



Graduate Handbook

Doctor of Musical Arts

Church Music, Composition, Conducting, Performance

Doctor of Philosophy

Musicology, Music Theory

Revised 2020

Table of Contents

INTRODUCTION	5
Student responsibilities:.....	5
Graduate study in the time of COVID-19	5
Official communication:.....	5
ENROLLMENT	5
Your advisor:	5
Full-time status:	5
Maximum/Minimum number of credits:	6
Late enrollment:.....	6
International student enrollment:	6
Leave of absence:.....	6
Retroactive withdrawal from courses:	7
Degree check sheet/Program of study:.....	7
Re-admission for returning graduate students:	7
Enrollment during your final semester:	7
Enrollment grace period:	7
GRADES	7
Incomplete grade policy:.....	8
Credit/No Credit:.....	8
GPA and academic probation:.....	8
Transfer credits:	8
TUITION AND FEES	8
Refunds for dropped classes:	9
FINANCIAL SUPPORT	9
Graduate Studies funding opportunities:.....	9
Graduate Teaching Assistantships (GTA's):.....	9
Scholarships:	9
School of Music student opportunity funds:.....	9
GRADUATE DIAGNOSTIC EXAMINATIONS.....	10

Diagnostic exam grading:.....	10
Diagnostic retakes:	10
Remediation of diagnostic deficiencies:.....	10
Musicology diagnostic exam and review courses:.....	10
Music Theory diagnostic exam and review courses:	11
Literature diagnostic exam for piano students:	12
DEGREE REQUIREMENTS.....	12
Program of Study:	12
Doctoral degree program time constraint:	13
Doctoral residency requirement:	13
Language requirements:	13
Electives:	13
MUSC 801: Research and Bibliography	14
Waiver for MUSC 801.....	14
Jury examinations	14
Graduate Advisory Committee:.....	14
Graduate Studies Representative (formerly Outside Member):	15
Committee Oral Exam/Defense attendance:	15
Graduate progress toward degree:	15
DEGREE RECITALS.....	16
DMA Qualifying Recital:	16
Recital requirements:.....	16
Recital grading:.....	17
Scheduling your recital:.....	17
Recitals performed away from the City of Lawrence:.....	17
Priority scheduling:	17
Recital dates and times:	17
Recital fees:	17
Recital programs:	18
Recital recordings:.....	18
Lecture-Recital:	18
Events other than solo recitals used to fulfill degree recital requirements:.....	19
QUALIFYING, ORAL AND FINAL EXAMS	19

Written Qualifying Examinations:	19
Written Musicology Qualifying Exam:	19
Written Theory Qualifying Exam:	20
Exam Authorization Form for Oral Comps and Doctoral Final Exam:	20
Scheduling your Oral Comprehensive Examination and your Doctoral Final Examination :	20
Oral Comprehensive Examination:	21
Exam Grading:	21
Post-oral comprehensive enrollment.....	21
Doctoral Final Oral Exam/Defense:	22
WRITTEN FINAL DOCUMENTS:	22
Dissertation/Document proposal:.....	22
Musicology, Music Theory, and Composition major timeline:.....	22
DMA document timelines and deadlines:	22
Submission of dissertation and document for publishing:.....	23
Signed title page, signed approval page, and abstract for your file:	23
GRADUATION	24
Application for graduation:	24
Are you finished?	24
Graduation information:	24
Hooding ceremonies	24
COGSIM	24
Appealing a Final Grade	25
ACADEMIC MISCONDUCT	25
KU INFORMATION	25
KU Website/School of Music Website	25
International Student Services:.....	25
Grievance Policy and Procedures:.....	26
ATTACHMENT I – WEB-BASED RESOURCES	27
ATTACHMENT II – SCHOOL OF MUSIC DIRECTORY	28
ATTACHMENT III – MUSICOLOGY WRITTEN QUALIFYING EXAMINATION	30
ATTACHMENT IV – MUSICOLOGY PORTION OF THE ORAL COMPREHENSIVE EXAM.....	31
ATTACHMENT V – DMA DOCUMENT GUIDELINES AND TIME FRAME	32
ATTACHMENT VI – ACADEMIC MISCONDUCT.....	37

INTRODUCTION

This handbook is your guide throughout your Doctoral program in Music. Use this document with the School of Music online catalog, catalog.ku.edu/music/ and the School of Music Student Resources webpage, music.ku.edu/resources/.

Student responsibilities:

You are expected to know the requirements of your program as found in this handbook and the online Graduate Catalog for the year you begin your studies. You are responsible for knowing the policies and procedures that govern your advancement through the program. Not knowing about a requirement does not excuse you from meeting that requirement.

Graduate study in the time of COVID-19

New Fall 2020

The COVID-19 pandemic has brought new challenges for graduate students, faculty, and programs. While this handbook lays out the standard policies that govern your Master of Music program, you can expect that some of these policies will be adapted to meet the realities of pursuing a graduate degree during a pandemic. You are also responsible for knowing the adapted policies and procedures. As policies change, you will be notified by email. In addition, adapted policies will be posted to the following pages, though you are encouraged to reach out to the Director of Graduate Studies or Graduate Student Services Coordinator if you are ever in doubt:

- University policies: <https://protect.ku.edu/policies>
- Office of Graduate Studies policies: <http://graduate.ku.edu/graduate-covid-19-resource-hub>
- School of Music policies: <https://music.ku.edu/covid19>

Official communication:

Your KU email address is the official means of communication for all KU students. Check your “spam” or “junk” folder regularly to ensure you are receiving all important communications. For more email information, go to technology.ku.edu/email.

ENROLLMENT

Course enrollment is accomplished online. Enrollment instructions are found at registrar.ku.edu/enrollment/. Check your *Enroll and Pay Student Information Center* for exact dates and times. They are posted in March for Summer and Fall continuing student enrollment and in October for Spring continuing student enrollment. Also use this link if you are a new student enrolling for the first time.

Courses at the 500 level or above are graduate level courses and will count toward your degree.

Your advisor:

Your major professor is the primary advisor for your degree program. The advising schedule, academic calendar, enrollment deadlines, fees, and additional information to assist you and your advisor can be found at registrar.ku.edu/ and music.ku.edu/resources/. Music Theory, Composition, and Musicology majors will be assigned an advisor by the area.

Full-time status:

Full-time enrollment for Fall and Spring semesters is:

- Enrollment in 9 credit hours,
- Enrollment in 6 credit hours plus a GTA regardless of percentage of appointment,
- Doctoral candidates (post-oral comps) enrolled in dissertation or document credits as required.

Full-time enrollment for Summer semester is:

- Enrollment in 6 credits hours,
- Enrollment in 3 credit hours plus a summer GTA appointment regardless of percentage of appointment,
- Doctoral candidates (post-oral comps) enrolled in dissertation or document credits as required.

Full-time status might be required by the rules and regulations governing student loan deferments, fellowships, and foreign student visas (F-1 and J-1).

Maximum/Minimum number of credits:

You may enroll in a maximum of 16 credits in the fall and spring semesters and 8 credits during the summer session. If you must enroll in more than the maximum number of credits, a [Schedule Change Form](#) is required; it is also available in 450 Murphy. If you are NOT required to have full-time status there is no required minimum number of credits. **Doctoral candidates**, see [page 20](#) for information regarding the post-oral comprehensive continuous enrollment credit requirement that goes into effect after you pass your Oral Comprehensive Exam.

Late enrollment:

To avoid late enrollment fees, you must enroll BEFORE the first day of classes. Enrollment information, including the enrollment schedule, is found on the registrar’s website, registrar.ku.edu/enrollment/. Late enrollment begins at 12:00 a.m. on the first instructional day of the Fall, Spring and Summer semesters.

If you enroll AFTER the first week of classes, you must obtain a *Petition to Late Enroll Form* from the Student Services office, 450 Murphy, complete it with appropriate signatures, and submit it to the Registrar’s office. Enrollment after the 20th day of classes is only permitted in rare cases.

International student enrollment:

International students must be particularly aware of the rules and regulations regarding their visa status. International students should contact the [International Student Services \(ISS\)](#) office when enrolling, dropping or adding classes, changing their degree program, taking a leave of absence, or withdrawing from the university. U.S. (Federal) laws govern your student visa status, and you must be fully aware of them as you proceed through your degree program.

Leave of absence:

You may request a leave of absence in cases of illness, emergency, to pursue family responsibilities, or to pursue activities related to long-range professional goals. The time taken for a leave of absence does not count against your degree program time constraints ([see page 11](#)). Taking a leave of absence is highly encouraged over not enrolling and being discontinued by the University. Students are allowed a maximum of three 1-year Leaves of Absence.

A leave of absence is granted for no more than 1 year at a time. To begin a leave of absence, you must send an email to the Director of Graduate Studies in Music requesting a leave of absence, stating the reason for the leave, and for which semesters. Your advisor must send an email approving your request. The first request for a leave of absence is automatically granted. Subsequent requests must be submitted to the Committee on Graduate Studies in Music (COGSIM) for approval. Progress toward completing your degree will be considered in granting further Leaves of Absence.

International students must work with an ISS counselor if they are planning to request

a Leave of Absence. Depending on your situation, there may be additional documents you must submit.

Retroactive withdrawal from courses:

The School of Music does not allow, under any circumstances, retroactive withdrawal by graduate students, either for a whole semester or for individual courses.

Degree check sheet/Program of study:

Degree check sheets/Programs of Study are available online at music.ku.edu/DMA/requirements for DMA students and music.ku.edu/PHD/requirements for PhD students. The work sheet has the minimum required coursework and credits for your degree. Using this sheet with your advisor allows you to plan your entire program from beginning (Diagnostic Exams) to end (Doctoral Final Oral Exam). You may obtain an updated copy of the degree sheet kept in your folder from the Student Services office, 450 Murphy. Student check sheets are updated in your file each semester using the advising report found at myKU. See [page 11](#) for more information on the Program of Study policy.

Re-admission for returning graduate students:

A student who has been actively enrolled in a degree-seeking graduate program but who has not been enrolled for one academic year (three consecutive semesters, including summer) or less, may be eligible to use the Permit to Re-enroll form.

A student who has been actively enrolled in a degree-seeking program and has not enrolled for four or more consecutive semesters (including summer) without an approved [Leave of Absence](#) is not eligible to use the Permit to Re-enroll form and must re-apply for Graduate admission, including a possible audition. In this case, you would be admitted as a new student and additional requirements may be in effect.

If you were not enrolled during the Spring or Fall semester preceding your return, you must contact the Graduate Student Services Coordinator to determine the correct procedure for returning to your degree program.

Enrollment during your final semester:

University policy states that you must be enrolled in at least 1 credit during the semester you are graduating. This includes the summer term.

Enrollment grace period:

There is an enrollment “grace period.” If you meet all degree requirements, which includes passing your Doctoral Oral Final exam and submitting written documents, by the end of the first two weeks of the Fall or Spring semester (or the end of the first week of the Summer semester), you do not have to enroll, but will graduate that semester. You must have been enrolled in at least one credit the previous semester.

GRADES

Graduate Studies uses the “ABCD” system of grading. The School of Music also uses a “+/-” system. For coursework in thesis, dissertation, Lecture-Recital with document, or document alone, the letter grade “P” (Progress) is used Instead of “I” (Incomplete) to indicate acceptable progress until the document has been completed and a final grade of A-F is submitted. “P” grades are not included in the computation of your grade point average.

A grade of B- or below in a course in your major area is not acceptable and will not meet degree requirements. For all other courses, a grade of C- or below is not considered a passing grade and will not carry graduate credit or fulfill a degree requirement.

Incomplete grade policy:

The grades “W” and “I” may be given. The letter “I” indicates incomplete work that may be completed without re-enrollment in the course. The letter “W” indicates withdrawal for which no credit or grade point is assigned. “WG” is used when no grade has been given by the class instructor and means “waiting for grade.”

A student who has an “I” posted for a course must make up the work by the date determined by the instructor, in consultation with the student, which may not exceed 1 calendar year, or the last day of the term of graduation, whichever comes first. An “I” not removed within a year automatically converts to a grade of “F” or to the lapse grade assigned by the course instructor. The grade of F or the lapse grade will be included in the GPA.

Extensions to the time limit may be granted by the dean’s representative upon submission of a petition from the student, which includes the endorsement of the course instructor who assigned the “I” grade, or the area coordinator if the instructor is unavailable. After the “I” grade is converted to a grade of “F,” the grade may only be changed in accordance with [USRR Article II, Section 3](#).

It is your responsibility to make certain that all Incompletes have been replaced with a letter grade. You may not take your oral comprehensive exam with Incompletes on your academic record.

Credit/No Credit:

You may elect to be graded with Credit (CR) or No Credit (NC) instead of ABCDF under certain circumstances. For graduate students, the grade of CR will be recorded for a grade of C or above, a grade of NC for a grade of C- or below. Courses graded CR/NC *will not satisfy degree requirements in School of Music graduate programs.*

GPA and academic probation:

You must maintain at least a 3.0 Grade Point Average (GPA) in all coursework in your major area and you must maintain a cumulative GPA of 3.0 for all graduate-level courses. If your cumulative GPA falls below 3.0, you will be placed on academic probation. You must raise your GPA to 3.0 or above by the end of the following semester (probationary period) to be returned to regular status.

If you have not raised your GPA to 3.0 by the end of the semester of probation, you will not be allowed to re-enroll in coursework and will be dismissed, unless the Associate Dean for Academic Affairs acts favorably on a recommendation from the faculty members in your area that you continue in graduate study.

Transfer credits:

At the doctoral level, credits do not transfer per se. Prior coursework may be taken into consideration when developing a course of study with your advisor. The Associate Dean for Academic Affairs must approve any credits being considered.

TUITION AND FEES

Graduate students are assessed the standard resident or non-resident graduate tuition rate for every credit in which they are enrolled, including undergraduate credits. Music classes carry an additional course fee which, like tuition, is assessed per credit hour. If you have a Graduate Teaching Assistantship (GTA), the tuition and course fees are waived at the percentage stated in your GTA contract.

All graduate students pay required campus fees. Lawrence campus fees are assessed per credit hour if you are enrolled in fewer than 6 credits. If you are enrolled in 6 or more credit hours, you will pay the flat rate. The School of Music GTA does not cover campus fees. Tuition and fee information, including the current rates, can be found at affordability.ku.edu/cs/index.shtml.

Refunds for dropped classes:

The longer you remain enrolled in a course, the lower your refund will be if you decide to drop the course. Check the Registrar's Office website, registrar.ku.edu, for the academic calendar that provides deadlines for dropping classes and the refund rate. You may drop courses online up to the last day to drop.

FINANCIAL SUPPORT

Graduate Studies funding opportunities:

The KU Office of Graduate Studies offers a limited number of fellowships, travel funds, and scholarships to assist academically superior students. Summer fellowships are available to currently enrolled Doctoral students. Only one or two students may be nominated for each award. Nominations are made by the areas which submit the nomination packet to the Associate Dean for Academic Affairs. Let your area know if you are interested in being nominated. Application forms are available on the Graduate Studies website in late December or early January. Information on the application and nomination process is also on that site:

graduate.ku.edu/awardsandfunding.shtml.

Graduate Teaching Assistantships (GTA's):

Graduate teaching assistantships (GTAs) are offered in ensembles, musicology, music theory and composition, music education and therapy, and in many areas of performance. Normally, a GTA can be renewed for a maximum of 16 semesters while working on a Doctoral degree.

To be considered for a graduate teaching assistantship, speak with your advisor or area coordinator about available GTAs or about seeking reappointment for your current GTA.

Graduate Teaching Assistantship (GTA) tuition waivers:

GTA tuition waivers are as follows:

- 40% appointment is 100% tuition and course fee waiver
- 30% appointment is 75% tuition and course fee waiver
- 20% appointment is 50% tuition and course fee waiver
- 10% appointment is 25% tuition and course fee waiver

There is excellent and complete information regarding GTAs and the benefits that come with them at this website: policy.ku.edu/graduate-studies/benefits-for-GRAs-GTAs-GAs. It explains what is covered for each level of appointment.

Scholarships:

A small number of music scholarships are available for graduate students. Please speak with your area coordinator about what is available to you.

School of Music student opportunity funds:

The School of Music provides funds to support travel for the professional development of students and to increase the visibility of its academic programs. These funds are for students participating in national and regional conferences in which they perform, present papers, or hold workshops. The funds also support students invited to perform or present at other regional, national, or international venues. To request School of

Music opportunity funds, begin with the Student Opportunity Fund request form on the Student Resources page, music.ku.edu/resources/.

GRADUATE DIAGNOSTIC EXAMINATIONS

First-year students in all MM (except MM-Opera), DMA, PhD-Theory, and PhD-Musicology programs are required to take the School's graduate diagnostic exams *immediately before the first semester of enrollment*. A student who received a bachelor's or master's degree from KU within the last 4 years is exempt from this requirement. **Students' enrollment in School of Music coursework will be cancelled if the diagnostic exams are not taken.**

Diagnostic exam grading:

Each section is evaluated as Satisfactory (S), Review (R), or Deficient (D). If Satisfactory (S), no remedial work is required. If you receive a Review (R), you are strongly encouraged to review the material on your own before your oral exams. If Deficient (D), you must remediate the deficiency.

Diagnostic retakes:

Diagnostic exams that are failed can be retaken only once, and only immediately before the second semester of enrollment. Extenuating circumstances will be considered. A score of Deficient on a re-take requires that the student take the review class and pass with a grade of C or better.

Remediation of diagnostic deficiencies:

If a student fails one or more of the diagnostic areas on the first administration of the diagnostic exam, the student either (a) passes the diagnostic exam in the failed areas on the second administration, or (b) earns a grade of C or better in the appropriate courses listed below to clear the deficiency.

Deficiencies must be remediated as soon as possible, preferably by the end of the second semester of enrollment and at the latest by the end of the third semester. **If a student has not cleared all deficiencies by the end of the third semester of enrollment, enrollment in subsequent coursework will not be allowed.**

The above is the only avenue for students to clear deficiencies. Independent study is not permissible, nor will diagnostic exams be made available to students outside of the opportunities scheduled before each fall and spring semester.

Musicology diagnostic exam and review courses:

Musicology diagnostic exams will cover 6 historical periods:

Medieval	Classical
Renaissance	Romantic
Baroque	20 th -21 st Century

The examination includes essay questions; identification of terms, titles and names, and identification of stylistic traits in recorded examples.

Six independent 400-level review courses will be offered each academic year. These courses do not count toward your degree and are for remediation of deficiencies only.

Fall:

MUSC 474: Graduate Review: Medieval (1 credit; offered 1st third of the semester)

MUSC 475: Graduate Review: Renaissance (1 credit; offered 2nd third of the semester)

MUSC 476: Graduate Review: Baroque (1 credit; offered 3rd third of the semester)

Spring:

MUSC 477: Graduate Review: Classic (1 credit; offered 1st third of the semester)
MUSC 478: Graduate Review: Romantic (1 credit; offered 2nd third of the semester)
MUSC 479: Graduate Review: 20th-21st Century (1 credit; offered 3rd third of the semester)

Textbooks appropriate for review include:

Mark Evan Bonds, *A History of Music In Western Culture*
Richard L. Crocker, *A History of Musical Style*
J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, *A History of Western Music*
David Poultney, *Studying Music History: Learning, Reasoning, and Writing about Music History and Literature*
Douglass Seaton, *Ideas and Styles in the Western Musical Tradition*
K. Marie Stolba, *The Development of Western Music: A History*

**Music Theory
diagnostic exam and
review courses:**

Music Theory diagnostic exams will cover five areas:

Harmony
Aural Skills
Form
20th Century
18th Century Counterpoint (**for Piano, Organ, Church Music, Music Theory, Musicology, and Composition majors only**)

A practice theory diagnostic exam can be found here: <http://music.ku.edu/grad-music-theory-diagnostic-exam-practice>.

Four independent 400-level review courses will be offered each academic year. These courses do not count toward your degree and are for remediation only.

Fall:

MTHC 400: Graduate Review: Written Theory (1 credit; offered first 8 weeks)
MTHC 402: Graduate Review: Aural Skills (1 credit; offered second 8 weeks)

Spring:

MTHC 404: Graduate Review: Form (1 credit; offered first 8 weeks)
MTHC 406: Graduate Review: 20th Century (1 credit; offered second 8 weeks)

Textbooks appropriate for review include:

Aural Skills

Joe Phillips, Paul Murphy, Jane Piper Clendinning, and Elizabeth West Marvin, *The Musician's Guide to Aural Skills*, Volumes 1 & 2
Free website: www.teoria.com has ear training practice tests

Tonal Theory

Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*

Post-tonal Theory

Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*
Joseph Straus, *Introduction to Post-Tonal Theory*

Form

William Caplin, William, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*

18th Century Counterpoint

Robert Gauldin, *A Practical Approach to 18th Century Counterpoint*

Literature diagnostic exam for piano students:

Updated Fall 2020

All new piano graduate students must take a piano literature diagnostic exam assessing knowledge of keyboard literature from 1300 to the present day. *A student who received a bachelor's or master's degree in piano from KU within the last 4 years is exempt from this requirement.* Students who do not pass this exam are required to satisfy the deficiency by enrolling in PIAN 743, PIAN 744, PIAN 746, PIAN 747, and/or PIAN 921, as recommended by the Piano Area Coordinator. If you have questions regarding the Piano Literature Diagnostic Exam or want further information, contact the Piano Area Coordinator.

DEGREE REQUIREMENTS

YOU are responsible for knowing your degree requirements. The faculty and staff of the School of Music are here to assist you in any way they can, but the timely completion of your degree depends on you.

Program of Study:

Beginning with students admitted Fall 2015, each DMA student (except the DMA in composition), with advising from his or her major professor, is required to submit a complete Program of Study for approval by the end of the second semester of enrollment. *Students who do not submit the Program of Study will not be permitted to enroll in the third term.*

The Program should include a schedule for meeting all deficiencies, a plan for completing all graduate coursework including a cognate if chosen, a projected residency, a projected schedule for recitals, a projected semester for the Doctoral exams (qualifying and oral), and a projected semester during which the Lecture-Recital will be held and the DMA Document defended. The student's major professor and graduate committee should assume primary responsibility for monitoring progress within the approved plan. Plans will be kept in the student's file in 450 Murphy. Subsequent changes to the program of study must be noted and initialed by the student's advisor. An updated Program will be submitted yearly.

According to Graduate Studies policy, doctoral students must spend three full academic years, or the bona fide equivalent thereof, in resident study at KU or some other approved university, including the time spent in attaining the master's degree. The various programs of study for the School's doctoral degrees prescribe a minimum number of coursework credits and other degree requirements. Relevant prior graduate coursework may be taken into consideration when developing programs of study.

The course of study in each major field is found in the online catalog at catalog.ku.edu/music/. Please obtain an updated copy of your degree sheet from the Graduate Student Services Coordinator to complete your Plan of Study.

NOTE: Any requested change to a faculty-approved degree program must come before the Committee on Graduate Studies in Music (COGSIM) as a student petition. This includes, but is not limited to, changes in required credits, courses, or policies.

Adding a master's degree while pursuing a DMA

New Fall 2020

If a DMA student chooses to add on an additional Master's degree while pursuing their doctorate, they should be aware of the following:

1. The student will be required to complete 18 new credits toward the added Master's degree while pursuing a Doctoral degree.
2. Credits taken for the optional Doctoral cognate may be used for the added Master's degree if these credits are not already being used to fulfill a Doctoral degree requirement (e.g., MTHC credits for a theory cognate).
3. The Master's advisor has the prerogative to assign elective credits to the two degrees as they see fit.
4. 6 of the 12 MTHC or MUSC credits required for the Doctoral degree can be used to meet the requirements for the added Master's degree. An additional 3 credits must be taken to complete the 9 credits of MTHC or MUSC required for any of the School's Master's degrees.
5. If the 3 credits for MUSC 801: Music Bibliography and Research have been waived for the Doctoral degree, they are waived for the added Master's degree.

Doctoral degree program time constraint:

All Doctoral degrees must be completed by 8 years from the time of enrollment in doctoral coursework. Students may petition for a one-year extension beyond the 8-year requirement. Petitions for extensions go to the Committee on Graduate Studies in Music ([COGSIM](http://music.ku.edu/resources/)). The Graduate Student Petition is found at music.ku.edu/resources/.

Doctoral residency requirement:

Two semesters, one of which may include a summer session, must be spent in resident study at KU. They do not need to be consecutive. During this period, you must be involved full time in academic pursuits. Enrollment in approved online and distance-learning courses offered through KU cannot be used to meet the doctoral residency requirement.

Language requirements:

Some music degree programs have a language requirement. Examine your Program of Study sheet for the specific language requirements and discuss them with your advisor.

DMA Voice students must have taken one year each of French, German, and Italian during their college career. They can be courses taken at any time during your college career. In consultation with your advisor, any of the following may be used to fulfill the language requirement:

- Completion of a two-semester undergraduate-level sequence of the language;
- Completion of a two-semester undergraduate-level accelerated sequence of the language;
- Completion of a one-semester graduate-level reading course;
- Completion of an approved two-semester on-line undergraduate language course; or
- Completion of a KU or other approved test in the language.

If you are coming to KU with one semester of a language which is not a graduate level reading course, you must take a second semester course in the language, take a graduate reading course, or pass a KU or other approved test.

Electives:

Elective hours can be selected from any music or non-music courses. Elective courses

must be at the graduate level (500 or above) to count toward the degree.

MUSC 801: Research and Bibliography

MUSC 801, Music Bibliography and Research, is required for all graduate students in music and satisfies the Graduate Studies “Research Skills and Responsible Scholarship” (RSRS) requirement for doctoral students. All doctoral students must meet the RSRS requirement before proceeding to the oral comprehensive exam.

Waiver for MUSC 801

If you have taken a comparable Research and Bibliography graduate course at another university, you may request a waiver of MUSC 801. To request a waiver, provide the Musicology Area Coordinator with a syllabus of the course you wish to use in place of MUSC 801.

Jury examinations

All DMA students in performance areas are required to take a jury examination each semester until the semester in which the first degree recital is presented, after which juries are no longer required. Juries will include the faculty members in your major area. Additionally, any DMA student enrolled in studio instruction (____ 711 for the student’s secondary instrument) may be expected to take a jury at the discretion of the instructor.

Graduate Advisory Committee: 5 members required

Your Graduate Advisory Committee administers your Oral Comprehensive Examination and the Doctoral Final Examination/Defense. Members of your committee from the performance faculty are also responsible for grading your doctoral recitals.

Your Graduate Advisory Committee is a 5-member committee. **DMA students in performance must submit the Advisory Committee form, music.ku.edu/resources/currentstudents, before the first degree recital can be scheduled.** You may wait to choose your Graduate Studies Representative (formerly called “outside member”) until before your Oral Comprehensive Exam. Members of your committee must be on the Graduate Faculty. Discuss the membership of your committee with your advisor and personally ask each faculty member to serve and sign the Advisory Committee form.

Only faculty members with dissertation or document status may chair your committee. A member without either status may act as co-chair.

The DMA advisory committee is comprised as follows:

- two members from your area,
- one from Musicology **or** Music Theory/Composition,
- one Graduate Studies Representative, and
- one additional member from the School of Music Graduate Faculty.

The PhD in Musicology committee has:

- two members from Musicology,
- one from Theory,
- one Graduate Studies Representative, and
- a fifth member from the School of Music Graduate Faculty.

The PhD in Theory and DMA in Composition has

- two members from Theory/Composition,
- one from Musicology,

- one Graduate Studies Representative, and
- a fifth member from the School of Music Graduate Faculty.

Graduate Studies Representative (formerly Outside Member):

The Graduate Studies Representative is a graduate faculty member outside of the MUSIC department. This member is **not** required to attend your degree recitals or to grade them. The Graduate Studies Representative must be a member of the Graduate Faculty. As the Graduate Studies Representative, he or she is a voting member of the committee and may or may not participate in questioning you during your Oral Comprehensive and Doctoral Final Exams. The role of the Graduate Studies Representative is to report any unsatisfactory or unusual aspects of the examination to the Chair of your advisory committee, the Director of Graduate Studies in Music, the School of Music Associate Dean for Academic Affairs, and the Dean of Graduate Studies.

Committee Oral Exam/Defense attendance:

All five members of your advisory committee must participate in the Oral Comprehensive Exam and the Doctoral Final Exam/Defense. For doctoral oral examinations, 3 of the 5 of your committee members must be physically present for the Oral Comprehensive Examination or Final Oral Examination/Defense to commence.

The student, the committee chair, and the Graduate Studies Representative must all be physically present at the examination. Mediated attendance by any of these three is prohibited.

When a situation arises in which a committee member cannot be physically present, attendance via mediated means is acceptable at the discretion of the committee chair. In cases where the student prefers an examination in which all committee members are physically present, the student's preference shall be honored.

Graduate progress toward degree:

Graduate students in the School of Music must maintain an expected level of academic performance throughout their program to maintain good academic standing. Criteria for evaluating satisfactory performance include:

1. a minimum cumulative GPA of 3.0 or higher and a GPA of 3.0 or higher in the major area;
2. academic and scholarly integrity;
3. compliance with academic policies at the University, School, and Area level; and
4. satisfactory progress toward completion of the degree, to be evaluated yearly as determined by the following:
 - a. satisfaction of diagnostic deficiencies in the first 3 semesters of enrollment;
 - b. performance of the DMA qualifying recital by the end of the first year of enrollment; and
 - c. satisfactory completion of at least 1 credit that meets degree requirements each semester of enrollment.

Students who are unable to complete degree requirements during any semester due to injuries, illness, financial difficulties, or family emergencies should submit a request for a [Leave of Absence](#). Failure to request a Leave of Absence will not relieve the student of the requirements to continue to make progress toward the degree as defined above.

Failure to make progress toward the degree as defined above will result in a student not being in good academic standing and the student will be put on probation or dismissed

from the program. The School will evaluate graduate students pursuing more than one degree program based on their progress toward meeting the requirements of each program individually.

DEGREE RECITALS

All students in performance and conducting must perform a total of three recitals. This **does not** include the DMA Lecture-Recital if you select that as your final project. ***All degree recitals must be held in a venue open to the public.***

Each recital program must be approved by all faculty members in your area before the recital is to be performed. At least two of the three degree recitals must be given before you complete your Oral Comprehensive Examination.

DMA Qualifying Recital:

The first DMA recital serves as a qualifying recital and is used to determine whether you will be allowed to continue in the DMA program. Unless an extension is approved, the first DMA recital must be presented within the first two semesters of enrollment. You may petition for an extension by submitting a formal written request, including justification for the extension, to the Associate Dean for Academic Affairs. The request must include a letter of support from the major professor and an endorsement from the area coordinator.

As determined by the your Graduate Advisory Committee, there are three possible outcomes from the qualifying recital:

- You are allowed to continue in your proposed course of study and proceed with subsequent DMA recitals,
- You are allowed to continue in your proposed course of study, but will be required to repeat the first DMA recital or;
- You are not allowed to continue in the DMA program.

If you are required to repeat your first recital, you will only have one additional opportunity after the first attempt.

Recital requirements:

Options for the types of recitals that will fulfill the recital requirement may include a full solo recital, concerto performance, chamber music program, or a second Lecture-Recital. Please discuss options with your advisor.

Piano: Students majoring in piano must perform a chamber music or concerto recital as one of the three required degree recitals.

Wind and Orchestra Conducting: Doctoral students in instrumental conducting must perform three recitals, each consisting of 50-60 minutes of programmed music. These recitals may consist of the combination of works conducted with various scheduled university ensembles over the course of multiple semesters.

Choral Conducting: Doctoral students in choral conducting are required to conduct three recitals. Each of the recitals will be a concert-length public performance with the ensemble to which the student has been assigned. "Concert-length public performance" is defined as a minimum of 30 minutes of conducted music.

A conducting student who wishes to use an ensemble other than a scheduled university ensemble must obtain permission from the student's major professor.

Recital grading:

Doctoral recitals, including the Lecture-Recital if given, will be graded by the performance area members of your committee. The Graduate Studies representative and the Theory or Musicology member are not required to submit a grade. You must receive a composite grade of at least a B on all recitals for satisfactory completion of this degree requirement.

Scheduling your recital:

All degree recitals, regardless of performance location, must be scheduled and registered in the School of Music Communications and Events Center, 460 Murphy Hall *at least 3 weeks prior to the performance date*. The recital scheduling packet is available in 460 Murphy as well as online at music.ku.edu/recital-scheduling. Your advisor's signature must be on the recital form. Recital scheduling is also required for conducting students who are using several performances as one recital and voice students who are using an opera role as a degree recital. **If you have enrolled in ___965: Doctoral Recital, you must register your recital using the recital packet.**

Recitals performed away from the City of Lawrence:

- Only one of the three DMA degree recitals may be held away from the city of Lawrence.
- The DMA Lecture-Recital must be held in the city of Lawrence.
- Your major professor must approve in writing any of the three DMA degree recitals held away from the city of Lawrence.
- The performance must be a public performance.
- A quality video recording of the event must be made and submitted as required.
- At least one member of your committee is expected to be present. Attendance is at the student's expense. The major professor and the student's Graduate Advisory Committee must approve in writing an event for which no committee member will be present.

Priority scheduling:

Recital scheduling for each semester begins with the priority scheduling week. Only graduate students are permitted to schedule during the first two days of the priority week. Non-degree recitals will be scheduled on the fifth day of that week. After the priority scheduling week, all recitals are scheduled on a first-come, first-served basis. Priority scheduling week for the Fall semester happens in late August or early September. Priority scheduling week for Spring happens in late October or early November. Watch for posters in Murphy Hall as well as email notification of priority scheduling dates.

Recital dates and times:

Students are welcome to check the School of Music master calendar – the “Swarthout Book” – any time in 460 Murphy. Before scheduling a recital, confirm available dates with your advisor and accompanist to avoid conflicts. When ready to schedule, be prepared by having a primary date/time and 4 alternative dates/times. Standard recital times are:

- Saturday and Sunday – 2:30, 5:00, & 7:30 p.m.
- Monday through Friday – 5:00 & 7:30 p.m.

Recital fees:

Recital fees are in the recital packet at music.ku.edu/recital-scheduling#graduate. They include:

- Murphy Hall Recital
 - Includes hall rental, marketing, piano tuning, programs, student monitor, audio recording
- Bales Recital Hall
 - Includes hall rental, marketing, & programs.
 - Recording is done by Bales staff.
- Off-campus Recital
 - Includes marketing, programs, & student monitor
 - Recording is NOT included
 - **Note: Off-campus recitals may incur extra costs such as venue rental, piano tuning, and recording**
- Conducting Recital
 - Includes marketing, programs, student monitor, & audio recording

Recital programs:

It is your responsibility to provide a properly formatted recital program. See the School of Music Student Recital Program Style Guide, in the scheduling packet, for specific program formatting information. The recital programs are due in 460 Murphy **no less than 2 weeks** in advance of the recital. Both an emailed program and a paper copy signed by the instructor must be submitted at least 2 weeks before the recital. **Failure to meet this deadline will result in cancellation of the recital with no refund of the recital fee.**

You must provide a copy of your recital program to the Graduate Student Services Coordinator for your file.

Recital recordings:

All graduate degree recitals must be recorded for inclusion in the School of Music digital archive. If your recital is recorded by School of Music Recording Services you will receive a link to the digital file after your recital. You are required to submit a paper copy of your recital program to the Graduate Student Services Coordinator for your file. Students using other than School of Music Recording Services must submit a copy of the recital program to the Graduate Services Coordinator and submit an audio recording to the recording engineer, recording@ku.edu, by the end of the semester in which the recital is performed for inclusion in the digital archive.

Conducting students using a compilation of performances for a degree recital must contact recording@ku.edu for instructions on how to submit the recordings for the digital archive.

Lecture-Recital:

The Lecture-Recital is the final recital for the DMA in performance areas. It includes the lecture document, which is approved as outlined on [page 20](#). The defense of the document is scheduled with your advisory committee to be held after the Lecture-Recital.

The Lecture-Recital should be between 70 and 80 minutes in length, including the intermission, normally with a minimum of 30 minutes' performance time. The music should be new to the student and should include at least one major work. The candidate should be the principal performer and lecturer.

The candidate may present the lecture as a formal reading of the paper or in a less

formal, paraphrased manner. The style of the presentation will be determined by the student and the major advisor.

Events other than solo recitals used to fulfill degree recital requirements:

Events other than a solo recital to be used to fulfill a degree recital may include, but are not limited to, major opera roles, recitals taking place off campus (cf. off-campus recital policy), and professional conference performances. These events must be registered as a degree recital and the appropriate recital fee paid. The student's committee determines whether these events will fulfill a recital requirement.

The student is responsible for making certain a recording is made of all events used for full or partial fulfillment of a given recital. If the event occurs off-campus, the student must provide an audio or video recording for grading purposes and to be included in the digital archive.

QUALIFYING, ORAL AND FINAL EXAMS

Written Qualifying Examinations:

At some point you will have completed most, if not all, of your degree requirements and will be preparing to graduate. Understanding the policies and timing of the Written Qualifying Exam, Oral Comprehensive Exam, and the Doctoral Final Exam/Defense will ensure that you graduate when you want to graduate.

The Written Qualifying Examinations are School of Music exams that must be passed before taking the Oral Comprehensive Examination. You must have satisfied all diagnostic examination deficiencies and the bulk of your coursework before you are eligible to sit for these exams. Please work with your advisor and the Graduate Student Services Coordinator on timing for these exams. Scheduled dates for the Written Qualifying Exams are on the [School of Music Graduate calendar](#). *When you are ready to take the examinations, notify the Musicology and Music Theory Area Coordinators that you intend to participate in the next scheduled exam.*

The DMA Written Qualifying Examinations have three components:

1. Musicology – will assess student knowledge of representative literature and composers of each major period of music history, as well as general bibliographic resources in music. This exam will be prepared and graded by the Musicology Area.
2. Music Theory – will assess broad knowledge of music theory as it relates to music performers. The exam will be prepared and graded by the Theory Area. **Organ and Church Music DMA students** have two options for the music theory exam: either the Theory Written Qualifying Exam or a Keyboard Improvisation exam.
3. Major field – will assess aspects of the student's major field, including but not necessarily limited to, applied literature/repertoire, pedagogy, and specialization-specific sources and resources. Faculty in the major area are responsible for preparing and grading this exam.

PhD-Musicology, PhD-Theory, and DMA-Composition students should discuss the components of their Written Qualifying Exams with their advisors.

Written Musicology Qualifying Exam:

Please take note of the following rules and suggestions for the Written Musicology Qualifying Exam.

- There are old versions of the exam available in the Music Library that you can consult for study purposes.
- No notes, either handwritten or saved on a computer or similar device, may be

consulted in the examination room. All information that students provide in answering questions must be supplied from knowledge that they possess when they enter the room. The exam will be proctored by Musicology faculty and graduate teaching assistants.

- A laptop may be used for the bibliography section, which requires access to the internet, but it is possible that all other sections of the exam will be taken on paper. Laptops will only be allowed on other sections of the test if an effective lockdown browser can be found.
- Phones may be in the room, but may not be on the desk where the student is working on the exam. Phones must be turned off and may not be consulted at any point while taking the exam.
- You will not be allowed to work outside of the exam room except during the bibliography section.

More information about the Written Musicology Qualifying Exam is in [Attachment IV](#).

Written Theory Qualifying Exam:

The Written Theory Qualifying Exam is proctored online through Blackboard (PRAC000-256: Doctoral Music Theory Qualifying Exam). Students interested in sitting for the Written Theory Qualifying Exam should email the Graduate Coordinator to be enrolled in the Blackboard section. Students may take the Written Theory Qualifying Exam once per semester during the academic year. Exemptions would need to be justified on exceptional grounds and at the discretion of the Music Theory Area. Students may take the Written Theory Qualifying Exam as many times as necessary to pass the exam.

Students should use the free online source Open Music Theory openmusictheory.com/ in preparing for the exam. The site is intended to facilitate review of material that has already been studied in one form or another. If students would like to find more in-depth sources they can feel free to contact someone on the Music Theory faculty for recommendations. The exam will not have any questions about Galant Schemata or Pop/Rock Music but everything else covered in the online source is a possibility.

Exam Authorization Form for Oral Comps and Doctoral Final Exam:

Exam Authorization form required 2 weeks in advance

The Doctoral Oral Comprehensive Exam and the Doctoral Final Exam/Defense are University-level exams. The Graduate Studies Office is notified of the School-approved exam by the submission of the Exam Authorization PtD (Progress to Degree) form, found at music.ku.edu/resources/. This form must be completed by you, signed by your committee chair, and submitted to the Graduate Student Services Coordinator, 450 Murphy, ***no later than 2 weeks*** before your scheduled Oral Comprehensive Exam or your scheduled Doctoral Final Exam. The form is submitted before the Oral Comprehensive Exam to verify that you have completed the RSRS requirement, are in good academic standing, have completed the residency requirement, and that you have successfully passed all Written Qualifying Exams. The same form is used before the Doctoral Final Examination/Defense to submit the topic of your final DMA Document or PhD Dissertation to the KU Office of Graduate Studies.

Failure to submit this form 2 weeks in advance of the exam will result in the rescheduling of your exam.

Scheduling your Oral Comprehensive

When you are ready to schedule your Oral Comprehensive Exam or Doctoral Final Exam/Defense with the members of your Graduate Advisory Committee, you must

Examination and your Doctoral Final Examination :

Exam Authorization form required 2 weeks in advance

- find a date and time that all committee members can meet.
- find and reserve a location. The Music Library Seminar Room is a popular site.
- complete the Exam Authorization PtD form, following the directions at the top of that form. The Exam Authorization form must be turned in to the Graduate Student Services Coordinator **AT LEAST 2 WEEKS** in advance of the exam date. The form is used for pre-approval of your final exam and as a report of your exam results by your committee when you complete the exam.

At least one month must elapse between the successful completion of the Oral Comprehensive Exam and the date of the Doctoral Final Exam/Defense.

Oral Comprehensive Examination:

Exam Authorization form required 2 weeks in advance

The Oral Comprehensive Examination is required of all KU doctoral students. Once passed, it confers All But Dissertation (ABD) status and you become a doctoral candidate. Although this is a University-level exam, it is administered by your Graduate Advisory Committee.

You may schedule your Oral Comprehensive Exam

- when you have cleared all diagnostic deficiencies;
- when you have passed your Written Qualifying Exams;
- when you have given at least two of your required degree recitals;
- when you have no incompletes on your transcript in any classes; and
- if you are in good academic standing. (No Incompletes allowed.)

Under no circumstances will students be allowed to schedule and take the Oral Comprehensive Exam until all of these criteria have been met.

The Oral Comprehensive Exam will cover all aspects of your major field of study and serves as a synthesis of your academic training as a whole. Questions will be asked by each member of your committee to assess the professional level and depth of your knowledge of theory, musicology, pedagogy, repertoire, and any other specific questions deemed pertinent to your major area. Doctoral students are expected to have developed the capacity for individual study and inquiry; therefore, the subject matter of the examination is not necessarily limited to courses in which the student has enrolled.

Exam Grading:

For both the Oral Comprehensive Exam and the Doctoral Final Exam/Defense, the committee reports a grade of Honors, Satisfactory, or Fail. If you receive a “Fail” on the exam, you may repeat it on the recommendation of your Graduate Advisory Committee, but under no circumstances will you be allowed to take it more than three times. You may not retake the Oral Comprehensive Exam until at least 90 days have elapsed since the previous attempt.

Post-oral comprehensive enrollment “Continuous Enrollment”:

Beginning with the semester after passing the Oral Comprehensive Exam until all requirements for your degree are completed or until 18 post-comprehensive hours have been completed, all Doctoral candidates must enroll in a minimum of 6 credits during the fall and spring semesters. The credits taken during the semester you pass your Oral Comprehensive Exam will count toward the 18 post-comprehensive credit requirement.

If you have reached the 18 credit maximum and have not completed your degree requirements, you must continue to be enrolled every Fall and Spring semester in at

least 1 credit until you graduate.

Doctoral Final Oral Exam/Defense:

For doctoral candidates in Composition, Musicology, and Music Theory, the Doctoral Final Exam/Defense is devoted primarily to the defense of your dissertation. For candidates in conducting and performance, the examination will deal primarily with the research reported in the DMA document.

WRITTEN FINAL DOCUMENTS:

All doctoral students in the School of Music have a written document that they will defend at their Doctoral Final Exam/Defense. PhD students in Musicology and Music Theory will defend a dissertation. DMA students in Composition will write a major composition and a substantive analysis. DMA students in Performance will present either a Lecture-Recital with an accompanying DMA document, or will write a more extensive DMA document in lieu of the Lecture-Recital. All documents are submitted online for publication after they have been defended and approved.

Dissertation/Document proposal:

ALL doctoral-level students must submit a dissertation/document proposal to their committee members. You will find guidance for writing an effective proposal in to [Attachment V: DMA Document Guidelines and Time Frame](#). Students should submit their proposals to their committee members for approval via email and obtain physical signatures on the [Graduate Advisory Committee form](#). These signatures confirm that you have provided your topic to your committee members and that they approve of the topic. After obtaining signatures from each committee member, return the completed form to the Graduate Student Services Coordinator. Your advisor and committee members will work with you on the content and scope of your proposal.

Musicology, Music Theory, and Composition major timeline:

PhD and DMA-Composition students must submit a proposal to all members of their committee no later than the end of the semester in which the Oral Exam is completed.

DMA document timelines and deadlines:

DMA students may refer to [Attachment V: DMA Document Guidelines and Time Frame](#). You may also find this document online here: music.ku.edu/resources/.

If students intend on sitting for their Oral Comprehensive Exam, writing, and completing their Doctoral Final Exam/Defense in the **same semester**, the DMA Document proposal must be submitted to the committee at least 12 weeks before the defense. Students will then be required to turn in their signed topic proposal form to the Graduate Student Services Coordinator at least 6 weeks before the defense, when they schedule their Oral Comprehensive Exam.

If students intend to complete their Orals and Doctoral Final Exam/Defense in **different, consecutive semesters**, they will be required to turn in their topic proposal form when they schedule their Doctoral Final Exam/Defense with the Graduate Coordinator.

In either situation, carefully note the established deadlines for Student Action below, which are indicated by an asterisk (*).

Date	Student or Faculty Action	Document status	Time prior to defense
	Student	Document proposal presented to committee	12 weeks*
	Committee	Committee approval of proposal	9 weeks
	Student	First draft to committee chair	6 weeks*
	Chair	Draft returned to student with comments	4 weeks
	Student	Revised paper to committee members	3 weeks*
	Committee	Comments from committee returned to student	1 week
		Lecture-Recital	
	Student	Final draft delivered to committee	3 days*
		Final defense	

The table above indicates the established deadlines for completion of the DMA Document. Meeting the four deadlines for Student Action ensures that your major professor, committee chair, and other committee members will have sufficient time to carefully assess your work and provide the necessary guidance and critical reading for a successful paper. **If you fail to meet any of these deadlines, the Associate Dean for Academic Affairs will postpone your Final Doctoral Exam/Defense.**

Formatting requirements for dissertations and documents:

The Graduate Studies Office has formatting requirements for all PhD dissertations and DMA documents. These formatting requirements can be found on this webpage: guides.lib.ku.edu/etd. The page also has information on Multimedia Files, Copyright and Issues of Responsible Research, Preparing Your Manuscript and services available for writing and preparing your manuscript for publication.

Submission of dissertation and document for publishing:

All School of Music doctoral students must submit the final draft of the DMA document or PhD dissertation to UMI (ProQuest) publishing. The instructions for submission can be found at the Graduate Studies website, graduate.ku.edu/submitting. Submitting your dissertation or document to UMI for publication is a graduation requirement. The final document must be submitted for school approval no later than the semester deadline for meeting degree requirements for graduation. The deadline can be found on the Graduate Studies calendar, graduate.ku.edu/student-resources. DMA students in Composition submit their final composition project online as well, graduate.ku.edu/submitting. According to UMI your submission will be published in an 8.5 x 11 format regardless of the size of the document you submit. If you have questions about the submission of large-format scores, please contact UMI.

Signed title page, signed approval page, and abstract for your file:

To complete requirements for graduation, **all** doctoral students, PhD and DMA, who have defended a final document must submit to the Graduate Student Services Coordinator, 450 Murphy:

- a signed title page
- signed approval page, and
- an abstract

You are advised to take the signature pages with you to the Doctoral Final Exam/Defense to get the necessary signatures while your committee is convened.

GRADUATION

The Graduate Studies Office has deadlines each semester for meeting all degree requirements including exams passed, completion of the dissertation or document and applying to graduate in Enroll & Pay. Those dates are on the Graduate Studies Graduate Calendar, graduate.ku.edu/student-resources, under Students. Extensions will not be granted. Your submitted [Program of Study](#) should include the approximate times you have planned for these events. You are strongly encouraged to meet with the Graduate Student Services Coordinator or the Director of Graduate Studies in Music when you have completed your Written Qualifying Examinations to review the timing of the remainder of your degree requirements.

Application for graduation:

You are urged to complete an application for graduation at the beginning of the semester you plan to graduate. This is done on Enroll and Pay. You must have submitted your application to graduate by the Graduate Studies completion deadline. If you do not graduate the semester you apply, your application is rescinded and you will need to *reapply* during the semester you plan to graduate. There is no cost for the application to graduate.

Are you finished?

Doctoral students must be especially focused on the timing of the final semesters of their degree program. You are strongly encouraged to meet with the Graduate Student Services Coordinator or Director of Graduate Studies well before you plan to graduate to make certain you are meeting all requirements, that you know what remains, and that you will be approved to graduate.

Graduation information:

Degrees are awarded three times a year to graduate students who have met the requirements specified by the Graduate School as found in the Graduate Catalog. **Commencement events** occur only once a year at the end of the Spring semester for Spring graduates and those who graduated in the preceding Summer and Fall.

Hooding ceremonies

The School of Music graduation convocation takes place on the Saturday immediately after finals week and includes the hooding of graduating School of Music Doctoral students. Only those students who have successfully passed the final defense are eligible to participate in the doctoral hooding. A student whose defense has been scheduled during the [grace period](#) extending to the end of the first week of the summer semester may petition the Associate Dean for Academic Affairs for permission to participate in the School of Music hooding ceremony.

The KU Graduate Studies office holds a doctoral hooding ceremony at the Lied Center for all KU graduating doctoral students. Information on the Graduate Studies Doctoral Hooding Ceremony can be found on the Graduate Studies website, graduate.ku.edu/doctoral-hooding-ceremony. Please check this site for requirements, tickets, date, and time.

Information on the University commencement can be found at commencement.ku.edu. To order your diploma, refer to registrar.ku.edu/diplomas.

COGSIM

The Committee on Graduate Studies in Music consists of 5 faculty members elected by

(Committee on Graduate Studies in Music)

the School of Music faculty and 2 graduate student representatives selected early in the fall semester by the COGSIM faculty members from a list of graduate student volunteers. The committee shall:

- monitor artistic and academic requirements and standards of graduate programs in cooperation with the areas;
- consider requests for curricular changes and changes in degree requirements from the areas and make recommendations to the faculty;
- act on petitions from graduate students. Any requested change to a faculty approved program of study must come before COGSIM as a student petition

Graduate student petitions:

For exceptions to degree requirements or other policies and regulations within each degree program, students must submit a petition to COGSIM. The petition form is found at music.ku.edu/resources/ and, once completed, is submitted to the Student Services office, 450 Murphy.

Appealing a Final Grade

For a grade appeal, the student must first attempt to resolve the issue by contacting the instructor within six months. If the grade conflict remains unresolved, a student may initiate an appeal of a final course grade if, but *only* if, he or she believes that there has been an improper application of the grading procedure the instructor has announced for the course.

A graduate student may initiate his or her appeal by writing to COGSIM in care of the Associate Dean for Academic Affairs. A student may appeal the decision made by COGSIM to the Associate Dean for Academic Affairs and, ultimately, to the University Judicial Board.

If the student's appeal is sustained at any level, the final course grade shall be assigned in accordance with Section 2.3.5 of the University Senate Rules and Regulations. The Association Dean for Academic Affairs may be consulted at any time for advice on any aspect of the process.

ACADEMIC MISCONDUCT

See [Attachment VI: Academic Misconduct](#) for the complete University policy on Academic Misconduct including definitions and examples.

KU INFORMATION

KU Website/School of Music Website

The official KU home page is ku.edu

The official School of Music home page is music.ku.edu

These two websites contain a wealth of information. You can find information on the KU website about parking, student health services, recreation services, KU ID cards, email, and enrollment.

International Student Services:

If you are an International Student, please become familiar with International Student Services (ISS), iss.ku.edu/. There are often variations in each situation; the ISS advisors can best advise you on how academic decisions, such as taking a leave of absence, dropping below full-time status, or changing majors, can affect your visa status.

Grievance Policy and Procedures:

Grievances arising within the School of Music must be heard under the School's Grievance Procedure, which can be found here: policy.ku.edu/music/grievance-procedure. The School of Music grievance procedure applies to the faculty members, unclassified professional staff, and students.

ATTACHMENT I – WEB-BASED RESOURCES

GRADUATE INFORMATION – MUSIC

music.ku.edu/resources/currentstudents#graduate

Includes: Graduate Handbooks
Degree Check Sheets
Forms
Graduate School of Music Calendar
Recital Scheduling Packet

SCHEDULE OF CLASSES

classes.ku.edu/

SCHOOL OF MUSIC CATALOG

catalog.ku.edu/music/

GRADUATE STUDIES CATALOG

catalog.ku.edu/graduate-studies/

KU GRADUATE STUDIES OFFICE

graduate.ku.edu

INTERNATIONAL STUDENT SERVICES

iss.ku.edu/

UNIVERSITY HOUSING

housing.ku.edu/

FINAL DOCUMENT INFORMATION (Thesis, PhD Dissertation, DMA Lecture-Recital Document, and DMA Document)

graduate.ku.edu/etd

guides.lib.ku.edu/etd (**Excellent** formatting guidelines here)

GRADUATION

registrar.ku.edu/current/graduation.shtml

ATTACHMENT II – SCHOOL OF MUSIC DIRECTORY

Office of the Dean – 446 Murphy		785-864-3421
Robert Walzel, Dean	robert.walzel@ku.edu	
Terri Morris, Assistant to the Dean	tmorris@ku.edu	
Lisa Shaw, Business Manager	lshaw@ku.edu	
Associate Dean for Academic Affairs – 400 Murphy		785-864-9746
Martin Bergee, Associate Dean	mbergee@ku.edu	
Director of Graduate Studies in Music – 342 Murphy		
Colin Roust, Dir. of Graduate Studies	croust@ku.edu	785-864-7165
Band Office – 124 Murphy		785-864-3024
Leslie O’Neil, Administrative Assoc. Sr.	loneil@ku.edu	
Music Education/Music Therapy – 448 Murphy		785-864-4787
Lois Elmer, Administrative Professional	elmer@ku.edu	
Student Services – 450 Murphy		
Rita Riley, Director/Undergrad Advisor	rriley@ku.edu	785-864-2954
Amara Simons, Graduate Coordinator	musicgrad@ku.edu	785-864-4466
Office of Recruitment – 452 Murphy		
Stacy Ash	sash@ku.edu	785-864-9751
Communications and Events Center – 460 Murphy		785-864-3436
Brock Babcock	recording@ku.edu	785-864-4335
Recording Technician		
Laura McCorkill	lmccorki@ku.edu	785-864-9864
Recital Coordinator		
Jennifer Lane	jennifer.lane@ku.edu	785-864-9742
Communication Coordinator		

Area Coordinators:*Band*

Paul Popiel ppopiel@ku.edu 124B Murphy

Brass and Percussion

Scott Watson scwatson@ku.edu 120 Murphy

Choral

Mariana Farah mfarah@ku.edu 326 Murphy

Jazz

Dan Gailey dgailey@ku.edu 122 Murphy

Music Education

Jacob Dakon jmdakon@ku.edu 408 Murphy

Music Theory and Composition

Forrest Pierce fpierce@ku.edu 436 Murphy

Music Therapy

Cynthia Colwell ccolwell@ku.edu 432 Murphy

Musicology

Martin Nedbal mnedbal@ku.edu 338 Murphy

Orchestra

Carolyn Watson carolyn_watson@ku.edu 126 Murphy

Organ/Church Music

James Higdon jhigdon@ku.edu Bales Hall

Piano

Jack Winerock winerock@ku.edu 308 Murphy

Strings

Hannah Collins hannah.collins@ku.edu 316 Murphy

Voice and Opera

Julia Broxholm jbroxhol@ku.edu 332 Murphy

Woodwinds

Margaret Marco mmarco@ku.edu 340 Murphy

ATTACHMENT III – MUSICOLOGY WRITTEN QUALIFYING EXAMINATION

There are old versions of the exam available in the Music Library upon request. These can be used for study purposes.

1. No notes, either handwritten or saved on a computer or similar device, may be consulted in the examination room. All information that students provide in answering questions must be supplied from knowledge that they possess when they enter the room. The exam will be proctored by Musicology faculty and graduate teaching assistants.
2. A laptop may be used for the bibliography section, which requires access to the internet, and the afternoon essays may be written on computer, but without access to the internet. Any student found accessing the internet or other material on their computer while taking the essays will be asked to leave the exam. The morning segment of the exam will be written on paper.
3. Phones may be in the room, but may not be on the student's desk. Phones must be turned off and may not be consulted at any point while taking the exam.
4. You will not be allowed work outside of the examination room except during the bibliography section.
5. The exam will include the following sections:
 - a. Six listening examples for which the student supplies a possible composer, approximate date of composition, and brief musical description.
 - b. Three score identification examples for which the student supplies a possible composer, approximate date of composition, and brief musical description.
 - c. Ten composers/people that the student will identify and briefly account for their musical importance.
 - d. Ten terms that the student will define and briefly contextualize.
 - e. A bibliography section in which the student will be provided with the name of a composer and a genre, and through the use of standard electronic databases the student will provide ten worthy sources for each topic from the last twenty years.
 - f. An essay section that includes three pairs of questions drawn from the Middle Ages/Renaissance, Baroque/Classic, and Romantic/Modern eras, from which the student will choose three essays to write, one from each pair of eras.
6. Two versions of the exam will be administered: one for DMA students and PhD students in theory, and the other for PhD students in Musicology.
7. Students will have the opportunity to make up sections that they do not pass the first time. All make-ups, except the bibliography section, will be administered in a proctored environment and under most circumstances only two make-ups of each section will be possible.
8. The exam has eight sections, counting the essays as three sections. The student must pass at least four of them to qualify for make-up procedures; otherwise the student will be required to take the entire exam the next time it is administered.

ATTACHMENT IV – MUSICOLOGY PORTION OF THE ORAL COMPREHENSIVE EXAM

For all students, a general knowledge of the history of music, including the ability to discuss representative examples of music. Suggested topics:

- Developments in the periods of music history and how music changed between the periods
- Regional or national developments in music
- Developments of musical forms, compositional procedures, and genres
- Performance practices, performance media, and musical instruments
- Important composers, theorists, and treatises

For students in music theory and composition, a knowledge of the history of music theory and composition from ancient Greece to the present. The student should know specific theorists and treatises, important developments in music theory, how theorists at different times described certain techniques and stylistic aspects of their time, and how theory related to actual music. Suggested topics:

- The history and theories of counterpoint, harmony, modes, forms, tonality, rhythm, and tunings and techniques
- Twentieth-century notation and techniques

For students in performance, a specialized knowledge of:

- The history of music written for the performer's medium, with an understanding of important stylistic changes within and between the various historical periods, major composers, and their most significant compositions in the performer's medium.
- Knowledge of the history of the instrument and related instruments and performing groups.
- The performance practices of the various historical periods, with knowledge of primary and secondary sources that describe these practices.

ATTACHMENT V – DMA DOCUMENT GUIDELINES AND TIME FRAME

I. Introduction: General Definition of the DMA Document

The DMA document is generally developed in conjunction with a Lecture Recital, which is presented publicly by the candidate. The recital portion demonstrates your advanced level of musicianship; the written document demonstrates your ability to conduct specialized research and make an important contribution to scholarship on performance. Successful documents will define a clear and focused topic and articulate supportable arguments regarding that topic.

Prior to submitting a DMA topic proposal, you should:

- complete sufficient work on the project to clearly define a topic
- articulate a purpose and a provisional argument
- identify the appropriate scholarly field and research methodology
- be familiar with the relevant sources on the topic

Consult with each of the members of your advisory committee about your topic; they will each need to approve the proposal before you can formally begin your document.

Your completed document must conform to the established guidelines found at <http://guides.lib.ku.edu/etd> and will be either:

- a lecture recital based on a submitted critical essay of at least 25-30 pages
- a submitted thesis document of at least 55-60 pages

Based on the format that you have selected for your doctoral document, research foci may include, but are not limited to:

- transcription and critical analysis
- interviews
- historical musicology
- music pedagogy
- music theory and analysis
- quantitative and qualitative methods as they apply to performance (e.g., music and medicine, behavioral studies, etc.)

II. The DMA Topic Proposal

A. General definition

Your Graduate Advisory Committee is charged with ensuring that all doctoral documents reflect high standards of musicianship, scholarly relevance, and academic excellence. To that end, the purpose of the DMA topic proposal is to enable the committee to evaluate the feasibility and scholarly significance of the proposed project. A successful proposal will explain the topic with which the project is concerned, present a cogent argument, demonstrate the project's contribution to existing scholarship, identify sources of available evidence and indicate the methods that will be used to support your argument. The document will also display the author's competence with English prose, style, and organization. The sections required in all DMA topic proposals ensure that these goals are met; see below for detailed descriptions

of each. In general, it is essential that the topic and the argument be clearly defined and that everything included in any section of the topic proposal be explicitly related to the topic. Any historical or analytical material in the proposal must be supportable by evidence. Students planning to conduct interviews as part of their research must provide evidence of contact with each intended interviewee, as well as a list of sample questions.

B. Topic Proposal Format, Length, and Style

The proposal should be submitted in double-spaced 12-point New Roman font with standard (1") margins. Citation throughout the proposal should be footnotes or endnotes, according to the guidelines in the *Chicago Manual of Style*, 16th ed., which is [available on-line](#) through KU Libraries. Any source referenced in the topic proposal must be cited in the body of the proposal itself, as well as in the bibliography. All musical examples or imported images should be reproduced in high quality scans (300 dpi or higher). The topic proposal as a whole should consist of 2-3 pages; do not exceed 5 pages.

The topic proposal should demonstrate your familiarity with and capability of producing scholarly prose in English. Grammar, spelling, and syntax should be free from error, and its overall structure should be clear and easy to follow. It is highly recommended that you read your proposal out loud to yourself or to another person. For detailed accounts of effective prose style, consider Oliver Strunk and E. B. White, *The Elements of Musical Style*; Richard J. Wingell, *Writing About Music: An Introductory Guide*, and Richard J. Wingell and Sylvia Herzog, *Introduction to Research In Music*.

C. Required Sections for all DMA Topic Proposals

1. Email sent to all members of the committee requesting approval of the project
2. Introduction/description of project

In this section, you will define the purpose of your project. This is usually posed as a problem to be solved, a question to be answered, or an anomaly to be explained. It should culminate in a thesis statement: the argument that you will pursue in your document, even if it is still provisional. The statement of purpose should be justified by the significance of your topic and the current state of research.

3. Survey of Related Research

In order to convincingly argue that a given topic is significant, a new approach is necessary, or new evidence should be presented, you must include a summary of previous research on your topic. All doctoral documents include a section of this nature, usually as part of the introduction. The purpose of this section, in both the topic proposal and final document, is to identify the relevant available literature on the subject and to evaluate it in order to justify the need for a new study. Research included should represent a variety of formats, including (but not limited to) books, essays, journal articles, scores and recordings, practical and scholarly editions, and articles in detailed scholarly dictionaries such as the *New Grove Dictionary of Music and Musicians* (Grove Music Online). Note: textbooks, general encyclopedias like the *Encyclopedia Britannica*, Wikipedia articles, and the like are NOT acceptable sources for a doctoral document. Do not claim that nothing has been written about a given topic. Even if a particular musical work or problem has largely escaped scholarly attention, describe the sources that do exist: biographies, scores and drafts, recordings, etc.

Also include in this section how your document will complement existing research on the subject.

4. Procedures and Methodologies

In this section, explain in detail how you will undertake your research. The methods described must support the statement of purpose; that is, they must demonstrate the potential for solving the problem, resolving the issue, answering the question, or explaining the anomaly that is the focus of the topic proposal. The methodology chosen must reflect the concerns of the scholarly field(s) appropriate to the project. Some projects may require a combination of research methods.

- Critical editions or transcriptions require descriptions of the source materials used and an account of the methods used in critical decision making.
 - Historical musicological research requires an account of the primary and secondary documents that will be used, and an explanation of the interpretive methods that will be applied to that evidence.
 - Music pedagogy or other research involving experimental methods requires a comprehensive account of the proposed experiments or solutions
 - Theoretical or analytic projects should identify the pieces to be analyzed and identify appropriate analytical methods for that music; in addition, the analytical methods used must be demonstrated by means of specific examples, including musical excerpts.
 - Performance guides must identify the technical or musical challenges posed by the chosen repertoire and present pedagogical or practical methods to solve these problems.
- a. Outline the procedures you will follow in your research. Include score or recording analysis, archival study, research trips, interviews, etc.
 - b. State any specific skills you will need in order to accomplish your research, e.g., knowledge of another language, theoretical techniques, analytical methods, etc.
 - c. Explain how you will synthesize the material into a coherent thesis.
 - d. Students planning to conduct interviews as part of their research must provide a list of interviewees you have contacted, as well as sample questions.

5. Outline

You must also include a provisional outline of your document. This should be as detailed as possible, particularly if theoretical analysis is included (“Analysis of Movement Four” is not sufficiently specific). It is highly recommended that the topic proposal also include a brief prose description of the content of each chapter.

6. Bibliography

In your bibliography, include all literature relevant and significant to your topic. Citations to scholarly literature, relevant editions, and/or primary source materials are required, even if you do not intend to quote them directly in your paper. Tertiary sources, such as textbooks, general encyclopedias like the *Encyclopedia Britannica* or *Grove Music Online*, Wikipedia articles, and the like are NOT acceptable sources.

You should be in regular contact with the chair and other members of your Graduate Advisory Committee while writing both your proposal and your document. You don’t need to do this alone!

D. Formatting and document submission

Information for proper formatting for your document and final submission to ProQuest is found on the KU Library website: guides.lib.ku.edu/etd.

EXAMPLES of DMA DOCUMENTS

KU ScholarWorks is the University repository for all KU theses, dissertations, faculty publications and DMA documents. Recent DMA document submissions can be found here: <http://kuscholarworks.ku.edu/handle/1808/14144>

Exemplary DMA documents:

[*The World Within the World: The Fusion of Western Formal Structures with Turkmen Dutar Form in Turkmen Piano Music*](#)

Tuylieva, Maya (University of Kansas, 2013)

[*A Portrayal of Art Music in Colombia through Four Works for Bassoon*](#)

Southern, Lia (University of Kansas, 2013)

III. Timelines and Deadlines

Carefully note the established deadlines below, which are indicated by an asterisk (*). If you fail to meet any of these deadlines, the Associate Dean for Academic Affairs will postpone your final defense.

Date	Student or Faculty Action	Document status	Time prior to defense
	Student	Document proposal presented to committee	12 weeks*
	Committee	Committee approval of proposal	9 weeks
	Student	First draft to committee chair	6 weeks*
	Chair	Draft returned to student with comments	4 weeks
	Student	Revised paper to committee members	3 weeks*
	Committee	Comments from committee returned to student	1 week
		Lecture-Recital	
	Student	Final draft delivered to committee	3 days*
		Final defense	

Upon submission of your proposal, you may schedule your defense no sooner than twelve weeks later; the timeline above begins as soon as you have submitted your proposal. If you anticipate taking your orals, writing, and defending your document in the same semester, you are required to turn in your topic proposal at your oral exam.

There are established deadlines for completion of the DMA document. The table above indicates these deadlines and provides space for planning the time frame of your final document and defense. The timeline ensures that your major professor, committee chair, and other committee members will have sufficient time to carefully assess your work and provide the necessary guidance and critical reading for a successful paper.

PLEASE USE THE DEADLINES TABLE TO ASSIST YOU AND YOUR COMMITTEE IN DETERMINING IF YOU ARE ON TRACK WITH YOUR DOCUMENT. PLACE THE APPROXIMATE DATE YOU PLAN TO DEFEND YOUR PAPER AT THE BOTTOM AND WORK YOUR WAY UP USING THE “TIME PRIOR TO DEFENSE” TIMEFRAME FOR THE APPROXIMATE DATES. THIS WILL ASSIST YOUR COMMITTEE MEMBERS BY GIVING THEM APPROXIMATE DATES FOR THEIR REVIEWS OF YOUR DOCUMENT.

ATTACHMENT VI – ACADEMIC MISCONDUCT

This information is taken directly from the University of Kansas Policy Library.

Article II. Academic Work and Its Evaluation

Section 6. Academic Misconduct

2.6.1 Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another's work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research.

Academic misconduct by an instructor shall include, but not be limited to, grading student work by criteria other than academic performance, willful neglect in the discharge of teaching duties, falsification of research results, plagiarizing of another's work, violation of regulations or ethical codes for the treatment of human and animal subjects, or otherwise acting dishonestly in research.

2.6.2 After consultation with the department chairperson, an instructor may, with due notice to the student, treat as unsatisfactory (1) any student work that is a product of academic misconduct, or (2) a student's performance for a course when there are severe or repeated instances of academic misconduct as defined in Section 2.6.1. If an instructor deems other sanctions for academic misconduct by a student to be advisable, or if a student wishes to protest a grade based upon work judged by an instructor to be a product of academic misconduct, or if a faculty member is charged with academic misconduct in connection with the assignment of a grade or otherwise, the case shall be reported to the Dean of the College or School in which the course is offered and processed in accord with applicable procedures.

2.6.3 If either party to a charge of academic misconduct or to a grade appeal involving a charge of academic misconduct is dissatisfied with the unit level resolution of the charge, he or she may seek review by the Judicial Board in accordance with applicable procedures.

2.6.4 Every instructor shall make clear, at the beginning of each course, his or her rules for the preparation of classroom assignments, collateral reading, notebooks, or other outside work, in order that his or her students may not, through ignorance, subject themselves to the charge of academic misconduct. An instructor has the authority to set reasonable rules for classroom conduct. When an instructor judges that a student's behavior is disruptive or obstructive to learning, the instructor can request that the student leave the classroom. Refusal to comply with a request to leave a classroom can itself be grounds for a charge of academic misconduct.

2.6.5 The following sanctions may be imposed upon a student or an instructor for academic misconduct:

- **Admonition:** An oral statement that his or her present actions constitute academic misconduct.
- **Warning:** An oral or written statement that continuation or repetition, within a stated period, of actions that constitute academic misconduct may be the cause for a more severe disciplinary sanction.
- **Censure:** A written reprimand for actions that constitute academic misconduct. Censure may include a written warning.

Other sanctions that may be imposed upon a student for academic misconduct are:

- **Reduction of Grade for specific work:** Treating as unsatisfactory any work that is a product of academic misconduct. Reduction of grade may include the assignment of an F for that specific work.

- **Reduction of grade for the Course:** Reduction of grade may include the assignment of an F in the course. If the charged student dropped or withdrew from the course prior to the outcome of the adjudication, the course will be reinstated and assigned the grade as determined by the outcome of the hearing.
- **Exclusion from Activities:** Exclusion from participation in specified privileged or extracurricular activities for a period not exceeding one school year.
- **Transcript Citation for Academic Misconduct:** The student's transcript will state that the student has been cited for academic misconduct. This sanction will include a determination of the final grade in the course. This grade may be an "F." The statement will be permanent unless the student applies to the University Provost for removal of the statement and the application is granted.
- **Suspension from a specific course:** An instructor may suspend a student from the instructor's section of a course for academic misconduct. In cases involving physical violence or disruptive behavior, the suspension should occur immediately. In cases where a physical threat is made, the suspension should be reported to the KU Police Department. During suspension, a student is not permitted to withdraw, pending decision by the hearing committee. A suspended student may complete work for the course only if reinstated. Conditions for re-instatement to the course shall be stated by the instructor at the time of the suspension. These initial conditions are subject to review by the hearing committee. When suspending a student, the instructor shall, before the next meeting of the course, inform the chairperson of the department in which this course is offered. The department chairperson shall notify the student in person or by certified mail (postmarked on or before the day of the next class meeting) of the opportunity to be heard on the suspension. The department chairperson shall also inform the Vice Provost for Student Affairs and other appropriate offices according to guidelines of the academic unit involved. If the student requests a hearing, the appropriate procedures (See Section 2.6.2) of the School or College, or at the department level where feasible, shall be initiated within five working days. The suspension will remain in effect pending review. Because this sanction places an immediate burden upon the suspended student, the department is obligated to act promptly. Options in such review include: reassignment of the student to another section of the course; reinstatement of the student into the course; upholding the suspension. In case of suspension through the end of the semester, a grade will be assigned by the instructor, subject to review by the hearing committee.
- **Suspension:** Immediate exclusion from all courses and other specified privileges or activities for a definite period not to exceed two years, subject to review by the hearing committee. The student's transcript will state that the student is suspended for academic misconduct. The statement will be permanent unless the student applies to the University Provost for removal of the statement and the application is granted.
- **Expulsion:** Termination of student status for an indefinite period. The conditions of readmission, if any, shall be stated in the order of expulsion. The student's transcript will state that the student is expelled for academic misconduct. The statement will be permanent unless the student applies to the University Provost for removal of the statement and the application is granted.

2.6.6 All sanctions of Reduction of Grade for Specific Work, Reduction of Grade for the Course, Exclusion from Activities, Transcript Citation for Academic Misconduct, Suspension from a Specific Course, Suspension, and Expulsion that are applied by the College and the Schools or their designated departments will be communicated to the Office of the Provost.

2.6.7 Students who receive a D or F in a course as a result of a sanction of Reduction of Grade for the Course due to a finding of academic misconduct by a unit, school, or Judicial Board hearing body may repeat the course but are not eligible for the grade-replacement provisions of USRR 2.2.8.