of teaching assignments depending on the student’s degree program and academic strengths. These include opportunities in performance for MM/DMA students, and a range of academic opportunities in composition, music theory, musicology, and ethnomusicology.

### Your Rights as Academic Student Employees

All Academic Student Employees (which includes Teaching Assistants and Associates) are represented by [UAW2065](#). Contracts for student teaching positions are determined by a collective bargaining agreement between the University of California and your union. The department maintains descriptions of duties for each teaching position, which are circulated and signed by student employees and the faculty supervisor of the course at the start of each

year/quarter of employment. Contact the faculty supervisor of the course for the description of duties for your position.

### Teaching Assistantships

Teaching Assistants are supervised by a faculty member. In the music department, there are two main formats in which teaching assistants work: Teaching Assistants in large lecture courses (including Music 3, 5, 10, 11, 15, 17, 114) lead smaller weekly discussion sections, among other responsibilities determined by the faculty supervisor. Teaching Assistants in lab-based courses (including Music 4, 8, 31) are supervised by an instructor (a faculty member or lecturer), who designs the syllabus and assignments, and meets with teaching assistants weekly. The teaching assistants in these courses are responsible for teaching the course content to small groups of students. All TAs are paid at the standard university rate, and your TA workload is calculated by percentage (the music department has 25%, 30% and 50% TAs).

### Teaching Associates

Teaching Associateships are opportunities for graduate students who have advanced to candidacy (or who hold an MA already) to lead a course in the department, including class preparation and delivery. While these positions are overseen by faculty members, and the associate is not responsible for overseeing TAs, the associate is responsible for teaching the course. There are currently teaching associateship positions available in the following courses: Music 8 and 15.

### Other Teaching Opportunities

Other employment may be available in the Department through faculty research grants or readerships in large upper-division classes. Any university employment opportunities beyond assigned TA-ships, must be discussed with the faculty advisor. Graduate students may also apply to teach during UCSB's summer session. Currently the department offers the following summer courses, which are led by graduate students and overseen by faculty members: Music 11, 15, 17, 114. Please consult the department for deadlines to apply to summer session jobs.

### Teaching Assignments

Every year the Music Department puts out a call for TA-ships. All students are invited to participate in that call by filling out a form and returning it to the Graduate Staff Advisor. Students are evaluated by several factors, such as their GPA, their past experience as a teacher, the pertinence of their degree for the TA position, among others. Only students who are in good academic standing can have TA position.

Graduate students are assigned TA-ships by the Chair of the Department, in consultation with the Graduate Studies Director. When making assignments, many factors are considered, including faculty and departmental needs. This is a complex balance, and the Chair and Graduate Studies Director make every effort to see that graduate students gain a variety of teaching experiences over the course of their time in the program. Teaching Assignments are usually announced during the Summer period.

### Teaching Assistant/Associate Salaries

TA-ships cover in-state fees and health insurance. They are the chief source of financial support for our graduate students. Please note that paychecks are issued at the end of the pay period.

Thus, **a student's first paycheck for fall quarter will not arrive until Nov. 1**; the last paycheck arrives July 1. The university limits TA-ships to 12 quarters, with exceptions allowed up to a maximum of 18 quarters. Summer TA-ships are not counted in this tally.

#### **Teaching Assistant Offices**

All TAs and Associates are given an office space the quarter they serve in this capacity. All offices are now located in South Hall and the Graduate Staff Advisor makes the assignments based on the class they are assigned to. Questions on this should be directed to the Graduate Staff Advisor (Carly Yartz).

#### **TA Training Workshops for Music Graduate Students**

All graduate students in the music department are invited to attend these workshops. These workshops are recommended, but not required. If you have any questions, please contact either the faculty member running the workshop or Janet Bourne ([jbourne@music.ucsb.edu](mailto:jbourne@music.ucsb.edu)).

##### **Student-Centered Teaching: Learning Objectives and Assessments**

Thursday, October 12th, 4pm-5:30pm - Janet Bourne

In this workshop, we will discuss what "student-centered teaching" means, focusing on crafting learning objectives and in-class assessments. Graduate students will learn strategies for creating a variety of different types of learning objectives, discuss what it means to align objectives and assessments, and then learn about ways to create in-section, on-the-go assessments for checking in on student learning.

##### **Authentic Activities and Assignments**

Wednesday, November 1st, 3:30pm-5pm - Stefanie Tcharos

In this workshop we will explore how to create activities and assignments that will require students to work from a repertoire of knowledge and skills they are learning in their class/section, and to combine that with realistic scenarios they can draw upon from their personal lives and identities, and include judgment and analysis that builds on their authentic contributions to the course and its subject.

##### **Pedagogy of Care**

Thursday, November 16th, 4pm-5:30pm - Derek Katz

This workshop will allow us to discuss a pedagogy centered on care and relationships, and one that privileges individuals and communities over abstract principles.

#### **Diversity Equity and Inclusion**

The Department of Music at UCSB is committed to creating an environment where all are welcomed regardless of race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, gender identity, socioeconomic status, or national origin. We engage with all students, colleagues, patrons, musical cultures, and repertoires with respect and humility, and with an awareness of the privilege and power that are associated with working in a university and belonging to certain identity groups.

We recognize that the study of music at U.S. universities is embedded within a history of colonialism, imperialism, and discrimination and commit ourselves to work to understand this history, to mitigate its effects, and to cultivate a climate and pedagogy of inclusivity and care.

We aspire for the Music Department to be a place that recognizes music's multiple forms and meanings, and connects music to a broader understanding of the world. Our faculty, staff, and students commit to listening and growing in our perspectives and working for change that fosters diversity of people and experience. In keeping with the mission of the University of California, we encourage the free and open exchange of ideas, equity in access and resources, and we strive to foster an environment that includes traditionally underrepresented cultures in our teaching, research, performance, and other professional endeavors.

Please also reference the DEI Dropdown Menu on the Department Website for a comprehensive list of resources for [Campus DEI Resources](#).

### ***Grievance Offices***

If you find yourself in a situation where you have been—or have witnessed—inappropriate conduct, the following campus offices oversee grievance procedures. Contact information is also available on the [DEI menu](#) of the music department's website.

- [Student Grievance Procedure](#)
- [Office of Title IX and Sexual Harassment Policy Compliance](#)
- [Office of Equal Opportunity and Discrimination Prevention](#)
- [Complaint Form for Violations of the Faculty Code of Conduct](#)
- [Bias Incident Reporting](#)

### ***Language Requirement(s) for all areas***

All areas require that students demonstrate proficiency in one or more languages. Exact requirements differ by area (see specifications for your own area). For students who will take a translation exam administered by the faculty in the Music Department the proctors are:

Italian Language: Benjamin Brecher

French Language: Curtis Roads

German Language: Martha Spriggs or Ben Levy

### ***Overview of Graduate Degree Programs in the Music Department***

#### ***Academic Area Degrees: Milestones and Timelines***

The term “degree milestone” refers to the series of steps graduate students take to complete a master's or doctoral degree. The academic area comprises degree programs in Ethnomusicology, Theory, and Musicology.

***MASTER OF ARTS (Ethnomusicology & Musicology) see the General Catalog for degree sheets, including all required courses (links below)***

[M.A. Music, Ethnomusicology Degree sheet](#)

[M.A. Music, Musicology Degree sheet \(Plan I\)](#)

[M.A. Music, Musicology Degree sheet \(Plan II\)](#)

The Master's degree is a valuable stage on the path to the doctorate. Applicants to the graduate program in Music are expected to show high potential for engaging in advanced musical research. Applicants must meet general university requirements for admission to graduate standing and should have completed an undergraduate major in Music or related fields. If admitted, applicants who are not Music majors may be required to do some additional course work, which must be completed in the first year and does not count in satisfaction of graduate degree unit or course requirements.

At this moment, the Theory area does not offer a Masters Degree.

### **Milestones Overview**

M.A. Level Degree Milestones Include:

- Satisfaction of the residency Requirement
- Completion of Unit Requirements
- Complete Foreign Language Requirement(s)
- Forming of Faculty Committee
- Complete M.A. Capstone Requirement

The Graduate Division allows 4 years for a student to earn the M.A., but departmental expectation is a maximum of 3 years in Musicology and 4 years in Ethnomusicology (Theory does not offer an independent M.A. degree at this time).

Each of these milestones will be discussed in turn. Afterward, we outline a typical timeline for an M.A. student.

### **Residency Requirements**

The residence requirement for an M.A. student is 3 quarters of full-time enrollment.

### **Unit Requirements**

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must pass a minimum of 47 units for Musicology and 60 units for Ethnomusicology. All coursework must be completed by the end of the quarter in which the M.A. Thesis is submitted or Qualifying Exams are passed.

As required courses are not offered every year, students should consult with their faculty advisor and/or their area's core faculty at the beginning of each year (or quarter) to plan their coursework in order to ensure completion in a timely manner.

### **Diagnostic Exams (Musicology)**

Entering students will meet with the musicology faculty in fall quarter during pre-instruction orientation for a guidance interview. Based on each student's background, individuals may be assigned remedial coursework to be completed before finishing their degree. Students must also pass diagnostic examinations in the following subject areas or must successfully

complete remedial coursework or a prescribed course of independent study and be re-tested, unless waived, by the beginning of the second year. These requirements must be fulfilled before the completion of the degree.

- Classical Form and Analysis (MUS 160A)
- 20th Century Analysis (MUS 160B)
- Musicianship

### **Diagnostic Exams (Ethnomusicology)**

Entering students will meet with the ethnomusicology faculty in fall quarter during pre-instruction orientation for a guidance interview. Based on each student's background, individuals may be assigned remedial coursework to be completed before finishing their degree.

### **Foreign Language Requirement(s)**

Students must demonstrate proficiency or reading competence in at least one foreign language. Exact requirements differ by area (see below). The requirement(s) may be satisfied in any of the following ways:

- If the student takes and passes an upper division undergraduate course (numbered 100-199) in a language offered at UCSB with a grade of B or higher.
- If the student takes and passes the 3<sup>rd</sup>-6<sup>th</sup> (inclusive) quarters of the lower division undergraduate courses in a language offered at UCSB with a grade of B or higher.
- Passing a translation exam administered by faculty in the music department or another department.

The Graduate Staff Advisor usually sends out information to graduate students each fall with exact course numbers for some languages and guidelines for meeting these requirements. The exact requirements for each area:

- Ethnomusicology: Ethnomusicology students requires proficiency in a foreign language relevant to their field of specialization.
- Musicology: Musicology students develop reading knowledge of one foreign language to be assessed by the end of the student's third year in the program (or earlier), in conjunction with the development of a thesis research area. This language will either be a language necessary or useful for the individual student's research (to be determined in consultation with the musicology core faculty) or Spanish. Students who might require more than one language for their research and/or future careers can be assessed in a second language, which could include computer coding.

### **Forming of Faculty Committee**

M.A. 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. The third

member may be from outside the music department. Non-ladder faculty or lecturers may serve as a fourth member of the committee.

The student's faculty advisor serves as chair of the committee. Students should meet with their faculty advisor to discuss the make-up of the committee, how consultation will take place, how thesis drafts will be submitted (submitting one chapter at a time vs. submitting an entire first draft), and so on. Faculty members must be formally asked to serve on a thesis committee, and they must be given an opportunity to formally accept or refuse the invitation.

**Information about committees and nomination procedures and changes can be found [here](#).**

## **Complete M.A. Capstone Requirement**

### Ethnomusicology

All students are expected to write an original M.A. thesis. Students should select a thesis topic, ideally by the end of the first year, working with their thesis faculty advisor to establish a tentative schedule. The purpose of the thesis is to demonstrate competence in independent research. The length and content of the Master's thesis is established in consultation with the student's thesis committee, length commonly falling between 15,000-20,000 words.

In order to allow sufficient time for editing and incorporating the thesis committee's comments on the first draft, students should expect to file the completed thesis a full quarter after submitting the first complete draft of their document to the committee.

### Musicology

There are two paths within the Musicology program that lead to an M.A. degree. One (Plan I) culminates in a Master's Thesis, and the other (Plan II) ends with qualifying exams. In general, the Master's Thesis (Plan I) is more appropriate for those students for whom the MA will be a terminal degree, and the Comprehensive Exams (Plan II) better for those planning to continue on to the PhD, whether here at UCSB or at another institution. That said, choosing a plan is something that should be done with respect to each student's individual situation, and should be part of the larger advising process.

Note that 57 units are required to complete Plan I while 60 units are required to complete Plan II.

#### *Plan I: Master's Thesis*

In this plan, the M.A. culminates in a thesis project. Students devote year 3 to writing their thesis. Students may enroll in eight units of MUS 598 (Preparation for Master's Degree) in each of the quarters that they are working on their thesis. Although it is not required, we strongly encourage students to continue attending Musicology-Theory Forum (MUS 203MT) to maintain contact with recent work in our and allied fields, both from within our community and from scholars outside of UCSB.

Depending on the student's interests, the thesis project can be a lengthy scholarly paper or a combination of practical work and a paper. All these involve a written component. The M.A. student will design their thesis project in consultation with their faculty advisor.

#### *Plan II: Comprehensive Exams*

In this plan, the M.A. culminates with qualifying exams. Students devote year 3 to preparing for and taking their comprehensive exams. They may enroll in eight units of MUS 597 (Individual Study for the Master's Qualifying Exam) in each of the quarters that they are

preparing for and taking your qualifying exams. You are also required to continue taking Musicology-Theory Forum (MUS 203MT) for credit.

Please see below for information on the qualifying exams process.

### Typical Timeline for an Academic Area M.A. Student

#### Year 1

Complete entrance interview and/or exams upon arrival. Meet with area faculty to discuss professional goals, research interests and your plan of study. If necessary, enroll in courses to fulfill entrance exams requirements. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAships, etc.) and make future plans.

Suggested course distribution by area for each quarter:

#### *Ethnomusicology*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>· 276A Studies in Ethnomusicology</li> <li>· 260D Tuning &amp; Temperament</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 277 Music &amp; Identity</li> <li>· 262 Ecomusicology</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 276B Anthropology of Music</li> <li>· 293F Music of the Middle East</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>

#### *Musicology*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>· 260G Tonal Analysis or 276A Studies in Ethnomusicology</li> <li>· Attend Pedagogy Workshops</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· 200B Historiography of Musicology</li> <li>· 203MT Forum</li> <li>· Seminar/Proseminar</li> </ul>	<ul style="list-style-type: none"> <li>· 200D Historiography of Music Theory (if offered)</li> <li>· Seminar/Proseminar</li> <li>· 203MT Forum</li> </ul>

#### Year 2

Meet with faculty in early fall to go over plan of study, coursework and language exams. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAships, etc.) and make future plans.



Suggested course distribution by area for each quarter:

*Ethnomusicology*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>• 277 Sound Studies</li> <li>• ANTHRO 235A</li> <li>• 288 Ethno Forum</li> <li>• Performance Ensemble</li> <li>• Language class?</li> </ul>	<ul style="list-style-type: none"> <li>• 293M American Vernacular Musics</li> <li>• 227 Ethnographic Writing</li> <li>• 288 Ethno Forum</li> <li>• Performance Ensemble</li> <li>• Language class?</li> </ul>	<ul style="list-style-type: none"> <li>• 225 Field &amp; Laboratory Methods</li> <li>• 293G Music of India</li> <li>• 288 Ethno Forum</li> <li>• Performance Ensemble</li> <li>• Language class?</li> </ul>

*Musicology*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>• 260G Tonal Analysis or 276A Studies in Ethnomusicology</li> <li>• Thesis/Exam Prep</li> <li>• 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>• Seminar/Proseminar</li> <li>• Thesis/Exam preparation</li> <li>• 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>• 200D (if not taken already) or another Seminar/Proseminar</li> <li>• Seminar/Proseminar</li> <li>• Thesis/Exam Prep</li> <li>• 203MT Forum</li> </ul>

Year 3

This year will be devoted either to writing your thesis or preparing for and taking your qualifying exams (depending on your area and its options).

*DOCTOR OF PHILOSOPHY (Ethnomusicology, Musicology, & Theory). See the General Catalog for degree sheets, including all required courses (links below)*

[Ph.D. Music, Ethnomusicology Degree sheet \(Continuing MA/PhD Students\)](#)

[Ph.D. Music, Ethnomusicology Degree sheet \(PhD Only\)](#)

[Ph.D. Music, Musicology Degree sheet \(Continuing MA/PhD Students\)](#)

[Ph.D. Music, Musicology Degree sheet \(PhD Only\)](#)

[Ph.D. Music, Theory Degree sheet \(Continuing MA/PhD Students\)](#)

[Ph.D. Music, Theory Degree sheet \(PhD Only\)](#)

There are two paths within the program that lead to a PhD degree. One is for students who will complete both the M.A. and the Ph.D. here at UCSB (labeled “Continuing MA/PhD Students” in the degree sheet title) and the other is for students who have already completed an M.A. at another institution (labeled “PhD Only” in the degree sheet title). Students with an M.A. from

another institution will take at least two additional courses for the doctor of philosophy. The Ph.D. degree will be awarded to students who satisfy the requirements prescribed by the Graduate Council, and who, in addition, meet the following requirements:

### **Milestones Overview**

Ph.D. Degree Milestones Include:

- Satisfaction of the residency requirement
- Completion of unit requirements
- Adding an optional Ph.D. Emphasis
- Complete the foreign language requirement(s)
- Forming an Exams Committee
- Passing Qualifying Exams
- Advancement to Candidacy
- Forming a Dissertation Committee
- Approval of a Dissertation Prospectus
- Final Defense of the Dissertation

Time to advancement and time to degree varies from area to area. In Ethnomusicology, time to advancement is 5 years while time to degree is 8 years. In Musicology and Theory, time to advancements is 3 years while time to degree is 6 years from the beginning of graduate student at UCSB.

### **Residency Requirements**

Students in the doctoral program must enroll for at least six regular academic quarters on the UCSB campus, pursuing a program of full-time study (8 units each quarter) and research. Three consecutive quarters of this residency must be completed in regular session before advancement to candidacy. Three of these may have been used toward the master's residency requirement.

### **Unit Requirements**

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must complete 24 for Ethnomusicology, 72 units for Musicology and 75 units for Theory (combined MA/PhD program).

As required courses are not offered every year, students should consult with their faculty advisor and/or their area's core faculty at the beginning of each year (or quarter) to plan their coursework in order to ensure completion in a timely manner.

### **Adding an Optional Ph.D. Emphasis**

Students pursuing a Ph.D. may petition to add the following optional interdisciplinary Ph.D. Emphases:

- Cognitive Science
- European Medieval Studies
- Feminist Studies
- Global Studies (Ethnomusicology only)

Information about this procedure is available on the [Optional Graduate Emphases](#) page in the General Catalog.

### Foreign Language Requirement(s)

The student must demonstrate proficiency or reading competence in at least one foreign language. Exact requirements differ by area (see below). The requirement(s) may be satisfied in any of the following ways:

- If the student takes and passes an upper division undergraduate course (numbered 100-199) in a language offered at UCSB with a grade of B or higher.
- If the student takes and passes the 3<sup>rd</sup>-6<sup>th</sup> quarters of the lower division undergraduate courses in a language offered at UCSB with a grade of B or higher.
- Passing a translation exam administered by faculty in the music department or another department. These exams are usually scheduled during Fall quarter. Please check with your supervisor or with the Graduate Staff Advisor if you want to take one of these exams.

The Graduate Staff Advisor usually sends out information to graduate students each fall with exact course numbers for some languages and guidelines for meeting these requirements.

The exact requirements for each area:

- Ethnomusicology: Ethnomusicology students requires proficiency in a foreign language relevant to their field of specialization.
- Musicology: Students must demonstrate reading knowledge of one foreign language by the end of their third year. The language will either be one that is necessary or useful for the individual student's research (to be determined in consultation with the musicology core faculty) or Spanish. Students who might require more than one language for their research and/or future careers can be assessed in a second language, which could include computer coding.
- Theory: Students must demonstrate a reading knowledge of one foreign language to be assessed by the end of the student's second year in the program (or earlier), in communication with the development of a thesis research area. This language will be a language necessary or useful for the student's research (to be determined in consultation with theory faculty).

### Forming an Exams Committee

Students should meet with their faculty advisor to discuss who will be members of their exam committee (of which the faculty advisor usually serves as chair). Generally, the exam committee consists of a minimum of three faculty members from the Music Department. An additional member, either from the Music Department or another discipline, is optional. Members of the committee may be designated to oversee specific areas of the exam. Faculty members must be formally asked to serve on the committee, and they must be given an opportunity to formally accept or refuse the option.

When the committee members are identified, **information about committees and nomination procedures and changes can be found [here](#).**

## Qualifying Exams

The Qualifying Exams are intended to fulfill multiple functions, both within your degree program and in the larger context of your future professional plans. The Qualifying Exams are primarily designed around skills and competencies centered in research and teaching at the college and university level, but we recognize that this may not be all student's professional goal and will work with them to design an exam that is useful for their desired professional track. All students are expected to take written and oral qualifying exams, consisting of research essays, analysis and other requirements specific to each area.

Qualifying Exams can only be taken after all course-unit requirements, diagnostic and language exams have been completed. The student sets the exact dates for their exams in consultation with their faculty advisor and other members of their exam committee. The time needed to prepare for these exams is usually discussed with the supervisor and changes from area to area. Once the student passes the qualifying exams, they will be admitted to doctoral candidacy and should spend their remaining time at UCSB preparing their dissertation.

Timeline to take these exams varies from area to area. Please check specific area requirements below and consult with your faculty advisor:

### Ethnomusicology

#### I. Examination Areas

Ethnomusicology students complete three examination areas: (1) Intellectual History of Ethnomusicology, Cultural Theories, and Fieldwork and Laboratory Methods, (2) A Major Area (to be declared by candidate, approval of doctoral committee required), and (3) a Minor Area (to be declared by candidate, approval of doctoral committee required).

#### II. Format

There are two phases of the ethnomusicology exam process:

1. A Take-Home Exam (questions delivered on a Friday, due on a Monday after 2 weeks and a weekend), where students write answers to exam area questions:
  - Intellectual History of Ethnomusicology, Cultural Theories, and Fieldwork and Laboratory Methods = Two 10-12 pages answers (3000 words each)
  - Major Area = 4-5 answers (1500-2000 words each)
  - Minor Area = 2-3 answers (1500-2000 words each)
2. Oral Examination: Held upon satisfactory completion of the written examinations. The session lasts approximately two hours. The purpose of the Oral Examination is: (1) to explore ideas raised by the written examinations. Attention will be given to critiquing the student's answers and investigating the validity of responses. (The committee may ask for

responses to questions that the student chose not to answer), (2)  
Discussion of the student's dissertation project.

## Musicology

### I.

#### Examination Areas

- There will be two types of questions.
  - One type ("Type A") will concern areas of study that you have chosen in consultation with your committee. These topics will allow you to demonstrate your competencies in musicological research, including engaging with historical information and musical repertoire, as well as with debates and issues in the fields of academic music. This process will both allow you to expand on the work that you have done in your courses and also prepare you either to develop a dissertation topic, do other independent research or to teach courses similar to our seminars and proseminars.
  - The other type of question ("Type B") will allow you to demonstrate your general knowledge of music and its context within historical periods, drawing on musical works, historical figures, and significant events. These skills will prepare you both to teach courses of the more traditional music appreciation or music history survey types, as well as to do work in public engagement.
- We will also ask you to do a teaching exercise, in which we ask you to imagine that you are preparing a class that is part of a survey course for music majors, along the lines of the Music 10 series here at UCSB. At your oral exam, we will ask you to do the following things: (1) Describe the larger topic that might contain this work, (2) describe the outline of the entire class, in 3-4 bullet points, and (3) give a ten-minute presentation on this work, in the manner that you would for an actual class. You are welcome to bring audio-visual materials.

### II.

#### Format

- By default, your Exam Committee will consist of the core musicology faculty. You are welcome to augment your committee with other faculty members (either from other areas of the Music Department, or from other departments) that would be able to help you prepare specific topics. Ordinarily, the end of your second year of coursework would be an appropriate time to meet with the musicology faculty to begin the process of selecting, defining and refining topics. The summer between

your second and third years can be used for preliminary inquiries. The exact timing of the exams will depend on individual situations, but the third quarter of the third year would be a typical target.

- You will develop a list of five topics for your “Type A” questions. These topics will probably contain some combination of areas connected to your own research, areas with which you would like to be more familiar, and topics that arise from your coursework. It is often desirable to have a balance between these kinds of areas, with one or more topics arising from a proseminar or seminar, for which you already have a grounding in resources in methodologies, one or more allowing you to explore an area that you may not be familiar with, and one or more leading directly into your dissertation (or some other form of independent research). This will also be a time to review some standard music history texts to prepare for the “Type B” questions.
- The actual exams will be an open-book, take-home exercise. You will have two blocks of four hours on two different days. For the first three four-hour block, you will be presented with two “Type A” questions and four “Type B” questions, and you will answer one of each. For the fourth four-hour block, you will be presented with four “Type A” questions, of which you will answer two.
- You will present your teaching exercise in person within a week of completing the written portion of the exam.

## Theory

### I. Examination Areas

The student prepares a total of 5 topics in consultation with the faculty. At least 1 of the topics will be directed related to the student’s prospective dissertation research, at least 1 of the topics will be from an area that the student and faculty think the student needs more knowledge or fluency in, and at least 1 of the topics will be related to pedagogy. In consultation with the committee members, the student prepares bibliographies on each topic. In developing each topic, students are encouraged to consult committee members. The topics are generally chosen and reading lists prepared the summer before their third year

### II. Format

- Students will complete 3 different written exams—1) exam questions, 2) score identification, and 3) a take home analysis—in addition to an oral defense.

- The exam questions will be in an open-book and take-home format. The questions will be delivered on a Friday and due on a Monday after 3 weeks, where students write answers to exam area questions. They are required to answer one question for each topic. The students are expected to write a certain number of words/pages for each topic, but the student can choose which topics to which they can write longer or shorter answers (with the exception of the pedagogy topic).
  - 2 topics = 10-12 pages for each answer (3000 words each)
  - 2 topics = 1500-2000 words for each answer
  - Pedagogy topic = 1000-2000 words, plus a short bullet-point outline of an imagined class that demonstrates how the student would implement the pedagogical topic in a class. The student may include audio-visual materials, if they would like.
- In addition, the student will complete one 3-hour session consisting of a score-identification exam in a closed-book format. The student scrutinizes 12 musical excerpts and identifies them by naming the composer and work. Alternatively, they can specify the time-period and speculate on the composer based on stylistic characteristics, form, etc. They will provide a paragraph or two of commentary on each excerpt to explain and support their conclusions.
- Over the course of a weekend, the student will complete one take-home analysis. The analysis will consist of a piece (or pieces) of music to analyze and a prompt. Students will turn in annotated scores and a brief essay addressing the prompt. The take-home analysis will be given on a Friday and turned in the following Monday morning.
- After successfully completing the written, take-home exams, score identification and take-home analysis, the student will participate in an oral qualifying exam, which will involve answering questions from the committee and discussing their answers with the exam committee but, to show breadth, may also expand to include related issues.

### **Advancement to Candidacy**

Advancement to candidacy occurs when students:

- have passed all the course requirements
- completed their area's language requirement(s)
- completed their residency requirements
- passed their qualifying exams
- have no Incompletes on their record
- have paid the \$50.00 advancement to candidacy fee charged to their BARC account
- have submitted the completed [Doctoral Form II](#) and Cashier's receipt to Graduate Division.

### **Forming a Dissertation Committee**

Upon successful completion of their qualifying examinations, the student constitutes a dissertation committee which may (but need not) be composed of the same faculty as the

exam committee. Dissertation 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. A fourth member, either from the Music Department or another department (or from outside of UCSB), are optional. Non-ladder faculty may serve as a fourth member of the committee. The chair should be the candidate's primary faculty advisor. Students should meet with their faculty advisor (the faculty member most closely aligned with the student's areas of interest) to discuss the make-up of the committee. Faculty members must be formally asked to serve on the committee, and they must be given an opportunity to formally accept or refuse the option.

Any change of committee member from the original exam committee will require a modification request through GradPoint (information [here](#)).

### **Approval of a Dissertation Prospectus**

Students should try to receive approval on their dissertation prospectus from their committee by the end of their fourth year. The dissertation prospectus or proposal is the bridge between the broad knowledge of various trends in your area's scholarship that you master during your exams and the independent, original research you conduct and present in your dissertation. If a dissertation is an original contribution to knowledge in your field, then the aim of a proposal is to articulate your topic, identify a gap in pre-existing literature that necessitates your research, and demonstrates how you plan to tackle this topic, both in terms of content and methodology.

The prospectus is a document (generally 15-20 pages double-spaced) that identifies your original research topic and articulates the central questions that motivate your research. It should contain: (1) an introduction to your topic (what you will be researching, why it is important and key questions that guide your dissertation), (2) a section reviewing the existing literature related to your topic, (3) a methodology section (what are the main approaches you are using to tackle this topic? Will you need to conduct archival research, field research, analyses, experiments, etc.), (4) the specific content of your dissertation (number of chapters, what will be covered in each, etc.), (5) a tentative timeline for the project, and (6) a detailed bibliography of primary and secondary sources.

### **Final Defense of the Dissertation**

The doctoral dissertation must be an original work of research in the field of the candidate's specialization. It must be written in clear prose, have intellectual depth, and demonstrate mastery in their area's methodologi(es).

Doctoral candidates generally submit preliminary drafts of the dissertation to their faculty advisor (who is also their chair) and may ask other members of the dissertation committee to read and comment as well. Doctoral candidates should plan to make the final draft available to the dissertation committee far enough in advance of filing deadlines so that the student can make revisions required by dissertation committee members. Dissertation committee members take their responsibilities seriously even when they are not chair of the committee. Thus, the student should not consider the dissertation accepted until all committee members consider the dissertation satisfactory.

When the dissertation is approved, the candidate will be asked to appear for an oral examination in the field of the dissertation. [Doctoral Degree Form III](#) (Report on Doctoral



Degree Final Defense), must be signed by all committee members and the department chair and turned into the Graduate Division, as part of the final submission. This is completed whether the student's dissertation defense is waived or not.

### **Dissertation Filing Checklist**

The guide to [Filing Thesis and Dissertations](#) on the Graduate Division website outlines requirements for the submission of the Ph.D. dissertation.

### **Typical Timeline for an Academic Area Ph.D. Student**

#### Year 1

Complete entrance interview and/or exams upon arrival. Meet with area faculty to discuss professional goals, research interests and your plan of study. If necessary, enroll in courses to fulfill entrance exams requirements. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAs, etc.) and make future plans.

Suggested course distribution by area for each quarter:

#### *Ethnomusicology*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>· 276A Studies in Ethnomusicology</li> <li>· 260D Tuning &amp; Temperament</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 277 Music &amp; Identity</li> <li>· 262 Ecomusicology</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 276B Anthropology of Music</li> <li>· 293F Music of the Middle East</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>

#### *Musicology*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>· 260G Tonal Analysis or 276A Studies in Ethnomusicology</li> <li>· Pedagogy Seminar (if offered)</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· 200B Historiography of Musicology</li> <li>· 203MT Forum</li> <li>· Seminar/Proseminar</li> </ul>	<ul style="list-style-type: none"> <li>· 200D Historiography of Music Theory (if offered)</li> <li>· Seminar/Proseminar</li> <li>· 203MT Forum</li> </ul>

#### *Theory*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>· 260G Tonal Analysis (if offered that year)</li> <li>· Pedagogy Seminar (if offered)</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· 200B Historiography of Musicology</li> <li>· 203MT Forum</li> <li>· Seminar*</li> </ul>	<ul style="list-style-type: none"> <li>· 200D Historiography of Music Theory (if offered)</li> <li>· German or French</li> <li>· 203MT Forum</li> </ul>

\* These seminars should include 250A, 251A, and 252A when they are offered, and may include other courses in music theory, musicology or ethnomusicology, or electives outside the Department. See the complete degree requirements in the degree sheet.

### Year 2

Meet with faculty in early fall to go over plan of study, coursework and language exams. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAs, etc.) and make future plans.

Suggested course distribution by area for each quarter:

#### *Ethnomusicology*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>· 277 Sound Studies</li> <li>· ANTHRO 235A</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 293M American Vernacular Musics</li> <li>· 227 Ethnographic Writing</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>	<ul style="list-style-type: none"> <li>· 225 Field &amp; Laboratory Methods</li> <li>· 293G Music of India</li> <li>· 288 Ethno Forum</li> <li>· Performance Ensemble</li> <li>· Language class?</li> </ul>

#### *Musicology*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>· 260G Tonal Analysis or 276A Studies in Ethnomusicology</li> <li>· Thesis/Exam Prep</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· Seminar/Proseminar</li> <li>· Thesis/Exam preparation</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· 200D (if not taken already) or another Seminar/Proseminar</li> <li>· Seminar/Proseminar</li> <li>· Thesis/Exam Prep</li> <li>· 203MT Forum</li> </ul>

### *Theory*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"><li>· 260G Tonal Analysis or Another Seminar</li><li>· Seminar</li><li>· 203MT Forum</li></ul>	<ul style="list-style-type: none"><li>· 200B (if not taken last year) or another seminar</li><li>· Seminar</li><li>· 203MT Forum</li></ul>	<ul style="list-style-type: none"><li>· 200D (if not taken already) or another Seminar/Proseminar</li><li>· 2<sup>nd</sup> Language</li><li>· 203MT Forum</li></ul>

### Year 3

This year will combine different modes of work and preparation. You will take courses, you will take your qualifying exams, and you will begin to prepare your dissertation prospectus. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAs, etc.) and make future plans.

### *Ethnomusicology*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"><li>· Seminar</li><li>· Seminar</li><li>· 288 Ethno Forum</li></ul>	<ul style="list-style-type: none"><li>· Seminar</li><li>· Exam Prep</li><li>· 288 Ethno Forum</li></ul>	<ul style="list-style-type: none"><li>· Seminar</li><li>· MUS 597</li><li>· 288 Ethno Forum</li></ul>

### *Musicology*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"><li>· Seminar/Outside Course</li><li>· Exam Prep</li><li>· 203MT Forum</li></ul>	<ul style="list-style-type: none"><li>· Seminar/Outside Course</li><li>· Exam Prep</li><li>· 203MT Forum</li></ul>	<ul style="list-style-type: none"><li>· Qualifying Exams</li><li>· MUS 599A</li><li>· 203MT Forum</li></ul>

### *Theory*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
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<ul style="list-style-type: none"> <li>· Seminar</li> <li>· Seminar</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· Seminar</li> <li>· Seminar</li> <li>· 203MT Forum</li> </ul>	<ul style="list-style-type: none"> <li>· MUS 597</li> <li>· 203MT Forum</li> </ul>
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#### Years 4 and Beyond

Students are suggested to complete and have their dissertation prospectus approved by their committee by the end of their fourth year. The timing of the dissertation process will vary, depending on your goals and the nature of your project. This will be worked out on an individual basis as part of the advising process. Students will continue to meet with the core faculty in their area at the end of each year to discuss the past year's activities (e.g. dissertation writing, TAships, etc.) and make future plans.

## Composition

The composition program at UC Santa Barbara is recognized internationally for its innovation, fine instruction, and performance resources in contemporary art music. It aims to form high-level professionals, with the capacity to pursue successful careers as composers, researchers and teachers. Such capacity is dependent on different levels of knowledge, which need to be regularly updated, in order to adapt to the constant changes in the relationship between the composer and academic institutions, society, technology and professional life. It maintains high standards for the composition and performance of new music and offers to students excellent opportunities for pursuing research. The diverse backgrounds of the composers in the Department contribute to a lively atmosphere. The result is a cosmopolitan perspective on the current international scene.

Both MA and PhD programs emphasize the relationship between Composition and Theory as well as Composition and Technology, in order to give a larger range of employment opportunities to students who complete the degree and move into professional life, thus making the UCSB degrees more competitive.

Composition degrees maintain the traditional strengths and values of instrumental composition technique (both classical and contemporary), electroacoustic music (acousmatic and mixed), analysis and visual music, a newly created area.

Music production, research, and teaching activities within the Center for Research in Electronic Art Technologies (CREATE - <https://www.create.ucsb.edu/>) have earned UCSB an international reputation as a leader in multimedia and electronic music. Today, CREATE has three designed studios for sound generation, processing, and recording, including an octophonic recording and playback facility.

The Ensemble for Contemporary Music (<https://music.ucsb.edu/participate/ensembles/ensemble-contemporary-music>) is a student and faculty ensemble dedicated to the performance of new music. It introduces participants to innovative composition and performance. Its repertoire includes works by well-known composers as well as representatives of a host of contemporary trends. Student compositions are played regularly.

In order to provide a fertile ground for creativity and learning, the Music Department sponsors new music concerts featuring works by students, faculty, and guests from around the world of music. A regular Composition Forum encourages students to exchange ideas with other students, performers, and guest composers. The annual Dorothy and Sherrill C. Corwin Awards are for Excellence in Music Composition. They are open to all UCSB undergraduate and graduate student music majors in the Music Department, the College of Creative Studies, and the Media Arts and Technology Program.

UCSB is offering 3 degree possibilities for incoming students: Master of Arts (MA) with the duration of 2 years, Doctor of Philosophy (PhD) with the duration of 4 years and MA/PhD combined with the duration of 5 years.

## Area Degree Milestones and Timelines

The term “degree milestone” refers to the series of steps graduate students take to complete a master’s or doctoral degree.

### Entering the Graduate Program in Composition at UCSB

#### The Diagnostic Entrance Exams

Entering students will meet with the musicology faculty in fall quarter during pre-instruction orientation for a guidance interview. Based on each student’s background, individuals may be assigned remedial coursework to be completed before finishing their degree. Students must also pass diagnostic examinations in the following subject areas or must successfully complete remedial coursework or a prescribed course of independent study and be re-tested, unless waived, by the beginning of the second year. These requirements must be fulfilled before the completion of the degree.

- Tonal Analysis (MUS 160A)
- 20<sup>th</sup>/21<sup>st</sup> Century Analysis (MUS 160B)
- Musicianship
- Instrument Proficiency

### Foreign Language Requirements

All students must demonstrate reading knowledge of a non-native language, which can be natural (other than English) or – in special cases approved by the Director of Graduate Studies – a computer language, selected with the guidance of a faculty advisor.

### Time to degree

The departmental expectation for a student to graduate is a maximum of two years in the MA program, 4 years in the PhD program and 5 years in the MA/PhD combined program. Timely completion of the degree requirements is a criterion taken into account when students apply for TAs and other forms of departmental support. (For students with parenting demands, refer to [Academic Parenting Accommodation Policies](#) on the Graduate Division website ). Except in very special cases, the department does not support financially any student beyond the expected time to degree.

### Understanding degree sheets

Every student has a degree sheet that is managed by the Graduate Staff Advisor (Carly Yartz). In this degree sheet are registered all courses and exams taken by the student, grades and other completion of requirements. Please take a moment to get familiar with these sheets. Any questions about your progress can be addressed to the main faculty advisor or the Graduate Staff Advisor.

*See the General Catalog for degree sheets, including all required courses (links below)*

[M.A. Music, Composition Degree sheet](#)

[Ph.D. Music, Composition Degree sheet \(Continuing MA/PhD Students\)](#)

[Ph.D. Music, Composition Degree sheet \(PhD Only\)](#)

As all major capstones requirements are met, the masters or doctoral committee will sign the sheet confirming the completion of these requirements. Once the student finished the degree, this degree sheet will be sent to the Graduate Division for graduation.

### **Teaching Assistantships and other financial support**

The area of Composition supports financially students in good academic standing. This support usually includes tuition, insurance and other associated fees, as well as a Teaching Assistant or Teaching Associate position or equivalent. Teaching Assistantships are considered a valuable part of students' educational experience, developing a variety of academic and teaching skills. TAs are awarded chiefly on the basis of academic merit.

The composition area usually offers one 25% TA position in Mus 109L (music technology) and one 50% Associateship position in Mus 8 and 88 (composition lessons). Graduate students who do not expect to be awarded a TAship for the following year may seek TAs in other departments or in other areas in the Music Department. Every year usually there are TAs available in musicianship, theory and musicology. Discuss with your supervisor these possibilities. Student's accepting a TA in an outside department will need an Eligibility Verification Form Home Department approved by the Director of Graduate Studies – see Director of Graduate Studies for details. Holding a Teaching Assistantship allows the student a health fee and in-state tuition fee remission. TA Orientation is offered in September before school starts. All incoming students must attend TA orientation as well as all TAs hired for the coming year. TAs must attend a required number of TA trainings given throughout the academic year. Foreign students must take an English Proficiency Exam. Please contact the Graduate Staff Advisor for more information.

At the end of each quarter, students evaluate their TAs. The evaluations are received by the department and sent to the TAs, who should keep a copy of the student comments for future teaching applications.

A TA's appointment is a binding contract for the duration of the quarter. If the appointment is declined, the department should be notified well before the quarter begins. Once instruction has begun, it is unacceptable for a TA to break the contract for any reason except extreme emergency. TA workload is subject to the Academic Student Employees Contract and the Appendix C, Description of Duties.

### **Master of Arts in Composition**

The master's degree is a valuable stage on the path to the doctorate. Applicants to the graduate program in Music are expected to show high potential for engaging in advanced musical research, composition and analysis. Applicants must meet general university requirements for admission to graduate standing and should have completed an undergraduate major in Music or related fields. If admitted, applicants who are not Music majors may be required to do some additional course work, which must be completed before graduation and

does not count in satisfaction of graduate degree unit or course requirements.

#### **M.A. Level Degree Milestones Include:**

- Satisfaction of the residency Requirement
- Completion of diagnostic exams
- Completion of Unit Requirements
- Complete Foreign Language Requirement(s)
- Forming of Faculty Committee
- Complete M.A. Capstone Requirement

The Graduate Division allows 4 years for a student to earn the M.A., but departmental expectation is a maximum of 2 years in Composition.

Each of these milestones will be discussed in turn. Afterward, we outline a typical timeline for an M.A. student.

#### **Residency Requirements**

The residence requirement for an M.A. student is 3 quarters of full-time enrollment.

#### **Completion of Unit Requirements**

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must pass a minimum of 56 units for Composition. All coursework must be completed by the end of the quarter in which the M.A. Portfolio is submitted.

As required courses are not offered every year, students should consult with their faculty advisor and/or their area's core faculty at the beginning of each year (or quarter) to plan their coursework in order to ensure completion in a timely manner.

Units needed to complete the degree are divided into core units and electives.

*See the General Catalog for degree sheets, including all required courses (links above)*

#### **Core Units - 48 Consisting of:**

MUS 200A Bibliography and Research Techniques

MUS 207A Seminar in Orchestration

MUS 208 Graduate Composition (six quarters)

MUS 209L Introduction to Electroacoustic Music

MUS 211A Contemporary Techniques (instrumental)

MUS 211B Contemporary Techniques (electroacoustic)

**8 units from the following, selected with guidance of a faculty advisor:**



MUS 209LA, MUS 209LB, MUS 209LC, MUS 209IA, MUS 209IB, MUS 250A, MUS 250B, MUS 252A, MUS 252B, MUS 260A, MUS 260G, MUS 273, MUS 275, MUS 276A, MUS 284

### **Electives - 8.0 Units**

Courses should be selected with guidance of a faculty advisor.

### **Capstone Requirements**

At the end of the second year of the MA, students must submit a portfolio of substantial compositions (no less than four) approved by the Dissertation Committee, with an approximate total duration of 40 min.

Present a concert of their musical compositions within a framework approved by the committee (can be waived by decision of the Dissertation Committee).

If required by the graduate committee, make a presentation about the pieces submitted.

Required coursework must be completed by the end of the quarter in which the portfolio is submitted.

### **The Dissertation Committee**

The Dissertation Committee is responsible for guiding the student in the final phase of the degree and evaluating the completion of the requirements.

Per Academic Senate policy, MA 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. The third member may be from outside the 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.

The student's faculty advisor serves as chair of the committee. Nomination of the committee for Master's Degree candidates should be submitted in writing to the Graduate Studies Director by the first week of winter quarter of the second year.

The M.A. Form I, which identifies members of the committee, after approval by the Graduate Studies Director and the Department Chair, must be submitted to the Graduate Division. Any subsequent changes must be approved by the committee and the Graduate Division on submission of M.A. Form I-A.

Students should meet with their supervisor to discuss the make-up of the committee, how consultation will take place, how the compositions will be submitted and other matters relevant for the completion of the degree.

Faculty members for the Dissertation Committee must be contacted directly by the student and formally asked to serve on the committee, and they must be given an opportunity to formally accept or refuse the invitation.

### **When to schedule the concert/portfolio discussion**

Students must discuss with their supervisor the best time and place to present the concert with their pieces and eventual discussion of the portfolio.

## Other Information

Learn more about the MA Composition degree in the Music Department, Graduate Program section of UCSB's General Catalog ([here](#)).

### Typical Timeline for Composition MA Students:

#### Year 1

Take Diagnostic or Guidance Exams upon entrance.

Meet with main supervisor in early fall to go over Plan of Study, Coursework and Language Requirements.

If necessary, enroll in courses to fulfill entrance exams requirements.

By the end of each year student must present a year report of activities, including:

- Courses taken and grades received
- Progress towards degree
- Works composed
- TAs or other work done at UCSB
- Other artistic and extracurricular activities (concerts, awards, etc.)

Possible course distribution (subject to availability of the courses or alternative distribution):

Fall	Winter	Spring
MUS 208	MUS 208	MUS 208
MUS 211A	MUS 211B	Other/Elective
MUS 209L	MUS 207A	Other/Elective

#### Year 2

Meet with main supervisor in early fall to go over Plan of Study, Coursework and Language Exams.

If necessary, enroll in courses to fulfill entrance exams requirements.

At the end of the second year, the student must complete the capstone requirements.

Fall	Winter	Spring
MUS 208	MUS 208	MUS 208
MUS 200A *	Other/Elective	Other/Elective
Other/Elective		

\* Some courses such as MUS 200A are offered every two years. Student should check with supervisor the best time to take these courses.

### *Doctor of Philosophy (PhD) in Composition*

The PhD is the final stage on the academic path. Applicants to the graduate program in Music are expected to show top-notch potential for engaging in advanced musical research, composition and analysis. Applicants must meet general university requirements for admission to graduate standing and should have completed a Master's Degree (or equivalent) in Music or

related fields. If admitted, applicants who have a MA in other areas besides music may be required to do some additional course work, which must be completed before advancement to candidacy and does not count in satisfaction of graduate degree unit or course requirements.

### **PhD paths**

There are two paths within the program that lead to a PhD degree. One is for students who will complete both the M.A. and the Ph.D. here at UCSB (labeled “Continuing MA/PhD Students” in the degree sheet title) and the other is for students who have already completed an M.A. at another institution (labeled “PhD Only” in the degree sheet title). Students with an M.A. from another institution will take some additional coursework for the doctor of philosophy. The Ph.D. degree will be awarded to students who satisfy the requirements prescribed by the Graduate Council, and who, in addition, meet the following requirements:

### **The Diagnostic Entrance Exams**

Entering students will meet with the musicology faculty in fall quarter during pre-instruction orientation for a guidance interview. Based on each student’s background, individuals may be assigned remedial coursework to be completed before finishing their degree. Students must also pass diagnostic examinations in the following subject areas or must successfully complete remedial coursework or a prescribed course of independent study and be re-tested, unless waived, by the beginning of the second year. These requirements must be fulfilled before the completion of the degree.

- Tonal Analysis (MUS 160A)
- 20<sup>th</sup>/21<sup>st</sup> Century Analysis (MUS 160B)
- Musicianship
- Instrument Proficiency

### **Foreign Language Requirements**

All students must demonstrate reading knowledge of a non-native language, which can be natural (other than English) or – in special cases approved by the Director of Graduate Studies – a computer language, selected with the guidance of a faculty advisor.

### **Degree Requirements for PhD only students**

The doctoral degrees at UCSB are comprised of three periods, each of them with specific goals.

- Course requirements
- Qualification exams and advancement to candidacy
- Dissertation defense

### **Ph.D. Degree Milestones Include:**

- Satisfaction of the residency requirement
- Completion of diagnostic exams

- Complete the foreign language requirement(s)
- Completion of unit requirements
- Forming the Qualification Exams Committee
- Passing Qualification Exam
- Advancement to Candidacy
- Forming a Dissertation Committee (usually the same as the Qualification Exam committee)
- Preparing the composition portfolio and the written dissertation
- Presenting the final concert
- Final Defense of the Dissertation and Portfolio

Time to advancement is two years, while time to degree is 4 years from the beginning of graduate study at UCSB.

### **Residency Requirements**

Students in the doctoral program must enroll for at least six regular academic quarters on the UCSB campus, pursuing a program of full-time study (8 units each quarter) and research. Three consecutive quarters of this residency must be completed in regular session before advancement to candidacy. Three of these may have been used toward the master's residency requirement.

### **Completion of Unit Requirements**

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must complete 36 units for the Composition program. All coursework must be complete before the qualification exam can be taken. Units needed to complete the degree are divided into core units and electives (see degree sheet).

*See the General Catalog for degree sheets, including all required courses (links above)*

#### **Core Units – 28 Consisting of:**

MUS 200A Bibliography and Research Techniques

MUS 208 Graduate Composition (three quarters)

MUS 209L Introduction to Electroacoustic Music

MUS 211A Contemporary Techniques (instrumental)

MUS 211B Contemporary Techniques (electroacoustic)

One course from the following:

MUS 209LA, MUS 209LB, MUS 209LC, MUS 209IA, MUS 209IB, MUS 250A, MUS 250B, MUS 252A, MUS 252B, MUS 260A, MUS 260G, MUS 273, MUS 275, MUS 276A, MUS 284

#### **Electives (8.0 Units)**

Courses should be selected with guidance of a faculty advisor.

## **Advancement To Candidacy**

At the end of the second year, students must take written and oral qualification exams, consisting of essays and analysis. (See qualification exams description).

### **The Qualification Exams/Dissertation Committee**

The Qualification Exams/Dissertation Committees are usually (but need not be) formed by the same members and are responsible for guiding the student in the final phase of the degree and evaluating the completion of the requirements.

Any changes in these committees can be requested by the student and be discussed with the main faculty advisor.

Per Academic Senate policy, 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. The third member may be from outside the 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. Additional members, either from the Music Department or another discipline, are optional.

The student's faculty advisor serves as chair of the committee. Nomination of the committee for PhD candidates should be submitted in writing to the Graduate Studies Director by the first week of spring quarter of the second year.

**Information about committees and nomination procedures and changes can be found [here](#).**

Students should meet with their supervisor to discuss the make-up of the committee, how consultation will take place, how the compositions will be submitted and other matters relevant for the completion of the degree.

Faculty members for the Qualification Exams/Dissertation Committees must be contacted directly by the student and formally asked to serve on the committee, and they must be given an opportunity to formally accept or refuse the invitation.

### **Qualification exams and advancement to candidacy**

The Qualification Exams are intended to fulfill multiple functions, both within your degree program and in the larger context of your future professional plans. They are primarily designed around skills and competencies centered in research and teaching at the college and university level, but we recognize that this may not be the professional goal of a student and will work with the student to design an exam that is useful for the desired professional track. Qualification exams can only be taken after all course-unit requirements, diagnostic and language exams have been completed. Students should meet with their faculty advisor to discuss who will be members of the exam committee (see above). Students must register for MUS 597 whichever quarter they complete the exams. The student sets the exact dates for their exams in consultation with their faculty advisor and other members of their exam committee. Once the students pass the qualification exams, they will be admitted to doctoral

candidacy and should spend their remaining time at UCSB preparing the portfolio and written dissertation.

Advancement to candidacy occurs when students have passed all the course requirements, completed their area's language requirement(s), completed their residency requirements, passed their qualifying exams, have no Incompletes on their record, have paid the \$50.00 advancement to candidacy fee charged to their BARC account, and have submitted the completed [Doctoral Form II](#).

### **Preparing for the qualification exams**

In consultation with their chair and exams committee members, the candidate prepares a declaration of areas of interest, bibliographies and discographies. Candidates are encouraged to consult faculty members on a regular basis. Preparing for and taking the exam should take no more than one quarter, and students have to register for the MUS 597 Individual Study for PhD Exam, which will be equivalent to an 8-unit course.

Exam format is the following:

#### **Examination Areas**

1. Classical and contemporary composition techniques
2. Electroacoustic (acousmatic, mixed) music theory, history, technique
3. Composition analysis and aesthetics
4. Digital technologies
5. Multimedia, visual music

### **II. Format**

1. A research project addressing an area of interest of the candidate, discussed previously with the committee. It can be theoretical/aesthetical research, a composition, software or hardware development. For non-verbal projects, the committee will propose the format and extension.
2. An extended analysis of a piece. Result should be presented in the form of a written paper (approx. 4000-5000 words)

Questions delivered on a Friday, due on a Monday after 3 weeks and a weekend).

3. Discussion of the answers presented by the candidate. Duration: 1 hour.

### **III. Evaluation Criteria**

Objective and critical understanding of issues. Clarity in presentation. Demonstration of research capacity and contextualization of discussed issues. Demonstration of knowledge of the discussed topics.

### **IV. Membership of the Examination/Dissertation Committee**

The qualifying exam committee will consist of a minimum of three tenure-track faculty members (also called ladder faculty) in the Music Department, including affiliated faculty. Additional members, either from the Music Department or another discipline, are optional. The Graduate Division will consider written requests for exceptions. Non-ladder faculty may serve as a fourth member of the committee, but require approval of the Graduate Council to serve as co-chairs.

The chair should be the candidate's primary advisor.

Students should meet with their advisor to discuss the make-up of the committee. Members of the committee may be designated to oversee specific areas of the exam. Faculty members must be formally

asked to serve on the committee, and they must be given an opportunity to formally accept or refuse the invitation.

#### V. Schedule

The candidate should form the examination committee at the beginning of the period of exam preparation. The dates of the Qualifying Exams are set in consultation with the student and members of his/her doctoral committee.

#### VI. Preparation

In consultation with their chair and committee members, the candidate prepares their own declarations of areas of interest, bibliographies and discographies. Candidates are encouraged to consult faculty members on a regular basis. Preparing for and taking the Qualifying Exam will take no more than one quarter, and students have to register for the MUS 597 Individual Study for PhD Exam, which will be equivalent to an 8 unit course.

#### Final Dissertation, Concert and Portfolio

Once the students completed all the unit requirements and qualification exams, they can prepare for the dissertation defense. In the Composition area, the capstone requirements for the defense are:

Students must submit a dissertation consisting of:

- 1) a portfolio of substantial musical compositions (usually 5-7) including any of these: instrumental music, mixed music, acousmatic/electronic/computer music, multimedia, visual music, installation. Two or more live/studio recordings of these pieces should also be included;
- 2) a written research document, the length and content of which shall be approved by the Dissertation Committee;
- 3) present a concert of their musical compositions (can be waived by decision of the Dissertation Committee);
- 4) oral defense of the portfolio (can be waived by decision of the Dissertation Committee).

The student should meet with the main faculty advisor and the Dissertation Committee to discuss the format of the portfolio, which compositions should be included, the research subject that will form the written document of the dissertation and the timeline for the defense.

#### When to schedule the concert/portfolio/dissertation defense

Students must discuss with their supervisor the best time and place to present the concert with their pieces and eventual discussion of the portfolio and written dissertation.

#### Dissertation Filing Checklist

The guide to Filing Thesis and Dissertations on the Graduate Division website outlines requirements for the submission of the Ph.D. dissertation.

#### Final Defense of the Dissertation

The doctoral dissertation must be an original work of research in the field of the candidate's specialization. It must be written in clear prose, have intellectual depth, and demonstrate mastery in their area's methodologi(es).

Doctoral candidates generally submit preliminary drafts of the dissertation to their faculty advisor (who is also their chair) and may ask other members of the dissertation committee to read and comment as well. Doctoral candidates should plan to make the final draft available to the dissertation committee far enough in advance of filing deadlines so that the student can make revisions required by dissertation committee members. Dissertation committee members take their responsibilities seriously even when they are not chair of the committee. Thus, the student should not consider the dissertation accepted until all committee members consider the dissertation satisfactory.

When the dissertation is approved, the candidate will be asked to appear for an oral examination in the field of the dissertation. Form III (Report on Doctoral Degree Final Defense), must be signed by all committee members and the department chair and turned into the Graduate Division, as part of the final submission. This is completed whether the student's dissertation defense is waved or not.

### **Other Information**

Learn more about the Composition PhD degree in the Music Department, Graduate Program section of UCSB's General Catalog ([here](#)).

### **Typical timeline for new PhD students:**

#### **Year 1**

Take Diagnostic or Guidance Exams upon entrance.

Meet with main supervisor in early fall to go over Plan of Study, Coursework and Language Exams.

If necessary, enroll in courses to fulfill entrance exams requirements.

By the end of each year student must present a year report of activities, including:

- Courses taken and grades received
- Progress towards degree
- Works composed
- TAs or other work done at UCSB
- Other artistic and extracurricular activities (concerts, awards, etc.)

Possible course distribution:

Fall	Winter	Spring
MUS 208	MUS 208	MUS 208
MUS 211A	MUS 211B	Other/Elective
MUS 209L	Other/Elective	Other/Elective

#### **Year 2**

Meet with main supervisor in early fall to go over Plan of Study, Coursework and Language Exams.



If necessary, enroll in courses to fulfill entrance exams requirements.

By the end of the year student must present a year report of activities.

Possible course distribution:

Fall	Winter	Spring
MUS 208	MUS 208	MUS 208
MUS 200A * preparation)	Other/Elective	MUS 597 (qualification exams
Other/Elective		Take qualification exams

### **Years 3 and 4**

Dissertation writing/Portfolio

By the end of the year student must present a year report of activities.

\* Some courses such as MUS 200A are offered every two years. Student should check with supervisor the best time to take these courses.

## **The MA/PhD Combined Program**

The MA/PhD program is designed for students who completed a MA in Composition at UCSB. It is the continuation of their studies into the PhD level. The PhD is the final stage on the academic path. Applicants to the graduate program in Music are expected to show top-notch potential for engaging in advanced musical research, composition and analysis. Applicants must meet general university requirements for admission to graduate standing and should have completed a Master's Degree in Music or related areas at UCSB. If admitted, applicants who have a MA in other areas besides music may be required to do some additional course work, which must be completed before advancement to candidacy and does not count in satisfaction of graduate degree unit or course requirements.

### **Degree Requirements**

The doctoral degrees at UCSB are comprised of three periods each of them with specific goals.

- Course requirements
- Qualification exams and advancement to candidacy
- Dissertation defense

### **Ph.D. Degree Milestones Include:**

- Satisfaction of the residency requirement
- Completion of unit requirements
- Forming the Qualification Exams Committee
- Passing Qualification Exam
- Advancement to Candidacy
- Forming a Dissertation Committee (usually the same as the Qualification Exam committee)
- Preparing the composition portfolio and the written dissertation
- Presenting the final concert
- Final Defense of the Dissertation and Portfolio

Time to advancement is four years while time to degree is five years from the beginning of graduate student at UCSB.

### **Residency Requirements**

Students in the doctoral program must enroll for at least six regular academic quarters on the UCSB campus, pursuing a program of full-time study (12 units each quarter) and research. Three consecutive quarters of this residency must be completed in regular session before advancement to candidacy. Three of these may have been used toward the master's residency requirement.

### **Completion of Unit Requirements**

It is a graduate division requirement that students must enroll in a minimum of 12 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must complete 36 units for Composition program. All coursework must be complete before the qualification exam can be taken.

Units needed to complete the degree are divided into core units, and electives (see degree sheet).

*See the General Catalog for degree sheets, including all required courses (links above)*

### **Core Units - 12 Consisting of:**

MUS 208 Graduate Composition (three quarters)

### **Electives (24.0 Units)**

Courses should be selected with guidance of a faculty advisor.

At least 8 elective units outside the composition area must be taken from within the Music Department. Up to 8 elective units may be taken in other departments.

### **Advancement To Candidacy**

At the end of the fourth year in the MA/PhD program, students must take written and oral qualification exams, consisting of essays and analysis. (See qualification exams description above).

Learn more about the Composition PhD degree in the Music Department, Graduate Program section of UCSB's General Catalog:

<https://my.sa.ucsb.edu/catalog/Current/CollegesDepartments/ls-intro/music.aspx?DeptTab=Graduate>

### **Typical timeline for PhD continuing students:**

#### **Year 3**

Meet with main supervisor in early fall to go over Plan of Study and Coursework.

By the end of each year student must present a year report of activities, including:

- Courses taken and grades received
- Progress towards degree
- Works composed
- TAs or other work done at UCSB
- Other artistic and extracurricular activities (concerts, awards, etc.)

Possible course distribution:

Fall	Winter	Spring
MUS 208	MUS 208	MUS 208
Elective/Other	Elective/Other	Elective/Other

#### **Year 4**

Meet with main supervisor in early fall to go over Plan of Study and Coursework.

By the end of the year student must present a year report of activities.

Possible course distribution:

Fall	Winter	Spring
Elective/Other	Elective/Other	Elective/Other
		MUS 597 (qualification exams preparation)

Take qualification exams

#### **Year 5**

Dissertation writing/Portfolio

## Performance Area Degrees:

### Milestones and Timelines

The term “degree milestone” refers to the series of steps graduate students take to complete a master’s or doctoral degree. The performance area comprises degree programs in the areas Keyboard, Strings, Voice, and Woodwind, Brass & Percussion.

#### **MASTER OF MUSIC (Keyboard; Piano Accompanying; Strings; Voice; Wind, Brass & Percussion).**

*See the General Catalog for degree sheets, including all required courses ([here](#))*

M.M. Plan II (Project) Degree sheet

M.M. Plan II (Comprehensive Examination) Degree sheet

The master’s degree is a valuable tool to prepare for performance careers, as well as a stage on the path to the doctorate. Applicants to the graduate program in Music are expected to show high potential for engaging in advanced musical research. Applicants must meet general university requirements for admission to graduate standing and should have completed an undergraduate major in Music or related fields. If admitted, applicants who are not Music majors may be required to do some additional course work, which must be completed in the first year and does not count in satisfaction of graduate degree unit or course requirements.

#### **Milestones Overview**

M.M. Level Degree Milestones Include:

- Satisfaction of the Residency Requirement
- Completion of Unit Requirements
- Complete Foreign Language Requirement(s) where applicable
- Forming of Faculty Committee
- Complete M.M. Capstone Requirement

Each of these milestones will be discussed in turn. Afterward, we outline a typical timeline for an M.M. student.

The Graduate Division allows 4 years for a student to earn the M.M but the department expects the M.M. to be completed in 2 years

#### **Diagnostic Exams**

Entering students will meet with their main performance area professor in fall quarter during pre-instruction orientation for a guidance interview. Based on each student’s background, individuals may be assigned remedial coursework to be completed before finishing their degree. Students must also pass diagnostic examinations in the following subject areas or must

successfully complete remedial coursework or a prescribed course of independent study and be re-tested, unless waived, by the beginning of the second year. These requirements must be fulfilled before the completion of the degree.

- Tonal Analysis (MUS 160A)
- Musicianship

### ***Foreign Language Requirement(s)***

All areas require that students demonstrate proficiency in one or more foreign languages. Exact requirements differ by area (see below).

Voice:

- Proficiency and Reading knowledge in the following three languages: Italian, French, and German. This requirement may be satisfied in any of the following ways:
  - Passing a translation exam administered by the following faculty in the Music Department:
    - Italian Language: Benjamin Brecher
    - French Language: Curtis Rhodes
    - German Language: Martha Spriggs or Ben Levy
  - Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
    - Italian Language: ITAL 1/2/3 series
    - German Language: GER 1G/2G series
    - French Language: FR 11A/11B series
- Proficiency in sung Italian Diction, German Diction, and French Diction.  
If students' skills do not meet the standards during auditions on the first day of instruction, then students will be required to enroll in Italian Diction (MUS 158B), German Diction (MUS 158C), and/or French Diction (MUS 158D), as determined by the Voice faculty.

All Other Performance Areas:

Reading knowledge of one language from the following: Italian, French, German.

The Graduate Staff Advisor usually sends out information to graduate students each fall with exact course numbers for some languages and guidelines for meeting requirements. These requirements may be satisfied in any of the following ways:

- Passing a translation exam administered by the following faculty in the Music Department:
  - Italian Language: Benjamin Brecher
  - French Language: Curtis Roads
  - German Language: Martha Spriggs or Ben Levy
- Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
  - Italian Language: ITAL 1/2/3 series
  - German Language: GER 1G/2G series
  - French Language: FRE 11A/11B series

## Residency Requirements

The residency requirement for an M.M. student is 3 quarters of full-time enrollment.

## Unit Requirements

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must pass a minimum of 58 units for all performance areas: Voice, Keyboard, Strings, and Wind, Brass & Percussion.

*See the General Catalog for degree sheets, including all required courses ([here](#))*

- M.M. Degree sheet Plan II (Project)
- M.M. Degree sheet Plan II (Comprehensive Examination)

Since required courses are not offered every year, students should consult with their faculty advisor, their area's core faculty, or the Graduate Staff Advisor at the beginning of each year (or quarter) to plan their coursework to ensure completion in a timely manner.

Please note that for Horn, Brass Quintet MUS A245 may be considered a chamber music course. Percussion does not have a graduate program.

## Forming of Faculty Committee

Applicants must be vetted and voted on by at least 2 members<sup>1</sup> preferably from the student's main performance area and includes the teacher. They can include one ladder faculty and a lecturer. Other faculty within the area are encouraged but not required to participate. The student's faculty advisor serves as chair of the committee. Non-ladder faculty may also serve as a third member of the committee. Students should meet with their faculty advisor to discuss the make-up of the committee.

Faculty members must be formally asked by the student to serve on a committee, and they must be given an opportunity to formally accept or refuse the invitation.

## *Jury Procedures for Performance Recitals and Exams*

### *Voice*

All graduate students in faculty studios must perform a quarterly jury. A jury is not required of graduate students who have performed a recital or a major role in the opera during the

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<sup>1</sup> Subject to change

quarter.

Repertoire must include three pieces of varying styles and languages performed from memory.

### ***Keyboard***

Graduate students in Keyboard are required to play a jury of at least 10 minutes duration every quarter, unless they have played a recital or recital audition during the quarter, until they advance to candidacy. They may be excused the first quarter of their studies at UCSB with the permission of their teacher. Students in solo piano must play from memory.

### ***Strings***

Graduate students in Strings are required to play a jury for Strings faculty each year at the end of Spring Quarter, until they advance to candidacy. (N.B. The jury will take place even if the student had a recital in Spring Quarter). Repertoire will be chosen by consulting with the student's major professor and will consist of two contrasting works.

## **Complete M.M. Capstone Requirement**

There are two paths that lead to a M.M. degree. One is Plan II – Project, and the other Plan II – Qualifying Exams. In general, the Master's Degree (Plan II – Project) is more appropriate for those students for whom the MM will be a terminal degree, and the Qualifying Exams (Plan II) better for those planning to continue on to the DMA at UCSB.

Note that 58 units are required to complete Plan II – Project, while 90 units are required to complete Plan II – Qualifying Exams.

### ***Plan II – Project***

In this plan, the M.M. culminates in a performance of two full-length recitals (60 minutes), of which the second is referred to as a *major performance*.

- Voice emphasis: either two full-length recitals (60 minutes) sung from memory (MUS 295A and 295B), or one full-length recital (295A) and a performance of a major operatic role (MUS 295B).
- Other emphases: one full-length recital (60 minutes) (MUS 295A) and one full-length major performance (60 minutes) (MUS 295B), generally fulfilled as a chamber music recital.
- Piano Accompanying: both recitals fulfilled with collaborative piano repertoire.
- For Winds, Brass Percussion (WBP), one recital is a solo recital featuring a major solo work for the instrument, supplemented by solo or chamber pieces. The other recital, a *major performance*, includes a significant chamber work, plus solo pieces.
- MM recitals may not be given until an audition has been reviewed and approved by at least two members of the student's committee.
- The repertoire of the recitals will be chosen in agreement with the student's teacher/faculty advisor.
- The final recital must be approved by the student's Master's committee.
- Auditions and recitals must take place in Santa Barbara with the full Master's committee present, or pre-approved substitutes in attendance.

- All other courses must be passed with a grade B or better.

### *Plan II: Comprehensive Exams*

In this plan, the M.M. culminates with Qualifying exams. Please see below for information on the qualifying exams process.

- This M.M. culminates with Qualifying exams, also known as DMA qualifying exams.
- Voice: There are two full-length (60 minute) recital requirements (MUS 295A and MUS 297B) sung from memory, as well as a performance of a major operatic role (MUS 297A).
- Horn, Keyboard, Strings: There are three full-length (60 minute) recital requirements (MUS 295A, MUS 297A and MUS 297B). Keyboard recitals may be fulfilled either by solo piano repertoire from memory, and/or collaborative piano repertoire. MUS 297B is considered a major performance, generally fulfilled as a chamber music recital.
- MUS 295A should be completed by the end of the first year. That recital may not be given until an audition has been reviewed and approved by at least two members of the student's committee.
- The repertoire of the recitals will be chosen in agreement with the student's teacher/ faculty advisor.
- The recital must be approved by the student's Master's committee. Juries are required at least two weeks before the proposed recital date and ratified with forms provided by the Graduate Staff Advisor.
- The MM recital (295A) and first DMA recital (297A or 297B) require an audition. No further auditions are required.
- Auditions and recitals must take place in Santa Barbara with the full Master's committee present, or pre-approved substitutes in attendance.
- All other courses must be passed with a grade B or better.

### **Typical Timeline for a Performance Area M.M. Student in Plan II-Project**

#### Year 1

Complete entrance/diagnostic exams upon arrival. Meet with Graduate Staff Advisor and main faculty advisor to discuss plan of study, coursework, language exams, professional goals, and research interests. If necessary, enroll in undergraduate courses to fulfill entrance exam requirements by the end of the year. At the end of this first year, you will also meet with your faculty advisor to discuss the past year's activities, including courses taken and grades received, progress towards degree, degree recital performed (with repertoire), TA-ships or other work done at UCSB, artistic and extracurricular activities (concert, awards, etc.), and future plans. Suggested course distribution by area for each quarter:



## Voice

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (MM Voice Instruction)</li> <li>• MUS A238 (Opera Workshop)</li> <li>• MUS 158 B/C/D (Diction course, if required)</li> <li>• MUS 256 (Vocal coaching)</li> <li>• Elementary Italian (ITAL 1)</li> <li>• Chamber Choir (MUS A236)</li> </ul>	<ul style="list-style-type: none"> <li>• MM Voice Instruction (MUS 220)</li> <li>• MUS A238P (Opera production)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• Proseminar/Academic Music (MUS 282)</li> <li>• Elementary Italian (ITAL 2)</li> <li>• Chamber Choir (MUS A236)</li> </ul>	<ul style="list-style-type: none"> <li>• MM Voice Instruction (MUS 220)</li> <li>• MUS 258 (Opera and Art Song)</li> <li>• MUS 295A (Recital: Master of Music Performance)</li> <li>• Elementary Italian (ITAL 3)</li> <li>• MUS 256 (Vocal coaching)</li> <li>• Chamber Choir (MUS A236)</li> </ul>

## ALL OTHER AREAS

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence: <ul style="list-style-type: none"> <li>○ MUS 243 Flute Choir</li> <li>○ MUS 245H Horn Choir</li> <li>○ MUS 246 Clarinet Choir</li> <li>○ MUS 128B Trombone/Low Brass Ensemble</li> <li>○ MUS 128C Trumpet Ensemble</li> <li>○ MUS A245BR (Brass Orchestral Repertoire)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• MUS 200A (Bibliography and Research Techniques)</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence (as previously).</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• MUS 200A (Bibliography and Research Techniques)</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence (as previously).</li> <li>• MUS 295A (Recital: Master of Music Performance)</li> </ul>

## Year 2

Meet with faculty advisor and Graduate Staff Advisor in early fall to go over plan of study, coursework and language exams. At the end of the year, you will also meet with your faculty advisor to discuss the past year's activities (e.g. courses taken, progress towards degrees, TA-ships, etc.) and make future plans.

Suggested course distribution by area for each quarter:

*Voice*

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"><li>• MUS 220 (Voice Instruction)</li><li>• MUS A238 (Opera Workshop)</li><li>• Diction Course – if required (MUS 158 B/C/D)</li><li>• MUS 256 (Vocal coaching)</li></ul>	<ul style="list-style-type: none"><li>• MUS 220 (Voice Instruction)</li><li>• MUS A238P (Opera production)</li><li>• Elective</li></ul>	<ul style="list-style-type: none"><li>• MUS 220 (Voice Instruction)</li><li>• MUS 258 (Opera /Art Song Literature)</li><li>• Diction Course – if required (MUS 158 B/C/D)</li><li>• Recital: Master of Music Performance (MUS 295B)</li></ul>

## ALL OTHER AREAS

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence (as previously).</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence (as previously).</li> <li>• MUS 296 (Performance Literature Seminar) (or when offered)</li> <li>• Elective</li> <li>• MUS 295B (Recital: Master of Music Performance), or in Spring Quarter</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (MM Instrument Instruction)</li> <li>• Piano Accompanying: MUS 258 (Opera /Art Song Literature)</li> <li>• Chamber Music</li> <li>• Strings &amp; WBP: a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• WBP: Studio-specific ensembles are required every quarter of residence (as previously).</li> <li>• MUS 295 B (Recital: Master of Music Performance), or in Winter Quarter</li> </ul>

## Typical Timeline for a Performance Area M.M. Student in Plan II- Qualifying Exams

Horn is the only instrument offering this option in the Wind, Brass and Percussion Area.

### Year 1

Complete entrance/diagnostic exams upon arrival. Meet with Graduate Staff Advisor and faculty advisor to discuss plan of study, coursework, language exams, professional goals, and

research interests. If necessary, enroll in undergraduate courses to fulfill entrance exam requirements by the end of the year. At the end of the year you will also meet with your faculty advisor to discuss the past year's activities, including courses taken and grades received, progress towards degree, degree recital performed (with repertoire), TA-ships or other work done at UCSB, other artistic and extracurricular activities (concert, awards, etc.) and make future plans.

Suggested course distribution by area for each quarter:

*Voice*

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (MM Voice Instruction)</li> <li>• MUS A238 (Opera Workshop)</li> <li>• MUS 158 B/C/D (Diction course, if required)</li> <li>• MUS 256 (Vocal coaching)</li> <li>• Elementary Italian (ITAL 1)</li> <li>• Chamber Choir (MUS A236)</li> </ul>	<ul style="list-style-type: none"> <li>• MM Voice Instruction (MUS 220)</li> <li>• MUS A238P (Opera production)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• Proseminar/Academic Music (MUS 282)</li> <li>• Elementary Italian (ITAL 2)</li> <li>• Chamber Choir (MUS A236)</li> </ul>	<ul style="list-style-type: none"> <li>• MM Voice Instruction (MUS 220)</li> <li>• MUS 258 (Opera and Art Song)</li> <li>• MUS 295A (Recital: Master of Music Performance)</li> <li>• Elementary Italian (ITAL 3)</li> <li>• MUS 256 (Vocal coaching)</li> <li>• Chamber Choir (MUS A236)</li> </ul>

## ALL OTHER AREAS

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music</li> <li>• Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• MUS 200A (Bibliography and Research Techniques)</li> <li>• Chamber Music</li> <li>• Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Chamber Music</li> <li>• Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>• Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> <li>• MUS 295A (Solo Recital): Master of Music Performance)</li> </ul>

## Year 2

Meet with faculty advisor and Graduate Staff Advisor in early fall to go over plan of study, coursework and language exams. At the end of the year, you will meet with your faculty advisor to discuss the past year's activities (e.g. courses taken, progress towards degrees, TA-ships, etc.) and make future plans.

Suggested course distribution by area for each quarter:

## Voice

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>MUS 220 (Voice Instruction)</li> <li>MUS A238 (Opera Workshop)</li> <li>Diction Course – if required (MUS 158 B/C/D)</li> <li>MUS 256 (Vocal coaching)</li> </ul>	<ul style="list-style-type: none"> <li>MUS 220 (Voice Instruction)</li> <li>MUS A238P (Opera production)</li> <li>Elective</li> <li>Major Opera Performance (MUS 297A)</li> </ul>	<ul style="list-style-type: none"> <li>MUS 220 (Voice Instruction)</li> <li>MUS 258 (Opera /Art Song Literature)</li> <li>Diction Course – if required (MUS 158 B/C/D)</li> </ul>

## ALL OTHER AREAS

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>MUS 220 (Instrument Instruction)</li> <li>Chamber Music</li> <li>Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> </ul>	<ul style="list-style-type: none"> <li>MUS 220 (Instrument Instruction)</li> <li>Chamber Music</li> <li>Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> <li>MUS 297 B (Recital: DMA Major Master of Music Performance), or in Spring Quarter</li> </ul>	<ul style="list-style-type: none"> <li>MUS 220 (Instrument Instruction)</li> <li>Chamber Music</li> <li>Strings &amp; Horn: a required Large Ensemble course (MUS A42 Orchestra, or MUS A34 Wind Ensemble). Student's teacher assigns the Large Ensemble.</li> <li>Horn: MUS 245H (Horn Choir) and MUS A245BR (Brass Orchestral Repertoire)</li> <li>MUS 297 B (Recital: DMA Major Master of Music Performance), or in Winter Quarter</li> </ul>

## Year 3

Meet with faculty advisor and Graduate Staff Advisor in early fall to go over plan of study, coursework and language exams. At the end of the year, you will also meet with your faculty advisor to discuss the past year's activities (e.g. courses taken, progress towards degrees, TA-ships, etc.) and make future plans.

Suggested course distribution by area for each quarter:

*Voice*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"> <li>• MUS 200A: Bibliography and Research Techniques [or when offered]</li> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS 258 (Opera/Art Song Literature)</li> <li>• MUS 256 - Vocal Coaching</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A 238 (Opera Workshop)</li> <li>• MUS 282 (Proseminar)</li> <li>• MUS 256 Vocal Coaching</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A 238P (Opera Production)</li> <li>• Solo Recital (MUS 297B (Solo Recital)</li> <li>• MUS 256 Vocal Coaching</li> <li>• MUS 299A DMA Seminar: Historical/Theoretical Aspects of Music (Preparation for qualifying exams with academic faculty member)</li> </ul>



## ALL OTHER AREAS

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble) For Year 3, unlike Years 1 and 2, the Large Ensemble Requirement is an option</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble) For Year 3, unlike Years 1 and 2, the Large Ensemble Requirement is an option</li> <li>• MUS 297A (Solo Recital), or in Spring Quarter</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble) For Year 3, unlike Years 1 and 2, the Large Ensemble Requirement is an option</li> <li>• MUS 297A (Solo Recital), or in Winter Quarter</li> <li>• MUS 299A DMA Seminar: Historical/Theoretical Aspects of Music (Preparation for qualifying exams with academic faculty member)</li> </ul>

### Practice rooms, lockers, rehearsal spaces

Students should follow this link to sign up for a practice room, locker or rehearsal space:

<https://music.ucsb.edu/index.php/operations/practice-rooms>

Any questions can be sent to Richard Croy [rcroy@ucsb.edu](mailto:rcroy@ucsb.edu)

## **DOCTOR OF MUSICAL ARTS (Strings, Horn, Keyboard, Voice, Choral Conducting)**

*See the General Catalog for degree sheets, including all required courses ([here](#))*

D.M.A. Degree sheet (Continuing MM/DMA Students)

D.M.A. Degree sheet (DMA Only)

There are two paths within the program that lead to a DMA degree. One is for students who will complete both the M.M. and the D.M.A here at UCSB (labeled “Continuing MM/DMA Students” in the Degree sheet title) and the other is for students who have already completed an M.M. at another institution (labeled “DMA Only” in the Degree sheet title).

The D.M.A degree will be awarded to students who satisfy the requirements prescribed by the Graduate Council, and who, in addition, meet the following requirements:

### **Milestones Overview**

D.M.A. Degree Milestones Include:

- Satisfaction of the residency requirement
- Completion of unit requirements
- Completion of the foreign language requirement(s)
- Performance of two pre-candidacy Recitals/Performances
- Forming an Exams Committee
- Passing Qualifying Exams
- Advancement to Candidacy
- Forming a DMA Document Committee
- Approval of a DMA Document Topic Prospectus
- Performance of Post-Candidacy Final Recital and the Lecture-Recital
- Completion of the DMA Document

### **Time to Degree**

Voice and Horn: 2 years to advancement, 3 years time to degree

Keyboard and Strings: 3 years to advancement, 4 years time to degree

### **Residency Requirements**

Students in the doctoral program must enroll for at least six regular academic quarters on the UCSB campus, pursuing a program of full-time study (8 units each quarter) and research. Three consecutive quarters of this residency must be completed in regular session before advancement to candidacy. Three of these may be used toward the master’s residency requirement.

## Diagnostic Exams

Entering students will meet with their main performance area professor in fall quarter during pre-instruction orientation for a guidance interview. Based on each student's background, individuals may be assigned remedial coursework to be completed before finishing their degree. Students must also pass diagnostic examinations in the following subject areas or must successfully complete remedial coursework or a prescribed course of independent study and be re-tested, unless waived, by the beginning of the second year. These requirements must be fulfilled before the completion of the degree.

- Tonal Analysis (MUS 160A)
- Musicianship

## Foreign Language Requirement(s)

All areas require that students demonstrate proficiency in one or more foreign languages. Exact requirements differ by area (see below).

Voice:

- Proficiency and Reading knowledge in the following three languages: Italian, French, and German. This requirement may be satisfied in any of the following ways:
  - Passing a translation exam administered by the following faculty in the Music Department:
    - Italian Language: Benjamin Brecher
    - French Language: Curtis Rhodes
    - German Language: Martha Spriggs or Ben Levy
  - Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
    - Italian Language: ITAL 1/2/3 series
    - German Language: GER 1G/2G series
    - French Language: FRE 11A/11B series
- Proficiency in sung Italian Diction, German Diction, and French Diction.  
If students' skills do not meet the standards during auditions on the first day of instruction, then students will be required to enroll in Italian Diction (MUS 158B), German Diction (MUS 158C), and/or French Diction (MUS 158D), as determined by the Voice faculty.

All Other Performance Areas:

Reading knowledge of one language from the following: Italian, French, German.

The Graduate Staff Advisor usually sends out information to graduate students each fall with exact course numbers for some languages and guidelines for meeting requirements. These requirements may be satisfied in any of the following ways:

- Passing a translation exam administered by the following faculty in the Music Department:
  - Italian Language: Benjamin Brecher

- French Language: Curtis Rhodes
- German Language: Martha Spriggs or Ben Levy
- Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
- Italian Language: ITAL 1/2/3 series
- German Language: GER 1G/2G series
- French Language: FRE 11A/11B series

## Unit Requirements

It is a graduate division requirement that students must enroll in a minimum of 8 units each quarter. No course will count for the degree if the grade is less than a B, and all units must be taken for a letter grade. The student must complete 60 units for all DMA programs.

*For required courses by area, see the General Catalog for degree sheets, including all required courses ([here](#))*

D.M.A. Degree sheet (Continuing MM/DMA Students)

D.M.A. Degree sheet (DMA Only)

Some required courses are not offered every year; therefore, students should consult with the Graduate Staff Advisor at the beginning of each year (or quarter) to plan their coursework and ensure completion in a timely manner.

Please note that for Horn, Brass Quintet MUS A245 may be considered a chamber music course.

## **Recitals and Major Performances**

Recitals and other major performances are the culminating milestones of performance degrees in Music. The DMA programs require two performances before candidacy (i.e. before passing the DMA qualifying exams): Music 297A, a solo recital\*, and Music 297B, a major performance which is an operatic role in Voice and generally a chamber music recital in instrumental emphases. After advancing to candidacy, a final solo recital and a lecture-recital relating to the topic of the DMA document are the keystone requirements for graduation, along with the DMA document itself.

\*(In Keyboard, those students in collaborative piano will present collaborative and/or chamber works for all recitals.)

## **Foreign Language Requirement(s)**

All areas require that students demonstrate proficiency in one or more foreign languages. Exact requirements differ by area (see below).

Voice:

- Proficiency and Reading knowledge in the following three languages: Italian, French, and German. This requirement may be satisfied in any of the following ways:
  - Passing a translation exam administered by the following faculty in the Music Department:
    - Italian Language: Benjamin Brecher
    - French Language: Curtis Rhodes
    - German Language: Martha Spriggs or Ben Levy
  - Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
    - Italian Language: ITAL 1/2/3 series
    - German Language: GER 1G/2G series
    - French Language: FRE 11A/11B series
- Proficiency in sung Italian Diction, German Diction, and French Diction.  
If students' skills do not meet the standards during auditions on the first day of instruction, then students will be required to enroll in Italian Diction (MUS 158B), German Diction (MUS 158C), and/or French Diction (MUS 158D), as determined by the Voice faculty.

All Other Performance Areas:

Reading knowledge of one language from the following: Italian, French, German.

The Graduate Staff Advisor usually sends out information to graduate students each fall with exact course numbers for some languages and guidelines for meeting requirements. These requirements may be satisfied in any of the following ways:

- Passing a translation exam administered by the following faculty in the Music Department:
  - Italian Language: Benjamin Brecher
  - French Language: Curtis Rhodes
  - German Language: Martha Spriggs or Ben Levy
- Taking and passing an undergraduate course in a language offered at UCSB, with a grade of B or higher:
  - Italian Language: ITAL 1/2/3 series
  - German Language: GER 1G/2G series
  - French Language: FRE 11A/11B series

### *Jury Procedures for Performance Recitals and Exams*

#### **Voice**

All graduate students in faculty studios must perform a quarterly jury. A jury is not required of graduate students who have performed a recital or a major role in the opera during the quarter.

Repertoire must include three pieces of varying styles and languages performed from memory.

### ***Keyboard***

Graduate students in Keyboard are required to play a jury of at least 10 minutes duration every quarter, unless they have played a recital or recital audition during the quarter, until they advance to candidacy. They may be excused the first quarter of their studies at UCSB with the permission of their teacher. Students in solo piano must play from memory.

### ***Strings***

Graduate students in Strings are required to play a jury for Strings faculty each year at the end of Spring Quarter, until they advance to candidacy. (N.B. The jury will take place even if the student had a recital in Spring Quarter). Repertoire will be chosen by consulting with the student's major professor and will consist of two contrasting works.

### ***Forming Committees***

For DMA students, there are three different types of committees that are needed for different functions. Students should meet with their faculty advisor to discuss who will be members of their three DMA committees. The main instructor serves as chair for all 3 DMA committees. Faculty members must be formally asked by the student to serve on the committee, and they must be given an opportunity to formally accept or refuse the option.

1) DMA Recital Committee: is made up of minimum 2 faculty from the music department's Performance area. This is not to be confused with the emphasis-area faculty committee.

2) DMA Exams Committee comprises a minimum of three ladder faculty members, two from Performance Area, one from the Academic Area. An additional fourth member, either from the Music Department or another discipline, is optional. A DMA Exam Committee is usually formed in Winter or early Spring Quarter of the second year of the DMA. Members of the committee may be designated to oversee specific areas of the qualifying examination.

3) The DMA Document Committee consists of at least three UCSB ladder faculty members, two of whom (including the chair) must be from the student's home department. A fourth member, either from the Music Department or another department (or from outside of UCSB), is optional. Non-ladder faculty may serve as a fourth member of the committee. Members of the committee are designated to help prepare and evaluate the DMA document and the Lecture-Recital that accompanies it. The DMA dissertation committee may (but does not have to be) composed of the same faculty as the exam committee.

**Information about committees and nomination procedures and changes can be found [here](#).**

### ***Qualifying Exams***

Examination areas:

The following areas may be included on the exam, as they pertain to the student's discipline:

- Music History

- Music Theory
  - Development of the instrument/instrument family
  - Solo, Chamber, Opera, and Orchestral repertoire
  - Performance Practice
  - Pedagogical practices for their instrument
  - Significant performers and musical figures throughout history
- The student prepares a total of 4 topics that are of interest to them and also align (as much as possible) with research areas of the committee members. In developing each topic, students consult with their committee members on a regular basis. Once topics are finalized, students are assigned reading material by their committee members the summer before their third year.
  - If there are 3 members on the exam committee, the student prepares 2 topics with their direct supervisor and 1 topic with each of the other 2 members. If there are 4 members on the exam committee, the student prepares 1 topic with each member.

## II. Format

- The DMA Qualifying Exams consist of two days of written exams, a take-home analysis and an oral exam.
- The student completes two days of written exams on their agreed-upon exam topics, each day consisting of one 3½-hour session in the morning and one 3½-hour session in the afternoon.
- A total of 16 questions (4 on each exam topic) will be offered over the two days, 8 of which will be chosen by the student. The candidate will answer 2 out of 4 questions per session (one from each pair of two questions).
- Over the course of the weekend, the student will complete a take-home analysis assigned on Friday morning and is expected to return it by 10am Monday morning.
- After successfully completing the written exams and take-home analysis the student will participate in an oral qualifying exam, which will involve discussing their answers with the exam committee. However, to show breadth, the exam may also expand to include related issues and unanswered questions from the exam.

## Advancement to Candidacy

Advancement to candidacy occurs when students have passed all the course requirements, completed their area's language requirement(s), completed their residency requirements, passed their qualifying exams, have no Incompletes on their record, have paid the \$50.00 advancement to candidacy fee charged to their BARC account, and have submitted the completed [Doctoral Form II](#) to Graduate Division

## Approval of a DMA Document Topic

The DMA Document must be a cogent study of a topic within or related to the candidate's area of specialization that demonstrates a mastery and understanding of the topic and of published research related to it, and which provides a unique insight or consideration of the material. It must be written in clear and intelligible prose.

Doctoral candidates generally submit preliminary drafts of the document to their faculty advisor (who may be their chair, or a member of their committee from the musicology or theory faculty) and may ask other members of the dissertation committee to read and comment as well.

Doctoral candidates should plan to make the final draft available to the DMA Document committee far enough in advance of filing deadlines so that the student can make revisions required by committee members. DMA Document committee members take their responsibilities seriously even when they are not chair of the committee. Thus, the student should not consider the document accepted until all committee members consider the document satisfactory.

Document defense is normally waived for DMA students. (Sometimes a question-and-answer session following the lecture-recital can fulfill a similar role, if desired.) When the document is approved by all committee members, the candidate will be asked to submit [Doctoral Degree Form III](#) (Report on Doctoral Degree Final Defense). It is signed by all committee members and the department chair, then turned into the Graduate Division as part of the final submission. This is completed whether the student's defense is waived or not.

### ***Dissertation Filing Checklist***

The guide to [Filing Thesis and Dissertations](#) on the Graduate Division website outlines requirements for the submission of the DMA document.

## **Typical Timeline for a Performance Area DMA Student (Horn, Keyboard, Strings, and Voice)**

### **Year 1**

Complete entrance interview and/or exams upon arrival. Meet with area faculty to discuss professional goals, research interests and your plan of study. If necessary, enroll in courses to fulfill entrance exams requirements. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TA-ships, etc.) and make future plans.

Suggested course distribution by area for each quarter:

### ***Voice***



Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A238 (Opera Workshop)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• MUS 256 - Vocal Coaching</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A238P (Opera production)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• MUS 282 - Pro Seminar</li> <li>• GER 1G - Reading German</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS 258 (Opera/Art Song literature)</li> <li>• MUS 297AB - DMA Performances</li> <li>• GER 2G - Intro to German</li> <li>• MUS 200A Biblio-Research Techniques</li> </ul>

## ALL OTHER AREAS

Fall (Year 1)	Winter (Year 1)	Spring (Year 1)
<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music and/or a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble)</li> <li>• Horn MUS 245H (Horn Choir) and MUS 245BR (Brass Orchestral Repertoire)</li> <li>• ITAL 1 - Elementary Italian (if chosen language)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• MUS 200A (Bibliography and Research Techniques)</li> <li>• Chamber Music and/or a required Large Ensemble course (MUS A242 Orchestra or MUS A240 or MUS A234 Wind Ensemble)</li> <li>• Horn MUS 245H (Horn Choir) and MUS 245BR (Brass Orchestral Repertoire)</li> <li>• GER 1G, FR 11A, or ITAL 2 - Reading German or French, or Elementary Italian</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music and/or a required Large Ensemble course (MUS A242 Orchestra, or MUS A234 Wind Ensemble)</li> <li>• Horn MUS 245H (Horn Choir) and MUS 245BR (Brass Orchestral Repertoire)</li> <li>• MUS 297A (Solo Recital)</li> <li>• GER 2G, FR 11B, or ITAL 3 - Reading German or French, or Elementary Italian</li> </ul>

## Year 2

Meet with faculty in early fall to go over plan of study, coursework and language exams. In addition, you will meet with the core faculty in your area at the end of this year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TAs, etc.) and make future plans.

Suggested course distribution by area for each quarter:

## Voice

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A238 (Opera Workshop)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• ITAL 1 - Elementary Italian</li> <li>• Upper Division Ensemble - (ie MUS A240)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A238P (Opera production)</li> <li>• Major Operatic Performance (MUS 297B)</li> <li>• ITAL 2 - Elementary Italian</li> <li>• Upper Division Ensemble - (i.e MUS A240)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS 258 (Opera/Art Song Literature)</li> <li>• Diction Course – if required (MUS 158 B/C/D)</li> <li>• MUS 299A - Proseminar</li> <li>• ITAL 3 - Elementary Italian</li> <li>• Upper Division Ensemble (i.e MUS A240)</li> </ul>

## All Other Areas

Fall (Year 2)	Winter (Year 2)	Spring (Year 2)
<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Proseminar/Academic Music Course</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble)</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble)</li> <li>• MUS 297B (DMA Major Performance), or Spring Quarter</li> <li>• Elective</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• Chamber Music and/or required Large Ensemble course (Orchestra, ECM or Wind Ensemble)</li> <li>• MUS 297B (DMA Major Performance), or Winter Quarter</li> <li>• MUS 299A DMA Seminar: Historical/Theoretical Aspects of Music (Preparation for comprehensive exams with academic faculty member)</li> </ul>

## Year 3

This year will combine different modes of work and preparation. You will take courses and qualifying exams, perform your final recital, and you will begin to prepare your document and lecture-recital. In addition, you will meet with the core faculty in your area at the end of the year to discuss the past year's activities (e.g. courses taken, progress towards degrees, TA-ships, etc.) and make future plans.

#### *Voice*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS 593 - Dissertation Writing Seminar</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A 238 (Opera Workshop)</li> <li>• MUS 593 - Dissertation Writing Seminar</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Voice Instruction)</li> <li>• MUS A 238P (Opera Production)</li> </ul>

#### *All Other Areas*

Fall (Year 3)	Winter (Year 3)	Spring (Year 3)
<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• MUS 593 - Dissertation Writing Seminar</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• MUS 593 - Dissertation Writing Seminar</li> </ul>	<ul style="list-style-type: none"> <li>• MUS 220 (Instrument Instruction)</li> <li>• MUS 593 - Dissertation Writing Seminar</li> </ul>

#### Year 4

Students are suggested to complete their lecture-recital, have their DMA document approved by their committee and file it by the end of their fourth year. Students may complete their degree after Year 3 if all requirements have been satisfied.

#### **Practice rooms, lockers, rehearsal spaces**

Students should follow this link to sign up for a practice room, locker or rehearsal space:

<https://music.ucsb.edu/index.php/operations/practice-rooms>

Any questions can be sent to Richard Croy [rccroy@ucsb.edu](mailto:rccroy@ucsb.edu)

## Department Fellowships and Prizes

### Corwin Awards in Composition:

Hosted annually by the UC Santa Barbara Department of Music, the Dorothy and Sherrill C. Corwin Awards recognize excellence in Music Composition and are open to all UC Santa Barbara undergraduate and graduate student music majors in the Department of Music, the College of Creative Studies, and the Media Arts and Technology Program.

Every year there are several different categories, such as solo or ensemble pieces, electroacoustic or visual music. Students can submit their pieces in several categories. Three external judges are nominated by the Corwin Chair to evaluate student scores and recordings and to name winners. Winners in each category receive monetary rewards, or have their pieces performed in concert and/or recorded by a professional ensemble.

Deadline for submissions is typically in the month of March. To submit an entry to the 2023 Dorothy and Sherrill C. Corwin Awards, please download the following forms:

[2023 Corwin Awards Guidelines](#)

[2023 Corwin Awards Submission Form](#)

## *Fellowship Support and Other Financial Matters*

### Funding Options

How to pay for graduate school, fellowships, employment, financial aid ([here](#)).

The Graduate Resource Center posts often about funding opportunities ([here](#)).

### Campus Fellowship Information

Several campus entities provide information on a range of fellowship opportunities, funding resources and databases, and proposal writing:

[Office of Research - Graduate Student Resources](#)

[Central Campus Fellowships](#) (Students are nominated by the department for these fellowships)

[Other UCSB Fellowships](#)

[Interdisciplinary Humanities Center \(IHC\) Fellowships for Graduate Students](#) (These include Dissertation; Collaborative; and Visual, Performing, and Media Arts Awards)

[International Doctoral Recruitment Fellowship \(IDRF\) for international students](#)

[UC System-Wide Fellowships](#)

[Extramural Funding](#)

[Graduate Division Funding Graduate School page](#)

[Graduate Student Resource Center Funding page](#)

[Graduate Student Resource Center Money page](#)

[Student Financial Support](#)

Funds dispersal is dependent upon timely filing out of the FAFSA each year (see FAFSA info above), and on good academic standing and progress towards degree completion.

### **Academic Employment**

Academic Appointments (TAs/Associates) come with Fee and Tuition remission. Salaries are paid monthly beginning on November 1 through July 1 for a full academic year appointment. <https://www.graddiv.ucsb.edu/academic-appointments>. Departmental Fellowships include fee, tuition, and insurance as well as stipends (not in exchange for work). These are assisted to the students BARC account a week before the quarter begins. Academic Appointment and Departmental Fellowships do not include the [Student Technology Fee](#); this is the responsibility of the student and will be charged directly to the BARC account.

### **Travel Grants**

There are a few entities on campus that help support travel costs to conferences. Please read qualifications carefully for information about deadlines, and eligibility, since some are for students who have advanced to candidacy, or are for domestic or international travel only:

[Academic Senate Doctoral Student Travel Grant](#)  
[Graduate Student Association Conference Travel Grant](#)

### **Tax Information**

The Internal Revenue Service (IRS) and the California Franchise Tax Board (FTB) consider graduate fellowships taxable income. If you have questions about taxes on fellowship, TA salary, or other, see [Graduate Division Tax Information](#).

Also Consult the Graduate Student Resource Center, and the [UCSB Volunteer Income Tax Assistance Program](#), which offers free tax preparation for people making \$67,000 or less

### **Financial Planning Resources**

Financial Aid provides budget planning tools, childcare grants, and Financial Awareness Counseling. You can access these tools [here](#).

Information on student savings accounts to help save for the future ([here](#)).

### **Deferral of Payment of Fees**

If a student is having trouble paying fees on time, [BARC offers a payment plan](#) for students.

### **Financial Emergencies**

#### **[The UCSB Financial Crisis Response Team:](#)**

This is to assist students who are experiencing financial crisis by working with the Office of Financial Aid and other campus resources to evaluate and respond to students in urgent financial need. More information can be found at:

[GSA Emergency Relief Grant:](#)

This grant is designed to help graduate students who are experiencing sudden financial distress due to unforeseen circumstances such as loss of an immediate family member, medical emergency, or unexpected loss of employment. The Amount of an Award Ranges Between \$100 and \$1000 Depending Upon Individual Circumstances.

### **Emergency Loans:**

UCSB participates in the Federal Direct Loan program. Funds for Direct Loans are provided by the U.S. government directly to students. These loans have low fixed interest rates and a variety of deferment and flexible repayment options

### **Food Resources:**

### **Housing, Health, and Other Needs**

### **Off Campus Meal Plans**

### ***Personal Health and Medical Insurance***

#### **Health and Wellness**

UCSB has [wellness programs](#) to support the importance of health and wellness as part of a diverse campus environment, in order to help students navigate their university experience for academic success and have a fulfilling life.

#### **Counseling and Psychological Services (CAPS)**

[CAPS](#) is committed to providing timely, effective, and culturally appropriate mental health services to our diverse student body. All registered students are eligible for services at CAPS, which is a resource for sorting out a personal concern, learning new skills in building self-confidence, relating to others, reducing stress, solving problems, and identifying options.

#### **Behavioral Health**

As part of a student's insurance plan (UC SHIP), there are student health services dedicated to [behavioral health](#). These include psychiatric services (available through referral by CAPS or primary care clinicians within Student Health), alcohol and drug program, and social work services for a student's personal well-being.

#### **Medical Insurance**

Medical health insurance is provided for all Teaching Assistants. For all other graduate students, enrollment in the Graduate Student Health Insurance Plan is automatic and part of the registration process. The health insurance begins on the first day of the fall quarter and continues for one year, if the student is enrolled for all 3 quarters. Overview of Insurance coverage is accessible [here](#).

#### **Dependent Coverage**

Spouses and dependents are eligible for enrollment in the Graduate Student Health Insurance Plan, for a fee. You can find more information, including details on insurance status during leaves of absence or when status is canceled or withdrawn, [here](#).

### **Waiving Health Insurance**

If you are currently insured with a qualifying health plan and do not wish to keep UC SHIP as secondary coverage, you may submit a waiver request. Before you submit a waiver request, please be sure your insurance plan meets the waiver criteria established by the University of California. For more information, check [here](#).

### ***Other On Campus Resources***

The following is a select list of resources that people can find on campus.

#### **Graduate Resource Center and Grad Post**

The Graduate Resource Center is located on the first floor of the Student Resource Building (Room 1215), and is the primary source for graduate students at UCSB for career and professional development support. They offer workshops, events, individual advising, and referrals to other campus resources that serve graduate students. Click [here](#) to subscribe to GradPost, the center's weekly newsletter, including announcements about events and services.

#### **Academic Counseling**

The Graduate Academic Counselor, Ryan Sims, is available to support students with their academic journey with in-person meetings, phone meetings, and workshops. Areas of support can include: academic goal setting and planning, communication and conflict resolution skills, time management skills, work/life balance, campus mental health and other resource referrals, and confidence building strategies. Click [here](#) for more information or to set up appointments.

The Graduate Resource Center also partners with Graduate Division and houses several staff members and part-time graduate student employees who serve UCSB's graduate students and postdocs in a variety of areas:

- professional development
- career counseling
- academic, professional, and technical graduate writing
- funding
- international students
- diversity and outreach

You can contact individuals listed for appointments or attend drop-in hours listed [here](#).

#### **Writing**

Graduate students can consult with the Graduate Student Resource center for one free, one-on-one, and confidential consultation and other writing services. Information can be found [here](#).

#### **Resources for Teachers**

There are several entities on campus that help graduate student teachers and offer useful resources, workshops, and events:



- [The Center for Innovative Teaching, Research, and Learning \(CITRAL\)](#) is the research hub for the campus that supports and promotes inclusive, equitable, and just teaching and learning. Their center offers collaborations with others to study teaching and learning and develop evidence-based programs and innovations across campus.
- [The Office of Teaching and Learning \(OTL\)](#) provides specific opportunities for graduate students, including trainings, workshops, orientations, and consultations to promote successful teaching and research.
- [Instructional Development \(ID\)](#) also offers a number of teaching and classroom services.

#### **Career Advice through Career Services**

Career services offers services for [graduate students](#), including advice on pursuing both academic and non-academic careers. They publish a useful graduate student career guide, and also organize an annual conference titled “beyond academia.”

#### **Information of International Students**

International students at UCSB are supported by the [Office of International Students and Scholars](#). Their staff work with you on immigration paperwork/student visas, and also offer cultural programs and advising to international students on navigating life at UCSB.

#### **Interdisciplinary Humanities Center**

The Interdisciplinary Humanities Center (IHC) offers research support through funding and research groups. They also host a number of events and conferences throughout the year. You can visit their [website](#) to explore their resources.

#### **Multicultural Center**

The [multicultural center](#) provides a safe and inclusive community space for students of color at UCSB. They offer a series of events throughout the year open to the campus community, and are a leading organization in campus social justice efforts.