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<p>The Division of Music History, Theory, and Ethnomusicology is a diverse and distinguished community of musician-scholars united by a love of learning, dedicated to the highest standards of academic integrity, and committed to meeting the educational needs of our students and the larger community with exceptional teaching, scholarship, and musical activity.</p>

<p>The Music Theory Handbook is an official College of Music publication that serves as an informational guide for all students in the Music Theory program. Information concerning the College of Music and degree/course descriptions may be found in the University of North Texas catalogs online at <http://www.unt.edu/catalog/>.</p>

<center>Graduate Study in Music Theory</center>

<p>The graduate programs in Music Theory at the University of North Texas provide advanced instruction in the diverse sub-disciplines currently found in the profession and thus prepares students for a career as college or university theory professors. The curriculum includes: studies in analytical techniques covering the entire history of Western musical practice, specialized methodologies such as Schenkerian studies and atonal pitch-class set theory, applied studies in contrapuntal composition, history of music theory, and music theory pedagogy. During your period of study, you are mentored and encouraged to present scholarly papers at local, national and international conferences and to submit essays to scholarly journals in the field of Music Theory. The culmination of graduate study in Music Theory at UNT is a master's thesis (or 2-paper option to be discussed below) or doctoral dissertation.

<center>Graduate Placement Examinations</center>

<p>All College of Music graduate students must take the Graduate Placement Exams (GPE) during orientation of the first semester in which you are enrolled as a graduate student. Deficiency courses assigned due to the results of the GPE do not count towards your degree and must be taken in the first semester in which they are available. The results of the GPE will be posted on the College of Music GPE Grade Center, which is listed as an "Organization" on Blackboard Learn, by noon on the Thursday before the first day of class. </p>

<p>Please note that GPE deficiencies are different from transcript deficiencies, which result from an evaluation of your transcript(s) by the area coordinator. Students assigned transcript deficiencies have been notified of those deficiencies via email by the Graduate Studies Office. Transcript deficiencies will also appear on the College of Music GPE Grade Center. Like GPE deficiency courses, transcript deficiency courses must be taken in the first semester in which they are available.

Contact the area coordinator if you have any questions or concerns regarding transcript deficiencies or any other questions you may have concerning graduate study in Music Theory at the College of Music. The GPE may be retaken only one time and only by master's students who have failed any individual exam by 5 points or less. For more information, consult the Petition to Retake the GPE.

For descriptions of the GPE in Music Theory, see

<https://music.unt.edu/graduate/graduate-placement-exam-music-theory>.

<center>Exceptions to Taking the Graduate Proficiency Exams</center>

1. You may choose not to take one or more of the Graduate Proficiency Exams and instead take the deficiency courses associated with each waived exam. Petitions are due by noon on Friday before the first day of class in the Graduate Studies Office of the College of Music.
2. UNT College of Music continuing students (undergraduate to master's or master's to doctoral) are required to take only the Analysis portion of the GPE in Music Theory.
3. All incoming students may apply for an exemption from the GPE in Music History if they meet the criteria outlined in the Exemption Request Form; the deadline to apply for the exemption is three weeks before the first class of a long semester.

<center>Planning Your Fall Semester</center>

During orientation and the week before classes you will plan your course schedule for the fall semester and begin working on your degree plan in consultation with an assigned faculty mentor and the Graduate Academic Counselor, Colleen Conlon. We urge you to meet with one or both of them before finalizing your course schedule for the fall. Before meeting with them, however, please familiarize yourself with this Handbook for academic requirements associated with your degree plan in the Graduate Catalog as well as with the Fall 2017 Schedule of Classes.

Graduate level courses begin with 5xxx or 6xxx. Remember to register with the 4- or 5-digit class number, not the course prefix and catalog number. International students will not be allowed to register until you arrive on campus and attend both the College of Music and the UNT-International orientations.

<center>Evidence of Satisfactory Progress</center>

You must maintain a minimum overall B average and must have no grade lower than B in courses counting toward the degree. You will be placed on probation for one long semester if your grade point average drops below 3.0. If you don't fulfill the conditions of probation, you will be dismissed from the program by majority vote of the theory faculty.

<center>The Division Lecture Series </center>

<p>We expect each graduate student with a declared major in music theory to attend all lectures presented in the Division of Music History, Theory and Ethnomusicology Lecture Series during each long term/semester of fulltime enrollment (9 hours). Refer to our division website and current announcements.</p>

<center><h3>Master of Arts with Concentration in Music Theory (36 credits)</h3></center>

<center>The Common Core: (15 credits)</center>

MUMH 5010: Introduction to Research in Music (3 credits)

Either:

MUGC 5950: Master's Thesis (6 credits)

Or:

MUGC 5930: 2 Paper Option (6 credits)

3 credits selected from:

MUTH 5350: Analysis and Performance (3 credits)

MUTH 5355: Analytical Techniques I (3 credits)

MUTH 5360: Analytical Techniques II (3 credits)

MUTH 5370: Analytical Techniques III (3 credits)

3 credits selected from:

MUCP 5080: Composition Seminar (3 credits)

MUET 5030: Music Cultures of the World (3 credits)

MUMH 5711: Seminar in Musicology (3 credits)

MUTH 6080: Proseminar in Music Theory (3 credits)

<center>The Concentration in Music Theory (21 credits)</center>

MUTH 5080: Pedagogy of Theory (3 credits)

MUTH 5090: Problems of Pedagogy on Theory (3 credits)

MUTH 5355: Analytical Techniques I (3 credits)

MUTH 5370): Analytical Techniques III (3 credits)

3 credits selected from:

- MUTH 5400: Invertible Counterpoint and Fugue (3 credits)
- MUTH 5470: Advanced Schenkerian Analysis (3 credits)

- Music History or Literature Elective (3 credits)
- Piano: (2 credits)
- Ensemble: (1 credit)

Master's Thesis

Graduate students in music theory should consult the Master's Thesis Guidelines link at the division web site (www.music.unt.edu/mhte) for formatting, content, and stylistic suggestions for the master's thesis proposal. Thesis proposals must be submitted and, if necessary, revised and re-submitted to the Graduate Academic Degree Committee in a timely manner. Before the degree is granted, the candidate must pass a final oral examination (thesis defense) covering the thesis and, if applicable, the field of concentration. The examination may be taken no more than three times.

As an alternative to the thesis requirement in music theory, graduate students may write two research essays. If you choose the 2-paper option, you must enroll in MUGC 5930 for two semesters. The Master's Two-Paper Option Application Form must be completed and submitted to the Chair for approval in order to begin the process (<http://mhte.music.unt.edu/music-theory/masters-2-paper-option>). Each essay must have a different advisor, and will be evaluated by a committee of three faculty members: the advisor of paper #1, who will also serve as the instructor of record and Committee Chair; the advisor of paper #2, and a third faculty member. One essay must be a revised and extended research paper

generated in a 5000- or 6000-level music theory class. The other paper may either be from a graduate class or be an independent project. Both papers must be on substantially different topics in the field of music theory. The committee evaluates both essays, determines what revisions or expansions are needed, and determines when they are ready to be defended, at which time the papers are either approved, approved with revisions, or not approved. After the ORAL defense, the Master's Two-Paper Option Progress Sheet (link) must be completed with copies given to the Graduate Studies administrative assistant for deposit in the student's file and to the Division Chair for approval.

You must pass an examination testing reading knowledge of one foreign language prior to applying for graduation. The choice of language, other than German or French, is to be approved by the music theory area.

Doctor of Philosophy with A Concentration in Music Theory Degree Requirements

The Doctor of Philosophy degree with a concentration in music theory requires a minimum of 90 semester hours beyond the bachelor's degree. A maximum of thirty hours may be transferred from other institutions at the discretion of GADCom of the College of Music. Under special circumstances, students may be admitted to the program after completing a bachelor's in Music Theory. A master's degree from an accredited institution usually is accepted for the first 30 hours. The minimum residence requirement consists of two consecutive long terms/semesters (fall and the following spring, or spring and the following fall) with a minimum load of 9 hours in each term or three consecutive long semesters with a minimum of six graduate hours in each term. It should be understood that the Doctor of Philosophy degree cannot be earned by routine work alone, regardless of accuracy or amount. The degree will be conferred, rather, on the basis of mastery of the field of music as a whole and the proven ability to plan and carry out an original investigation (in music theory) with distinction. This curriculum provides opportunities for students to engage in study that will prepare them for professional careers in theoretical research and in teaching. Students are required to engage in considerable research activity in the seminar environment, as well as to develop the pedagogical, communicative, and technological skills necessary to communicate results of that research.

Apply for admission to the doctoral program in Music theory through the Toulouse Graduate School at www.gradschool.unt.edu/admissions.

The following supplementary materials must be uploaded to your online application:

- 1) an academic resume;
- 2) three letters of recommendation by persons who know the applicant personally, professionally and academically;
- and
- 3) a portfolio that provides evidence of professional activity. The latter includes at least two substantial term papers or one term paper and a compositional assignment from a counterpoint or advanced harmony class.

Upon the completion of twelve hours of doctoral work, you will select a major professor under whose guidance you will fill out a degree plan that will be submitted to the Graduate Studies Office

All doctoral students must have completed the Master's Common Core (15 hours)

The Doctoral Common Core (36 credits)

MUGC 6950: Doctoral Dissertation (12 credits)

MUMH 6XXX (3 credits)

MUET 6XXX (3 credits)

Related Field or Minor Field (12 credits)

Elective (3 credits)

One course from the following (3 credits)

MUCP 5080 (Composition Seminar)

MUMH 5711 (Seminar in Musicology)

MUTH 6680 (Proseminar in Music Theory)

MUET 6000 (Proseminar in Ethnomusicology)

Doctoral Concentration in Music Theory (24 hours)

MUTH 6660: History of Music Theory I (3 credits)

MUTH 6670: History of Music Theory II (3 credits)

3 MUTH 6680: Proseminars in Music Theory (3 credits each)

MUTH 6700: Analytical Systems I (3 credits)

MUTH 6710: Analytical Systems II (3 credits)

Electives: (3 credits)

Related/Minor Field Requirements, 12 hours (select one)

Twelve credits may be used to establish a minor or related field. Choose from one of the following areas of study:

collaborative piano, conducting, jazz studies, music education, music history, music medicine, musicology or

performance. Specific courses are to be determined in consultation with the chair of the related field and consult the

Toulouse Graduate Catalog for specific related field course requirements. If degree credit is to be given for applied

music, the student must pass the master's-level entrance audition in performance prior to enrollment for these credit

hours. The student who does not pass, or take the audition may study applied music, but this credit will not count

toward the 60 hours required for the degree.

Minor Field: Choose a minor field of study outside of music in consultation with the major professor. Select

appropriate courses in that field in consultation with a minor field advisor.

Language Requirements

Proficiency in two languages, German and a second language, is required. These requirements may be satisfied in one of the following ways. The foreign language may be satisfied by passing the UNT Reading Proficiency Examination or by two years (4 semesters) of foreign language coursework with at least a B average for all four terms/semesters.

Those opting to satisfy the language requirement with two years of coursework must have completed a similar course of study at an accredited university no earlier than three years prior to enrollment in the program. The course of study must be completed no later than the term/semester prior to attempting the qualifying examinations.

Evidence of Satisfactory Progress

Students must maintain a minimum overall B average and must have no grade lower than B in courses counting toward the degree. Students not meeting this standard will be placed on probation. Students not fulfilling the conditions of probation may be dismissed from the program.

Qualifying Examinations

The qualifying examination is a general review covering all fields of music study. The examination may not be taken until the language are satisfied or before all course deficiencies have been removed. Qualifying examinations are administered in the fall and spring.

Check the Theory website for the dates of the qualifying examinations. Be prepared to spend three full days on the written examination.

Description of the Qualifying Exams

The examination consists of three written components (Analysis, History and Methodology). Each component includes 6 hours of examinations subdivided into smaller parts as given below. Each part will be accompanied by specific questions or instructions. All parts of the qualifying examination will be graded by members of the theory faculty. The grade of “pass” or “fail” will be given as a single grade for each of the three components. An added oral examination may be assigned by the graders for borderline grades on any or all components. Each sub-section of the

three component examinations may be taken a maximum of three times.

Admission to Doctoral Candidacy

To be accepted into PhD candidacy in music theory, the student must have completed the following:

- 1) all course work, including deficiency courses and a related or minor field of 12 hours.
- 2) the PhD language requirement
- 3) all qualifying examinations with a grade of "pass".

Dissertation

The culmination of the doctoral work is a dissertation of appropriate scope, quality and originality. The dissertation proposal will be presented to GADCom after successful completion of the qualifying examination. Upon admission to candidacy, the student must maintain continuous dissertation enrollment (MUGC 6950) each long term/semester until the dissertation has been completed and accepted by the graduate dean. Registration in at least one summer session is required if the student is using university facilities and/or faculty time during that summer session. The final copies of the dissertation must be placed in the hands of the major professor at least two weeks before the scheduled oral examination in any given term/semester. The oral examination will be scheduled after the dissertation has been completed and accepted by the major professor, and before the last day for filing dissertations in the office of the graduate dean, as announced in the Academic Calendar. The department chair must be allowed to examine a copy of the completed dissertation before it is delivered to the office of the Dean of the College of Music.

The Dissertation Defense

The candidate will defend the completed dissertation before the doctoral committee and any other interested faculty, students and members of the academic community. The successful defense is indicated by the signatures of all members of the doctoral committee.

Teaching Fellowships

A limited number of Teaching Fellowships are available on a competitive basis. You may hold a Teaching Fellowship for a maximum of 5 years (2 years for master's level + 3 years of doctoral level work). Students should go to <http://music.unt.edu/mhte/theory/TF> for more information, or see David Bard-Schwarz Coordinator of Music Theory and Samantha Inman, Coordinator of Core Theory. Students awarded Teaching Fellowships must be in good standing and make satisfactory progress on their degree plan.

GAMuT: The Graduate Association of Musicologists and Theorists
All students in MHTE are encouraged to attend regularly scheduled meetings and events of GAMuT, the Graduate Association of Musicologists and Theorists (www.unt.edu/mhte). Open to all, undergraduate majors in music history and theory are also invited to attend these events for professional development and networking with ones colleagues.
Faculty Advisor: Dr. Hendrik Schulze.

Music Theory Faculty

Ellen Bakulina, Ph.D. City University of New York: form and meter in Viennese Classical repertoire, Schenkerian analysis, theories of tonality, Russian music theory, and Russian sacred music.

David Bard-Schwarz, Professor; PhD University of Texas at Austin. Music and cultural studies with an emphasis on semiotics and post-Lacanian psychoanalysis.

Diego Cubero, Assistant Professor Ph.D. Indiana University. Schenkerian analysis, Romantic aesthetics, and the music of Brahms.

Paul Dworak, Professor; Ph.D., Carnegie Mellon. Developing models of pitch recognition; general models of music cognition.

Frank Heidlberger, Professor; Ph.D., Würzburg. Western music history; romantic and modern opera; music aesthetics of the 19th century; compositional techniques in the 20th century; opera-dramaturgy;
Samantha Inman, Lecturer; PhD, Eastman School of Music. Sonata Theory, intersections of form and rhythmic theory.

Timothy Jackson, Professor; Ph.D., City University of New York. Music of the 19th and 20th centuries; Schenkerian theory.

Justin Lavacek, Lecturer; Ph.D., Indiana University. Machaut, early music, counterpoint, and musical meaning.

Stephen Slottow, Associate Professor; Ph.D., City University of New York. American traditional music; the American ultramodernists; atonal theory; Schenkerian analysis.

Thomas Sovik, Professor and Director of Central European Studies and Exchanges; Ph.D., Ohio State University. History of music theory in central Europe during the Medieval and Renaissance; popular music in American culture.

For further information contact:

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