



UNT[®]

Doctor of Philosophy in Music Education (PhD)

Description of Requirements and Procedures

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APPLICATION PROCEDURES

A. Prerequisites for Application

The following are prerequisites for application to the PhD program:

1. An earned **Master degree**.
2. A **record of at least three (3) years of full-time, successful teaching experience in group instructional settings**. It is highly recommended that this experience be gained at the public school level of instruction. Private studio teaching alone may not suffice as a substitution for group instructional activities. The Music Education Graduate Faculty will evaluate the appropriateness of a candidate's teaching experience.

B. Admission to the Toulouse School of Graduate Study

1. The application procedure begins with the Toulouse School of Graduate Study at the University of North Texas. A formal application must be submitted to the Graduate School with all required accompanying materials. The application and procedural information may be found on the University of North Texas website (www.unt.edu).

C. Admission into the MUED PhD Program

Applicants to the MUED PhD program must submit a completed College of Music online application and must upload supporting materials. Supporting materials must include:

1. A current **résumé** or **vita**
2. A **writing sample** demonstrating academic writing (e.g., a Master paper, project, etc.)
3. A **personal philosophy statement** that addresses teaching, music, and long-range professional goals
4. **Three (3) letters of recommendation** from three (3) individuals qualified to evaluate the applicant's accomplishments and merits. These will be submitted using the online form included on the College of Music application.
5. A **teaching video** that highlights classroom instructional episodes, such as rehearsals, warm-ups, or other activities. These are especially important for students who are applying for TA/TF positions.
6. If the materials listed above provide evidence of successful potential, applicants will be invited to a campus interview with the music education faculty. During this visit, applicants will complete a one-hour writing prompt.

D. Upon Completion of the Applications:

1. The application is processed, and transcripts are evaluated by the College of Music and the Division of Music Education.
2. The applicant will receive a letter from the Graduate Office of the College of Music with information about any course deficiencies.
3. An advisor from the Division of Music Education will advise each PhD student about course options and program requirements.

GENERAL DETAILS

Please consult the University of North Texas Graduate Catalog for general doctoral issues, such as financial aid, health services, and academic conduct/misconduct.

MINIMUM COURSE REQUIREMENTS beyond the fulfillment of deficiencies are as follows:

Required research courses - 6 hours

EPSY 5210 Educational Statistics (3 hours)

EPSY 6010 Statistics for Educational Research (3 hours)

Required MUED courses - 9 hours

MUED 6450 Qualitative Research in Music Education (3 hours)

MUED 6440 Systematic Measurement of Musical Behavior (3 hours)

*prerequisites (MUED 5120: Applied Research in Music Education)

MUED 6520 Analysis and Criticism of Research Studies (3 hours)

*prerequisites (MUED 5120 and MUED 6440)

MUED Electives: - 12 hours from the bank of courses below

MUED 5100 Music Supervision (3 hours)

MUED 5500 History of Music Education in the United States (3 hours)

MUED 5510 Philosophical Foundations & Principles of Music Teaching (3 hours)

MUED 5520 Psychology of Music (3 hours)

MUED 5880 Teaching Strategies in General Music (3 hours)

MUED 5150 Pedagogy in Practice (3 hours)

MUED 6430 Principles of Music Learning (3 hours)

MUED 6470 Sociology of Music (3 hours)

MUED 6580 College Teaching of Music Courses (3 hours)

Electives - 21 hours

Students may choose courses to supplement their scholarly and creative interests. Although not required, students may declare a cognate area. (See Appendix A).

Dissertation - 12 hours

MUGC 6950 (12)

Total - 60 hours

ACADEMIC ADVISING

Students are encouraged to contact the PhD Coordinator for advising at least one week before registering each semester. This advising allows the student to communicate changing goals as well as to stay abreast of any potential problems with course choices. Details such as the most beneficial order of the research courses (1st: EPSY 5210, 2nd: EPSY 6010, 3rd: MUED 6440, and 4th: MUED 6520) will be discussed in advisement sessions.

DEGREE REQUIREMENTS

Time Limitation and Residence

All work to be credited toward the doctoral degree must be completed within a period of 8 years from the date doctoral credit is first earned. We require a minimum residence of one full academic year above the master degree. A graduate student is officially in residence when carrying at least nine hours of course work in each of two consecutive long semesters or when carrying at least six hours of course work in each of three consecutive semesters. Due to course prerequisites and other confounding issues, determining the most appropriate timeframe for the year of residency should be determined in consultation with the Coordinator of the PhD Program in Music Education. In most instances, it is not advisable to have the residency year begin during a student's first semester of course work. Students who acquire residency toward another doctorate in the College of Music at UNT may, with the approval of the Music Education Faculty, receive favorable consideration for residency in the Music Education degree program. Each case will be handled individually upon request. Residence acquired at another university is not acceptable and is not transferable. During their residence, all doctoral students are required to attend the monthly Doctoral Colloquium Meetings in Music Education.

Fulfillment of Deficiencies in Doctoral Course Work

When applying for admission to the program through the Toulouse School of Graduate Studies, deficiencies in required course work and teaching experience may be identified. Regarding course work in music education, two prerequisites to doctoral study are required. Students must have taken an introductory graduate course on the nature of graduate study in music education (at UNT: MUED 5280, Current Issues in Music Education). If the student has not taken this or a comparable course at an institution offering the same degree the student is pursuing, the course will be declared a deficiency. The second prerequisite to doctoral study is an introductory graduate course on research in music education (at UNT: MUED 5120, Applied Research in Music Education). This course will be considered an automatic deficiency even if a comparable course has been taken, unless a student wishes to demonstrate his/her competence in the subject matter through examination. Interested individuals should contact the Coordinator of the PhD Program in Music Education. Deficiency courses do not count toward the total of 60 hours necessary for course work.

THREE PHASES OF DEGREE COMPLETION

The doctoral program in music education is divided into three phases. Phase One consists of (1) permission by the Toulouse School of Graduate Studies to enroll in graduate course work, and (2) writing a practitioner article or a scholarly review of literature suitable for publication along with a conference proposal. Phase Two of the program comprises the bulk of course work, progress toward clarifying a dissertation topic, and completion of the qualifying examinations. Phase Three commences after the successful completion of all sections of the qualifying examinations.

PHASE ONE

During the first year of course work, the student prepares and submits a practitioner article or a review of literature suitable for publication, along with an accompanying conference proposal. Students may consult with a faculty member for feedback or guidance during the process. Prior to article completion, the student will consult with the PhD coordinator to choose a three-member advisory committee. After completing the paper and receiving committee approval from the PhD coordinator, the student will contact the committee members to arrange a time for an advisory meeting. Once arranged, the student will reserve a room through Roomview (<http://calendar.music.unt.edu/roomview.php>) and notify each committee member of the designated time. The student must provide committee members with a two-week window to read and edit the paper and conference proposal.

Prior to the Phase One committee advisory meeting, and in anticipation of successful completion, the student will consult with music education faculty members to seek a mentor who will agree to guide them through the empirical study that will be submitted in Phase Two. At the end of the Phase One meeting, the student will provide the name of the mentor and the proposed research topic.

If the Committee makes a favorable decision, the student will file an official degree plan which then entitles the student to engage in Phase Two of the program.

If the Committee agrees that the Phase One Paper does not meet academic standards, the entire graduate music education faculty will review the document and take under advisement other information, such as grades from completed graduate courses, evaluative comments from the instructors of those courses, and evaluations of other tangible evidence about the student's musical and academic performance skills and levels. After further review, the student will be informed in writing of the results.

Filing the Degree Plan:

The form required to file a degree plan may be obtained online at <http://graduate.music.unt.edu/sites/default/files/PhD%20music%20education%20degreeplanmaster.pdf>. After completion of the form and approval from the PhD Coordinator, the student will secure appropriate signatures and file the form with the Graduate Secretary of the College of Music.

PHASE TWO

Phase Two of the program comprises the student's bulk of course work and completion of the qualifying examinations. After all required courses have been taken and the minimum requirements met, the student is entitled to submit materials for the Qualifying Examination.

Policies and Procedures for the Administration of Qualifying Examinations in the Music Education PhD Program

In all tasks in the qualifying exams, music education faculty seek to assess the prospective candidate's ability (a) to organize the facts and content knowledge into meaningful information; and (b) to generalize from, draw conclusions about, and interpret information.

Students take exams after completing most of the course work outlined in the degree plan (including the satisfactory completion of 6 hours of statistics). The examinations are usually given each year in the fall (the week before Thanksgiving) and in the spring (the week after spring break).

Students need to consult with the PhD Coordinator to schedule qualifying exams. The examinations are written, read, and evaluated by a three-member committee from the Music Education Division. No more than three attempts will be allowed. Failure to pass all exams after the third try will automatically remove the student from further consideration for doctoral candidacy. Students cannot take dissertation credit prior to passing all qualifying exam areas.

There are two portions to the Qualifying Examination in Music Education:

- Portion 1: Students will submit a portfolio that includes the following materials: (a) a vita, (b) a 15-minute unedited music teaching video, (c) an original syllabus suitable for teaching a university course for music education majors, and (d) an empirical research study suitable for publication (either as the sole author or as first author), (e) a research conference proposal based on the research article, and (f) a 25-minute research presentation (20 minutes for author presentation, 5 minutes for audience questions) based on the research article with accompanying handouts and appropriate visual aids (e.g., PowerPoint, Prezi, etc.).
- Portion 2: Students will submit an annotated bibliography (or a highly organized table with detailed information) with a minimum of 100 references on a proposed dissertation topic.

Public Presentation and Private Defense:

Approximately two weeks after all materials have been submitted, students will present their empirical research article in a 25-minute public forum, followed by an hour-long private defense of their materials with a three-member committee of Music Education faculty, chosen by the PhD Coordinator. Students will be responsible for contacting committee members to schedule the presentation followed by the defense and will reserve a room at <http://calendar.music.unt.edu/roomview.php>.

PHASE THREE

The student becomes a doctoral candidate at UNT after the successful completion of all sections of the qualifying examinations and upon enrollment in dissertation coursework (MUGC 6950). Once work on the dissertation has officially begun, the student must maintain continuous dissertation enrollment (MUGC 6950) each long semester until the dissertation has been completed and accepted by the Dean of the Toulouse School of Graduate Studies. Dissertation registration in at least one summer session is required if the student is using university facilities and/or faculty time during that summer session. If, for circumstances not under the control of the student, continuous enrollment is not advisable, the student may apply for a leave of absence to the Toulouse School of Graduate Studies. The letter of application is directed to the Music Education Faculty.

After successfully completing the Qualifying Exams, doctoral candidates consult with the PhD Coordinator to choose a Dissertation Committee. The student has the option of retaining the Qualifying Exam Committee as the official Dissertation Committee or, with the counsel of the PhD Coordinator, may choose to change the committee members. Details regarding committee member requirements are listed below:

The Dissertation Committee

- a. Major Professor:** Must be a member of the Music Education faculty with appropriate graduate level status. Faculty members with graduate level status are those approved by the College of Music to chair dissertation committees. As part of the process of writing a dissertation, the student and major professor will be in contact weekly to communicate submission expectations and edit procedures.
- b. Minor Professor and 3rd Committee Member:** Either one of these designated persons must also be a member of the Music Education Faculty with appropriate graduate level status; the other person may come from the Graduate Faculty of the College of Music, from the University at large, or from the other participating institutions of the Federation of North Texas Area Universities.
- c. 4th and 5th Committee Members:** Optional.

Dissertation and Completion of other Degree Requirements

The dissertation is at the core of Phase Three--Doctoral Candidacy in music education. The completion occurs in two stages: (1) preparation of the dissertation proposal and its defense, and (2) the writing of the dissertation and its defense.

A. The Dissertation Proposal and Its Defense

A dissertation should be related to both the student's area of professional interest and to the field of music education. It should reflect the student's ability to operate as a researcher and scholar, and to conduct an original investigation in relative independence of course work and supervision. Accepted modes of inquiry are those that employ historical, empirical (descriptive, qualitative, correlational, experimental), and/or philosophical methodologies.

After the qualifying examinations have been taken and after the student is ready to defend the written proposal, the student may schedule a hearing, through his/her major advisor and Coordinator of the PhD program, for the purpose of defending the proposed research. The hearing is open to the university community.

The proposal will cover the major points of rationale, purpose and problems (questions, hypotheses), related literature and methodology for the proposed study. The student is expected to be able to answer any questions pertaining to the proposed project even if they were not covered in the proposal. Along with the proposal, and if applicable, the student must submit the completed human subject consent form, approved by the university IRB committee, required before any data are gathered either for the pilot or the main study.

In the hearing, the student is expected to evidence thorough knowledge of all related literature, research materials, and procedural steps outlined in the proposal necessary for successful completion of the study. Immediately following the hearing, the candidate's doctoral committee and all other faculty members present at the hearing decide on the outcome of the hearing as:

“proceed as is;”

“proceed with minor revisions;”

“proceed with revisions to be re-submitted to the doctoral committee;” or

“not recommended to proceed, submit again in a full hearing.”

The candidate will be informed of that decision immediately following the deliberations. If recommended to proceed, it is the student's responsibility to assure that all suggested changes are carefully considered and implemented in the study to the fullest degree possible.

B. Final Dissertation Hearing: At the hearing, the candidate defends the entire research project in an oral presentation. Following the presentation and question period, the examining committee confers on the outcome of the defense. The student is informed immediately of the results of the deliberations.

After the Dissertation Hearing: At UNT, dissertations are filed electronically. Information on electronic theses and dissertation (ETDs) can be found at <https://tsgs.unt.edu/new-current-students/theses-and-dissertations>.

PROGRESS AND EVALUATION

Each student enrolled in organized coursework during a long semester (fall and spring) will be evaluated for satisfactory progress. Satisfactory progress is determined, in part, by suggested guidelines for degree completion:

Suggested Timeline for Degree Completion:

- | | |
|---------------------------------|---|
| 1. Phase One paper | Completed by the end of the 2 nd long semester |
| 2. Degree plan | Approved prior to the end of the 1 st long semester |
| 3. Course work | Completed in 4 to 6 long semesters (Students are encouraged to enroll in coursework during summer semesters.) |
| 4. Written qualifying exams | Completed and defended at the end of the 4 th long semester. |
| 5. Dissertation progress review | Continued during the summer and 2 long semesters. Students should meet with their dissertation advisor on a weekly basis. Professors agreeing to serve as advisors will return edits within 1-2 weeks to ensure appropriate progress toward completion. |
| 6. Dissertation proposal | Completed at the end of the first semester of the 3 rd year. |
| 7. Dissertation completed | Dissertation completed and defended by the end of the second semester of the 3 rd year. Official graduation during summer of the 3 rd year. |

RECOMMENDED TIMELINE FOR DISSERTATION COMPLETION:

Throughout the degree program, the student should consider possible topics based on his or her interests. The student should consult with the PhD coordinator to discuss which faculty member might be best suited to be the major professor. With input from the dissertation advisor, the student should finalize the dissertation topic and begin writing the proposal.

Course registration – Register for at least 3 dissertation hours of credit (MUGC 6950; the section number will be based on the dissertation advisor). Each semester during the dissertation process, students must continue to register for at least 3 hours of dissertation credit.

1. Summer One of Dissertation Completion (Review of Literature):

a) Week 1 - During the first week of the summer, the student should contact the major professor to arrange regular weekly meetings to discuss dissertation topics and proposal preparation. The proposal typically consists of the following sections:

- 1) Chapter One: an introduction to the content that will be covered in the study;
- 2) Chapter Two: an extensive review of the research literature; and
- 3) Chapter Three: the methodology that will be used to conduct the study, including validity and reliability results.

An extensive, thorough review of literature is a vital component of any dissertation. Much of the summer will be devoted to the completion of this portion of the proposal as well as a plan for pilot study implementation the following semester.

b) No later than week 8: IRB – In order to conduct research with human subjects, the student must apply to the Institutional Review Board for university approval. This process may take up to 4 weeks.

2. Semester One of Dissertation Completion (Pilot Study):

a) Weeks 1-5: Pilot study – Upon guidance from the faculty advisor, it may be necessary to conduct a pilot study, depending on the candidate's chosen methodology.

b) No later than Week 7 – The candidate will turn in a draft of the proposal to the faculty advisor for editing and suggestions. The faculty advisor will

return the draft to the student within 1 week with suggested revisions. The student and faculty advisor may need several more editing cycles to ensure a sound proposal.

c) Weeks 9-10 (Proposal Defense)

The candidate will make all revisions and turn the completed proposal in to the Committee by placing a printed hard copy in each member's mailbox or by hand-delivering it. In addition, the candidate will send an electronic copy to each committee member.

d) Weeks 12-13: The candidate will hold a closed proposal defense with the Committee. Along with the proposal, and if applicable, the student must submit the completed human subject consent form that is required before any data are gathered either for the pilot study or the main study. Following the proposal hearing, the Committee will notify the student as to the status of the proposal:

“proceed as is;”
“proceed with minor revisions;”
“proceed with revisions to be re-submitted to the committee;” or
“not recommended to proceed; submit again in a full hearing.”

The student will be informed of this decision immediately following the deliberation. If recommended to proceed, it is the student's responsibility to ensure that all suggested changes are carefully considered and implemented in the study to the fullest degree possible.

c) Weeks 14-16: IRB Modification – In order to conduct a main study with human subjects, the student must revise the original pilot study application to include participants proposed for the main study. The revision process may take up to 4 weeks.

3. Semester Two of Dissertation Completion (Defense and Graduation):

a) Weeks 1-8 – Conduct Main Study The student will spend time refining and conducting the study. The student will meet with the dissertation advisor weekly for assistance with drafts and edits. The advisor will return edits within one week to ensure dissertation progress and completion.

b) Week 9 – Turn the final dissertation in to the faculty advisor for editing. The faculty advisor will return the dissertation to the student within 1 week with final suggestions for revision.

c) No later than Week 10 - The candidate will make all revisions and turn the completed thesis in to the Committee by placing a printed hard copy in

each member's mailbox or hand-delivering it. In addition, the student will send an electronic copy to each member.

- d) **Week 11** - The candidate will reserve an appropriate room (e.g., Graham Green Room, Dean's Conference Room) for the defense of the dissertation. The defense date must be at least 2 weeks after the dissertation was submitted to the committee members.
 - e) **Weeks 12-13** – The candidate holds an open final defense with the Committee. Suggestions and revisions for improvement will be provided.
 - f) **Weeks 14-16** – The candidate will make all suggested revisions and submit the final dissertation to the College of Music Graduate Offices.
4. **Submit Dissertation to the Toulouse Graduate School.** The dissertation advisor will submit all other necessary documents required by Toulouse. An additional copy of the completed project must be filed in the graduate archives of the Music Education Resource Room (MU307) in the Music building, as a hard copy form **and** as an electronic copy that is emailed to the PhD Coordinator.

Probation and Removal Procedures during Coursework:

The following probation and removal procedures apply to all coursework, including deficiencies.

Probation: Upon receipt of a grade of “C” or below, or two “W” grades, the student will be placed on probation for the remainder of the course work phase of his/her program. Likewise, failure to submit the Phase I paper one long semester after completing 18 hours of coursework will result in probation. The PhD Coordinator will notify the student of his/her probationary status (**FORM A, on p. 18 of this document**) and will send a duplicate copy to the College of Music Office of Graduate Studies for the student's file. After receiving notice of probationary status, the student is required to seek formal counseling with the PhD Coordinator to discuss status in the doctoral program. Probationary students may not withdraw from any future courses without the consent of the PhD Coordinator.

Removal: Receipt of a second grade of “C” or below or a third grade of "W" following the student’s assignment to probationary status will result in the student's removal from the doctoral program. Likewise, failure to submit the Phase I paper one long semester after completing 18 hours of coursework will result in removal from the doctoral program. The PhD Coordinator will notify the student of removal from the program (**FORM A, on p. 18 of this document**) and send a duplicate copy of the notice to the College of Music Office of Graduate Studies. The College of Music Office of Graduate Studies will then notify the Toulouse School of Graduate Studies of this action.

Probation and Removal Procedures after Coursework Completion:

Probation: Satisfactory progress is dependent upon the student’s progress toward the completion of qualifying exams and the dissertation. Each semester, the dissertation committee chairperson will review the student’s progress in terms of effort toward achieving deadlines for the qualifying exams, proposal, and final dissertation defense. These findings will be discussed with the chair of the Music Education Division. Unsatisfactory progress in a given semester will result in probation. Students found to be in non-compliance with policies for satisfactory progress will be counseled (**FORM A, on p. 18 of this document**).

Removal: A second semester of unsatisfactory progress after coursework completion will result in removal from the program. The PhD Coordinator will notify the student of removal from the program (**FORM A, on p. 18 of this document**) and will send a duplicate copy of the notice to the College of Music Office of Graduate Studies. The College of Music Office of Graduate Studies will notify the Toulouse School of Graduate Studies of this action.

Appeal Process:

A student wishing to appeal his/her removal from the doctoral program may petition a three-person Review Committee consisting of all full-time faculty members in the

Division of Music Education, excluding the dissertation committee major professor, the PhD Coordinator, and the Master Coordinator. This written appeal must be submitted to the PhD Coordinator within 30 days of notification of the student's removal. The Review Committee will notify the student of their decision within two weeks of the appeal.

Leave of Absence:

If during any long semester (fall and spring) a PhD student does not enroll in any course work leading to degree completion, the student must file a Leave of Absence form (**FORM B, on p. 20 of this document**); otherwise, the student will be placed on inactive status. After two consecutive long semesters of inactive status, the student will be removed from the PhD program.

A student who intends to withdraw from the program should submit a letter to the PhD Coordinator and the COM Office of Graduate Studies indicating their intent to withdraw.

**COLLEGE OF MUSIC – PhD Program in Music Education
Student Counseling Form
FORM A**

On _____, a counseling session was held with
Date

Student's Name

Student ID Number

concerning the difficulty he/she has encountered in the program. Difficulties encountered have included:

The student has been informed of the consequences of this problem and acknowledges that further difficulty could result in the following:

Signatures:

Student

Date

PhD Coordinator

Date

Department Chair

Date

Additional comments:

Action taken (if necessary): _____ Probation _____ Removal
(Submission of this form from the department may be used as authorization to write a removal letter from the program).

Request for Exceptions:

COLLEGE OF MUSIC – PhD Program in Music Education

**Leave of Absence Form
FORM B**

To: Department Chair

CC: Toulouse Graduate School

Student's Name

Student ID Number

has been approved for a leave of absence from the doctoral program for the following semester(s)

Reason:

Signatures:

Dissertation Chair

Date

PhD Coordinator

Date

Approved:

Department Chair

Date

APPENDIX A

GUIDE FOR CHOOSING A COGNATE

A cognate area is a set of three topic-related academic courses (9 hours). These courses are chosen by the student and approved by the PhD coordinator prior to enrollment, for the purpose of augmenting your knowledge in a specialty content area.

The courses for the cognate area should complement music education course work knowledge. The courses could be from another area of music or outside of music.

Students may consider some of the following cognate areas: Sociology, Philosophy, Psychology, Advanced Research, Conducting, Music Supervision, Ethnomusicology, or Composition. Options for other cognate areas may be possible in consultation with the music education faculty.

The courses, while related, need not all come from the same department. For instance, an individual interested in being a Psychology of Music expert may take an acoustics course in physics (PHYS), a measurement class in Educational Psychology (EPSY), and a learning styles course in Educational Curriculum and Instruction (EDCI). Decisions regarding coursework must be made in consultation with the PhD Coordinator.

Cognate decisions vary for each individual, but some additional examples are listed below:

Students considering a career as an administrator in the public schools or a music supervisory or administration position may choose Music Supervision as a cognate. Courses in EDAD (Educational Administration and Supervision) courses could be beneficial.

Students with an interest in the sociology of music education might choose Sociology as a cognate. Courses in SOCI (Sociology) or ANTH (Anthropology) courses might broaden their knowledge base.

APPENDIX B

GUIDE FOR ROOM RESERVATIONS

- You will need to schedule a meeting room for:
 - your advisory meeting for the Phase 1 paper
 - your oral defense of the Phase 2, qualifying exams presentation and defense
 - your oral defense of the Phase 3, dissertation proposal & defense
- Your Qualifying Exam, Dissertation Proposal, and Final Dissertation defense meetings will be committee-only functions, so scheduling a small room will be sufficient.

Common rooms chosen are:

The Dean's Conference Room (scheduled in the main office)
The Green Room (scheduled online at
<http://music.unt.edu/calendar/roomview.php>)

- Before your Qualifying Exam Defense and your Final Dissertation Defense, you are required to prepare a 30-minute public presentation of your dissertation. You will need a larger room for this event, such as classrooms 321 or 322. (scheduled online at <http://music.unt.edu/calendar/roomview.php>)
- Contact your committee members for their availability (at a minimum, 2 weeks in advance of your tentative date) and give them the appropriate document with enough time for them to read and edit.
- Go to www.music.unt.edu/roomview to see room availability. Go to www.music.unt.edu/request to reserve a specific room on a specific date, or for the Dean's Conference Room, go to the main office.

APPENDIX C

GUIDE FOR CHOOSING A COMMITTEE

- You will choose three committees during your tenure as a doctoral student:
 - Phase 1: Practitioner article or Review of Literature: During the first year of course work, consult with the PhD Coordinator to choose a an advisory committee that consists of three music education faculty members who teach graduate classes.
 - Phase 2: The committee for your Qualifying Exams will be chosen for you.
 - Phase 3: Dissertation Proposal and Defense: In the semester that you take the Qualifying Exams, reconsider the Dissertation Committee you were required to choose when constructing your degree plan. Changes made must be submitted to the PhD Coordinator. The committee consists of a major advisor from the Music Education faculty, a minor professor for the Music Education faculty, and a third committee member. More members are optional.
- You may retain the same members for each phase, or under the guidance of the PhD Coordinator, you may change members for each phase. Evaluate how each committee member benefits you.
- Contact the members you wish to be on each Phase committee individually, preferably face-to-face, and ask them whether they would consider serving on the specific Phase committee.
- Consider the following factors when choosing members of a committee:
 - Get “references” from other UNT doctoral students on potential committee members.
 - Consider your personal relationship with each member:
 - Do you get along with them?
 - Will they guide/mentor you well?
 - Will they be available to you throughout the dissertation process?
 - Will they edit your work thoroughly?
 - Will your committee be balanced?
 - Will you have members to cover content-specific issues, research methodology issues, etc.?
 - Will you have any deficits related to your dissertation that could result in a lesser document?

APPENDIX D

GUIDE FOR A SUCCESSFUL DISSERTATION PROPOSAL DEFENSE

The proposal defense is an opportunity for you to receive suggestions that may improve your study. You will have 20 minutes to present the main points of your study. The audience will then have 10 minutes to ask you clarification questions. Your specific committee will have the remainder of the time to guide your future progress. The following are ideas that may improve your defense experience:

Deadlines:

You must submit your final document to your committee at least **two full weeks in advance** of the defense date.

Attitude:

Be positive and non-adversarial.
Be open to input and suggestions.

Stay in contact with your committee.

Discuss possible study challenges before the defense.

Presentation – reflective of a professional clinic-like situation

1. Be organized.
2. Discuss the major points of your study instead of reading a script.
3. When you have specific points to address from the text, consider visual aids such as PowerPoint slides or a handout.
4. Have potential for mobility. A pointer may help with this.
5. Rehearse the presentation.
 - Consider your eye contact and vocal inflections.
 - Consider what your hands are doing (not in pockets).
 - Avoid filler words, such as “um.”
6. Remain current on the details of your study and your citations.
7. Be aware of potential questions and be ready to address them.
8. Dress professionally.

APPENDIX E

MUED Course Rotations by Semester

(Offerings, instructors, and rotation of courses subject to change)

Fall courses

- MUED 5120: Applied Research in Music Education (Taylor)
- MUED 5150: Pedagogy in Practice (Taylor)
- MUED 5280: Current Issues in Music Education (Ramsey)
- MUED 5510: Philosophical Foundations (Emmanuel)
- MUED 5500: History of Music Education (Ramsey)
- MUED 6440: Systematic Measurement of Musical Behavior (Rohwer)

Spring courses

- MUED 5100: Music Supervision (*even years only*) (Henry)
- MUED 5520: Psychology of Music (*odd years only*) (Ramsey)
- MUED 6434: Principles of Music Learning (*even years only*) (Ramsey)
- MUED 6470: Sociology of Music (*even years only*) (Powell)
- MUED 6520: Analysis and Criticism of Research Studies (Kelley)
- MUED 6450: Qualitative Research in Music (*odd years only*) (Powell)
- MUED 6580: College Teaching in Music (*odd years only*) (Henry)

Summer courses

Course offerings vary each summer and may be viewed online at <http://registrar.unt.edu/registration/schedule-of-classes.html>.

APPENDIX F

MUSIC EDUCATION FACULTY

- Dr. Elizabeth Chappell** (Elizabeth.Chappell@unt.edu) 369-7539. Dr. Elizabeth Chappell holds a bachelor of music in music therapy from the University of Kansas, a master of music in music education from the University of Texas at Austin, and a doctorate in music education from the University of Texas at Austin. A specialist in string education, Dr. Chappell serves as the Director of the University String Project.
- Dr. William Coppola** (William.Coppola@unt.edu). Dr. William Coppola holds a bachelor of music in music business from Hofstra University, a master of music in music education from New York University, and a doctorate in music education from the University of Washington. Dr. Coppola teaches courses focusing on contemporary issues in music education.
- Dr. Donna Emmanuel** (Donna.Emmanuel@unt.edu) 369-7973. Dr. Donna Emmanuel holds a bachelor degree in Humanities Interdisciplinary from the University of West Florida and a master of music in music education from the University of Michigan. She received her doctorate in music education from Michigan State University. Dr. Emmanuel is an elementary music education specialist.
- Dr. Crystal Gerrard** (Crystal.Gerrard@unt.edu). Dr. Crystal Gerrard holds a bachelor of music in music education from the University of Texas at Arlington, a master of music in music education from Southern Methodist University, and a doctorate in music education from The Ohio State University. Dr. Gerrard teaches courses in band methods and wind literature.
- Dr. Warren Henry** (Warren.Henry@unt.edu) 369-7540. Dr. Warren Henry holds a bachelor of music in music education and a master of music in music education from the Crane School of Music at Potsdam College. He received his doctorate in music education from Michigan State University. Dr. Henry is an elementary music education specialist and serves as Associate Dean of Academic Affairs
- Dr. Jamey Kelley** (Jamey.Kelley@unt.edu) 940-360-7648. Dr. Jamey Kelley holds a bachelor of music in music education from Belmont University, a master of music in choral conducting from Pennsylvania State University, and a doctorate in music education from the University of Washington. He is a choral music education specialist and teaches conducting classes.
- Dr. Jessica Nápoles** (Jessica.Napoles@unt.edu) 369-7203. Dr. Nápoles holds a bachelor of music in music education, a master of music in music education, and a doctorate in music education from Florida State University. She is a choral music education specialist, conducts the UNT Concert Choir, and is the Master of Music Education Coordinator.
- Dr. Sean Powell** (Sean.Powell@unt.edu) 565-3713. Dr. Powell holds a bachelor of music in music education from Tennessee Tech University, a master of music in conducting from Illinois State University, and a doctorate in

music education from the University of Illinois at Urbana-Champaign. Dr. Powell is an instrumental music education specialist and serves as the Chair of the Division of Music Education.

Dr. Darhyl Ramsey (Darhyl.Ramsey@unt.edu) 565-3749. Dr. Darhyl Ramsey holds a bachelor of music in music education from Carson-Newman College, a master of music in music education from the University of Iowa, and a doctorate in music education from the University of Iowa. Dr. Ramsey is an instrumental music education specialist.

Dr. Debbie Rohwer (Debbie.Rohwer@unt.edu) 369-7538. Dr. Debbie Rohwer holds a bachelor of music in music performance and music education from Northwestern University and a masters of music in music education from the Eastman School of Music. She received her doctorate in music education from The Ohio State University. Dr. Rohwer is an instrumental music education specialist and serves as Associate to the President.

Dr. Don Taylor (Don.Taylor@unt.edu) 565-3745. Dr. Don Taylor holds a bachelor of music in piano performance from the University of Texas at San Antonio, a master of music in piano performance from Indiana University, and a doctorate in music in piano performance from the University of Cincinnati. He received a doctorate in music education from the University of Texas at Austin. Dr. Taylor is an elementary music education specialist and serves as the PhD coordinator.