Memorandum

Date: March 12, 2009

To: Elizabeth D. Capaldi, Provost

From: Kwang-Wu Kim

Re: Doctor of Philosophy in Music Curriculum Proposal

I have reviewed the attached proposal requesting the establishment of the Doctor of Philosophy in Music in the Herberger College of the Arts.

The Herberger College Curriculum Committee reviewed the proposal and it has their unanimous support.

My signature indicates my support and approval for the establishment of this new concentration.

[Signature]

Kwang-Wu Kim
ARIZONA STATE UNIVERSITY
PROPOSAL TO ESTABLISH A NEW GRADUATE DEGREE

This template is to be used only by programs that have received specific written approval from the Provost’s office to proceed with internal proposal development and review. A separate proposal must be submitted for each individual new degree program.

DEGREE PROGRAM

College/School(s) offering this degree: Herberger College of the Arts

Unit(s) within college/school responsible for program: School of Music

If this is for an official joint degree program, list all units and colleges/schools that will be involved in offering the degree program and providing the necessary resources: NA

Proposed Degree Name: PhD in Music

Doctoral Degree Type: PhD-Doctor of Philosophy

Proposed title of major: Music

Is a program fee required? Yes ☐ No ☒

Requested effective term: Fall and year: Fall, 2009

(The first semester and year for which students may begin applying to the program.)

PROPOSAL CONTACT INFORMATION
(Person to contact regarding this proposal)

Name: Heather Landes
Title: Associate Dean
Phone: 480/965-4204
e-mail: heather.landes@asu.edu

DEAN APPROVAL

This proposal has been approved by all necessary unit and College/School levels of review, and the College/School(s) has the resources to offer this degree program. I recommend implementation of the proposed degree program. (Note: An electronic signature, an email from the dean or dean’s designee, or a PDF of the signed signature page is acceptable.)

College Dean name: Kwang-Wu Kim
College Dean signature ____________________________ Date: __________
ARIZONA STATE UNIVERSITY
PROPOSAL TO ESTABLISH A NEW GRADUATE DEGREE

This proposal template should be completed in full and submitted to the University Provost's Academic Council [mailto:curriculum@asu.edu]. It must undergo all internal university review and approval steps including those at the unit, college, and university levels. A program may not be implemented until the Provost's Office notifies the academic unit that the program may be offered.

DEGREE PROGRAM INFORMATION

Doctoral: PhD-Doctor of Philosophy

Proposed title of major: Music

1. PURPOSE AND NATURE OF PROGRAM

A. Brief program description (This is a catalog type description of no more than 250 words. Include the distinctive features of the program that make it unique. Do not include program or admission requirements.)

The Doctor of Philosophy in Music is a scholarly research degree. Graduates of the PhD in Music typically serve as faculty members at colleges or universities; as scholars or researchers with music publishers and similar enterprises; as music and arts administrators for education, arts, and civic and government organizations; and as public policy advisors to education organizations, arts providers, and/or civic and government agencies.

We plan to implement one concentration, Music Education, at this time. Coursework in this concentration includes highly specialized study in music education, support studies with scholars and artists in the School of Music and other schools in the Herberger College of the Arts, and opportunities for cross-disciplinary elective study with faculty in schools and colleges across the ASU campuses to enhance the dissertation research. A plan of study is designed by the student in consultation with the faculty to support a research trajectory identified by the student. Research conducted by students in the Music Education concentration aims to re-examine, interrogate, and broaden the canon of music education, and to expand the traditional boundaries of music scholarship by challenging methodological and disciplinary boundaries. The degree concludes with dissertation research in music curriculum and instruction, music teacher education, or music and education policy.

The School of Music plans to develop additional concentrations in the future (i.e., musicology).

B. Total credit hours required for the program: 90

The School of Music proposes 90 hours for the PhD in Music. This number of credits is appropriate for the high level of scholarly study necessary for the degree. The number of hours is commensurate with the curricula at our peer institutions (i.e. Florida State, 94; Penn State, 87 plus dissertation; University of Washington, 90; Teachers College, Columbia University, 90; University of Minnesota, 96; University of Arizona, 93; Indiana University, 58 beyond the master's degree; Northwestern, 18 courses beyond the master’s degree plus dissertation; University of Illinois, 80-96).

C. Are any concentrations to be established under this degree program? ☒ Yes ☐ No

   i. If “Yes”, please check one:
      ☒ Students must select a concentration as part of this degree program
      ☐ Concentrations are optional

   ii. If “Yes”, list the name of the concentrations and the minimum number of credit hours required for each concentration.
2. **PROGRAM NEED.** Explain why the university needs to offer this program (include data and discussion of the target audience and market).

The PhD in Music is a research-intensive degree that integrates a sophisticated understanding of music with social, cultural, and educational dimensions of music and music practices. The target market for the degree program is individuals who wish to:

- expand the boundaries of inquiry in music;
- examine and re-examine music practices in communities in order to gain more informed understanding about what music means in the lives of diverse peoples, and more penetrating insights into the ways in which music becomes part of a vibrant social and cultural milieu;
- study music and music practices (including teaching and learning practices) as social and cultural phenomena, and make the findings of such study available to citizens, arts providers, and policy makers;
- assume advisory and leadership roles in the music profession and among arts associations, professional and scholarly organizations, education organizations, and government agencies.

The PhD in Music builds upon the strengths of the School of Music, the Herberger College of the Arts and ASU, and leverages the capital of the School, the College and the University in the state of Arizona, throughout the nation and abroad. More specifically:

- The continued growth of the reputation of the arts at ASU and in the Phoenix area benefits the state and region by bringing scholars and research funding to the region. Locating this degree in the Phoenix metropolitan area will benefit Arizona residents, including government agencies, local education associations, and professional arts organizations. Conversely, students in the degree program will benefit from internship and study opportunities with these organizations.

- The PhD is designed to promote collaborative and cross-disciplinary study within the School of Music. Students enroll in a PhD seminar, which is designed to foster collaboration and cross-disciplinary dialogue. Students enroll in music history and theory courses and may utilize other elective courses in music studies (e.g., conducting, studio and/or ensemble performance).

- Implementation of the PhD in Music is central to the strategic plan of the School of Music and the Herberger College of the Arts. The School of Music currently offers a Doctorate of Musical Arts in Music (DMA) — typically a performance-oriented degree. The PhD serves the academic needs of the students who wish to pursue a research degree and prepare themselves for national and international academic or research positions.

- Through the Music Education concentration the School of Music intends to position itself as a research and education center for leaders in music education practices, music teacher and music-teacher education, and public policy in the arts and music education.

- The Music Education concentration offers opportunities for study with ASU scholars and artists in a variety of disciplines. For example, students in the Music Education concentration may take elective coursework to assist in the preparation of the dissertation in other Herberger units, such as Arts, Media, and Engineering, the School of Theatre and Film, the School of Art, or the Department of Dance, or in other disciplines in the University such as the Mary Lou Fulton College of Education, the School of Public Affairs, the Department of Mathematics and Statistics, the Department of Women and Gender Studies, etc.

- The Music Education concentration builds on the substantial successes of the DMA in Music with a concentration in Music Education — a degree program that already attracts outstanding students from Arizona, nationally, and internationally. The DMA in Music with a concentration in
Music Education has functioned as a de facto PhD program for the last eight years and has had a substantial impact in Arizona, nationally and internationally. Graduates of the program hold tenured and tenure-track faculty posts in colleges and universities in sixteen states (including Arizona) and in other nations (e.g., South Korea, the Republic of Turkey), as well as arts administration positions and school administration assignments in Arizona and elsewhere (e.g., Taiwan). They are, however, disadvantaged in scholarship opportunities, research grant competition, and job market prospects because the degree title communicates a practical rather than a research emphasis. Upon implementation of the PhD, the DMA in Music with a concentration in Music Education will be disestablished. The impact and successes of the doctoral program in music education will continue. More specifically, implementation of the PhD aligns with the initiative to offer both research and performance degrees in the School of Music. We anticipate that the PhD will attract a broader and even more highly-qualified pool of applicants to a program that is already highly competitive.

3. IMPACT ON OTHER PROGRAMS. List other academic units that might be impacted by the proposed program and describe the potential impact (e.g., how the implementation of this program might affect student headcount/enrollment, student recruitment, faculty participation, course content, etc. in other programs). Attach letters of collaboration/support from impacted programs.

There is no substantial impact to other programs.

The Music Education concentration, which is ready for implementation in the Fall 2009 semester, requires students to take a minimum of 6 credits (or two courses) outside the School of Music; they may elect other courses as well, typically in support of the dissertation research. While two or three students may enroll for the same course, the impact on any single program is not substantial.

The current Music Education concentration in the existing DMA degree will be disestablished and qualified students moved to the new PhD program.

4. PROJECTED ENROLLMENT How many new students do you anticipate enrolling in this program each year for the next five years? Please utilize the following tabular format.

<table>
<thead>
<tr>
<th>5-YEAR PROJECTED ANNUAL ENROLLMENT</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year</th>
<th>5th Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Students</td>
<td>5*</td>
<td>8</td>
<td>12</td>
<td>15</td>
<td>18</td>
</tr>
<tr>
<td>Majoring (Headcount)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* The faculty plans to admit three to five students per year. During the first year, a few students currently enrolled in the DMA in Music with a concentration in Music Education may choose to reapply for the PhD. We anticipate that, similar to the current DMA in Music with a concentration in Music Education, students in the Music Education concentration of the PhD will complete the degree in three to six years.

5. STUDENT LEARNING OUTCOMES AND ASSESSMENT

A. List the knowledge, competencies, and skills students should have when they graduate from the proposed degree program. (You can find examples of program Learning Outcomes at [http://www.asu.edu/oue/assessment.html](http://www.asu.edu/oue/assessment.html).

The following learning outcomes have been established for the PhD in Music, including the current proposed concentration and all future concentrations:

**Learning Outcome 1** (Content, Context, and Connection)
Graduates of the PhD in Music will demonstrate:
• comprehensive and thorough grounding in the art and discipline of music, including but not limited to historical, critical, theoretical, philosophical, educational, and performance dimensions of the art form;
• competency in a range of epistemologies and research methods relevant to the design and implementation of scholarly inquiry in music;
• ability to read, comprehend, and synthesize music scholarship and related literatures in the arts, humanities, social sciences, education, and other fields as appropriate to the student's research and scholarly trajectory.

**Learning Outcome 2** (Dissertation)
Graduates of the PhD in Music will demonstrate the ability to design and implement a major independent research project in music that makes a unique contribution to the discipline of music.

**Learning Outcome 3** (Articulation in the Academy)
Graduates of the PhD in Music will demonstrate the ability to articulate effectively their scholarship and knowledge of the discipline within the academy.

**Learning Outcome 4** (Articulation in Local and Global Communities)
Graduates of the PhD in Music will demonstrate the ability to articulate effectively the knowledge and scholarship of the discipline within the local and global communities, and/or to connect their scholarly agenda to contexts outside of academia.

**B. Describe the plan and methods to assess** whether students have achieved the knowledge, competencies and skills identified in the Learning Outcomes. (You can find examples of assessment methods at [http://www.asu.edu/oue/assessment.html](http://www.asu.edu/oue/assessment.html)).

The following assessments have been established for the PhD in Music including the current proposed concentration and all future concentrations:

**Assessments for Learning Outcome 1** (Content, Context, and Connection):

Students will complete all coursework of the degree program, including coursework in music and related disciplines, with the grade of B or better and with a cumulative GPA of 3.2 or better.

Students will complete a minimum of three research courses in music (e.g., historical, qualitative, quantitative research in music) with grades of B or better and with a cumulative GPA of 3.4 or better.

Students will successfully complete a written comprehensive examination prior to candidacy that will include the following components:
1. a written examination in the student’s particular concentration (e.g., Music Education);
2. a written examination in research and inquiry, including ontological and epistemological foundations of inquiry as well as research methods;
3. a written examination in the student’s particular research and scholarship trajectory, including related literatures;

Students will submit to the Supervisory Committee, as part of the candidacy examinations, a portfolio consisting of:
1. the written examinations outlined above;
2. a scholarly manuscript that has been submitted for presentation at a national or international research conference or that has been submitted for publication in a peer-reviewed journal;
3. a dissertation proposal.

Students will successfully complete an oral examination prior to candidacy that will include the following components:
1. oral questions and scholarly dialogue focused on the written portfolio submitted to the written portfolio (see above);
(2) an oral presentation by the candidate on the student's scholarly agenda/trajectory and proposed dissertation research;
(3) oral questions and scholarly dialogue focused on the student's presentation of the proposed dissertation research.

**Assessment for Learning Outcome 2** (Dissertation):

The candidate will complete a dissertation that represents original research in the field and that meet standards for publication in leading journals or those in relevant allied fields.

The candidate will defend the dissertation in an oral examination, open to the public, which includes a presentation by the candidate, questions from the supervisory committee, and questions from others in attendance.

**Assessment for Learning Outcome 3** (Articulation in the Academy):

The student will complete at least one on-campus internship that may include, but is not limited to, providing instruction for an undergraduate course, co-teaching a course with a faculty mentor, or a similar assignment that involves demonstrating the ability to articulate the content of the discipline in an educational setting. The faculty mentor will observe and assess the internship.

The student will give at least one public presentation at a professional conference, or research meeting or forum. The faculty mentor will monitor and evaluate the presentation.

**Assessment for Learning Outcome 4** (Articulation in Local and Global Communities):

The student will complete an internship or research experience for credit that is embedded in the local or global community. The internship or research experience may include, but is not limited to: work with an arts agency or government office that addresses the arts and public policy, an internship, teaching, or mentoring experience in community-based organizations that provide arts experiences for citizens (youth or adults); work on curriculum design projects for school systems or arts providers; field work with peoples engaged in music making and music practices in their local communities. The internship will be supervised and evaluated by the faculty mentor. Teaching or internship experience is a discipline standard for the PhD programs in music, and our degree must include this component in order to be competitive with our peer and aspirational peer institutions.

The student will give at least one public presentation (i.e., lecture demonstration, panel discussion, workshop, etc.) for a community-based organization (e.g., a business organization; a parent organization or school policy group; a practitioner group; a community service organization). The faculty mentor will monitor and evaluate the presentation.

6. **ACCREDITATION OR LICENSING REQUIREMENTS (if applicable).** Provide the names of the external agencies for accreditation, professional licensing, etc. that guide your curriculum for this program, if any. Describe any requirements for accreditation or licensing.


NASM also includes additional standards for doctoral study based on discipline. As concentrations are added to the PhD, they are required to adhere to these guidelines.

The specific NASM requirements for doctoral study in music education are:

The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program
involves scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, aesthetics, ethnomusicology, history of the other arts, education, anthropology, and sociology (p. 111, Section XVI, D, 4, d).

7. FACULTY, STAFF AND RESOURCE REQUIREMENTS

A. Faculty

i. Current Faculty. List the name, rank, highest degree, area of specialization/expertise and estimate of the level of involvement of all current faculty who will teach in the program.

Music Education
Jeffrey Bush, PhD, Associate Professor, Associate Director of the School of Music
- Teach one program course per year; serve on supervisory and dissertation committees
Margaret Schmidt, PhD, Associate Professor, Music Education, Strings
- Teach at least one program course per semester; participate in PhD seminar; supervise doctoral research; serve on and/or chair supervisory and dissertation committees
Sandra Stauffer, PhD, Professor, Music Education, General-Vocal Music
- Teach at least one program course per semester; participate in PhD seminar; supervise doctoral research; serve on and/or chair supervisory and dissertation committees; program coordinator
Jill Sullivan, PhD, Associate Professor, Instrumental Music
- Teach at least one program course per semester; participate in PhD seminar; supervise doctoral research; serve on and/or chair supervisory and dissertation committees
Evan Tobias, M.M., Instructor, Music Education
* Participate in the PhD seminar until completion of dissertation and awarding of PhD from Northwestern University; subsequently, teach one program course per year; serve on and/or chair supervisory and dissertation committees.

The following faculty will teach music coursework in the PhD in Music, may be involved in doctoral committees and may serve on the PhD Steering Committee:

Ellon Carpenter, PhD, Associate Professor, Music Theory
Sabine Feisst, PhD, Associate Professor, Music History, Musicology
J. Richard Haefer, PhD, Associate Professor, Music History, Ethnomusicology
Amy Holbrook, PhD, Associate Professor, Music Theory
Benjamin Levy, PhD, Assistant Professor, Music Theory
Richard Mook, PhD, Assistant Professor, Music History, American Music, Popular Music
Kay Norton, PhD, Associate Professor, Music History, American Music
Robert Oldani, PhD, Professor, Music History
Catherine Saucier, PhD Assistant Professor, Music History
Ted Solis, PhD, Professor, Music History, Ethnomusicology

The dissertation committee will be comprised of three faculty members (this includes the chair or co-chair), of which at least two faculty members must be in the concentration area, as well as any other faculty members selected by the student in consultation with the student's advisor. This may include faculty from outside of the School of Music in a discipline at ASU that aligns with the dissertation research.

ii. New Faculty. Describe the new faculty hiring needed during the next three years to sustain the program. List the anticipated hiring schedule and financial sources for supporting the addition of these faculty.

No new faculty are required to implement the PhD in Music degree program in the Fall of 2009.
iii. **Administration of the program.** Explain how the program will be administered for the purposes of admissions, advising, course offerings, etc. Discuss the available staff support.

**Governance in the School of Music**

- **School of Music Graduate Committee:** The PhD in Music is governed by the Graduate Committee of the School of Music. The Graduate Committee is an elected group of five faculty members plus the Associate Director for Academic Affairs. Members serve three-year terms. The Graduate Committee approves curricular changes prior to forwarding to the Herberger College of the Arts.

- **Associate Director for Academic Affairs, School of Music:** The Associate Director for Academic Affairs is the chief academic officer of the School of Music and oversees curriculum documents and degree plans for the School.

- **PhD Steering Committee:** A steering committee appointed by the director subject to approval of the Dean or his designee will monitor admissions, oversee the curriculum, guide program development, make recommendations to the School of Music Graduate Committee and coordinate the PhD Seminar. Members will serve two-year terms on the steering committee.

- **Music Education concentration under the PhD in Music Faculty:** The Music Education PhD Faculty will be comprised of music education faculty members teaching in the program. Members comprise the admissions committee for the concentration, mentor students enrolled in the program, and serve on and/or chair supervisory and dissertation committees. One member will serve as program coordinator. The faculty will meet at the end of each semester to review the progress of all students in the program.

**Admissions:**

Students must apply online to the Graduate College and to the School of Music. Admissions criteria are described below. The concentration faculty review, evaluate, and vote on applications. One faculty member must agree to serve as primary mentor for each admitted student.

**Advising:**

The faculty member designated as program coordinator provides initial and general advising for students upon entry to the program, maintains records, and coordinates examinations. After initial advising, the student's primary mentor assumes responsibility for course advising, program of study, and related matters. The faculty mentor or primary advisor may change when the student determines a dissertation topic.

**Course Offerings:**

The PhD faculty will develop a five-year plan of course offerings that include both required and elected courses. Changes to course offerings will be discussed and determined by the appropriate faculties. Primary mentors will work individually with students to determine a program of study that meets the requirements of the program and that facilitates the student's research and career trajectory.

**Comprehensive Examinations:**

Comprehensive Examinations will consist of written and oral examinations that will be administered by the faculty of the concentration. A faculty committee of at least three members, chosen by the student in consultation with the student's faculty mentor, will administer the examinations. Details of the comprehensive examination plan are provided in the Outcomes and Assessment section.

**Dissertation:**
The student will complete a scholarly work that represents a unique contribution to the discipline. The dissertation will be supervised by the faculty mentor and presented to the student's dissertation committee, which will be comprised of three faculty members (this includes the chair or co-chair), of which at least two faculty members must be in the concentration area, as well as any other faculty members selected by the student in consultation with the student's advisor. This may include faculty from outside of the School of Music in a discipline at ASU that aligns with the dissertation research. The dissertation committee will conduct the final oral examination of the dissertation, which will include a presentation by the candidate for the degree.

Support Staff
• General support for the PhD is provided by the School of Music staff.

B. Resource requirements to launch and sustain the program. Describe any new resources required for this program’s success such as new staff, new facilities, new library resources, new technology resources, etc

No new resources are required to launch and sustain the Music Education concentration under the PhD in Music. We are prepared to launch in the Fall of 2009. Available funding normally directed to new DMA in Music with a concentration in Music Education students will be reallocated to new PhD in Music (Music Education) students. Admissions to the DMA in Music with a concentration in Music Education will be suspended when the PhD in Music, Music Education concentration is approved.

For the 2008-09 academic year, the School of Music awarded 10 .25-time TAs and committed approximately $75,000 to DMA in Music, Music Education concentration students. This level of support will continue in the PhD Music Education concentration.

8. CURRICULAR STRUCTURE OF THE PROPOSED PROGRAM
A. Admission Requirements

The requirements listed below are Graduate College requirements. Please modify and/or expand if the proposed degree has additional admissions requirements.

i. Degree. Minimum of a bachelor’s degree (or equivalent) or a graduate degree from a regionally accredited College or University or of recognized standing in a related field such as music education, musicology, music history, ethnomusicology, or music performance.

Modify or expand, if applicable:

The Music Education concentration requires the following as part of the application package:
• A curriculum vitae
• A statement describing goals for graduate study and career trajectory
• Three letters of recommendation from individuals familiar with the applicant’s musicianship, scholarly, and/or teaching abilities
• Evidence of successful teaching experience in the form of a digital recording of one or more rehearsals or classes
• A writing sample, preferably, a paper from an upper-level undergraduate course or a graduate course, or an article or document written by the applicant
• An interview, via internet or in person, with at least three members of the music education PhD faculty

ii. GPA. Minimum of a 3.00 cumulative GPA (scale is 4.0=A) in the last 60 hours of a student's first bachelor's degree program

Modify or expand, if applicable:

iii. English Proficiency Requirement for International Applicants. If applicable list any English proficiency requirements that are higher than and/or in addition to the Graduate
College requirement. (See Graduate College policy and procedures http://graduate.asu.edu/admissions/international.html#proficiency):

iv. **Required Admission Examinations.**

☑ GRE  ☐ GMAT  ☑ Millers Analogies.

GRE or Millers Analogies is required.

v. **Application Review Terms.** Indicate all terms for which applications for admissions are accepted and the corresponding application deadline dates, if any:

☑ Fall  Deadline (month/year): March 15, 2009 for Fall 2009

☑ Spring  Deadline (month/year): October 15, 2009 for Spring 2010

☑ Summer  Deadline (month/year): February 15, 2010 for Summer 2010

B. **Degree Requirements.** Below provide the curricular requirements for the proposed degree program.

i. **Total credit hours (cr hrs) required for the degree program:** 90

The School of Music feels 90 hours are appropriate for the high level of scholarly study necessary for the PhD in Music. The number of hours is commensurate with the curricula at our peer institutions (i.e. Florida State, 94; Penn State, 87 plus dissertation; University of Washington, 90; Teachers College, Columbia University, 90; University of Minnesota, 96; University of Arizona, 93; Indiana University, 58 beyond the master’s degree; Northwestern, 18 courses beyond the master’s degree plus dissertation; University of Illinois, 80-96).

ii. **Core courses.** List all required core courses and total credit hours for the core (required courses other than internships, thesis, dissertation, capstone course, etc). Omnibus number courses cannot be used as core courses. Permanent numbers must be requested by submitting course proposal to ACRES for approval.

The following courses are required for all students in the PhD in Music, regardless of concentration:

**Total cr hrs for required core courses:** 10 required for all PhD Music concentrations

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MSI 601</td>
<td>Contemporary Topics in Music Research</td>
<td>2</td>
<td>Y ☑ N ☒</td>
</tr>
<tr>
<td>MSI 602</td>
<td>Current Issues in Music Research</td>
<td>2</td>
<td>Y ☑ N ☒</td>
</tr>
<tr>
<td>MSI 755</td>
<td>Historical Research in Music</td>
<td>3</td>
<td>Y ☑ N ☒</td>
</tr>
<tr>
<td>MTC 520</td>
<td>Analytical Techniques</td>
<td>3</td>
<td>Y ☑ N ☒</td>
</tr>
</tbody>
</table>

(Please expand table as needed. Right click in white space of last cell. Select "Insert Rows Below")

Our goal with this core is to have four common courses for all students in the PhD where new concepts and current policy issues can be discussed in an inclusive forum. As other concentrations are developed, the breakdown of credits beyond the core courses may change based on the needs of the discipline.

iii. **Elective Courses**

**Total cr hrs for program electives:** 29 required for all PhD Music concentrations
Students in the Music Education concentration will select from the following electives:

Provide a sample list of elective courses:

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MHL 647</td>
<td>Topics in American Music</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MHL 657</td>
<td>Topics in Symphonic Literature</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MHL 644</td>
<td>History of Music Instruments</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MHL 670</td>
<td>Area Studies in Ethnomusicology (may be taken more than one provided topic is unique)</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MHL 675</td>
<td>History of Choral Music</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MTC 527</td>
<td>History of Music Theory</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MTC 518</td>
<td>Romantic Music</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MTC 528</td>
<td>History of Music Theory</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MTC 598</td>
<td>20th Century Counterpoint</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MTC 598</td>
<td>Electronic Studio Technology II</td>
<td>2</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUE 549</td>
<td>Foundations of Music Education</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUE 585</td>
<td>Vocal Acoustics and Production</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUE 594</td>
<td>Kodály Level II or III</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUE 594</td>
<td>Off Level II or III</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUE 755</td>
<td>Higher Education Instruction</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 545</td>
<td>Symphonic Orchestra</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 546</td>
<td>Sinfonietta</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 550</td>
<td>Choral Union</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 551</td>
<td>Choral Repertoire</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 552</td>
<td>Chamber Singers</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 553</td>
<td>Symphonic Chorale</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 562</td>
<td>Wind Ensemble</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 579</td>
<td>Chamber Music Ensembles</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 586</td>
<td>Jazz Band</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 587</td>
<td>Ethnomusicology Ensembles: Mariachi</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 587</td>
<td>Ethnomusicology Ensembles: Gamelan</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 587</td>
<td>Ethnomusicology Ensembles: African Drum</td>
<td>1</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MUP 727</td>
<td>Studio Instruction (E.g., conducting lessons)</td>
<td>2</td>
<td>Y  N  N</td>
</tr>
<tr>
<td>MHL 598</td>
<td>Special Topics Seminars in Music History (May be taken at least twice. Courses may include topics such as Philosophies of Music, Musical Poetics, Experimental Music, Musical and Film)</td>
<td>3</td>
<td>Y  N  N</td>
</tr>
</tbody>
</table>

(Please expand table as needed. Right click in white space of last cell. Select "Insert Rows Below")

In the Music Education concentration, this coursework will be discussed with the faculty mentor and a detailed plan of study will be developed to ensure the student’s elective coursework totals 29 hours and provides sufficient knowledge to complete the dissertation. The recommended distribution of electives is:

- Three musicology or ethnomusicology courses (MHL prefix). At least one MHL course must be taken after admission to the doctoral program. (9 credits)
- Two music theory courses (MTC prefix). At least one MTC course must be taken after admission to the doctoral program. (6 credits)
- At least two courses outside of the School of Music. (6 credits)
- Other electives in music education (MUE), music performance (MUP), or other disciplines. (8 credits)

As other concentrations are developed, the recommended distribution of elective courses may change based on the needs of the discipline and the dissertation research.
iv. **400-Level Courses.** No more than 6 credit hours of 400-level coursework can be included on graduate student program of study.

1. Are 400-level ASU courses allowed on student program of study for this degree? ☐ Yes ☒ No

2. If yes, how many credit hours?

v. **Additional Requirements (if applicable).** Provide a brief description of any additional requirements (e.g. internships, clinicals, field study, etc.)

*Total cr hrs for other required courses:* 3 credits of Internship for all PhD Music students

For the Music Education Concentration, at least two internships for 1-2 credits each must be completed under the course number MUE 784.

List course info for any additional requirements (e.g. internships, clinicals, field study, etc.)

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUE 784</td>
<td>Internship</td>
<td>3</td>
<td>Y ☒ N ☒</td>
</tr>
</tbody>
</table>

(Please expand table as needed. Right click in white space of last cell. Select “Insert Rows Below”)

vi. **Total cr hrs required for research (if applicable):** 6 credits for all PhD Music students

The Music Education concentration requires 6 credits of MUE 790, Reading and Conference. Students may enroll for 1-3 credits per semester. Reading and Conference hours must be taken in conjunction with work on a research project and in consultation with a faculty mentor.

vii. **Culminating experience** for the proposed program (please check all that apply and provide requested information):

<table>
<thead>
<tr>
<th>Required?</th>
<th>Brief description of the applied project or the capstone course, as applicable.</th>
<th>Course prefix and number</th>
<th>Credit hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td>The PhD in Music culminates in a dissertation that represents the student’s independent scholarship. The dissertation makes an original contribution to the discipline and represents scholarship suitable for publication in peer-reviewed journals.</td>
<td>MUE 799 (Music Education)</td>
<td>12 cr hrs</td>
</tr>
</tbody>
</table>

(Please expand table as needed. Right click in white space of last cell. Select “Insert Rows Below”)

viii. If applicable, provide the following information about any concentration(s) associated with this degree program. Please attach a sample program of study with timeline for each concentration listed below.

I. **Concentration name:** Music Education

*Total cr hrs for the courses required for the proposed concentration:* 30

List all required concentration courses:

<table>
<thead>
<tr>
<th>Course prefix &amp; number</th>
<th>Course title</th>
<th>Credit hours</th>
<th>New Course?</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUE 548</td>
<td>Introduction to Research in Music Education</td>
<td>3</td>
<td>Y ☒ N ☒</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
<td>Written Exam</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------------------</td>
<td>---------</td>
<td>--------------</td>
</tr>
<tr>
<td>MUE 550</td>
<td>Studies in Music Curriculum</td>
<td>3</td>
<td>Y</td>
</tr>
<tr>
<td>MUE 579</td>
<td>Psychology of Music</td>
<td>3</td>
<td>Y</td>
</tr>
<tr>
<td>MUE 754</td>
<td>Teacher Education Research and Policy</td>
<td>3</td>
<td>Y</td>
</tr>
<tr>
<td>MUE 756*</td>
<td>Qualitative Research in Music Teaching &amp; Learning</td>
<td>3</td>
<td>Y</td>
</tr>
<tr>
<td>MUE 757*</td>
<td>Quantitative Research in Music Teaching &amp; Learning</td>
<td>3</td>
<td>Y</td>
</tr>
</tbody>
</table>

In addition to the six courses listed above, students must choose four additional courses (or a minimum of 12 credits) in advanced music education studies. Courses may include, but are not limited to, those listed below. Course selection should reflect the student's research trajectory and musical/pedagogical specialty.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Written Exam</th>
<th>Oral Exam</th>
<th>No Exam</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUE 551</td>
<td>Advanced Studies in Elementary General Music</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>MUE 552</td>
<td>Advanced Studies in Secondary General Music</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>MUE 562</td>
<td>Jazz Rehearsal Techniques</td>
<td>2</td>
<td>Y</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>MUE 564</td>
<td>Advanced Instrumental Rehearsal Techniques</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>MUE 566</td>
<td>Instrumental Literature for Schools</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>MUE 568</td>
<td>Advance Choral Rehearsal Techniques</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td>N</td>
</tr>
<tr>
<td>MUE 570</td>
<td>Choral Literature for Schools</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>MUE 792</td>
<td>Seminar: Special Topics, may be taken twice (e.g., Sociology and Music Education Research; Advanced Research Designs for Music Education)</td>
<td>3</td>
<td>Y</td>
<td>N</td>
<td></td>
</tr>
</tbody>
</table>

*(These courses were previously taught as seminar courses or using omnibus numbers. New course numbers have been submitted.)*

**ix. Master's program comprehensive exams, please check all that apply** (Please note: for doctoral programs, a written and an oral comprehensive exam are required.) Not applicable

- [ ] Written comprehensive exam required
- [ ] Oral comprehensive exam required
- [ ] No comprehensive exam required

**x. For Doctoral Degrees, indicate the Master's Degree Credit Allowance:** If approved by the student’s supervisory committee, does the program allow up to 30 credit hours from a previously awarded master’s degree to count towards the degree requirements for this doctoral program?  [x] Yes  [ ] No

The respective concentration faculty will complete a case-by-case assessment of all courses completed by any student requesting master’s degree credit allowance.

**xi. Committee:** Required Number of Thesis or Dissertation Committee Members (must be at least 3 including chair or co-chairs): 3

**xii. Foreign Language Exam.**

Foreign Language Examination(s) required?  [ ] Yes  [x] No

If yes, list all foreign languages required:

There is no foreign language requirement at this time. As other concentrations are added to the PhD in Music, this will be revisited.

**xiii. Course Prefix(es)** Provide the following information for the proposed graduate program.
a. Will a new course prefix(es) be required for this degree program?
   Yes ☐ No ☐

b. If yes, complete the Academic Tables Update Notice - Course Prefixes Form for each new prefix and submit to Nancy Kiernan <nkiernan@asu.edu> in the Office of the Executive Vice President and Provost of the University.

xiv. New Courses Required for Proposed Degree Program. Provide course prefix, number, title, and credit hours and description for any new courses required for this degree program.

   MSI 601 Contemporary Topics in Music Research, 2 credits
   Required for all PhD in Music students. Content includes readings and discussions of topics drawn from the arts and other disciplines that impact and interact with music, music practices and music research. Literature review or research paper required.

   MSI 602 Current Issues in Music Research, 2 credits
   Required for all PhD in Music students. Content includes readings and discussions of topics drawn from current public policies, events, and popular culture that impact and interact with music, music practices, and music research. Literature review or research paper required.

   MSI 755 Historical and Systematic Research in Music, 3 credits
   Required for all PhD in Music students. Knowledge and insights related to conducting historical research in music. Includes development of a mini-proposal for a dissertation on the history of music education, or draft of a historical research paper suitable for presentation or publication. (Note: This course was previously taught under MUE 755 for students in the DMA in Music Education. For the PhD in Music, the course will be required for all PhD students and will be taught collaboratively.)

   MUE 754 Music Teacher Education Research and Policy, 3 credits
   Reading and discussion of research and policy documents in teacher education with a focus on arts and music teacher preparation. Includes development of a research project or essay suitable for publication or presentation, an abbreviated prospectus for a dissertation, or literature review.

   MUE 756 Qualitative Research in Music Teaching & Learning, 3 credits
   Study of qualitative research and methods in music education, including readings and discussion, data collection and data analysis. Includes development of an abbreviated prospectus for a qualitative dissertation, or a draft of a qualitative research paper suitable for presentation or publication. (Note: This course has been offered under an omnibus number. A new number is being submitted.)

   MUE 757 Quantitative Research in Music Teaching & Learning, 3 credits
   Study of quantitative research and methods in music education, including readings and discussion, data collection and analysis. Includes development of an abbreviated prospectus for a quantitative dissertation or a draft of a quantitative research paper suitable for presentation or publication. (Note: This course has been offered under an omnibus number. A new number is being submitted.)