MEMORANDUM

TO: Bonnie Thornton Dill
Dean, College of Arts and Humanities

FROM: Elizabeth Beise
Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Establish an Area of Concentration in Music Education for the Ph.D. in Music (PCC log no. 14000)

On March 13, 2015, Chancellor Kirwan approved your proposal to establish an Area of Concentration in Music Education for the Ph.D. in Music. On October 7, 2015, the Maryland Higher Education Commission gave final approval. A copy of the approved proposal is attached.

This new Area of Concentration is effective immediately. Please ensure that the new Area of Concentration is fully described in the Graduate Catalog and in all relevant descriptive materials.

MDC/
Enclosure

cc: Andrew Harris, Chair, Senate PCC Committee
Barbara Gill, Office of Enrollment Management
Reka Montfort, University Senate
Erin Taylor, Division of Information Technology
Pam Phillips, Institutional Research, Planning & Assessment
Anne Turkos, University Archives
Linda Yokoi, Office of the Registrar
Alex Chen, Graduate School
Alene Moyer, College of Arts and Humanities
Robert Gibson, School of Music
October 7, 2015

Dr. Mary Ann Rankin
Provost and Senior Vice President
of Academic Affairs
The University of Maryland College Park
1119 Main Administration Building
College Park, MD 20742

Dear Dr. Rankin:

The Maryland Higher Education Commission has reviewed a request from the University of Maryland, College Park to offer a new Area of Concentration (AOC) in Music Education within the existing Ph.D. in Music.

I am pleased to inform you that the program proposal is approved. This decision is based on an analysis of the program proposal in conjunction with the law and regulations governing academic program approval, in particular Code of Maryland Regulations (COMAR) 13B.02.03. As required by COMAR, the Commission circulated the proposal to the Maryland higher education community for comment and objection. The program meets COMAR’s requirements and demonstrates potential for success, an essential factor in making this decision.

For the purposes of providing enrollment and degree data to the Commission, please use the following HEGIS and CIP codes:

<table>
<thead>
<tr>
<th>Program Title</th>
<th>Award Level</th>
<th>HEGIS</th>
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<tr>
<td>Music Education AOC</td>
<td></td>
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</tr>
</tbody>
</table>

Should the University of Maryland, College Park desire to make a substantial modification to the program in the future, review by the Commission will be necessary. I wish you continued success.

Sincerely,

Jennie C. Hunter-Cevera, Ph.D.
Acting Secretary of Higher Education

JCHC:JVF:mrw

C: Ms. Theresa Hollander, Associate Vice Chancellor for Academic Affairs, USM
Mr. Mike Colson, Senior Coordinator for Academic Programs, UMCP
March 13, 2015

Dr. Wallace Loh
President
University of Maryland, College Park
1101 Main Administration Building
College Park, MD 20742

Dear Wallace,

Thank you for forwarding the request of the University of Maryland to offer a new area of concentration in Music Education within the existing Ph.D. in Music.

I am pleased to approve this request. Please express my appreciation to the faculty who developed this new curricular option. I have confidence the program will be successful.

Sincerely yours,

William E. Kirwan
Chancellor

cc: Mary Ann Rankin, Senior Vice President and Provost
I am pleased to forward for your consideration the attached legislation entitled, “PCC Proposal to Establish a New Area of Concentration in Music Education for the Ph.D. in Music.” Betsy Beise, member of the Programs, Curricula, and Courses (PCC) Committee, presented the proposal. The University Senate approved the proposal at its December 11, 2014 meeting.

We request that you inform the Senate Office of your decision as well as any subsequent action related to your conclusion.

Enclosure: PCC Proposal to Establish a New Area of Concentration in Music Education for the Ph.D. in Music
Senate Document # 14-15-13

DW/rm

Cc: Mary Ann Rankin, Senior Vice President for Academic Affairs & Provost
    Reka Montfort, Executive Secretary and Director, University Senate
    Juan Uriagereka, Associate Provost for Faculty Affairs
    Diane Krejsa, Interim Vice President for Legal Affairs and Chief Counsel
    Janet Turnbull, President’s Legal Office
    Elizabeth Beise, Associate Provost for Academic Planning & Programs
    Sylvia B. Andrews, Academic Affairs
    Bonnie Thornton Dill, Dean, College of Arts & Humanities
    Robert L. Gibson, Director, School of Music
    Michael Hewitt, Associate Director of Academic Affairs, School of Music

Approved: ___________________________ Date: 12-17-2014

Wallace D. Loh
President
Establish a New Area of Concentration in Music Education for the Ph.D. program in Music
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM/UNIT PROPOSAL

Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

Please submit the signed form to the Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.

College/School: ARHU
Please also add College/School Unit Code-First 8 digits: 01202700
Unit Codes can be found at: https://hypprod.umd.edu/Htm_Reports/units.htm

Department/Program: School of Music
Please also add Department/Program Unit Code-Last 7 digits: 1275701

Type of Action (choose one): Delete and Add a New Academic Degree

Summary of Proposed Action:
This proposal eliminates the Music Education Ph.D. in Curriculum and Instruction currently granted by the College of Education and replaces it with a new degree, the Ph.D. in Music Education, granted by the School of Music. The new program substantially revises the existing program and formally places it within the School where it has long been informally housed. Three new courses are proposed for this degree: MUED 697 Curriculum and Assessment in Music Education, MUED 785 Teaching Music in Higher Education, and MUED 790 Music Education Research Design & Analysis. In consultation with the Director of the School of Music, the Chair of Music Education will adjust the faculty teaching assignments as needed to accommodate the new courses, which will be offered in alternating years.

See new cover for summary

Departmental/Unit Contact Person for Proposal: Patrick Warfield, Dir. of Grad. Studies, School of Music, pwarfel@umd.edu

APPROVAL SIGNATURES - Please print name, sign, and date. Use additional lines for multi-unit programs.

1. Department Committee Chair: Patrick Warfield
2. Department Chair: Robert Gibson
3. College/School PCC Chair
4. Dean
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. University Senate Chair (if required)
8. Senior Vice President and Provost

14/14/2014
PROPOSAL FOR
NEW AREA OF CONCENTRATION in MUSIC EDUCATION
UNIVERSITY OF MARYLAND AT COLLEGE PARK, MARYLAND
within the
Ph.D. in MUSIC

COLLEGE OF ARTS AND HUMANITIES
BONNIE THORNTON DILL, DEAN

GRADUATE SCHOOL
CHARLES CARAMELLO, DEAN

{KIND OF DEGREE} Ph.D.

Proposed Initiation Date: Fall 2015 (pending approval from the National Association of Schools of Music)
I. OVERVIEW and RATIONALE

Overview

This proposal is to move and revise the curriculum of the University’s current doctoral training in Music Education. It has existed as an Area of Concentration within the Ph.D. in Curriculum and Instruction in the College of Education, but has been effectively housed in the College of Arts and Humanities’ School of Music since inception. A major redesign of the Curriculum and Instruction doctoral program was carried out last year, and Music Education is no longer an appropriate fit. It would be better situated as an Area of Concentration within the Ph.D. in Music. This new arrangement will bring the University of Maryland more in line with peers, make the program more competitive, and better enable the School of Music to recruit music education professionals who have already attained solid musical training and successful teaching experience in the K–12 public schools.

The proposed Area of Concentration in Music Education is designed to attract students with a variety of career interests, including those who desire to continue as music educators, those who wish to focus on research, and those interested in music education advocacy. The curriculum will also prepare students for faculty appointments in music education at research-intensive universities. Toward this end, students will develop strong publication and presentation records prior to earning the doctorate.

The guiding principle behind the program is to extend and refine students’ prior experiences in musical performance and pedagogy through advanced study in music teacher education and social science research methodology. The proposed new curriculum draws on existing faculty, courses, and other resources to accomplish this goal. Moving the Music Education curriculum under the Music Ph.D. program is also in line with the existing Master’s level offerings in Music Education that already reside in the School of Music.
Rationale

Current doctoral students in music education are enrolled in the Ph.D. program in Curriculum and Instruction offered through the College of Education. With the July 2011 reorganization of that College, the Department of Curriculum and Instruction (EDCI) was merged with one other department and one specialization to become a new department called Teaching and Learning, Policy and Leadership (TLPL). As part of this reorganization, TLPL collaborated to bring different programs together into one Ph.D. program with related specializations. The TLPL unit is now divided into three divisions: Division I (Science, Mathematics and Technology Education), Division II (Language, Literacy and Social Inquiry), and Division III (Education Policy and Leadership). The members of TLPL have sent a proposal to the University Senate for a curriculum change that describes the revision of sixteen areas of study into six new specializations in a single doctoral program to be named the TLPL Ph.D. Program.

These six new specializations are:

- Education Policy and Leadership
- Language, Literacy and Social Inquiry (to include Music Education)
- Mathematics and Science Education
- Minority and Urban Education
- Teacher Education and Professional Development
- Technology, Learning and Leadership

The School of Music has been considering proposing its own Ph.D. in music education for some time, and this reorganization within the College of Education provides an appropriate moment to do so. Quite simply, the new TLPL curriculum does not adequately support the needs of our students: future music teacher educators and social science researchers, who may serve as music education leaders and scholars in universities, state departments of education, and school districts.

Size and Students

There are currently five doctoral students enrolled in the Ph.D. in Curriculum and Instruction in the Area of Concentration in Music Education. Each year, between one and three new doctoral students are admitted to this area. (The yield is not necessarily 100%). These numbers are not anticipated to change with the proposed AOC in Music Education within the Music Ph.D. program. Therefore, we would expect between six and ten students to be enrolled at any one time. Current students who have not yet advanced to candidacy (including one who was admitted to the TLPL program during the summer of 2014) will be given the option of continuing in the new degree once it is approved. In the meantime they are enrolled in courses that will apply—and are common—to both programs.
II. CURRICULUM

Educational Objectives: Upon completion of the program, students will be able to:

- Demonstrate a deep understanding of the knowledge and theories associated with music education
- Demonstrate a full understanding of the research skills and practices associated with music education
- Demonstrate the professional competencies required to apply knowledge, conduct research, and provide leadership associated with music education

Requirements for the Proposed Doctor of Philosophy (Ph.D.) in Music Education

Doctoral students will be required to take a minimum of 48 credits beyond the master’s degree. This course load is similar to that required by the other Ph.D. degree program curricula offered through the School of Music (which require between 40 and 45 credits).¹ These credits are divided into six areas:

1. Music Education Doctoral Core  
2. Music Academic Core  
3. Quantitative Reasoning/Inter. Statics  
4. Advanced Research Methods  
5. Cognate Outside of Music  
6. Dissertation Research

The courses to be taken in each of these credit areas are described below, along with an indication of which areas require newly proposed courses (the new courses have been submitted through the Curriculum Management System). For an indication of how a student will work through these requirements, see Appendix A at the end of this document. Appendix B shows the current EDCI Ph.D. program in Music Education.

¹ The School of Music currently offers two Ph.D. programs (in addition to several professional DMA programs). The Ph.D. in Music has two active Areas of Concentration. Musicology requires forty-two credits beyond the master’s degree. These credits must include MUSC 642 (Early Music Notation), MUSC 646 (Introduction to Musicology), at least one 600-level course in Ethnomusicology, and twelve credits of MUSC 899 (the balance of the coursework is selected in consultation with the advisor). Music Theory requires a minimum of forty credit hours beyond the master’s degree. These credits must include MUSC 651 (Theories of Heinrich Schenker), MUSC 661 (Theory and Analysis of Atonal and Twelve-tone Music), MUSC 675 (Music Theory Pedagogy), two additional courses in the Theory and Analysis series, MUSC 646 (Introduction to Musicology), at least one 400 or 600-level course in music history, and twelve credits of MUSC 899 (the balance of the coursework is selected in consultation with the advisor). The second standalone Ph.D. program, in Ethnomusicology, requires just thirty-six credit hours of coursework because of its substantial fieldwork requirements.
1. **Music Education Doctoral Core** (5 courses at 3cr.; 15 credits total)

**Existing Courses**
- MUED 780  Seminar in Music Teacher Education  3cr.
- MUED 6xx  Elective in Music Education  3cr.

**Examples**
- MUED 691 Psychology of Music Education
- MUED 692 Foundations and Hist. Perspect. in Music Education

**New Courses**
- MUED 697  Curriculum and Assessment in Music Education  3cr.
- MUED 785  Teaching Music in Higher Education  3cr.
- MUED 790  Music Education Research Design & Analysis  3cr.

2. **Music Academic Core** (2 courses at 3cr.; 6 credits total)

Chosen in consultation with the advisor from the School of Music’s offerings in music theory, musicology, ethnomusicology, music technology, or jazz. Such courses might include MUSC 655 (Theory of Jazz) or items from the MUSC 699x series (Selected Topics in . . .).

3. **Quantitative Reasoning/Intermediate Statistics** (1 course at 3cr; 3 credits total)

Chosen in consultation with the advisor to complement the student’s prior experiences in quantitative research analysis and research interests. Such courses might include:

- EDMS 646  Quantitative Research Methods II  3cr.
- PSYC 601  Quantitative Methods I  4cr.
- SOCY 601  Statistics for Social Research I  3cr.

4. **Advanced Research Methods Sequence** (2 courses at 3cr; 6 credits total)

A two-course sequence, chosen in consultation with the advisor, and used to support the student’s research agenda in either qualitative or quantitative research. Typical sequences include:

**Qualitative Research**
- EDPS 730  Seminar on Case Study Methods  3cr.
- EDPS 735  Phenomenological Inquiry I  3cr.

**Quantitative Research**
- EDMS 651  Applied Multiple Regression Analysis  3cr.
- EDMS 657  Factor Analysis  3cr.

5. **Cognate Outside of Music** (2 courses at 3cr; 6 credits total)
Chosen in consultation with the advisor to complement the advanced research methods sequence. Typical cognates include:

Cognate in Human Development
- EDCI 688J Special Topics in C&I: Adol. Learning & Develop. 3cr.
- EDHD 720 Social Development and Socialization Processes 3cr.

Cognate in Social Justice Issues
- EDCI 697 Embracing Diversity in Classroom Communities 3cr.
- EDCI 788F Selected Topics: School Excl., Policy, Practice, & Prev. 3 cr.

Cognate in Educational Policy
- EDPS 615 Economics of Education 3cr.
- EDPS 620 Education Policy Analysis 3cr.

Other cognates may be chosen from Psychology, Sociology, Neuroscience and Cognitive Science, and Teaching and Learning, Leadership and Policy.

Admissions Policy

To be admitted to the program, applicants must (1) hold an earned bachelor’s degree and master’s degree, at least one of which is in the field of music education, (2) hold state or national licensure—as appropriate to their citizenship—to teach school music, (3) have taught music in a school setting for a minimum of three years, and (4) meet all UMD Graduate School requirements. Preferred applicants, with a greater chance of admission to the program, will: (1) hold an earned master’s degree in music education from a program that emphasized research, and (2) have taught music in a school setting for a minimum of five years.
III. STUDENT LEARNING OUTCOMES and ASSESSMENT

Learning Outcomes Assessments
In addition to their coursework, students will be assessed at four points: (1) a pre-candidacy portfolio, (2) a preliminary examination, (3) a defense of the dissertation prospectus, and (4) a defense of the dissertation. Items one and two have been newly designed for this program.

1. Pre-Candidacy Portfolio

Each student will compile a pre-candidacy portfolio that demonstrates a level of thinking and writing equal to what is typically required of junior scholars in the profession. This portfolio is designed to encourage early experiences that are consistent with the professional life of junior faculty. The portfolio consists of four parts:

   A. First Year Paper
      The First Year Paper will be an article written for a practitioner audience that is based on current philosophy, theory, and/or research findings from the field of music education.

   B. Second Year Paper
      The Second Year Paper will be an article written for a research audience that is based on original, empirical research conducted by the student.

   C. Public Lecture, Paper, or Practitioner Presentation
      Prior to advancement to candidacy, the student will present a public lecture, paper, or presentation of his or her scholarly work at a venue outside of the University of Maryland.

   D. Teaching Demonstrations
      Prior to advancement to candidacy, the student will present two one-hour teaching demonstrations similar to those required by research universities as part of faculty searches. These teaching demonstrations are to be presented to two different undergraduate or graduate MUED courses.

The entire portfolio must be approved by a committee of three Music Education Faculty.
2. Preliminary Examination

At a time mutually agreed upon by the candidate and the advisor, but no earlier than the semester in which the student is enrolled in the thirty-sixth credit of coursework and no later than six months following the completion of the thirty-sixth credit of coursework, the student will take the Music Education Preliminary Examination. Successful passage of the examination is required for advancement to candidacy. The examination is designed to assess the student’s mastery of the field of music education and consists of a written portion and an oral defense. Students at this stage in the program should demonstrate a sophisticated knowledge of the field, display a broad familiarity with qualitative and quantitative social science research methods, show an understanding of how that knowledge is significant to the overall field, and effectively communicate that knowledge in writing and speaking.

The Written Portion of the Preliminary Examination is designed to evaluate the student’s ability to write in a scholarly manner for multiple audiences and purposes. Each of the following documents parallels various types of writing that are typically part of a music education researcher’s professional responsibilities.

Submission of the Written Portion to the music education faculty shall be no later than two weeks (fourteen calendar days) prior to the scheduled oral exam.

Written Portion

*Document 1: Philosophical, Historical, Theoretical, or Policy Paper*  
20 pgs.

*Document 2: A Synthetic Review of Literature*  
20 pgs.  
This document must be in an area other than that of the student’s intended dissertation proposal.

*Document 3: Connection of Cognate Area to Music Education*  
20 pgs.

*Document 4: Essay on a Topic in Music Ed. Chosen by the Faculty*  
8–15 pgs.

*Document 5: Essay on Research Methodologies*  
10–20 pgs.  
This document will address a question related to research methodologies or techniques. This paper may be related to the student’s dissertation proposal topic.

Oral Exam

No sooner than two weeks following the submission of the Written Portion of the Preliminary Examination, the student will meet with the music education faculty for an oral exam and defense of the documents. The student will discuss, and be prepared to defend, the ideas put forth in the Written Portion. Evaluation of both portions will be made according to the policies governing Preliminary Examinations as laid out in the School of Music Graduate Handbook. Upon completion of the examinations, the student may apply to become a candidate for the doctoral degree.

Upon successful completion of the Preliminary Examination, the student will prepare and submit a written Dissertation Prospectus to the dissertation advisor. The prospectus will be comprised of a detailed outline of the dissertation, including a definition of the problem, necessary background, summary of relevant sources, and methodology to be employed. Ordinarily, the prospectus will be comprised of the first three chapters of the dissertation. The prospectus might also discuss the work’s anticipated scholarly contribution to the field. The student must also select a Dissertation Committee that conforms to the guidelines and criteria set forth in the Graduate School Catalog. Once the dissertation prospectus is complete, the student will schedule a brief oral presentation and defense of the prospectus before the major advisor and the additional Dissertation Committee members. The student must not undertake any research activity or apply to the Institutional Review Board prior to approval of the Prospectus.

4. Dissertation Defense

Upon completion of the written dissertation to the satisfaction of the dissertation advisor, the student will schedule an oral presentation and defense before the Dissertation Committee, no sooner than two weeks following the submission of the final dissertation to the members of the Dissertation Committee. The dissertation document and its oral defense must follow the guidelines laid out in the School of Music Graduate Handbook and the Graduate School Catalog. The dissertation and oral defense should show evidence that the student has developed new knowledge that makes a significant contribution to the field. Additionally, the presentation should show that the student is able to communicate the meaning and significance of the research effectively, successfully field questions from the Committee regarding the research, and defend conclusions.

IV. FACULTY AND ORGANIZATION

The School of Music, a unit of the College of Arts and Humanities, has forty-two tenured/tenure track faculty members, including four music education faculty, who each have defined areas of expertise in music performance and scholarship. These scholars and performers hold and have held leadership positions in major professional organizations, and have performed in highly-respected national and international venues.

Academic direction and oversight of the degree will be provided by the Music Education Faculty, the School of Music’s Graduate Committee and Director of Graduate Studies, the Associate Director of Academic Affairs, and the Director of the School of Music.

VII. COMMITMENT TO DIVERSITY

The Music Education Division within the School of Music continues to develop recruitment strategies to attract a diverse body of graduate students, including teachers from nearby school districts who serve a diverse population of K–12 students, as well as
teachers from all areas of the state, the nation, and the world. The Music Education Division in the School of Music continues to create a welcoming, supportive climate that is inclusive of all students.

VIII. REQUIRED PHYSICAL RESOURCES

The Michelle Smith Performing Arts Library (MSPAL), the central location on the College Park campus for music, theatre, and dance materials, will be an excellent resource for this program. The circulating, reference, serial, and special collections include 56,000 books, 156,000 musical scores, 130,000 audio and video recordings, 4,500 microform titles, and 281 active journal subscriptions. The Michelle Smith Performing Arts Library is home to several special collections and archives of materials relating to the arts in general and music education in particular. Thanks to the excellent music education holdings of the MSPAL, no new library or information resources are required by this proposal. This proposal also does not require additional facilities, facility modifications, equipment, or faculty.

New Courses

Three new courses have been proposed for this degree. They will be taught by existing members of the Music Education faculty.

- MUED 697 Curriculum and Assessment in Music Education (3 credits)
- MUED 785 Teaching Music in Higher Education (3 credits)
- MUED 790 Music Education Research Design and Analysis (3 credits)

Although one new course, MUED 790, is designed for Ph.D. Music Education students only, the other new courses should appeal to a broader range of School of Music students and generate enrollment of between 6–10 students. MUED 697 will be an elective course for all students in the Master of Music Education or Master of Arts degrees. MUED 785 will be open to all doctoral students in the School of Music.

Faculty

The proposed program requires no new faculty and only slight adjustments to the current teaching rotation of the existing faculty. Just three new courses are required. One, MUED 697 Curriculum and Assessment, is a revision and combination of two existing courses already offered on a rotational basis. The two remaining new courses will also be offered in alternating years. In consultation with the Director of the School of Music, the Chair of Music Education will adjust the faculty teaching assignments as needed to accommodate the new courses. Three Music Education faculty members have created syllabi that have been submitted to the Curriculum Management System.
Appendix A

Sample Program of Coursework for Proposed Ph.D. in Music Education
(Year by Year)

### YEAR 1

<table>
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<td>MUED Elective 3 cr.</td>
<td>MUED 790 Research Design &amp; Analysis** 3 cr.</td>
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<td>MUED 785 Teaching in Higher Ed*** 3 cr.</td>
<td>Music Academic Core 3 cr.</td>
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<tr>
<td>EDPS 615 Economics of Education* 3 cr.</td>
<td>Quantitative Reasoning/Statistics 3 cr.</td>
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### YEAR 2

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</tr>
<tr>
<td>MUED 697 Curriculum &amp; Assessment**** 3 cr.</td>
<td>EDPS 620 Education Policy Analysis* 3 cr.</td>
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### YEAR 3

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<td>MUED 899 Dissertation 6 cr.</td>
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* example of a selected cognate course
** new course available only to doctoral students in music education. (The pre-requisites for MUED790 will be handled through advising upon entry into the program.)
*** new course (available to all doctoral students in School of Music)
**** new course (available to students in the master’s or doctoral degree in music education)
Appendix B  
Sample Program of Coursework for Previous Ph.D. in EDCI (Music Education)  
(Year by Year)  

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<td>EDCI 790 Epistemology</td>
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<tr>
<td>MUED 690 Research in Music Education</td>
<td>MUED 692 Foundations of Music Educ</td>
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<tr>
<td>EDPS 776 Diversity in the Classroom</td>
<td>EDMS 645 Quantitative Research I*</td>
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<tr>
<td>EDMS 646 Quantitative Research II</td>
<td>MUED 6xx Advanced Methodology-Elective</td>
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<td>Cognate</td>
<td>Cognate</td>
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<tr>
<td>EDCI 791 or EDMS 651</td>
<td>EDCI 791 or EDMS 657</td>
<td>3cr.</td>
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<td>Music Academic Core</td>
<td>Cognate</td>
<td>3cr.</td>
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<td>Cognate</td>
<td>Cognate</td>
<td>3cr.</td>
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</tr>
<tr>
<td>MUED 899 Dissertation</td>
<td>MUED 899 Dissertation</td>
<td>6cr.</td>
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* Does not count toward degree
Appendix C

Sample Letters of Support

February 20, 2014

Dear Prof. Montgomery,

This note is to confirm that students from the proposed PhD program in Music Education will be eligible to take seminars in the sociology graduate program, subject to space availability and with permission of the instructor. We usually have room in our seminars for interested graduate students from different departments on campus, and welcome their participation.

Best of luck with the new program.

Sincerely,
Philip Cohen
Professor and Director of Graduate Studies
Department of Sociology

February 20, 2014

Janet,

Thanks for the information on your proposed Ph.D. program in Music Education.

I am happy to provide permission to allow future PhD students in Music Education to enroll in one or two graduate level courses in in the Psychology Department—courses that do not require specific prerequisites—as part of their chosen cognate outside of music in the new degree program. Each student would consult with the course instructor regarding his/her knowledge, experience, and interest so that instructor could determine on a case-by case basis if the student is well-suited for a particular course. Enrollment in any graduate course in PSYC would ultimately be contingent on instructor approval.

Please let me know if you require additional information.

I wish you the best of luck with the new Ph.D. program.

Sincerely,
Jack
Jack J. Blanchard, Ph.D.
Professor & Chair
Department of Psychology
February 24, 2014
Dear Dr. Montgomery:

In response to your request, the Neuroscience and Cognitive Science (NACS) graduate program at the University of Maryland College Park (UMCP) agrees to allow up to 3 students in the Music Education program at UMCP to enroll in the NACS642: Cognitive Neuroscience course (4 credits) or the NACS645: Cognitive Science course (4 credits) each year at the discretion of the instructor of each course.

Sincerely,

Jens Herberholz

Associate Professor, Department of Psychology
Director, Neuroscience & Cognitive Science Program
University of Maryland
College Park, MD 20742
Phone: 301-405-5902
Email: jherberh@umd.edu

Dear Prof. Warfield,

Thank you for the opportunity to review the PCC proposal for a new Ph.D in Music Education to be granted by the School of Music in the College of Arts and Humanities. Since this new degree would largely be the same as the one currently granted by the College of Education (which the UMD Libraries and the Michelle Smith Performing Arts Library have been supporting for some time) I agree that "no new library or information resources are required by this proposal."

Best of luck with the new program. I look forward to continuing to support music education research at the University of Maryland.

Sincerely,

Stephen Henry
Music Librarian and Interim Head, Michelle Smith Performing Arts Library
October 13, 2014

Dr. Janet Montgomery
Clinical Associate Professor
Chair of Music Education
University of Maryland, 2130B CSPAC
College Park, MD 20742

Dear Janet,

Thank you for the information regarding the plans for your new Ph.D. program in Music Education (MUED) offered through the School of Music, and the elimination of the current joint Ph.D. Music Education program with Curriculum and Instruction in our Department of Teaching and Learning, Policy and Leadership (TLPL). I support the creation of this new Ph.D. in Music Education in the School of Music, and I do not foresee any conflict of interest with the new specialization of Language, Literacy, and Social Inquiry offered in our TLPL Department.

I confirm that future Ph.D. students in your new program would be welcome to enroll in one or two graduate level courses in the TLPL Department as part of their chosen cognate outside of music—based on consultation with the course instructor regarding the student’s knowledge, experience, and interest. After consultation with the student, the course instructor would determine if the student were eligible to enroll in the course. Most courses in TLPL are offered on a yearly basis. If a course is not available when the student needs it to fit into his/her program, MUED faculty can advise the student to look for another course or to rearrange the student’s course plan so that he/she could take the course the next time it is offered.

Best wishes to you and your MUED colleagues and students in the establishment of your new Ph.D. program in Music Education.

Sincerely,

Francine Hultgren
Professor and Chair
Department of Teaching and Learning, Policy and Leadership
College of Education
October 21, 2014

Janet Montgomery, Ph.D.
Clinical Associate Professor
Chair of Music Education
University of Maryland
2130B CSPAN
College Park MD 20742

Dear Janet,

Thank you letting me know about the plans for a new degree program—PhD in Music Education offered through the School of Music, and the elimination of the PhD in Curriculum and Instruction in Music Education.

I fully support the idea that future students in the new program would be eligible to enroll in one or more graduate level courses in the Human Development and Quantitative Methodology (HDQM) Department as part of their chosen cognate outside of music or as part of their Advanced Methods in Research courses—based on consultation with the course instructor regarding the student’s knowledge, experience, and interest. After consultation with the student, the course instructor would determine if the student were eligible to enroll in the course.

Thanks for considering our courses.

Sincerely,

[Signature]

Nathan Fox
Distinguished University Professor and Interim Chair
Human Development and Quantitative Methodology
College of Education
## Current and Proposed MUED Faculty Teaching Loads

### Current Faculty Loads

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Elpus</th>
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<th>Montgomery</th>
<th>Prichard</th>
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<tr>
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<td>MUED311</td>
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### Proposed Faculty Loads

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</table>
*New courses indicated in red. Note that Hewitt will no longer be serving in an administrative capacity moving forward. Regular faculty load is 2 courses/semester.
MUED Ph.D Proposal: Responses to the Senate PCC Committee

1) Can you provide a) the current requirements for the Music Ph.D. (at least the part that is in common with all underlying concentrations), and b) the requirements for the PhD in Curriculum and Instruction with the concentration in Music Education as it currently exists. The definition of a "formal area of concentration" in a Ph.D. program is 18 unique sequential credit hours above the master's degree.

***The current requirements for PhD programs in music are now attached. Additionally, I attached our Graduate Handbook, which includes requirements for all doctoral programs in the School. The proposed music education Ph.D. requirements are found on pp 11 & 12 of the revised proposal. You will notice that the proposed MUED Ph.D. program includes 18 unique sequential credit hours above the MM.

Response:

2) Can you provide some more detail about who will teach the courses in the proposed curriculum, perhaps a proposed schedule, with names attached for the five MUED courses? The concern here is two-fold. Firstly, you do address (p 10) the instructional workload of the existing faculty, but will some instruction (e.g., in the undergraduate or master's programs) be cut back in order to accommodate the three new MUED courses?

***The proposed schedule for the new doctoral program is on the new proposal (pp11, 12). The undergraduate curriculum has been restructured so that some classes are taught every-other year, allowing faculty to absorb more of the workload for the graduate program. Specifically, the woodwind (MUED215) and brass (MUED217) instrumental pedagogy classes taught, respectively, by Prichard and Hewitt, will now follow a two-year rotation. Furthermore, Hewitt is beginning a transition returning to full-time status on the music education faculty after serving in an administrative capacity for the past 10 years. The current and proposed faculty workload schedule is part of the proposal on p17.

Faculty members teaching the new courses are:

- MUED785: Hewitt
- MUED790: Elpus
- MUED697: Prichard

Secondly, all of the courses in the quantitative methods areas, the cognate areas, and the advanced research methods areas are offered outside of the Music department, and mostly by the College of Education. Unfortunately the letter from the TLPL department chair confirming that the courses in that department will be available to Music Education students is somewhat ambiguous, so the PCC committee was left with some lack of clarity about what will be available to students. I suggest getting more detail from the College of Education dean's office that a sufficient number and type of courses will be available for the cognate areas for the Music Education Ph.D. track to continue to be viable. Because you will be relying so heavily on courses outside the School of Music, you might even want a formal MOU with the College of Education, since you would surely not want a student to get into a situation of not having access to courses needed to complete their degree program.

*** You will notice that 3 letters of support have been added to the final pages of the revised proposal:
1. Francine Hultgren, Chair of TLPL (which now includes EDCI and EDPS courses) {Note: Francine Hultgren’s letter specifically mentions no conflict of interest between programs.}
2. Nathan Fox, Chair of HDQM (which includes EDMS and EDHD courses)
3. Jens Herberholz, Chair of NACS (Neuroscience and Cognitive Science)

After reviewing the list of sample courses, the Music Education faculty decided to omit Survey Methodology. Also, no sample courses include work in CHSE (Counseling, Higher Education, and Special Education). Therefore, no letters of support are included from these areas.

3) The admissions requirements will, no doubt, also include the Graduate School’s requirements. In a next iteration of the document this language should be included, although I don’t think the PCC members had any question here. A question did arise as to whether you would consider students who had only a bachelor’s degree but were otherwise qualified. I guess that you would instead direct them first to your master’s program?

***A clause to the final ¶ on p6 indicating that students must meet all UMD Graduate School requirements.

4) Assuming the Senate PCC and the Senate approve the proposal, we’ll need to provide information to MHEC about what other programs exist within the state (or would this be unique) and what is the market need, what careers to graduates go on to, etc. I’m optimistic that this will eventually be approved so it would be good to begin to collect this information.

***No other higher education institution in Maryland offers a Ph.D. in music education programs in the state of Maryland. Graduates in the current program have gone onto careers in academic institutions or serve as arts and music supervisors in K-12 Maryland schools. Others return to their current or more prestigious positions in K-12 teaching. The market need remains level; however with the move to the Big Ten our program is already becoming more attractive to many seeking to enter academic world.

5) In principle, if/when we go to the state, we’ll also need a budget that indicates available resources and expenditures. Let’s wait on that step, however.

***We will await your guidance as the proposal moves forward.
UNIVERSITY SYSTEM OF MARYLAND INSTITUTION PROPOSAL FOR

New Instructional Program

X Substantial Expansion/Major Modification

Cooperative Degree Program

X Within Existing Resources, or

Requiring New Resources

University of Maryland College Park

Institution Submitting Proposal

Area of Concentration in Music Education within the Ph.D. in Music

Title of Proposed Program

Ph.D.

Award to be Offered

Fall 2015

Projected Implementation Date

100500

Proposed HEGIS Code

50.0901

Proposed CIP Code

Patrick Warfield

Department Contact

School of Music

Department in which program will be located

301-405-1274

Contact Phone Number

pwarfiel@umd.edu

Contact E-Mail Address

April 28, 2015

Signature of President or Designee

Date
A. Centrality to the University’s Mission;

As the flagship campus of the University System of Maryland, and the original 1862 land-grant institution in the State, the University of Maryland, College Park (UMD) has a mission to provide excellent teaching, research and service, to nourish a climate of intellectual growth, and provide outstanding instruction and in a broad range of academic disciplines and interdisciplinary fields. UMD has as a primary goal to provide knowledge-based programs and services that are responsive to the needs of the citizens across the state and throughout the nation.

In response to this call, the College of Education and the School of Music at the University of Maryland have collaboratively offered graduate instruction in Music Education for many years. Administratively, Music Education has been organized as a concentration within the Ph.D. in Curriculum and Instruction, offered by the College of Education (CoE). In 2014, the CoE reorganized its doctoral instruction, merging two programs, eliminating many Areas of Concentration, and reconfiguring the degree program into a new single program entitled Teaching and Learning, Policy and Leadership (TLPL). As a result, the Concentration in Music Education is now much more suited to be an Area of Concentration with the Music doctoral program. This is a highly specialized program: the number of students enrolled in this concentration has typically been quite small, only 1-3 students per year with a total enrollment of 6-10 students. They are most often experienced K-12 teachers who have solid musical training and a desire to develop stronger skills in advanced pedagogy and social science research methods that would be part of doctoral level instruction. Courses in the program are shared with other concentrations within the Music Ph.D. program and with the new TLPL Ph.D. program, thus both the delivery of the curriculum and the move of its administrative home from the CoE to the School of Music does not require additional resources. As indicated in the budget, some instructional resources will be redirected towards new courses that contribute to a more modern and streamlined curriculum.

B. Critical and Compelling Statewide Need;

The purpose of this degree program is to offer high-level professional development for music educators who have already attained solid musical training and successful teaching experience in the K-12 public schools. Students who complete this program will be qualified to take on leadership positions in the field of music education by (1) returning to the K-12 classroom, (2) engaging in advanced pedagogy and social science research as university faculty, or (3) serving as education policy leaders at the district, state, and national level. In almost all cases fields (2) and (3) require doctoral degrees, while success and compensation in field (1) can be greatly enhanced by a terminal degree. The University of Maryland has been supplying the state with highly trained music educators, scholars, and administrators with Ph.D.s from this curriculum but credentialed through the College of Education.

C. Market Supply and Demand;

This doctoral program is intended for a relatively small audience, that of highly skilled music educators who are already succeeding at the elementary, middle, and high school level. This program will provide them with the skills and credentials needed to be competitive for careers in higher education and for local or national education policy positions. The curriculum is modeled after that offered by public flagship peer universities, and takes great advantage of the existing resources and reputation of the School of Music. We believe that placement of the program within the School of Music, rather than within the College of Education, will draw top students both from the state of Maryland and nationally. The School of Music has a nearly 100%
placement record for undergraduate music education majors, and we expect similar success with this degree.

D. Reasonableness of Program Duplication, if any;

No other College or University in the state of Maryland offers a doctoral degree in Music Education.

E. Relevance to the Implementation and Maintenance of High-Demand programs at HBI’s;

N/A

F. Relevance to the support of the uniqueness and institutional identities and missions of HBIs;

N/A

G. Adequacy of the Proposed Curriculum Design;

Upon completion of the program, students will be able to demonstrate a deep understanding of the knowledge and theories associated with music education, a full understanding of the research skills and practices associated with music education, and the professional competencies required to apply knowledge, conduct research, and provide leadership associated with music education.

A minimum of 48 credits beyond the master’s degree is required. Credits are divided into six areas: five music education core courses (15 credits); two music academic core courses (6 credits); one course in quantitative reasoning (3 credits); two courses in advanced research methods (6 credits); two courses representing a cognate area outside of music (6 credits); and 12 credits of dissertation research. A comparison of the proposed curriculum and the existing Concentration in Music Education as it was configured with the old Curriculum and Instruction doctoral program is shown in Appendix A. Course titles and brief descriptions for the concentration proposed here are shown in Appendix B.

While the majority of the curriculum will consist of existing courses, three new courses have been developed and will be taught by existing faculty within the School of Music. These are MUED 697 (Curriculum and Assessment in Music Education), MUED 785 (Teaching Music in Higher Education) and MUED 790 (Music Education Research Design and Analysis). MUED 697 is included as an elective course for Master's level students, and it is anticipated that MUED 785 will appeal to many doctoral students in the School of Music, not only to Music Education students. Note that the new curriculum reduces the overall number of required credits in coursework from 48 to 36 credits, thus allowing for reducing the overall time to degree and/or providing additional room in the schedule to be dedicated to doctoral research.

H. Articulation with Community Colleges;

N/A

I. Adequacy of Faculty Resources;

The School of Music, a unit of the College of Arts and Humanities, has forty-two tenured/tenure track faculty members, including four music education faculty, who each have defined areas of expertise in music performance and scholarship. These scholars and performers hold and have held leadership positions in major professional organizations, and have performed in highly-
respected national and international venues. Academic direction and oversight of the degree will be provided by the Music Education Faculty, the School of Music’s Graduate Committee and Director of Graduate Studies, the Associate Director of Academic Affairs, and the Director of the School of Music. The proposed program requires no new faculty and only slight adjustments to the current teaching rotation of the existing faculty. Three new courses are required. One, MUED 697 Curriculum and Assessment, is a revision and combination of two existing courses already offered on a rotational basis. The two remaining new courses will also be offered in alternating years. Credentials of the four music education faculty are shown in Appendix C.

J. Adequacy of Library Resources;

The University Library System’s existing collection of journals and other resources is sufficient to support this concentration. Students will have access to all library electronic resources remotely through their Directory ID once they have matriculated at the University. The Michelle Smith Performing Arts Library (MSPAL), the central location on the College Park campus for music, theatre, and dance materials, is an excellent resource for this curriculum. The circulating, reference, serial, and special collections include 56,000 books, 156,000 musical scores, 130,000 audio and video recordings, 4,500 microform titles, and 281 active journal subscriptions. The Michelle Smith Performing Arts Library is home to several special collections and archives of materials relating to the arts in general and music education in particular.

K. Adequacy of Physical Facilities, Infrastructure, and Instructional Resources;

This proposal also does not require additional facilities, facility modifications, or equipment.

L. Adequacy of financial resources;

Because this is a transfer of an existing curriculum from one Ph.D. program to another, no new additional resources are required to deliver the curriculum.

M. Adequacy of Program evaluation;

In addition to their coursework, students will be assessed at four points: (1) a pre-candidacy portfolio, (2) a preliminary examination, (3) a defense of the dissertation prospectus, and (4) a defense of the dissertation. Items one and two have been newly designed for this program.

1. Pre-Candidacy Portfolio

Each student will compile a pre-candidacy portfolio that demonstrates a level of thinking and writing equal to what is typically required of junior scholars in the profession. This portfolio is designed to encourage early experiences that are consistent with the professional life of junior faculty. The portfolio consists of four parts:

A. First Year Paper: The First Year Paper will be an article written for a practitioner audience that is based on current philosophy, theory, and/or research findings from the field of music education.

B. Second Year Paper: The Second Year Paper will be an article written for a research audience that is based on original, empirical research conducted by the student.

C. Public Lecture, Paper, or Practitioner Presentation: Prior to advancement to candidacy, the student will present a public lecture, paper, or presentation of his or her scholarly work at a venue outside of the University of Maryland.

D. Teaching Demonstrations: Prior to advancement to candidacy, the student will present two one-hour teaching demonstrations similar to those required by research universities as part
of faculty searches. These teaching demonstrations are to be presented to two different undergraduate or graduate MUED courses.

The entire portfolio must be approved by a committee of three Music Education Faculty.

2. Preliminary Examinations

At a time mutually agreed upon by the candidate and the advisor, but no earlier than the semester in which the student is enrolled in the thirty-sixth credit of coursework and no later than six months following the completion of the thirty-sixth credit of coursework, the student will take the Music Education Preliminary Examination. Successful passage of the examination is required for advancement to candidacy. The examination is designed to assess the student’s mastery of the field of music education and consists of a written portion and an oral defense. Students at this stage in the program should demonstrate a sophisticated knowledge of the field, display a broad familiarity with qualitative and quantitative social science research methods, show an understanding of how that knowledge is significant to the overall field, and effectively communicate that knowledge in writing and speaking.

The Written Portion of the Preliminary Examination is designed to evaluate the student’s ability to write in a scholarly manner for multiple audiences and purposes. Each of the following documents parallels various types of writing that are typically part of a music education researcher’s professional responsibilities. Submission of the Written Portion to the music education faculty shall be no later than two weeks (fourteen calendar days) prior to the scheduled oral exam. It will consist of a series of five documents covering the various areas of study within the degree program.

No sooner than two weeks following the submission of the Written Portion of the Preliminary Examination, the student will meet with the music education faculty for an oral exam and defense of the documents. The student will discuss, and be prepared to defend, the ideas put forth in the Written Portion. Evaluation of both portions will be made according to the policies governing Preliminary Examinations as laid out in the School of Music Graduate Handbook. Upon completion of the examinations, the student may apply to become a candidate for the doctoral degree.


Upon successful completion of the Preliminary Examination, the student will prepare and submit a written Dissertation Prospectus to the dissertation advisor. The prospectus will be comprised of a detailed outline of the dissertation, including a definition of the problem, necessary background, summary of relevant sources, and methodology to be employed. Ordinarily, the prospectus will be comprised of the first three chapters of the dissertation. The prospectus might also discuss the work’s anticipated scholarly contribution to the field. The student must also select a Dissertation Committee that conforms to the guidelines and criteria set forth in the Graduate School Catalog. Once the dissertation prospectus is complete, the student will schedule a brief oral presentation and defense of the prospectus before the major advisor and the additional Dissertation Committee members. The student must not undertake any research activity or apply to the Institutional Review Board prior to approval of the Prospectus.

4. Dissertation Defense

Upon completion of the written dissertation to the satisfaction of the dissertation advisor, the student will schedule an oral presentation and defense before the Dissertation Committee, no sooner than two weeks following the submission of the final dissertation to the members of the
Dissertation Committee. The dissertation document and its oral defense must follow the guidelines laid out in the School of Music Graduate Handbook and the Graduate School Catalog. The dissertation and oral defense should show evidence that the student has developed new knowledge that makes a significant contribution to the field. Additionally, the presentation should show that the student is able to communicate the meaning and significance of the research effectively, successfully field questions from the Committee regarding the research, and defend conclusions.

Program review will be carried out according to the University of Maryland’s policy for Periodic Review of Academic Units, which includes a review of the academic programs offered by, and the research and administration of, the academic unit (http://www.president.umd.edu/policies/2014-i-600a.html). Program Review is also monitored following the guidelines of the campus-wide cycle of Learning Outcomes Assessment (https://www.irpa.umd.edu/Assessment/LOA.html). School of Music faculty are reviewed according to the University’s Policy on Periodic Evaluation of Faculty Performance (http://www.president.umd.edu/policies/2014-ii-120a.html). Since 2005, the University has used an online course evaluation instrument that standardizes course evaluations across campus. The course evaluation has standard, university-wide questions and also allows for supplemental, specialized questions from the academic unit offering the course.

The UMD School of Music is also accredited by the National Association of Schools of Music, and is currently in the middle of its periodic review.

N. Consistency with Minority Student Achievement goals;

The University of Maryland is committed to recruiting and retaining a diverse student body. The Music Education Division within the School of Music continues to develop recruitment strategies to attract a diverse body of graduate students, including teachers from nearby school districts who serve a diverse population of K–12 students, as well as teachers from all areas of the state, the nation, and the world.

O. Relationship to Low Productivity Programs;

N/A
# Estimated Resources and Expenditures

## Resources Categories

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<th>Year 3</th>
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## Expenditure Categories

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<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
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</thead>
<tbody>
<tr>
<td>1. Faculty (b+c below)</td>
<td>$77,805</td>
<td>$80,139</td>
<td>$82,543</td>
<td>$85,020</td>
<td>$87,570</td>
</tr>
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</tr>
<tr>
<td>b. Total Salary</td>
<td>$58,500</td>
<td>$60,255</td>
<td>$62,063</td>
<td>$63,925</td>
<td>$65,842</td>
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<td>c. Total Benefits</td>
<td>$19,305</td>
<td>$19,884</td>
<td>$20,481</td>
<td>$21,095</td>
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<tr>
<td>2. Admin. Staff (b+c below)</td>
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<td>$7,315</td>
<td>$7,315</td>
<td>$7,315</td>
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<tr>
<td>a. #FTE</td>
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<td>0.1</td>
<td>0.1</td>
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</tr>
<tr>
<td>b. Total Salary</td>
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<td>$5,500</td>
<td>$5,500</td>
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<tr>
<td>c. Total Benefits</td>
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<td>$1,815</td>
<td>$1,815</td>
<td>$1,815</td>
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<tr>
<td>3. Total Support Staff (b+c below)</td>
<td>$0</td>
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</tr>
<tr>
<td>a. #FTE</td>
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</tr>
<tr>
<td>b. Total Salary</td>
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<td>$0</td>
<td>$0</td>
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</tr>
<tr>
<td>c. Total Benefits</td>
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<td>$0</td>
<td>$0</td>
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<tr>
<td>4. Equipment</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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<tr>
<td>5. Library</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
<td>$0</td>
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<tr>
<td>6. New or Renovated Space</td>
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<td>$0</td>
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<tr>
<td>7. Other Expenses: Operational Expenses</td>
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<tr>
<td><strong>TOTAL (Add 1 - 7)</strong></td>
<td>$85,120</td>
<td>$87,454</td>
<td>$89,858</td>
<td>$92,335</td>
<td>$94,885</td>
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</tbody>
</table>

Tuition revenue is estimated based on 6 full-time students per year. Faculty resources include only new and redirected solely instruction associated with this curriculum, based on a draft plan for teaching rotations. Courses in the curriculum that are shared with other academic programs are not included.
## Appendix A: Comparison of Existing and New Curricula

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Fall</th>
<th>New Curriculum</th>
<th>credits</th>
<th>Old Curriculum</th>
<th>credits</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>MUED Elective</td>
<td>3</td>
<td>EDCI 780: Theories of Teaching and Learning</td>
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<tr>
<td></td>
<td></td>
<td>MUED 785: Teaching Music in Higher Ed**</td>
<td>3</td>
<td>MUED 690: Research in Music Education</td>
<td>3</td>
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<tr>
<td></td>
<td></td>
<td>EDPS 615: Economics of Education*</td>
<td>3</td>
<td>EDPS 776: Diversity in the Classroom</td>
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<tr>
<td></td>
<td>Spring</td>
<td>MUED 790: Research Design &amp; Analysis**</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Academic Core</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quantitative Reasoning/Statistics</td>
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<tr>
<td>Year 2</td>
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<td>MUED 780: Seminar in Music Teacher Educ</td>
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<td>MUED 780: Seminar in Music Teacher Educ</td>
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<tr>
<td></td>
<td></td>
<td>MUED 697: Curriculum &amp; Assessment**</td>
<td>3</td>
<td>EDMS 646: Quantitative Research II</td>
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<td></td>
<td></td>
<td>Advanced Research Methods</td>
<td>3</td>
<td>Cognate Course</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>Music Academic Core</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>EDPS 620: Education Policy Analysis*</td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advanced Research Methods</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year 3</td>
<td>Fall</td>
<td>MUED 899: Dissertation Research</td>
<td>6</td>
<td>EDCI 791 or EDMS 651 (Quantitative Methods)</td>
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<td></td>
<td></td>
<td>MUED 899: Dissertation Research</td>
<td>6</td>
<td></td>
<td></td>
</tr>
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</table>

* example of cognate course 48

** new course

<table>
<thead>
<tr>
<th>Year 3</th>
<th>Fall</th>
<th>Old Curriculum</th>
<th>credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>EDCI 791 or EDMS 651 (Quantitative Methods)</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Music Academic Core</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cognate Course</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>EDCI 791 or EDMS 657 (Quantitative Methods)</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Cognate Course</td>
<td>3</td>
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</table>

<table>
<thead>
<tr>
<th>Year 4</th>
<th>Fall</th>
<th>Old Curriculum</th>
<th>credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>MUED 899: Dissertation Research</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
<td>MUED 899: Dissertation Research</td>
<td>6</td>
</tr>
</tbody>
</table>

* Does not count toward degree 63
Appendix B: Course Descriptions

1: Music Education Doctoral Core

MUED 780 Seminar in Music Teacher Education (3 credits)
Development of knowledge and skills necessary for music teacher educators. Topics include history of and reform movements in music teacher education, recruitment, education and certification of music teachers and in-service programs.

MUED 691 Psychology of Music Education (3 credits)
An overview of the psychological bases of musical behavior, with particular emphasis on the teaching and learning of music.

MUED 692 Foundations and Historical Perspectives in Music Education (3 credits)
An introduction to historical, sociological, and philosophical perspectives of music education.

MUED 697 Curriculum and Assessment in Music Education (3 credits)
Theoretical and practical knowledge related to curriculum, assessment, and evaluation in music education. Course topics include: a) aspects of philosophy, sequencing, and design in music curricula; b) reliability, validity, and fairness in assessment; c) planning for and designing assessment of student knowledge and skills; d) policy, procedures, and outcomes associated with music teacher evaluation.

MUED 785 Teaching Music in Higher Education (3 credits)
Prepare students for music faculty positions in higher education institutions. The course readings, discussions, assignments, and experiences are aimed to develop the knowledge, skills, and dispositions necessary to be a successful member of the faculty at a variety of institutions.

MUED 790 Music Education Research Design & Analysis (3 credits)
Advanced applications of quantitative and qualitative social science research paradigms to research problems in the field of music education. Topics include the formation of researchable questions; the design of experimental, quasi-experimental, descriptive, and qualitative research studies; and the analysis and interpretation of research data.

2: Music Academic Core
Chosen in consultation with the advisor from the School of Music’s offerings in music theory, musicology, ethnomusicology, music technology, or jazz. Such courses might include MUSC 655 (Theory of Jazz) or items from the MUSC 699x series (Selected Topics in . . .).

3: Quantitative Reasoning/Intermediate Statistics
Chosen in consultation with the advisor to complement the student’s prior experiences in quantitative research analysis and research interests. Examples include:

EDMS 646 Quantitative Research Methods II (3 credits)
A second-level inferential statistics course with emphasis on analysis of variance procedures and designs. Assignments include student analysis of survey data. Application of statistical computer packages is emphasized.
PSYC 601 Quantitative Methods I (3 credits)
A basic course in quantitative/mathematical analysis and statistical methods in psychology with an emphasis on conceptual understanding. Topics include issues in measurement, probability theory, statistical inference and hypothesis testing, parameter estimation, bivariate regression, and correlation.

SOCY 601 Statistics for Social Research (3 credits)
Introductory statistical concepts are covered including descriptive statistics, probability, sampling distributions, expected values, hypothesis testing, tests of significance, measures of association, and if time permits, introduction to regression analysis. Statistical programming software may be used.

4: Advanced Research Methods
A two-course sequence, chosen in consultation with the advisor, and used to support the student’s research agenda in either qualitative or quantitative research. Typical sequences include:

Qualitative Research
EDPS 730 Seminar on Case Study Methods (3 credits)
Conceived as both an analysis of case study methods and a laboratory for applying course content to research topics or projects of interest to students, it addresses a range of conceptual, methodological, ethical, political, and logistical issues embedded in efforts to conduct thoughtful, "disciplined" case study research. Since this focuses on case study research, it may be particularly helpful to students who are exploring various approaches to research or who are contemplating using case study methods in their theses and/or dissertations.

EDPS 735 Phenomenological Inquiry I (3 credits)
Philosophic grounding for phenomenological inquiry at a beginning level Guided writing practice in doing phenomenological inquiry is provided on a selected lived experience phenomenon.

Quantitative Research
EDMS 651 Applied Multiple Regression Analysis (3 credits)
Multiple regression and correlation analysis; trend analysis; hierarchical and stepwise procedures; logistic regression; computer programs for regression analysis.

EDMS 657 Factor Analysis (3 credits)
Development of models for factor analysis and their practical applications. Treatment of factor extraction, rotation, second-order factor analysis, and factor scores. Introduction to linear structural relations models.

5: Cognate Outside of Music
Chosen in consultation with the advisor to complement the advanced research methods sequence.
Appendix C: Music Education Faculty Credentials

Dr. Janet Montgomery, Associate Clinical Professor, Music Education (Specialization: General Music)
B.M.E., M.M.E., Wichita State University; Ph.D, University of Wisconsin-Madison
Prior to her work as Arts Coordinator for the Denver Public Schools, Dr. Montgomery served as an Associate Professor of Music Education at the University of Colorado at Boulder. She has also taught at Ithaca College (Ithaca, NY), Wright State University (Dayton, OH), and in the Wichita (KS) Public Schools. Her research interests include history of music education, psychology of music learning, special needs students, and teacher education. Montgomery is past Chair of the Society for General Music in the Music Educators National Conference, past Chair for the ISME Commission on Music in Special Education, Music Therapy, and Music Medicine, and Past President of the Colorado Music Educators Association. She is the Special Learners Chair for Maryland Music Educators Association.

Dr. Stephanie Pritchard, Assistant Professor, Music Education
B.M.E, University of Maryland, College Park; M.M., Northwestern University, Ph.D., University of Colorado, Boulder
Stephanie Pritchard teaches courses in instrumental music education and serves as co-advisor for the collegiate NAFME chapter. Prior to her appointment at the University of Maryland, Dr. Pritchard served as Graduate Instructor of Music Education at the University of Colorado, where she taught undergraduate courses in music education and supervised student teachers. Previously, she taught elementary and middle school band in Bowie, Maryland and Alexandria, Virginia. Dr. Pritchard’s research specializes in music teacher identity development, music teacher education coursework, and music learning during the adolescent years.

Dr. Kenneth Elpus, Assistant Professor of Music Education (Specialization: Choral Music)
B.M., The College of New Jersey; M.M., Northwestern University; Ph.D., Northwestern University
Kenneth Elpus teaches courses in choral music education, graduate research methods, and conducts the University Women’s Choir. While in graduate school, Dr. Elpus held a fellowship in the Center for the Study of Education and the Musical Experience, studied voice with Karen Brunssen, and was a choral conducting student of Robert A. Harris. Prior to beginning doctoral study, Dr. Elpus was for seven years the Director of Choral Music at Hopewell Valley Central High School in Pennington, NJ. Dr. Elpus is a sought-after guest conductor for honor choirs and has presented professional development and interest sessions for choral teachers at conferences of the American Choral Directors Association, the National Association for Music Education, and several state music educators’ associations. His scholarship is focused on issues related to music education and public policy, the demographics of music students, the process of selection into music education, and music education as a context for adolescent development.

Dr. Michael P. Hewitt, Associate Professor, Music Education (Specialization: Instrumental Education, — Band), B.M., SUNY-Crane School of Music; M.M., Michigan State University; Ph.D., University of Arizona
Dr. Hewitt teaches graduate and undergraduate courses in instrumental education and band, along with graduate classes that focus on research, assessment, and music teacher education. He also supervises student teaching interns. He is regularly invited to serve as a guest conductor, adjudicator and clinician for school systems and music education organizations. He has made frequent presentations on instrumental music education at national and international meetings of the College Music Society, College Band Directors National Association, the National Association for Music Education, and the Society for Music Teacher Education. Hewitt’s research interests focus on the development of self-regulation skills among instrumental music students, assessment of music performance, and music teacher education.