

University of New Hampshire
Master of Arts in Music
(Option 1: Music Studies)

Information for Candidates

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(Note: Please retain this booklet with your permanent graduate school papers. It contains information that you will need as you complete your degree requirements.)

ADVISORS

During the admissions process, an academic advisor was selected for you from among the full time faculty. This person's name should have been included in your letter of acceptance from the Graduate School. If you would prefer a different advisor, and if they agree to serve, just see me. Should your advisor be on leave at any time during your course of study, an interim advisor can be selected; again, please see me. For your convenience, a checklist of degree requirements is included in this booklet.

COLLOQUIA

Once or twice a semester the graduate program presents a public colloquium featuring faculty, guest, and graduate student scholars. This is an opportunity to experience one of the most stimulating and collegial aspects of academic life, and all graduate students are urged to attend.

RESEARCH SEMINAR (MUSI 991)

This course is intended to provide guidance in the initial experience in individual research. Often the final project grows out of 991, but it need not. (You will also take 991 credits during work on your final project.) MUSI 991 requires some initiative on your part. First, you must develop a project idea that is of interest to you. Second, you must find a faculty member willing to serve as your project advisor. You and your project advisor will need to define the project, expectations, and number of credits to be received. In any semester that you take credits under 991 (or under 895 – Special Studies - or 995 - Independent Study) please see Isabel Gray before mid semester to let her know which professor is involved.

FINAL PROJECT

While there is no course number specific to the final project, you should register for MUSI 991 in any semester during which you will require time from your final project advisor. Choose this project advisor carefully, as he or she will be the sole authority in approving your completed project. The Department of Music makes no specifications for these projects, other than that they must be of a “substantive nature.” Copies of recent, approved projects are in my office, and are available for your examination. You will note that, in general, they are similar to Masters thesis projects. For some students, with the academic advisor's approval, an appropriate alternative would be a lecture-recital with a supporting written document.

Neither the Department nor the Graduate School makes any format specifications, other than for the cover page and the binding, but your project advisor certainly will. I would urge you to buy a copy of Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* and consult it often. Good formal, expository writing is expected, and I highly recommend to you Darrel Walters' *The Readable Thesis: a Guide to Clear and Effective Writing*. I would be happy to show you a copy of this wonderful book.

Completed graduate final projects must include a cover page with the following information:

1. Title
2. Student's name
3. “A project presented in partial fulfillment of the requirements for the degree of Master of Arts in Music at the University of New Hampshire” (The project is not technically a thesis and should not be identified as such)
4. Date of submission
5. Professor _____, Project Advisor

After your project advisor has made final approval, you must submit to me three clean copies, velo bound, with clear plastic covers, of your document. The MUB Copy Center does velo binding at very reasonable rates. One copy will remain on file in the Department. One non-circulating copy and one circulating copy will be held in the Special Collections Department of Dimond Library. Graduation certificates will not be signed until you submit the three bound copies to me, so plan accordingly. Allow plenty of time for your project advisor to make final corrections, and for you to prepare the clean bound copies. The deadline for my receipt of your project during the fall and spring semesters is the first reading day for graduation that semester. The deadline is August 1st for September graduation.

GRADUATE RECITALS

M.A. candidates who have been accepted with a performance emphasis will wish to present one or two graduate recital programs. This is very much encouraged, but note that it does not replace the final project requirement. Because of the density of the Department's concert schedule, it is advisable to stop by the music office in September to set your date.

ORAL EXAMS

Most candidates choose, for obvious reasons, to take their comprehensive oral exam after having completed their course work. You must notify me at least half a semester before you wish to take the exam. That is, you should let me know by mid-semester if you wish to schedule the exam for the end of the semester. I will select a faculty committee (generally three in number) for your exam, and will attempt to include one faculty member with whom you have worked closely. On the day of your exam you will be given five score excerpts (supplied by your committee) representing various genres and historical periods. You will have two hours to study the samples and to prepare your comments. Reference materials may not be used during this period or during the exam. Graduate School regulations state you have a maximum of two opportunities to successfully complete the exam.

It is most important to remember that during your meeting with the committee, the idea is not just to guess the composer and period, but to discuss with the faculty your observations and deductions. You should be prepared to examine each piece from theoretical, historical, cultural, and performance perspectives, and to demonstrate both the breadth and the depth of your knowledge of music.

Your exam should be preceded by a period of intense preparation: reading, listening, studying scores, and, most importantly, group work. A good study group is an important key to success in this endeavor. You should meet often (and on a regular basis), and practice putting each other "on the hot seat." The study group at its best can be not only a way of sharing knowledge, but also a means to achieving intellectual flexibility and responsiveness under pressure. Talk to faculty members and ask them to support the activities of your study group.

Good Luck.

R.S.