



COLLEGE OF MUSIC  
MAHIDOL UNIVERSITY  
*Wisdom of the Land*



# COLLEGE OF MUSIC MAHIDOL UNIVERSITY **GRADUATE PROGRAMS**

STUDENT HANDBOOK

# 2021

Master of Arts (in Music)  
Master of Arts (in Music) (Special Program)  
Master of Music  
Doctor of Philosophy (in Music)  
Doctor of Music

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The policies in this handbook are in effect until it is replaced by a later edition. The policies are also subject to revision at any time.

## Contents

Dr. Narong Prangcharoen, <i>Dean, College of Music</i> .....	1
Mr. Darin Pantoomkomol, <i>Associated Dean of Academic Affairs</i> .....	2
<b>Chapter 1 – Academic Information .....</b>	<b>3</b>
Graduate Programs .....	3
Faculty of Graduate Studies (FGS).....	3
COMMAS.....	4
Course Registration and Payment.....	4
Types of Courses .....	4
Course Load .....	4
Adding, Dropping, and Withdrawing Courses .....	5
Class Attendance .....	5
Grading .....	5
Time Limit .....	7
Leave of Absence .....	7
Minimum GPA .....	7
Registration Limit.....	7
End of Student Status.....	8
English Requirements.....	8
Research Ethics Class Requirement .....	9
Professional and Personal Skills Development.....	9
 <b>Chapter 2 – Master of Arts .....</b>	 <b>10</b>
Program Introduction.....	10
Overall Program Structure .....	10
Program Course List.....	11
Study Plans and Graduation Checklists .....	14
 <b>Chapter 3 – Master of Arts (Special Program) .....</b>	 <b>28</b>
Program Introduction.....	28
Overall Program Structure .....	28
Program Course List.....	29
Study Plan and Graduation Checklist .....	31
 <b>Chapter 4 – Master of Music .....</b>	 <b>33</b>
Program Introduction.....	33
Overall Program Structure .....	33
Program Course List.....	34
Study Plans and Graduation Checklists .....	38
 <b>Chapter 5 – Doctor of Philosophy .....</b>	 <b>48</b>
Program Introduction.....	48
Overall Program Structure .....	48
Program Course List.....	49
Study Plans and Graduation Checklists .....	51
 <b>Chapter 6 – Doctor of Music.....</b>	 <b>55</b>
Program Introduction.....	55
Overall Program Structure .....	55
Program Course List.....	56
Study Plans and Graduation Checklists .....	58

<b>Chapter 7 – Comprehensive/Qualifying Exams.....</b>	<b>64</b>
Program Requirements .....	64
Comprehensive Exam Definition .....	65
Qualifying Exam Definition .....	65
Overall Exam Procedure.....	65
Exam Scheduling .....	66
Exam Components.....	66
Exam Results .....	66
Specific Exam Procedures for the Written Exam .....	67
Study Guides.....	68
Exam Committee Qualifications, Numbers and Duties.....	68
 <b>Chapter 8 – Final Document General Information .....</b>	 <b>70</b>
Program Requirements .....	70
Final Document Definition .....	70
Internal Review Board (IRB).....	71
Final Document Language.....	71
Citation format.....	71
Final Document Components .....	71
Final Document Semester Evaluation .....	73
MA Program Topics and Info.....	73
MA Program (Special Program) Topics and Info.....	74
MM Program Topics and Info .....	74
PhD Program Topics and Info .....	75
DM Program Topics and Info.....	75
 <b>Chapter 9 – Final Document Proposal and Proposal Defense.....</b>	 <b>76</b>
Program Requirements .....	76
Proposal Definition.....	76
Proposal Procedure .....	76
Proposal Components .....	77
Proposal Defense .....	77
Proposal Defense Results .....	77
Proposal Defense Committee .....	78
 <b>Chapter 10 – Recitals.....</b>	 <b>79</b>
Program Requirements .....	79
Recital Definition.....	79
Recital Procedure.....	80
MM Recitals .....	80
DM Recitals .....	81
DM Lecture-Recital .....	81
Recital Results .....	82
Recital Committee Qualifications, Numbers, and Duties.....	82
 <b>Chapter 11 – Final Document Defense .....</b>	 <b>83</b>
Program Requirements .....	83
Final Document Defense Description.....	83
Final Document Defense Procedures.....	83
Final Document Defense Results.....	84
Final Document Final Submission.....	84
Final Document Defense Committee.....	85

<b>Chapter 12 – Publication .....</b>	<b>86</b>
Program Requirements .....	86
Master’s Plan A Publication Description .....	86
Doctoral Plan A Publication Description .....	87
Publication Timeframe .....	87
Academic Conference Presentation Procedure (MA Program Only) .....	87
Journal Publication Procedure (PhD and DM Programs) .....	87
 <b>Chapter 13 – Work-Study Trip .....</b>	 <b>88</b>
Program Requirements .....	88
Work-Study Trip Definition .....	88
Work-Study Trip Procedure .....	88
Work-Study Trip Instructor Qualifications and Duties .....	88
 <b>Chapter 14 – Advisors .....</b>	 <b>90</b>
Program Advisor .....	90
Major Advisor .....	90
Co-Advisor .....	91
Outside Committee Member .....	92
Selecting Advisors .....	92
Working with Advisors .....	92
Changing Advisors .....	93
 <b>Chapter 15 – Graduate Student Resources .....</b>	 <b>94</b>
Graduate Student Expectations .....	94
Work Ethic .....	94
Academic Honesty .....	94
Dress .....	94
Part-Time Instruction .....	94
Research Grants .....	94
Guide for Academic Writing .....	95
Research Ethics .....	97
Writing About Music .....	98
 <b>Appendix A – Additional Description for MM Thematic Paper .....</b>	 <b>100</b>

## **Welcome from the Dean, Dr. Narong Prangcharoen**

Welcome to the College of Music, Mahidol University. Our university is one of the premier research and learning institutions in Thailand and home to the largest and most comprehensive music school in Southeast Asia. Graduate study in music is a developing discipline in Southeast Asia. The College of Music, Mahidol University, is proud of our more than 20 -year record in graduate student education, and we look forward to share with you the future success stories that lie waiting to be written. Looking ahead to the completion of your degree, you will be entering into a musical landscape in Southeast Asia that desperately needs high quality music performers and teachers; musicians who can have an impact on not only the community that they live in, but their nation. This is a weighty responsibility, and it is the responsibility that all ASEAN citizens take on with the decision to pursue advanced musical training. Use the information in this handbook to help guide you through your degree program successfully, and in a short time you will join the ranks of professional music performers and educators that make a positive difference!

Dr. Narong Prangcharoen  
*Dean, College of Music, Mahidol University*

## **Welcome from Associate Dean of the Academic Affairs, Mr. Darin Pantoomkomol**

On occasion of the new academic year of 2020, I would like to take this time to welcome you to the graduate music programs at the College of Music, Mahidol University, which offers a variety of learning opportunities from the master's to doctoral level. Here you will find yourself in the best place to pursue your education goals with a wide range of subject areas, including music performance of various styles (classical, jazz, and Thai and oriental styles), conducting, music composition, music education, music technology, music business, music therapy, and musicology.

With the commitment to keep ourselves in the top tier of music education in Thailand, as well as the surrounding countries, our college has constantly and consistently dedicated to developing our programs to better prepare our students for professional career and leadership in their music specialization. As a result, you will see that our students, alumni, and faculty have continually received national and international recognitions over the past few years.

The last academic year has witnessed another significant accomplishment – both of master programs (M.A. and M.M.) is now recognized as being fully compliance with the quality standards of MusiQue, an European-based organization dedicated to music educational institution quality evaluation and accreditation, enhancing the College of Music Mahidol University towards a truly international standard.

I am quite certain that the next few years will see a massive change in music education in Thailand and the surrounding nations. Our commitment to academic excellence, though, will undoubtedly allow our students of any level and specialization to successfully undertake their personal and professional development. We really appreciate your interest in our programs and wish you the greatest time during the coming years in the College of Music, Mahidol University.

Mr. Darin Pantoomkomol  
*Associate Dean for Academic Affairs*  
*College of Music, Mahidol University*

## Chapter 1

### Academic Information

#### Graduate Programs

The College of Music, Mahidol University, currently offers the following graduate programs.

Thai Programs	
Master of Arts Program (M.A.)	Doctor of Philosophy Program (Ph.D.)
1. Musicology	1. Musicology
2. Music Education	2. Music Education
3. Music Business	
4. Music Therapy	
<b>Master of Arts Program (M.A.) (Special)</b>	
1. Music Education	

**Note:** The MA (Special) program uses a special module system with a different academic calendar than the other programs.

International Programs	
Master of Music Program (M.M.)	Doctor of Music Program (D.M.)
1. Performance and Pedagogy Major	1. Performance Major
2. Music Composition Major	2. Music Composition Major
3. Conducting Major	3. Conducting Major
4. Piano Collaborative Major	
5. Jazz Studies Major	

#### Faculty of Graduate Studies (FGS)

The Faculty of Graduate Studies (FGS) is the organization of Mahidol University that oversees all graduate programs. This includes policies regarding graduate studies, which includes course registration, payment, and graduation, among others. It is important to be familiar with the FGS and its policies. The FGS website (<http://www.grad.mahidol.ac.th/>) is in both Thai and English and is a very good resource of information for graduate students.

Students should also be familiar with the location of the FGS, as they will need to go there several times during the course of their studies. It is located in the middle of the Salaya campus of Mahidol University.



## COMMAS

COMMAS stands for the “College of Music, Mahidol University, Academics System.” Students are able to do the following in the COMMAS system: see open courses, register for courses, see grades and request official documents, among others. All students should be familiar with the COMMAS system. The website for COMMAS is <http://commas.music.mahidol.ac.th/>.

### Course Registration and Payment

Every semester students must do the following procedure for course registration and tuition payment.

1. Students should first plan the courses they need to take by looking at their program study plan and also a list of open courses that is found in the COMMAS system.
2. Following planning, students must register for courses on the website of the Faculty of Graduate Studies ([http://www.grad.mahidol.ac.th/GoPZ\\_Temp/main/FormLogin.php#Students](http://www.grad.mahidol.ac.th/GoPZ_Temp/main/FormLogin.php#Students)).
3. Following FGS registration, the student’s Program Advisor will approve the course registration.
4. The student must then print the payment invoice from the FGS website.
5. The student must then pay the invoice at a local bank (participating banks will be indicated on the invoice).
6. The final step in course registration and payment is to register for courses in the College of Music COMMAS system (<http://commas.music.mahidol.ac.th/>).

### Types of Courses

The following table explains the various types of courses found in the COM graduate programs.

No.	Course Type	Description
1	Basic Course	Remedial courses fulfill deficiencies in a student’s knowledge or skills. Basic Courses are taken for zero credit, and must be taken the first time they are offered.
2	Core Course	Required courses for all majors.
3	Required Course	Required courses separated by major.
4	Elective Course	Courses the students can choose to study.
5	Final Document*	The final book-length research document that is required of all graduate students.
6	Special Course	For the ethics course at FGS (see page 9 for more information)

\* The term “Final Document” is often used in this book to refer to the Thesis, Thematic Paper or Dissertation.

### Course Load

The full-time course load for graduate students is 9-15 credits per semester. To register for more or less than that, a request must be made in COMMAS and the form FGS form AS-3-10 (General Request Form) must be sent to FGS prior to registration.

## Adding, Dropping, and Withdrawing Courses

Add a Course – to add a course during the add/drop period (first two weeks of the semester), students must register in the FGS e-registration system, wait for advisor approval, print the invoice from the system, and then pay the invoice at a bank. Following that the student must register the added course in COMMAS.

Drop a Course – to drop a course during the add/drop period (first two weeks of the semester), students must register in the FGS e-registration system, wait for advisor approval, and submit FGS form AS-3-05 (Refund Graduate Tuition Form) to request a refund. Following that the student must register the dropped course in COMMAS. When dropping a course, the student will be refunded 100% of the course fee and the course will not appear on the student's transcript.

Withdraw a Course – to withdraw a course (from week three to the end of week 14) students need to withdraw it in the FGS e-registration system and wait for advisor approval. Following this students must withdraw the course in COMMAS. When withdrawing a course, no money is refunded and a W appears on the student's transcript.

## Class Attendance

For all classes, students are required to attend 80% of the total number of classes or will not be permitted to take the final exam, which will probably result in a failing grade for the semester. In addition to this requirement, instructors may add additional requirements to their class attendance policy. Additional requirements will be listed on the instructor's class syllabus.

## Grading

### Requirements

The following table shows the possible grade results, and minimum grade necessary for passing.

No.	Course Type	Possible Grade Results	Minimum Passing Grade
1	Basic Course	S/U	S
2	Core Course	A,B,C, etc.	B
3	Required Course	A,B,C, etc.	B
4	Elective Course	A,B,C, etc.	C
5	Final Document	S/U/P	S/P
6	Special Course	S/U	S

Grade Scale

<i>Letter Grades</i>	<i>Definition</i>	<i>GPA Points</i>
A	Excellent	4.00
B+	Very Good	3.50
B	Good	3.00
C+	Fairly Good	2.50
C	Fair	2.00
D+	Poor	1.50
D	Very Poor	1.00
F	Fail	0.00

Other Designations

S	Satisfactory
U	Unsatisfactory
I	Incomplete
P	In Progress
W	Withdrawal
AU	Audit (No credit granted)
X	No report from the instructor

Failing Grade – A “failing” grade is given for the following reasons:

- ☐ The evaluation of a student’s performance deserves a “fail” grade.
- ☐ The student is absent from the final exam without the permission of the instructor, the Program Chair, and the Dean of the Faculty of Graduate Studies.
- ☐ The student is not permitted to take the final exam because they did not attend 80% of the classes.
- ☐ The student violated the examination regulations and is given a “fail” grade.
- ☐ The “F” grade will be given in place of “I” because the student does not attend the final exam and/or does not meet the provisions set by the instructor.

“S” and “U” Grades – the “S” (Satisfactory) and “U” (Unsatisfactory) grades are given for non-credit classes and for credit classes that the FGS has approved to not use letter grades.

“I” Grade – An “I” (Incomplete) grade is given for the following reasons:

- ☐ The student does not attend the final exam or does not complete the assigned work due to illness with submission of a medical report. The student’s class attendance must be at least 80%.
- ☐ The student does not attend the final exam due to emergency or does not complete the course assignments. “I” can be given with the recommendation of the instructor and the Program Chair.
- ☐ The instructor and the Program Chair are in agreement to postpone evaluation.
- ☐ Students cannot have an “I” grade for more than two courses except in the case of student illness.

When the “I” grade is given to students, one of the following conditions must also be specified by the instructor:

- ☐ The student is assigned to sit for reexamination or submit additional assignments within one month after the regular examination result is announced.
- ☐ Students are assigned to do extra work for the next semester.
- ☐ Students have to retake the same subject whenever that subject is offered.

To change an “I” grade to a passing grade, students must satisfy the conditions specified by the instructor. If students do not meet the provisions set by the instructor, they will receive an “F” grade.

“P” Grade – A “P” (In Progress) grade is given by the instructor when coursework is not completed within one semester and/or where there is continuing study.

“W” Grade – A “W” (Withdraw) grade is given for the following reasons:

- ☐ The student requests for withdrawal from a course, and it is approved. This is further explained in the section “Adding, Dropping, and Withdrawing Courses.”
- ☐ The student’s request for student absence is approved.
- ☐ The student is penalized and banned from study.

Withdrawing from a course can be done through week 14 of classes (not during finals).

**“AU” Grade** – An “AU” (Audit) grade is given when students request to sit in a course with no intention to earn credit. Students are expected to have a minimum of 80% class attendance. Students who have less than that will receive a “U” (Unsatisfactory) grade.

**“X” Grade** – An “X” (No Report from the Instructor) is given when the final grade has not yet been reported by the specified due date.

**Evaluation of Final Document Work** – Grades will be assigned to Final Document work for the following reasons:

**“P”** grade (In Progress) means the research is in the process of being performed, but cannot be judged as being either satisfactory or unsatisfactory.

**“S”** grade (Satisfactory) means the progress of the research performance is considered to be satisfactory.

**“U”** (Unsatisfactory) means the progress of the research performance is considered to be unsatisfactory, characterized by one of the following cases:

- (1) The student registered for the Final Document in that semester but still has not prepared the proposal of the Final Document.
- (2) The student did not perform the research according to the research plan.

### **Time Limit**

For Master’s level students, the program must be completed in 2 years. For Doctoral level students in PhD and DM, the program must be completed in 3 years and 4 years, respectively. Failure to complete the program during the specified timeframe will result in the student’s status as a student being ended.

### **Leave of Absence**

To request a leave of absence for an entire semester, students must make a request in COMMAS and send FGS form AS-3-09 (Voluntarily Withdraw/Voluntarily Suspend Study) to FGS. Graduate students cannot request a leave of absence in the first semester of study. A leave of absence can be made for 2 consecutive semesters, but not for more than that. Finally, a leave of absence will be noted on the student’s transcript and will also count for the student’s overall time limit.

### **Minimum GPA**

Graduate students must maintain a minimum cumulative GPA 2.5 or will be retired from study. Graduate students also need a minimum cumulative GPA of 3.0 to graduate.

### **Registration Limit**

Students are only able to register for the same class three times.

## End of Student Status

Student status will be ended upon graduation from the program or for the following reasons: the student voluntarily leaves school, takes a leave of absence for more than two semesters, does not complete the program in the time limit, does not maintain the minimum required GPA, fails or withdraws the same course three times (in any combination), or is found guilty of gross behavioral or academic misconduct.

## English Requirements

For general language usage in our graduate programs, the international programs are taught mostly in English (the exception being Thai music, which is taught in Thai). The Thai programs use both Thai and English; however, for international students who wish to study in one of the Thai programs, all classes will be taught in English. Because of this English usage, all graduate students are required to be able to communicate in English, both verbally and in written form.

In addition to this, all graduate students must fulfill an English proficiency requirement, which is met by one of the following three methods. The requirement must be fulfilled by the time the student takes the Final Document Defense.

1. Master's Program students can take the English language proficiency exam (MU-Test) at the Faculty of Graduate Studies, Mahidol University (Salaya campus). Applicants must meet the minimum passing score as specified in the table below. The exam is offered several times during the year and the schedule can be found on the website of the FGS. Note that Doctoral students cannot use this option.
2. Both Master's and Doctoral students can submit a copy of the score report from one of the following exams:

English Proficiency Requirements for Postgraduate Students (ID. No. 63xxxxx onwards)			
TEST	Entrance Requirement	Graduation Requirement (Pass)	
		Graduate Diploma / Masters Higher Graduate Diploma	Doctoral
IELTS	3.0	5.0 (W = 5.0, S = 5.0)	6.0 (W = 6.0, S = 6.0)
TOEFL-IBT	32	64 (W = 17, S = 15)	79 (W = 23, S = 19)
MU GRAD Plus (MU GRAD Test + Speaking)	40	70 (W = 10, S = 10)	90 (W = 12, S = 12)
MU ELT	84 (Except Doctoral Level)	84 (W = 10, S = 10)	—

W = Writing, S = Speaking

\* English score must not exceed 2 years.  
 \* Due to different score requirement, please check information of your chosen program.

3. If the applicant is a native of a country in which English is the official language, or received an Undergraduate or Master's degree from a program in which English was the medium used for all study, they are exempt from demonstrating English proficiency. In the latter case, this must be indicated on the applicant's official certified transcript(s).

**Research Ethics Class Requirement**

All graduate students are required to take GRID 521, Research Ethics, a one-credit required special course. The course is meant to provide students with knowledge about the ethics of doing research that uses human subjects. The course is required for all graduate students, whether or not their final research document uses human subjects. For more information on this course, including the course schedule, students should consult the website of the FGS.

**Professional and Personal Skills Development**

All graduate students with student ID no. 59xxxxx and later must pass the Professional and Personal Skills Development to qualify for graduation. Every candidate student must pass at least 1 activity in every required skills. The standard professional and personal skills required for the graduate students in Mahidol University are: 1. Language and Communication Skills 2. Leadership and Management Skills 3. Research Skills 4. Information Technology Skills. Students can register for the activities through the website <http://www.grad.mahidol.ac.th/softskills/en/>

## Chapter 2

### Master of Arts

#### Program Introduction

The Master of Arts program in Music with the concentrations in Musicology and Music Education aims to produce music researchers, music scholars, music teachers, and academic seminar organizers who understand the process of gaining wisdom.

The Master of Arts program in Music with the concentration in Music Business is designed to produce professionals in career management and development in Music Business.

The Master of Arts program with the concentration in Music Therapy is designed to produce professionals who work as practitioners and researchers in the field of Music Therapy.

#### Overall Program Structure

All majors in the MA program use the following program structure:

Course Type	Plan A	Plan B
Basic Courses	0 credits	0 credits
Core Courses	8 credits	8 credits
Required Courses	14 credits	14 credits
Elective Courses	4 credits ( <i>minimum</i> )	10 credits ( <i>minimum</i> )
Thesis	12 credits	-
Thematic Paper	-	6 credits
<b><i>Total not less than</i></b>	<b>38 credits</b>	<b>38 credits</b>

**Note:** Students in the Music Education, Music Business, or Music Therapy majors can select Plan A or Plan B. Plan A is considered to be more academic because the *Thesis* is a larger, more significant academic research paper. In Plan B students will write a smaller *Thematic Paper*, but take more elective courses and a Comprehensive Exam. Students in the Musicology Major can only study in Plan A.

## Program Course List

### (1) Basic Courses

#### A. General Basic Courses

For students who do not pass the required entrance exams, the following courses are assigned, and are taken for zero credit.

MSCY 521	Perspective of Western Music History	1(1-0-2)
MSCY 522	Perspective of Thai Music History	1(1-0-2)
MSTC 530	Western Music Theory Review	1(1-0-2)
MSTH 512	Thai Music Theory Review	1(1-0-2)

#### B. Basic Courses for the Music Business Major

The following course is for students who have not previously studied music business and is taken for zero credit.

MSBU 501	Music Business Conceptual Framework	2 (2-0-4)
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The following course is for students who have not previously studied music and is taken for zero credit.

MSBU 502	Aesthetics of Music Listening	2 (2-0-4)
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#### C. Basic Courses for the Music Therapy Major

The following courses are for all students in the Music Therapy major and are taken for zero credit.

MSMT 501	Principles of Music Therapy	2 (2-0-4)
MSMT 502	Group Leadership Skills in Music Therapy	2 (1-2-3)

### (2) Core Courses (8 Credits)

The following courses are required for all majors.

MSMS 501	Music Research Methodology	2 (2-0-4)
MSMS 502	Music Research Seminar I	2 (2-0-4)
MSMS 503	Music Research Seminar II	2 (2-0-4)
MSMS 504	Seminar in Music	2 (2-0-4)



**(3) Required Courses****A. Musicology Major (14 Credits)**

		<b>Credits (Lecture-Practice-Self Study)</b>
MSCY 503	Principles of Musicology	2 (2-0-4)
MSCY 504	Principles of Ethnomusicology	2 (2-0-4)
MSCY 505	Music Fieldwork and Synthesis	2 (2-0-4)
MSCY 506	Music Transcription and Analysis	2 (2-0-4)
MSCY 507	Seminar in Music of Thailand	2 (2-0-4)
MSCY 508	Music in Asia	2 (2-0-4)
MSCY 509	History and Literature of Western Music	2 (2-0-4)

**B. Music Education Major (14 Credits)**

MSED 501	Philosophy in Music Education	2 (2-0-4)
MSED 502	Curriculum Inquiry in Music Education	2 (2-0-4)
MSED 503	Principles of Music Teaching and Learning	2 (2-0-4)
MSED 504	Assessment in Music Education	2 (2-0-4)
MSED 505	Psychology of Music Education	2 (2-0-4)
MSED 506	Innovation and Technology in Music Education	2 (2-0-4)
MSED 507	Research in Music Education	2 (2-0-4)

**C. Music Business Major (14 Credits)**

MSBU 503	Music Business Financial and Fundraising Strategies	2 (2-0-4)
MSBU 504	Intellectual Property Management in Music Business	2 (2-0-4)
MSBU 505	Value Creation in Music Business	2 (2-0-4)
MSBU 507	Music Business Policy and Strategy Management	2 (2-0-4)
MSBU 508	Innovation and Technology in the Music Industry	2 (2-0-4)
MSBU 517	Music Business Leadership and Ethics	2 (2-0-4)
MSBU 518	Music Marketing Strategies	2 (2-0-4)

**D. Music Therapy Major (14 Credits)**

MSMT 503	Philosophy and Theory of Music Therapy	2 (2-0-4)
MSMT 504	Human Development and Music Learning	2 (1-2-3)
MSMT 505	Clinical Techniques for Children in Music Therapy	2 (1-2-3)
MSMT 506	Clinical Techniques for Adults in Music Therapy	2 (1-2-3)
MSMT 507	Practicum in Music Therapy	2 (0-4-2)
MSMT 508	Internship in Music Therapy I	2 (0-6-0)
MSMT 509	Internship in Music Therapy II	2 (0-6-0)

**(4) Elective Courses**

Students who select Plan A must take elective courses for not less than 4 credits. Students who select Plan B must take elective courses for not less than 10 credits. Students in all majors can select courses from the following list or any other courses open at Mahidol University, with the approval of the MA Program Chair.

MSMS 505	Special Topic in Music I	2 (2-0-4)
MSMS 506	Special Topic in Music II	2 (2-0-4)
MSMS 507	Individual Study I	2 (0-4-2)
MSMS 508	Individual Study II	2 (0-4-2)
MSCY 510	Schools of Thai Music	2 (2-0-4)
MSCY 511	Early Music	2 (2-0-4)
MSCY 512	Common Practice Period Music	2 (2-0-4)
MSCY 513	20 <sup>th</sup> and 21 <sup>st</sup> Century Music	2 (2-0-4)

***Elective Courses Continued*****Credits (Lecture-Practice-Self Study)**

MSCY 514	Music History and Criticism	2 (2-0-4)
MSCY 515	Thai Music Before 1932	2 (2-0-4)
MSCY 516	Contemporary Thai Music	2 (2-0-4)
MSCY 517	Seminar in Thai Folk Music	2 (2-0-4)
MSCY 518	History of Western Opera	2 (2-0-4)
MSCY 519	Seminar in World Music	2 (2-0-4)
MSCY 520	Seminar in Southeast Asian Music	2 (2-0-4)
MSED 508	Music in the Secondary School	2 (2-0-4)
MSED 509	Seminar in Teaching Western Music Ensemble	2 (2-0-4)
MSED 510	Seminar in Teaching Thai Music Ensemble	2 (2-0-4)
MSED 511	Music Education for Children with Special Needs	2 (2-0-4)
MSED 512	Internship in Music Education	2 (0-6-3)
MSED 513	Suzuki Pedagogy Seminar	2 (2-0-4)
MSED 514	Kodaly Pedagogy Seminar	2 (2-0-4)
MSED 515	Orff Pedagogy Seminar	2 (2-0-4)
MSED 516	Dalcroze Pedagogy Seminar	2 (2-0-4)
MSED 517	Innovation of Music Teaching for Kindergarten	2 (2-0-4)
MSED 518	Administration and Supervision for Music Education	2 (2-0-4)
MSED 519	Music in Elementary School	2 (2-0-4)
MSED 520	Music Development in the Community	2 (2-0-4)
MSBU 510	Music Media Production	2 (1-2-3)
MSBU 511	Artist Management Strategy	2 (2-0-4)
MSBU 512	International Music Business Strategy	2 (2-0-4)
MSBU 513	Negotiation and Communication in the Music Business	2 (2-0-4)
MSBU 514	Music Merchandising	2 (2-0-4)
MSBU 515	Concert Management	2 (2-0-4)
MSBU 516	Advanced Management Information Systems for Music Business	2 (2-0-4)
MSBU 519	Entrepreneurship in Music Industry	2 (2-0-4)
MSMT 510	Music Therapy in Rehabilitation Settings	2 (2-0-4)
MSMT 511	Pediatric Music Therapy	2 (2-0-4)
MSMT 513	Music Therapy in the Psychiatric Setting	2 (2-0-4)
MSMT 514	Music Therapy to Improve Neurologic Function	2 (2-0-4)
MSMT 515	Music Therapy in Hospice, Palliative Care and Bereavement	2 (2-0-4)
MSMT516	Clinical Research in Music Therapy	2 (2-0-4)
MSMT517	Counseling Techniques for Music Therapists	2 (1-2-3)

**(5) Thesis (12 Credits)**

MSMS 698	Thesis	12 (0-36-0)
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**(6) Thematic Paper (6 Credits)**

MSMS 697	Thematic Paper	6 (0-18-0)
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**Study Plan – MA Program, Musicology Major (Plan A)**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
<b>1</b>	MSMS 501 Music Research Methodology 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Take Entrance Requirement Basic Courses (If entrance exams not passed)</li> <li>- Register for Soft Skills through FGS website</li> <li>- <b>Soft Skills I (suggestion)</b></li> </ul>
	MSCY 503 Principles of Musicology 2 (2-0-4)	
	MSCY 504 Principles of Ethnomusicology 2 (2-0-4)	
	MSCY 506 Music Transcription and Analysis 2 (2-0-4)	
	Elective Courses 2 Credits	
	<b>Total 10 Credits</b>	
	MSMS 502 Music Research Seminar I 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Attend Ethics in Research Class (FGS)</li> <li>- Attend an International Academic Activity</li> <li>- Select Major Advisor and 1 Co-Advisor</li> <li>- <b>Soft Skills II (suggestion)</b></li> </ul>
	MSCY 505 Music Fieldwork and Synthesis 2 (2-0-4)	
	MSCY 507 Seminar in Music of Thailand 2 (2-0-4)	
	MSCY 508 Music in Asia 2 (2-0-4)	
	Elective Courses 2 Credits	
	<b>Total 10 Credits</b>	
<b>2</b>	MSMS 503 Music Research Seminar II 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Pass the Master's Thesis Proposal Defense</li> <li>- Send IRB</li> <li>- <b>Soft Skills III (suggestion)</b></li> </ul>
	MSMS 504 Seminar in Music 2 (2-0-4)	
	MSCY 509 History and Literature of Western Music 2 (2-0-4)	
	MSMS 698 Thesis 6 (0-18-0)	
	<b>Total 12 Credits</b>	
	MSMS 698 Thesis 6 (0-18-0)	<ul style="list-style-type: none"> <li>- Select Outside Committee Member</li> <li>- Pass the English Requirement</li> <li>- Defend the Master's Thesis</li> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	<b>Total 6 Credits</b>	

**Graduation Checklist – MA Program, Musicology Major (Plan A)****Entrance Requirement**

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 521 Perspective of Western Music History		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY522 Perspective of Thai Music History
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 530 Western Music Theory Review		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTH512 Thai Music Theory Review Theory

**Courses**

Course Title			Credits
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSCY 503	Principles of Musicology	2
<input type="checkbox"/>	MSCY 504	Principles of Ethnomusicology	2
<input type="checkbox"/>	MSCY 505	Music Fieldwork and Synthesis	2
<input type="checkbox"/>	MSCY 506	Music Transcription and Analysis	2
<input type="checkbox"/>	MSCY 507	Seminar in Music of Thailand	2
<input type="checkbox"/>	MSCY 508	Music in Asia	2
<input type="checkbox"/>	MSCY 509	History and Literature of Western Music	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thesis</i>			
<input type="checkbox"/>	MSMS 698	Thesis	12
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

Thesis		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Thesis Proposal Defense	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thesis Final Defense		

**Study Plan – MA Program, Music Education Major (Plan A)**

Year	Courses	Other Program Requirements
1	MSMS 501 Music Research Methodology 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Take Entrance Requirement Basic Courses (If entrance exams not passed)</li> <li>- Register for Soft Skills through FGS website</li> <li>- <b>Soft Skills I (suggestion)</b></li> </ul>
	MSED 501 Philosophy in Music Education 2 (2-0-4)	
	MSED 502 Curriculum Inquiry in Music Education 2 (2-0-4)	
	MSED 503 Principles of Music Teaching and Learning 2 (2-0-4)	
	Elective Courses 2 Credits	
	<b>Total 10 Credits</b>	
	MSMS 502 Music Research Seminar I 2 (1-2-3)	<ul style="list-style-type: none"> <li>- Attend Ethics in Research Class (FGS)</li> <li>- Attend an International Academic Activity</li> <li>- Select Major Advisor and 1 Co-Advisor</li> <li>- <b>Soft Skills II (suggestion)</b></li> </ul>
	MSED 504 Assessment in Music Education 2 (2-0-4)	
	MSED 505 Psychology of Music Education 2 (2-0-4)	
	MSED 506 Innovation and Technology in Music Education 2 (2-0-4)	
	MSED 507 Research in Music Education 2 (2-0-4)	
	<b>Total 10 Credits</b>	
2	MSMS 503 Music Research Seminar II 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Pass the Master's Thesis Proposal Defense</li> <li>- Send IRB</li> <li>- <b>Soft Skills III (suggestion)</b></li> </ul>
	MSMS 504 Seminar in Music 2 (2-0-4)	
	MSMS 698 Thesis 6 (0-18-0)	
	Elective Courses 2 Credits	<ul style="list-style-type: none"> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	<b>Total 12 Credits</b>	
	MSMS 698 Thesis 6 (0-18-0)	<ul style="list-style-type: none"> <li>- Select Outside Committee Member</li> <li>- Pass the English Requirement</li> <li>- Defend the Master's Thesis</li> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	<b>Total 6 Credits</b>	

**Graduation Checklist – Master of Arts Program, Music Education Major (Plan A)****Entrance Requirement**

<b>Western Music Students</b>		<b>Or</b>	<b>Thai/Eastern Music Students</b>	
<input type="checkbox"/>	Entrance exam Western History or MSCY 521 Perspective of Western Music History		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY522 Perspective of Thai Music History
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 530 Western Music Theory Review		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTH512 Thai Music Theory Review Theory

**Courses**

<b>Course Title</b>			<b>Credits</b>
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSED 501	Philosophy in Music Education	2
<input type="checkbox"/>	MSED 502	Curriculum Inquiry in Music Education	2
<input type="checkbox"/>	MSED 503	Principles of Music Teaching and Learning	2
<input type="checkbox"/>	MSED 504	Assessment in Music Education	2
<input type="checkbox"/>	MSED 505	Psychology of Music Education	2
<input type="checkbox"/>	MSED 506	Innovation and Technology in Music Education	2
<input type="checkbox"/>	MSED 507	Research in Music Education	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thesis</i>			
<input type="checkbox"/>	MSMS 698	Thesis	12
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

<b>Thesis</b>	
<input type="checkbox"/>	Select Advisor and Co-Advisor
<input type="checkbox"/>	Thesis Proposal Defense
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Thesis Final Defense

<b>Other</b>	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Soft Skills

**Study Plan – MA Program, Music Education Major (Plan B)**

Year	Courses	Other Program Requirements
1	MSMS 501 Music Research Methodology 2 (2-0-4) MSED 501 Philosophy in Music Education 2 (2-0-4) MSED 502 Curriculum Inquiry in Music Education 2 (2-0-4) MSED 503 Principles of Music Teaching and Learning 2 (2-0-4) Elective Courses 2 Credits <b>Total 10 Credits</b>	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website <b>- Soft Skills I (suggestion)</b>
	MSMS 502 Music Research Seminar I 2 (2-0-4) MSED 504 Assessment in Music Education 2 (2-0-4) MSED 505 Psychology of Music Education 2 (2-0-4) MSED 506 Innovation and Technology in Music Education 2 (2-0-4) MSED 507 Research in Music Education 2 (2-0-4) Elective Courses 2 Credits <b>Total 12 Credits</b>	- Attend Ethics in Research Class (FGS) - Attend an International Academic Activity <b>- Soft Skills II (suggestion)</b>
2	MSMS 503 Music Research Seminar II 2 (2-0-4) MSMS 504 Seminar in Music 2 (2-0-4) Elective Courses 6 Credits <b>Total 10 Credits</b>	- Select Major Advisor and 1 Co-Advisor <b>- Soft Skills III (suggestion)</b>
	MSMS 697 Thematic Paper 6 (0-18-0) <b>Total 6 Credits</b>	- Pass the Master's Thematic Paper Proposal Defense - Send IRB - Select Outside Committee Member - Pass the English Requirement - Defend the Master's Thematic Paper <b>- Soft Skills IV (suggestion)</b>

**Graduation Checklist – MA Program, Music Education Major (Plan B)****Entrance Requirement**

<b>Western Music Students</b>		<b>Or</b>	<b>Thai/Eastern Music Students</b>	
<input type="checkbox"/>	Entrance exam Western History or MSCY 521 Perspective of Western Music History		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY522 Perspective of Thai Music History
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 530 Western Music Theory Review		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTH512 Thai Music Theory Review Theory

**Courses**

<b>Course Title</b>			<b>Credits</b>
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSED 501	Philosophy in Music Education	2
<input type="checkbox"/>	MSED 502	Curriculum Inquiry in Music Education	2
<input type="checkbox"/>	MSED 503	Principles of Music Teaching and Learning	2
<input type="checkbox"/>	MSED 504	Assessment in Music Education	2
<input type="checkbox"/>	MSED 505	Psychology of Music Education	2
<input type="checkbox"/>	MSED 506	Innovation and Technology in Music Education	2
<input type="checkbox"/>	MSED 507	Research in Music Education	2
<i>Elective Courses (At least 10 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thematic Paper</i>			
<input type="checkbox"/>	MSMS 697	Thematic Paper	6
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

<b>Thematic Paper</b>		<b>Other</b>	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	Comprehensive Exam
<input type="checkbox"/>	Thematic Paper Proposal	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Thematic Paper Final Defense	<input type="checkbox"/>	Soft Skills



**Study Plan – MA Program, Music Business Major (Plan A)**

Year	Courses	Other Program Requirements
1	MSMS 501 Music Research Methodology 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Take Entrance Requirement Basic Courses (If entrance exams not passed)</li> <li>- Register for Soft Skills through FGS website</li> <li>- <b>Soft Skills I (suggestion)</b></li> </ul>
	MSBU 504 Intellectual Property Management In Music Business 2 (2-0-4)	
	MSBU 505 Value Creation in Music Business 2 (2-0-4)	
	MSBU 508 Innovation and Technology in the Music Industry 2 (2-0-4)	
	MSBU 517 Music Business Leadership and Ethics 2 (2-0-4)	
	MSBU 518 Music Marketing Strategies 2 (2-0-4)	
	<b>Total 12 Credits</b>	
	MSMS 502 Music Research Seminar I 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Attend an International Academic Activity</li> <li>- Select Major Advisor and 1 Co-Advisor</li> <li>- Attend Ethics in Research Class (FGS)</li> <li>- <b>Soft Skills II (suggestion)</b></li> </ul>
	MSMS 504 Seminar in Music 2 (2-0-4)	
	MSBU 503 Music Business Financial and Fundraising Strategies 2 (2-0-4)	
	MSBU 507 Music Business Policy and Strategy Management 2 (2-0-4)	
	Elective Courses 4 Credits	
	<b>Total 12 Credits</b>	
2	MSMS 503 Music Research Seminar II 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Pass the Master's Thesis Proposal Defense</li> <li>- Send IRB</li> <li>- Pass the English Requirement</li> <li>- <b>Soft Skills III (suggestion)</b></li> </ul>
	MSMS 698 Thesis 6 (0-18-0)	
	<b>Total 8 Credits</b>	
	MSMS 698 Thesis 6 (0-18-0)	<ul style="list-style-type: none"> <li>- Select Outside Committee Member</li> <li>- Defend the Master's Thesis</li> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	<b>Total 6 Credits</b>	

**Graduation Checklist – MA Program, Music Business Major (Plan A)****Entrance Requirement**

<b>Music Business Majors</b>	
<input type="checkbox"/>	Undergraduate Degree in Music Business or MSBU 501 Music Business Conceptual framework
<input type="checkbox"/>	Undergraduate Degree in Music or MSBU 502 Aesthetics of Music Listening

**Courses**

<b>Course Title</b>			<b>Credits</b>
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSBU 503	Music Business Financial and Fundraising Strategies	2
<input type="checkbox"/>	MSBU 504	Intellectual Property Management in Music Business	2
<input type="checkbox"/>	MSBU 505	Value Creation in Music Business	2
<input type="checkbox"/>	MSBU 507	Music Business Policy and Strategy Management	2
<input type="checkbox"/>	MSBU 508	Innovation and Technology in the Music Industry	2
<input type="checkbox"/>	MSBU 517	Music Business Leadership and Ethics	2
<input type="checkbox"/>	MSBU 518	Music Marketing Strategies	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thesis</i>			
<input type="checkbox"/>	MSMS 698	Thesis	12
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

<b>Thesis</b>	
<input type="checkbox"/>	Select Advisor and Co-Advisor
<input type="checkbox"/>	Thesis Proposal Defense
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Thesis Final Defense

<b>Other</b>	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Soft Skills

**Study Plan – MA Program, Music Business Major (Plan B)**

Year	Courses	Other Program Requirements
1	MSMS 501 Music Research Methodology 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Take Entrance Requirement Basic Courses (If entrance exams not passed)</li> <li>- Register for Soft Skills through FGS website</li> <li>- <b>Soft Skills I (suggestion)</b></li> </ul>
	MSBU 504 Intellectual Property Management In Music Business 2 (2-0-4)	
	MSBU 505 Value Creation in Music Business 2 (2-0-4)	
	MSBU 508 Innovation and Technology in the Music Industry 2 (2-0-4)	
	MSBU 517 Music Business Leadership and Ethics 2 (2-0-4)	
	MSBU 518 Music Marketing Strategies 2 (2-0-4)	
	<b>Total 12 Credits</b>	
	MSMS 502 Music Research Seminar I 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Attend an International Academic Activity</li> <li>- Attend Ethics in Research Class (FGS)</li> <li>- <b>Soft Skills II (suggestion)</b></li> </ul>
	MSMS 504 Seminar in Music 2 (2-0-4)	
	MSBU 503 Music Business Financial and Fundraising Strategies 2 (2-0-4)	
	MSBU 507 Music Business Policy and Strategy Management 2 (2-0-4)	
	Elective Courses 4 Credits	
	<b>Total 12 Credits</b>	
2	MSMS 503 Music Research Seminar II 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Pass the English Requirement</li> <li>- Select Major Advisor and 1 Co-Advisor</li> <li>- <b>Soft Skills III (suggestion)</b></li> </ul>
	Elective Courses 6 Credits	
	<b>Total 8 Credits</b>	
	MSMS 697 Thematic Paper 6 (0-18-0)	<ul style="list-style-type: none"> <li>- Pass the Master's Thesis Proposal Defense</li> <li>- Send IRB</li> <li>- Select Outside Committee Member</li> <li>- Defend the Master's Thesis</li> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	<b>Total 6 Credits</b>	

**Graduation Checklist – MA Program, Music Business Major (Plan B)****Entrance Requirement**

<b>Music Business Majors</b>	
<input type="checkbox"/>	Undergraduate Degree in Music Business or MSBU 501 Music Business Conceptual framework
<input type="checkbox"/>	Undergraduate Degree in Music or MSBU 502 Aesthetics of Music Listening

**Courses**

<b>Course Title</b>			<b>Credits</b>
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSBU 503	Music Business Financial and Fundraising Strategies	2
<input type="checkbox"/>	MSBU 504	Intellectual Property Management in Music Business	2
<input type="checkbox"/>	MSBU 505	Value Creation in Music Business	2
<input type="checkbox"/>	MSBU 507	Music Business Policy and Strategy Management	2
<input type="checkbox"/>	MSBU 508	Innovation and Technology in the Music Industry	2
<input type="checkbox"/>	MSBU 517	Music Business Leadership and Ethics	2
<input type="checkbox"/>	MSBU 518	Music Marketing Strategies	2
<i>Elective Courses (At least 10 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thematic Paper</i>			
<input type="checkbox"/>	MSMS 697	Thematic Paper	6
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

<b>Thematic Paper</b>		<b>Other</b>	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	Comprehensive Exam
<input type="checkbox"/>	Thematic Paper Proposal	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Thematic Paper Final Defense	<input type="checkbox"/>	Soft Skills

**Study Plan – MA Program, Music Therapy Major (Plan A)**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
<b>1</b>	MSMS 501 Music Research Methodology 2 (2-0-4) MSMT 503 Philosophy and Theory of Music Therapy 2 (2-0-4) MSMT 504 Human Development and Music Learning 2 (1-2-3) MSMT 505 Clinical Techniques for Children in Music Therapy 2 (1-2-3) Elective Courses 2 Credits  <b>Total 10 Credits</b>	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website - <b>Soft Skills I (suggestion)</b>
	MSMS 502 Music Research Seminar I 2 (2-0-4) MSMT 506 Clinical Techniques for Adults in Music Therapy 2 (1-2-3) MSMT 507 Practicum in Music Therapy 2 (0-4-2) Elective Courses 2 Credits  <b>Total 8 Credits</b>	- Attend Ethics in Research Class (FGS) - Attend an International Academic Activity - Select Major Advisor and 1 Co-Advisor - <b>Soft Skills II (suggestion)</b>
<b>2</b>	MSMS 503 Music Research Seminar II 2 (2-0-4) MSMS 504 Seminar in Music 2 (2-0-4) MSMT 508 Internship in Music Therapy I 2 (0-6-0) MSMS 698 Thesis 6 (0-18-0)  <b>Total 12 Credits</b>	- Pass the Master's Thesis Proposal Defense - Send IRB - <b>Soft Skills III (suggestion)</b>
	MSMT 509 Internship in Music Therapy II 2 (0-6-0) MSMS 698 Thesis 6 (0-18-0)  <b>Total 8 Credits</b>	- Select Outside Committee Member - Pass the English Requirement - Defend the Master's Thesis - <b>Soft Skills IV (suggestion)</b>

**Graduation Checklist – MA Program, Music Therapy Major (Plan A)****Entrance Requirement**

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 521 Perspective of Western Music History		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY522 Perspective of Thai Music History
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 530 Western Music Theory Review		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTH512 Thai Music Theory Review Theory

**Courses**

Course Title			Credits
<i>Required Foundation Courses</i>			
<input type="checkbox"/>	MSMT 501	Principles of Music Therapy	2
<input type="checkbox"/>	MSMT 502	Group Leadership Skills in Music Therapy	2
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSMT 503	Philosophy and Theory of Music Therapy	2
<input type="checkbox"/>	MSMT 504	Human Development and Music Learning	2
<input type="checkbox"/>	MSMT 505	Clinical Techniques for Children in Music Therapy	2
<input type="checkbox"/>	MSMT 506	Clinical Techniques for Adults in Music Therapy	2
<input type="checkbox"/>	MSMT 507	Practicum in Music Therapy	2
<input type="checkbox"/>	MSMT 508	Internship in Music Therapy I	2
<input type="checkbox"/>	MSMT 509	Internship in Music Therapy II	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thesis</i>			
<input type="checkbox"/>	MSMS 698	Thesis	12
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

Thesis		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Thesis Proposal Defense	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thesis Final Defense		

**Study Plan – MA Program, Music Therapy Major (Plan B)**

Year	Courses			Other Program Requirements
1	MSMS 501	Music Research Methodology	2 (2-0-4)	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website - <b>Soft Skills I (suggestion)</b>
	MSMT 503	Philosophy and Theory of Music Therapy	2 (2-0-4)	
	MSMT 504	Human Development and Music Learning	2 (1-2-3)	
	MSMT 505	Clinical Techniques for Children in Music Therapy	2 (1-2-3)	
	Elective Courses		2 Credits	
	Total 10 Credits			
	MSMS 502	Music Research Seminar I	2 (2-0-4)	- Attend Ethics in Research Class (FGS) - Attend an International Academic Activity - <b>Soft Skills II (suggestion)</b>
	MSMT 506	Clinical Techniques for Adults in Music Therapy	2 (1-2-3)	
	MSMT 507	Practicum in Music Therapy	2 (0-4-2)	
	Elective Courses		2 Credits	
	Total 8 Credits			
2	MSMS 503	Music Research Seminar II	2 (2-0-4)	- Select Major Advisor and 1 Co-Advisor - Pass the English Requirement - <b>Soft Skills III (suggestion)</b>
	MSMS 504	Seminar in Music	2 (2-0-4)	
	MSMT 508	Internship in Music Therapy I	2 (0-6-0)	
	Elective Courses		6 Credits	
	Total 12 Credits			
	MSMT 509	Internship in Music Therapy II	2 (0-6-0)	- Pass the Master’s Thesis Proposal Defense - Send IRB - Select Outside Committee Member - Defend the Master’s Thesis - <b>Soft Skills IV (suggestion)</b>
	MSMS 697	Thematic Paper	6 (0-18-0)	
	Total 8 Credits			

**Graduation Checklist – MA Program, Music Therapy Major (Plan B)****Entrance Requirement**

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 521 Perspective of Western Music History		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY522 Perspective of Thai Music History
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 530 Western Music Theory Review		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTH512 Thai Music Theory Review Theory

**Courses**

Course Title			Credits
<i>Required Foundation Courses</i>			
<input type="checkbox"/>	MSMT 501	Principles of Music Therapy	2
<input type="checkbox"/>	MSMT 502	Group Leadership Skills in Music Therapy	2
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
<input type="checkbox"/>	MSMS 503	Music Research Seminar II	2
<input type="checkbox"/>	MSMS 504	Seminar in Music	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSMT 503	Philosophy and Theory of Music Therapy	2
<input type="checkbox"/>	MSMT 504	Human Development and Music Learning	2
<input type="checkbox"/>	MSMT 505	Clinical Techniques for Children in Music Therapy	2
<input type="checkbox"/>	MSMT 506	Clinical Techniques for Adults in Music Therapy	2
<input type="checkbox"/>	MSMT 507	Practicum in Music Therapy	2
<input type="checkbox"/>	MSMT 508	Internship in Music Therapy I	2
<input type="checkbox"/>	MSMT 509	Internship in Music Therapy II	2
<i>Elective Courses (At least 10 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Thematic Paper</i>			
<input type="checkbox"/>	MSMS 697	Thematic Paper	6
<b>Total Credits</b>			<b>38</b>

**Other Requirements**

Thematic Paper		Other	
<input type="checkbox"/>	Select COM Advisor and Co-	<input type="checkbox"/>	Comprehensive Exam
<input type="checkbox"/>	Thematic Paper Proposal Defense	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Thematic Paper Final Defense	<input type="checkbox"/>	Soft Skills



## Chapter 3

### Master of Arts (Special Program)

#### Program Introduction

The Master of Arts program is a special program specifically for in-service music teachers throughout the country of Thailand. The “special” aspect of the program refers to the fact that it is taught in week-long modules instead of the regular semester system, making it ideal for working teachers.

The program’s main aim is to develop working teachers to allow them to better teach the youth of the country. It does this by instilling in them knowledge in music teaching skills, music technology for teaching, English for music teachers, and graduate level research, among others. The program culminates in the writing of a Thematic Paper, giving graduates of the program new skills they can use to continually develop their teaching.

#### Overall Program Structure

The program uses the following structure:

Course Type	Credits
Required Courses	9 credits
Required Elective Courses	9 credits
Elective Courses	15 credits ( <i>minimum</i> )
Thematic Paper	3 credits
<b><i>Total not less than</i></b>	<b>36 credits</b>

## Program Course List

### (1) Required Courses

		<b>Credits (Lecture-Practice-Self Study)</b>
MSED 701	English for Music Educator	3 (3-0-6)
MSED 702	Technology for Music Educator	3 (3-0-6)
MSED 703	Seminar in Music Education Research	3 (3-0-6)

### Required Elective Courses

MSED 704	Music for Early Childhood Education	3 (3-0-6)
MSED 705	Music Teaching Methods for Elementary School	3 (3-0-6)
MSED 706	Music Teaching Methods for Secondary School	3 (3-0-6)
*MSED 707	Professional Teaching Experience I	3 (0-9-0)
*MSED 708	Professional Teaching Experience II	3 (0-9-0)
*MSED 709	Professional Teaching Experience III	3 (0-9-0)
MSED 710	Music Seminar for Teachers	3 (3-0-6)
MSED 711	Music in ASEAN countries	3 (3-0-6)

\* Students may ask for teaching skill evaluation. The teaching experience follows the standards and evaluation methods that the committee assesses for the teaching profession. For these courses the College of Music will evaluate using the grades S (Satisfactory) or U (Unsatisfactory).

### (2) Elective Courses (15 Credits)

Students must take courses from the following list for not less than 15 Credits.

#### Music Subject Group

MSED 720	Music Arrangement for Teachers	3 (3-0-6)
MSED 721	Music in Thailand	3 (3-0-6)
MSED 722	Music Supervision, Administration, and Management	3 (3-0-6)
MSED 723	Music for Community	3 (3-0-6)
MSED 724	Principles of Intellectual Property Management for Music Educator	3 (3-0-6)
MSED 725	Aesthetics in Music Education	3 (3-0-6)
MSED 726	Non-Formal Education in Music	3 (3-0-6)

#### Music Performance Group

MSED 730	Major Music Performance	3 (1-4-4)
MSED 731	Minor Music Performance	3 (1-4-4)
MSED 732	Whistling	3 (3-0-6)
MSED 733	Leaf-Blowing	3 (3-0-6)
MSED 734	Percussion	3 (3-0-6)

#### Music Teaching Group

MSED 740	Teaching Methods in Ear Training	3 (3-0-6)
MSED 741	Pedagogy Seminar in Western Music Theory	3 (3-0-6)
MSED 742	Pedagogy Seminar in Western Music History and Literature	3 (3-0-6)
MSED 743	Music Teaching Methods for Children with Special Needs	3 (3-0-6)
MSED 744	Music Pedagogy of Suzuki Method	3 (3-0-6)
MSED 745	Music Pedagogy of Kodaly Concept I	3 (3-0-6)
MSED 746	Music Pedagogy of Kodaly Concept II	3 (3-0-6)
MSED 747	Music Pedagogy of Kodaly Concept III	3 (3-0-6)

***Elective Courses Continued***

		<b>Credits (Lecture-Practice-Self Study)</b>
MSED 748	Music Pedagogy of Orff-Schulwerk I	3 (3-0-6)
MSED 749	Music Pedagogy of Orff-Schulwerk II	3 (3-0-6)
MSED 750	Music Pedagogy of Orff-Schulwerk III	3 (3-0-6)
MSED 751	Pedagogy of Dalcroze Eurhythmics I	3 (3-0-6)
MSED 752	Pedagogy of Dalcroze Eurhythmics II	3 (3-0-6)
MSED 753	Pedagogy of Dalcroze Eurhythmics III	3 (3-0-6)
MSED 754	Voice Pedagogy	3 (3-0-6)
MSED 755	Choral Pedagogy	3 (3-0-6)
MSED 756	Music Performance Pedagogy	3 (3-0-6)
MSED 757	Music Ensemble Pedagogy	3 (3-0-6)
MSED 758	Marching Band Pedagogy I	3 (3-0-6)
MSED 759	Marching Band Pedagogy II	3 (3-0-6)

**Interdisciplinary Group**

MSED 770	Drawing and Painting Techniques	3 (3-0-6)
MSED 771	Drawing for Story and Imagination	3 (3-0-6)
MSED 772	Cartoon Drawing Techniques	3 (3-0-6)
MSED 773	Thai Dance Pedagogy	3 (3-0-6)
MSED 774	Thai Dance Analysis	3 (3-0-6)
MSED 775	Dance Practices of Thailand	3 (3-0-6)

**(3) Thematic Paper (3 Credits)**

MSMS 697	Thematic Paper	3 (0-9-0)
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### Study Plan

The MA (Special) program is taught in modules, as opposed to the standard semester system. Each of the modules is taught for one week, except for Module 4, in which the 3 core courses are taught over 3 months (summer residency). The modules are as follows:

Module	Months	Course Registration
Module 1	June – August	1 Required Elective Course, 2 Free Elective Courses
Module 2	September – November	2 Required Elective Courses, 1 Free Elective Course
Module 3	January – February	2 Free Elective Courses
Module 4	March – May	3 Required Courses (Summer Residency) + Comprehensive Examination
Module 5	June – September	Thematic Paper

**Graduation Checklist - MA Special Program, Music Education Major****Courses**

Course Title		Credits
<i>Required Courses</i>		
<input type="checkbox"/>	MSED 701 English for Music Educator	3
<input type="checkbox"/>	MSED 702 Technology for Music Educator	3
<input type="checkbox"/>	MSED 703 Seminar in Music Education Research	3
<i>Required Elective Courses (at least 9 credits)</i>		
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<i>Elective Courses (at least 15 credits)</i>		
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<input type="checkbox"/>		3
<i>Thematic Paper</i>		
<input type="checkbox"/>	MSMS 697 Thematic Paper	3
<b>Total Credits</b>		<b>36</b>

**Other Requirements**

Thematic Paper	
<input type="checkbox"/>	Select Advisor and Co-Advisor
<input type="checkbox"/>	Thematic Paper Proposal
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Thematic Paper Final Defense

Other	
<input type="checkbox"/>	Comprehensive
<input type="checkbox"/>	Ethics Class (FGS)

## Chapter 4

### Master of Music

#### Program Introduction

The Master of Music program, offered at College of Music, Mahidol University, is a music performance oriented Master's degree with Performance and Pedagogy, Music Composition, Conducting, Collaborative Piano (piano accompanying), and Jazz studies majors. It is a two-year program offered in a semester system for students who seek to further develop their musical performance and academic skills. Students involved in the program will have the opportunity to study with the renowned Thai and international faculty members of the College, and learn through intellectual interaction with colleagues and other students in this community of aspiring musicians and scholars. While the program is committed to provide the highest level of professional training in instrumental technique and musicianship, it also emphasizes music theory, music history and literature, and teaching method, as well as the ability to conduct scholarly research.

The curriculum comprises 38 credits, which can be completed within 4 semesters. Since it is an international program, applicants are expected to be competent in English. The program strives to equip graduates with skills needed for careers as orchestral or band musicians, university professors, concert soloists, composers or conductor. In addition, it also prepares them for study in doctoral level. The coursework provides a coherent training that includes theory, history, pedagogy, and performance studies, and firm grounding in music research. The course of study will culminate in Master's Recital Project, which consists of 1) a full recital and 2) master thematic paper. These are final requirements that challenge students to reflect critically on, utilize, and apply skills, knowledge, and experience they have gained during the course of their study.

#### Overall Program Structure

All majors in the MM program use the following program structure:

Course Types	Plan A	Plan B
	Credits	Credits
Basic Courses	0 credit	0 credit
Core Courses	4 credits	4 credits
Require Courses	16 credits	16 credits
Elective Courses (Not less than)	6 credits	12 credits
Thesis	12 credits	---
Master's Recital Project	---	6 credits
Totally no less than	38 credits	38 credits

**Note:** The Master's Recital Project includes two parts, the Master's Recital and the Thematic Paper.

**Program Course List****(1) Basic Course (For zero credit)**

For students who do not pass the required entrance exams, the following courses are assigned, and are taken for zero credits.

MSCY 521	Perspective of Western Music History	1(1-0-2)
MSCY 522	Perspective of Thai Music History	1(1-0-2)
MSTC 530	Western Music Theory Review	1(1-0-2)
MSTH 512	Thai Music Theory Review	1(1-0-2)
MSJA 511	Perspective of Jazz History	1(1-0-2)
MSJA 512	Jazz Theory Review	1(1-0-2)

**(2) Core Courses ( 4 credits)**

MSMS501	Music Research Methodology	2(2-0-4)
MSMS502	Music Research Seminar I	2(2-0-4)

**(3) Required Courses (16 credits)****A. Performance and Pedagogy Major**

MSMS509	Major Performance I	2(0-4-2)
MSMS552	Major Performance II	2(0-4-2)
MSMS553	Major Performance III	2(0-4-2)
MSMS557	Major Performance IV	2(0-4-2)
MSED 503	Principles of Music Teaching and Learning	2(2-0-4)

Or

MSMS527	Performance Pedagogy I	2(2-0-4)
MSMS566	Teaching Practicum	2(0-4-2)
MSMS516	Small Ensemble I	2(0-4-2)

Or

MSMS519	Large Ensemble I	2(0-4-2)
MSMS517	Small ensemble II	2(0-4-2)

Or

MSMS520	Large Ensemble II	2(0-4-2)
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**B. Music Composition Major**

MSTC 503	Composition I	2(0-4-2)
MSTC 504	Composition II	2(0-4-2)
MSTC 505	Composition III	2(0-4-2)
MSTC 506	Composition IV	2(0-4-2)
MSTC 518	Advanced Orchestration	2(2-0-4)
MSTC 524	Music Composition Pedagogy	2(2-0-4)
MSTC 527	Contemporary Music Literature	2(2-0-4)
MSTC 528	Electronic Composition	2(1-2-3)

**C. Conducting Major**

MSCD501	Conducting I	2(0-4-2)
MSCD502	Conducting II	2(0-4-2)
MSCD503	Conducting III	2(0-4-2)
MSCD504	Conducting IV	2(0-4-2)
MSMS581	Major Area Literature I	2(2-0-4)
MSMS588	Major Area Literature II	2(2-0-4)
MSED 503	Principles of Music Teaching and Learning	2(2-0-4)
MSTC 525	Score Reading	2(2-0-4)

**D. Piano Collaborative Major**

MSPF 501	Major Performance in Collaborative Piano I	2(0-4-2)
MSPF 502	Major Performance in Collaborative Piano II	2(0-4-2)
MSPF 503	Major Performance in Collaborative Piano III	2(0-4-2)
MSPF 504	Major Performance in Collaborative Piano IV	2(0-4-2)
MSPF 505	Instrumental Accompanying Skills	2(1-2-3)
MSPF 506	Vocal Accompanying Skills	2(1-2-3)
MSPF 507	Chamber Music Literature for Keyboard	2(2-0-4)
MSVO505	Art Song Literature	2(2-0-4)

**E. Jazz Studies Major**

MSMS509	Major Performance I	2(0-4-2)
MSMS552	Major Performance II	2(0-4-2)
MSMS553	Major Performance III	2(0-4-2)
MSMS557	Major Performance IV	2(0-4-2)
MSMS516	Small Ensemble I	2(0-4-2)
MSMS517	Small ensemble I	2(0-4-2)
MSJA 506	Seminar in Jazz Composition and Arranging	2(2-0-4)
MSJA 509	Seminar in Jazz Improvisation	2(2-0-4)

**(4) Elective Courses**

Plan A students must take elective courses for not less than 6 credits. Plan B students must take elective courses for not less than 12 credits and both plan students must take elective courses choose from Music History group at least 2 credits and Music Theory group at least 2 credits. Students can choose to study from the following courses or any other graduate level courses that are open at Mahidol University, with the approval of the MM Program chair.

**Music History Group (not less than 2 credits)**

MSCY507	Seminar in Music of Thailand	2(2-0-4)
MSCY 511	Early Music	2(2-0-4)
MSCY 512	Common Practice Period Music	2(2-0-4)
MSCY 513	20th and 21st Century Music	2(2-0-4)
MSCY 514	Music History and Criticism	2(2-0-4)
MACY516	Contemporary Thai Music	2(2-0-4)
MSCY523	Thai Music Before the Political Revolution	2(2-0-4)
MSMS589	Major Area Literature III	2(2-0-4)
MSMS592	Chamber Music Literature I	2(2-0-4)
MSMS612	Chamber Music Literature II	2(2-0-4)
MSVO506	Opera Literature	2(2-0-4)
MSTH 506	Seminar in Religious and Ceremonial Music	2(2-0-4)
MSJA505	Advanced Jazz Literature	2(2-0-4)

**Music Theory Group (Not less than 2 credits)**

MSTC 512	Atonal Analysis and Set Theory Analysis	2(2-0-4)
MSTC 513	History of Music Theory	2(2-0-4)
MSTC 514	Counterpoint	2(2-0-4)
MSTC 515	Schenkerian Analysis	2(2-0-4)
MSTC 526	Seminar in 20 <sup>th</sup> and 21st Century Music Composition and Theory	2(2-0-4)
MSTC532	Elements of Sonata Theory	2(2-0-4)
MSTH 502	Melodic Variation in Thai Music	2(2-0-4)
MSTH 503	Thai Music Analysis	2(2-0-4)
MSCY517	Seminar in Thai Folk Music	2(2-0-4)
MSJA504	Jazz Styles and Analysis	2(2-0-4)



**Others**

MSCD 505	Choral Conducting	2(1-2-3)
MSCD 506	Wind Band conducting	2(1-2-3)
MSCD 507	Orchestral Conducting	2(1-2-30)
MSCD 508	Principles of Conducting	2(2-0-4)
MSED 509	Seminar in Teaching Western Music Ensemble	2(2-0-4)
MSED 513	Suzuki Pedagogy Seminar	2(2-0-4)
MSED 514	Kodaly Pedagogy Seminar	2(2-0-4)
MSED 515	Orff Pedagogy Seminar	2(2-0-4)
MSED 516	Dalcroze Pedagogy Seminar	2(2-0-4)
MSJA 504	Jazz Styles and Analysis	2(2-0-4)
MSJA 505	Advanced Jazz Literature	2(2-0-4)
MSJA 507	Jazz Pedagogy I	2(2-0-4)
MSJA 508	Jazz Pedagogy II	2(2-0-4)
MSJA 510	Survey of Jazz Instrumental Techniques	2(2-0-4)
MSMS 503	Music Research Seminar II	2(2-0-4)
MSMS 504	Seminar in Music	2(2-0-4)
MSMS 505	Special Topic I	2(2-0-4)
MSMS 506	Special Topic II	2(2-0-4)
MSMS 507	Individual Study I	2(0-4-2)
MSMS 508	Individual Study II	2(0-4-2)
MSMS 513	Minor Performance I	2(1-2-3)
MSMS 518	Small Ensemble III	2(0-4-2)
MSMS 521	Large Ensemble III	2(0-4-2)
MSMS 527	Performance Pedagogy I	2(2-0-4)
MSMS 528	Performance Pedagogy II	2(2-0-4)
MSMS 529	Instrument Adjustment and Repair	2(0-4-2)
MSMS 584	Minor Performance II	2(1-2-3)
MSMS 587	Minor Performance III	2(1-2-3)
MSMS 593	Science of Musical Performance	2(2-0-4)
MSPF 508	Piano Tuning and Repair	2(2-0-4)
MSPF 509	Class Piano Pedagogy	2(2-0-4)
MSTC 507	Analysis of Twentieth Century Music	2(2-0-4)
MSTC 509	Literature Readings in Music Theory	2(2-0-4)
MSTC 510	Music Theory Pedagogy I	2(2-0-4)
MSTC 511	Music Theory Pedagogy II	2(2-0-4)
MSTC 516	Twentieth Century Orchestration	2(2-0-4)
MSTC 519	Analytical Music Theory	2(2-0-4)
MSTC 520	Aural Skills Pedagogy	2(2-0-4)
MSTC 522	Seminar in Music Theory	2(2-0-4)
MSTC 523	Seminar in Music Composition	2(2-0-4)
MSTC 529	Seminar on Music Analysis	2(2-0-4)
MSTC 531	Graduate Musicianship	2(2-0-4)
MSTH 504	Elementary Thai Music Ensemble Pedagogy	2(2-0-4)
MSTH 505	Thai Instrumental Music Pedagogy for Music Teacher	2(2-0-4)
MSTH 507	Directing Thai Ensemble	2(2-0-4)
MSTH 508	Pi-Phat Ensemble Pedagogy I	2(2-0-4)
MSTH 509	Pi-Phat Ensemble Pedagogy II	2(2-0-4)
MSTH 510	Mahori Ensemble Pedagogy I	2(2-0-4)

*Elective Courses Continued*

MSTH 511	Mahori Ensemble Pedagogy II	2(2-0-4)
MSTR 501	Music and Theater I	2(2-0-4)
MSTR 502	Music and Theater II	2(2-0-4)
MSVO504	Graduate Diction Review	2(2-0-4)
<b>(5) Thesis (12 Credits)</b>		
MSMS698	Thesis	12(0-36-0)
<b>(6) Master's Recital Project (6 credits)</b>		
MSMS686	Master's Recital Project	6(0-18-0)

**Study Plan – MM Program, Performance and Pedagogy Major**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS501 Music Research Methodology 2(2-0-4) MSMS509 Major Performance I 2(0-4-2) MSMS527 Performance Pedagogy I 2(2-0-4) <u>or</u> MSED503 Principles of Music Teaching and Learning 2(2-0-4) Elective not less than 4 credits <b>Total 10 Credits</b>	
	MSMS502 Music Research Seminar I 2(2-0-4) MSMS552 Major Performance II 2(0-4-2) MSMS516 Small Ensemble I 2(0-4-2) <u>or</u> MSMS519 Large Ensemble I 2(0-4-2) Free Elective not less than 4 credits <b>Total 10 Credits</b>	
2	MSMS553 Major Performance III 2(0-4-2) MSMS566 Teaching Practicum 2(0-6-3) MSMS517 Small Ensemble II 2(0-4-2) <u>or</u> MSMS520 Large Ensemble II 2(0-4-2) Elective not less than 4 credits <b>Total 10 credits</b>	
	MSMS557 Major Performance IV 2(0-4-2) MSMS686 Master's Recital Project 6(0-18-0) <b>Total 8 credits</b>	

**Note:** Basic courses should be completed within the first year of study.

**Graduation Checklist – MM Program, Performance and Pedagogy Major****Courses**

Course Title			Credits
Core Courses			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
Required Courses			
<input type="checkbox"/>	MSMS 509	Major Performance I	2
<input type="checkbox"/>	MSMS 552	Major Performance II	2
<input type="checkbox"/>	MSMS 553	Major Performance III	2
<input type="checkbox"/>	MSMS 557	Major Performance IV	2
<input type="checkbox"/>	MSED 503	Principles of Music Teaching and Learning <u>or</u>	2
	MSMS 527	Performance Pedagogy I	
<input type="checkbox"/>	MSMS 516	Small Ensemble I <u>or</u>	2
	MSMS 519	Large Ensemble I	
<input type="checkbox"/>	MSMS 517	Small ensemble II <u>or</u>	2
	MSMS 520	Large Ensemble II	
<input type="checkbox"/>	MSMS 566	Teaching Practicum	2
Elective Courses (At least 12 credits)			
<input type="checkbox"/>	Music history elective		2
<input type="checkbox"/>	Music theory elective		2
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
Master's Recital Project			
<input type="checkbox"/>	MSMS 686	Master's Recital Project	6
Total Credits			38

**Other Requirements**

Master's Recital Project	
<input type="checkbox"/>	Select Advisor and Co-Advisor
<input type="checkbox"/>	Perform Recital
<input type="checkbox"/>	Thematic Paper Proposal
<input type="checkbox"/>	Submit Documents to IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Thematic Paper Final Defense

Other	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Comprehensive
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Soft Skills

**Note:** The Master's Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors.

**Study Plan – MM Program, Music Composition**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS501 Music Research Methodology 2(2-0-4)	
	MSTC503 Composition I 2(0-4-2)	
	MSTC 518 Advanced Orchestration 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 Credits</b>	
	MSMS502 Music Research Seminar I 2(2-0-4)	
2	MSTC504 Composition II 2(0-4-2)	
	MSTC528 Electronic Composition 2(1-2-3)	
	Elective not less than 4 credits	
	<b>Total 10 Credits</b>	
	MSTC505 Composition III 2(0-4-2)	
	MSTC524 Music Composition Pedagogy 2(2-0-4)	
	MSTC527 Contemporary Music Literature 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 credits</b>	
	MSTC506 Composition IV 2(0-4-2)	
	MSMS686 Master's Recital Project 6(0-18-0)	
	<b>Total 8 credits</b>	

**Note:** Basic courses should be completed within the first year of study.

## Graduation Checklist – MM Program, Composition Major

### Courses

Course Title				Credits
Core Courses				
<input type="checkbox"/>	MSMS	501	Music Research Methodology	2
<input type="checkbox"/>	MSMS	502	Music Research Seminar I	2
Required Courses				
<input type="checkbox"/>	MSTC	503	Composition I	2
<input type="checkbox"/>	MSTC	504	Composition II	2
<input type="checkbox"/>	MSTC	505	Composition III	2
<input type="checkbox"/>	MSTC	506	Composition IV	2
<input type="checkbox"/>	MSTC	518	Advanced Orchestration	2
<input type="checkbox"/>	MSTC	524	Music Composition Pedagogy	2
<input type="checkbox"/>	MSTC	527	Contemporary Music Literature	2
<input type="checkbox"/>	MSTC	528	Electronic Composition	2
Elective Courses (At least 12 credits)				
<input type="checkbox"/>	Music history elective course			2
<input type="checkbox"/>	Music theory elective course			2
<input type="checkbox"/>				
<input type="checkbox"/>				
<input type="checkbox"/>				
<input type="checkbox"/>				
Master's Recital Project				
<input type="checkbox"/>	MSMS	686	Master's Recital Project	6
Total Credits				38

### Other Requirements

Master's Recital Project		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Perform Recital	<input type="checkbox"/>	Comprehensive
<input type="checkbox"/>	Thematic Paper Proposal	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Submit Documents to IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thematic Paper Final Defense		

**Note:** The Master's Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors.

**Study Plan – MM Program, Conducting Major**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS501 Music Research Methodology 2(2-0-4)	
	MSCD501 Conducting I 2(0-4-2)	
	MSMS581 Major Area Literature I 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 Credits</b>	
	MSMS502 Music Research Seminar I 2(2-0-4)	
1	MSCD502 Conducting II 2(0-4-2)	
	MSSED503 Principles of Music Teaching and Learning 2(2-0-4)	
	MSMS588 Major Area Literature II 2(2-0-4)	
	Elective not less than 2 credits	
	<b>Total 10 Credits</b>	
2	MSCD503 Conducting III 2(0-4-2)	
	MSTC525 Score Reading 2(2-0-4)	
	Elective not less than 6 credits	
	<b>Total 10 credits</b>	
	MSCD504 Conducting IV 2(0-4-2)	
	MSMS686 Master's Recital Project 6(0-18-0)	
	<b>Total 8credits</b>	

**Note:** Basic courses should be completed within the first year of study.

## Graduation Checklist – MM Program, Conducting Major

### Courses

Course Title			Credits
Core Courses			
<input type="checkbox"/>	MSMS	501 Music Research Methodology	2
<input type="checkbox"/>	MSMS	502 Music Research Seminar I	2
Required Courses			
<input type="checkbox"/>			2
<input type="checkbox"/>	MSCD	502 Conducting II	2
<input type="checkbox"/>	MSCD	503 Conducting III	2
<input type="checkbox"/>	MSCD	504 Conducting IV	2
<input type="checkbox"/>	MSMS	581 Major Area Literature I	2
<input type="checkbox"/>	MSMS	588 Major Area Literature II	2
<input type="checkbox"/>	MSED	503 Principles of Music Teaching and Learning	2
<input type="checkbox"/>	MSTC	525 Score Reading	2
Elective Courses (At least 12 credits)			
<input type="checkbox"/>	Music history elective		2
<input type="checkbox"/>	Music theory elective		2
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
Master's Recital Project			
<input type="checkbox"/>	MSMS	686 Master's Recital Project	6
Total Credits			38

### Other Requirements

Master's Recital Project		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Perform Recital	<input type="checkbox"/>	Comprehensive
<input type="checkbox"/>	Thematic Paper Proposal	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Submit Documents to IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thematic Paper Final Defense		

**Note:** The Master's Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors.



**Study Plan – MM Program, Piano Collaborative Major**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS501 Music Research Methodology 2(2-0-4)	
	MSPF501 Major Performance In Collaborative Piano I 2(0-4-2)	
	MSPF505 Instrumental Accompanying Skills 2(1-2-3)	
	Elective not less than 4 credits	
	<b>Total 10 Credits</b>	
1	MSMS502 Music Research Seminar I 2(2-0-4)	
	MSPF502 Major Performance in Collaborative Piano II 2(0-4-2)	
	MSPF507 Chamber Music Literature for Keyboard 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 Credits</b>	
2	MSPF503 Major Performance in Collaborative Piano III 2(0-4-2)	
	MSPF506 Vocal Accompanying Skills 2(1-2-3)	
	MSVO505 Art Song Literature 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 credits</b>	
2	MSPF504 Major Performance in collaborative Piano IV 2(0-4-2)	
	MSMS686 Master's Recital Project 6(0-18-0)	
	<b>Total 8 credits</b>	

**Note:** Basic courses should be completed within the first year of study.

## Graduation Checklist – MM Program, Piano Collaborative Major

### Courses

Course Title			Credits
Core Courses			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
Required Courses			
<input type="checkbox"/>	MSPF 501	Major Performance in Collaborative Piano I	2
<input type="checkbox"/>	MSPF 502	Major Performance in Collaborative Piano II	2
<input type="checkbox"/>	MSPF 503	Major Performance in Collaborative Piano III	2
<input type="checkbox"/>	MSPF 504	Major Performance in Collaborative Piano IV	2
<input type="checkbox"/>	MSPF 505	Instrumental Accompanying Skills	2
<input type="checkbox"/>	MSPF 506	Vocal Accompanying Skills	2
<input type="checkbox"/>	MSPF 507	Chamber Music Literature for Keyboard	2
<input type="checkbox"/>	MSVO 505	Art Song Literature	2
Elective Courses (At least 12 credits)			
<input type="checkbox"/>	Music history elective		2
<input type="checkbox"/>	Music theory elective		2
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
Master's Recital Project			
<input type="checkbox"/>	MSMS 686	Master's Recital Project	6
Total Credits			38

### Other Requirements

Master's Recital Project		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Perform Recital	<input type="checkbox"/>	Comprehensive
<input type="checkbox"/>	Thematic Paper Proposal	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Submit Documents to IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thematic Paper Final Defense		

**Note:** The Master's Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors.

**Study Plan – MM Program, Jazz Studies Major**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS501 Music Research Methodology 2(2-0-4)	
	MSMS509 Major Performance I 2(0-4-2)	
	MSJA509 Seminar in Jazz Improvisation 2(2-0-4)	
	Elective not less than 4 credits	
	<b>Total 10 credits</b>	
1	MSMS502 Music Research Seminar I 2(2-0-4)	
	MSMS552 Major Performance II 2(0-4-2)	
	MSMS516 Small Ensemble I 2(0-4-2)	
	MSJA506 Seminar in Jazz Composition and Arranging 2(2-0-4)	
	Elective not less than 2 credits	
	<b>Total 10 Credits</b>	
2	MSMS553 Major Performance III 2(0-4-2)	
	MSMS517 Small Ensemble II 2(0-4-2)	
	Elective not less than 6 credits	
	<b>Total 10 credits</b>	
	MSMS557 Major Performance IV 2(0-4-2)	
	MSMS686 Master's Recital Project 6(0-18-0)	
	<b>Total 8 credits</b>	

**Note:** Basic courses should be completed within the first year of study.

## Graduation Checklist – MM Program, Jazz Studies Major

### Courses

Course Title			Credits
Core Courses			
<input type="checkbox"/>	MSMS 501	Music Research Methodology	2
<input type="checkbox"/>	MSMS 502	Music Research Seminar I	2
Required Courses			
<input type="checkbox"/>	MSMS 509	Major Performance I	2
<input type="checkbox"/>	MSMS 552	Major Performance II	2
<input type="checkbox"/>	MSMS 553	Major Performance III	2
<input type="checkbox"/>	MSMS 557	Major Performance IV	2
<input type="checkbox"/>	MSMS 516	Small Ensemble I	2
<input type="checkbox"/>	MSMS 517	Small Ensemble II	2
<input type="checkbox"/>	MSJA 506	Seminar in Jazz Composition and Arranging	2
<input type="checkbox"/>	MSJA 509	Seminar in Jazz Improvisation	2
Elective Courses (At least 12 credits)			
<input type="checkbox"/>	Music history elective		2
<input type="checkbox"/>	Music theory elective		2
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
Master's Recital Project			
<input type="checkbox"/>	MSMS 686	Master's Recital Project	6
Total Credits			38

### Other Requirements

Master's Recital Project		Other	
<input type="checkbox"/>	Select Advisor and Co-Advisor	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Perform Recital	<input type="checkbox"/>	Comprehensive Exam
<input type="checkbox"/>	Thematic Paper Proposal Defense	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Submit Documents to IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Select Outside Committee Member	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Thematic Paper Final Defense		

**Note:** The Master's Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors.

## Chapter 5

### Doctor of Philosophy

#### Program Introduction

The Doctor of Philosophy Program in Music offers two study areas: Musicology and Music Education. The Musicology major aims to produce an exceptional music scholar proficient with the knowledge of both Western and Eastern Music, a wise researcher who can combine sciences of different disciplines and cultural diversities to bring about new understandings for society and humanity, and a skillful teacher who is able to integrate knowledge, contexts, and technology to achieve the highest outcomes of musicological study. The Music Education major pursues the goal of creating a visionary music educator who is concerned with the present and future of music education, a creative teacher who understands significant music education disciplines and is able to design the best method of teaching and learning for students with various backgrounds and abilities, and a developer who initiates the growth in music education and possesses the skills for educational administration.

Ph.D. students in both areas will demonstrate their excellence through public presentation, both written and oral, at the national and international levels.

#### Overall Program Structure

Both majors in the PhD program use the following program structure:

Course Type	Credits
Basic Courses	0 credits
Core Courses	6 credits
Required Courses	6 credits
Elective Courses	4 credits ( <i>minimum</i> )
Dissertation	36 credits
<b><i>Total not less than</i></b>	<b>52 credits</b>

## Program Course List

### (1) Basic Courses (For zero credit)

#### A. General Basic Courses

For students who do not pass the required entrance exams, the following courses are assigned, and are taken for zero credit.

MSCY 641	History of Music in Graduate Level	1 (1-0-2)
MSTC 632	Music Theory and Analysis in Graduate Level	1 (1-0-2)

#### B. Basic Courses for Musicology Course Deficiencies

For students who have not studied Musicology at the graduate level, the program administrative committee will assign the following courses, which are taken for zero credit.

MSCY 524	Concepts of Musicology Concepts	1 (1-0-2)
MSCY 525	of Ethnomusicology	1 (1-0-2)

#### C. Basic Courses for Music Education Course Deficiencies

For students who have not studied Music Education at the graduate level, the program administrative committee will assign the following courses, which are taken for zero credit.

MSED 522	Overview of Music Education Philosophy	1 (1-0-2)
MSED 636	Curriculum Studies and Assessment in Music Education	1 (1-0-2)

**(2) Core Courses (6 Credits)**

The following courses are required for all majors.

		<b>Credits (Lecture-Practice-Self Study)</b>
MSMS 701	Quantitative Approaches in Music Research	2 (2-0-4)
MSMS 702	Qualitative and Mixed Method Approaches in Music Research	2 (2-0-4)
MSCY 640	Doctoral Music Project	2 (1-2-3)

**(3) Required Courses****A. Musicology Major (6 Credits)**

MSCY 643	Perspectives and Contemporary Issues in Musicology	2 (2-0-4)
MSCY 646	Selected Topics in Eastern Music Research	2 (2-0-4)
MSCY 647	Selected Topics in Western Music Research	2 (2-0-4)

**B. Music Education Major (6 Credits)**

MSED 641	Seminar in Teaching Music in Tertiary Level	2 (2-0-4)
MSED 637	Perspectives and Contemporary Issues in Music Education	2 (2-0-4)
MSED 626	Administration of Music in Educational Institutions	2 (2-0-4)

**(4) Elective Courses (Not Less Than 4 Credits)**

Students must take elective courses for not less than 4 credits. Students can choose to study from the following courses or any other graduate level courses that are open at Mahidol University, with the approval of the PhD Program Chair.

MSCY 624	Musicology Pedagogy	2 (2-0-4)
MSCY 630	Seminar in Music and Society	2 (2-0-4)
MSCY 631	Seminar in World Musical Heritage	2 (2-0-4)
MSCY 642	Doctoral Seminar in Musicological	2 (2-0-4)
MSCY 644	Seminar in Western Music	2 (2-0-4)
MSCY 645	Principles of Writing Research in Music	2 (2-0-4)
MSCY 650	Advanced Technology for Music	2 (1-2-3)
MSCY 651	Management of Music Culture	2 (2-0-4)
MSTC 625	Seminar in History of Music Theory	2 (2-0-4)
MSED 609	Seminar in Teaching Western Music Ensemble	2 (2-0-4)
MSED 611	Music Education for Special Needs	2 (2-0-4)
MSED 630	Seminar in Music Teacher Education	2 (2-0-4)
MSED 631	Seminar in Music Education of the ASEAN	2 (2-0-4)
MSED 638	Doctoral Seminar in Music Education Research	2 (2-0-4)
MSED 639	Multicultural Music Education	2 (2-0-4)
MSED 640	Music Education for Elderly	2 (2-0-4)
MSED 642	Doctoral Practicum in Music Education	2 (0-4-2)
MSMS 715	Special Topic	2 (2-0-4)
MSMS 722	Individual Study	2 (2-0-4)

**(5) Dissertation (36 Credits)**

MSMS 699	Dissertation	36 (0-108-0)
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**Study Plan – PhD Program, Musicology Major**

Year	Courses		Other Program Requirements
<b>1</b>	MSMS 701	Quantitative Approaches in Music Research 2 (2-0-4)	- Take Entrance Requirement Basic Courses (If entrance exams not passed)
	MSCY 643	Perspectives and Contemporary Issues in Musicology 2 (2-0-4)	- Register for Soft Skills through FGS website
	MSCY 646	Selected Topics in Eastern Music Research 2 (2-0-4)	- <b>Soft Skills I (suggestion)</b>
	Elective Courses not less than 2 credits		
	<b>Total 8 credits</b>		
	MSMS 702	Qualitative and Mixed Methods Approaches in Music Research 2 (2-0-4)	- Attend Ethics in Research Class (FGS)
	MSCY 640	Doctoral Music Project 2 (1-2-3)	- Select Major Advisor and 2 Co-Advisor
	MSCY 647	Selected Topics in Western Music Research 2 (2-0-4)	- Complete the English requirement
	Elective Courses not less than 2 credits		- Attend an International Academic Activity
	<b>Total 8 credits</b>		- <b>Soft Skills II (suggestion)</b>
<b>2</b>	MSMS 699	Dissertation 9 (0-27-0)	- Pass the Qualifying Exam
	<b>Total 9 credits</b>		- Pass the Dissertation Proposal Defense
			- Send IRB
	MSMS 699	Dissertation 9 (0-27-0)	- <b>Soft Skills III (suggestion)</b>
	<b>Total 9 credits</b>		- Dissertation Progress Report #1
			- <b>Soft Skills IV (suggestion)</b>
<b>3</b>	MSMS 699	Dissertation 9 (0-27-0)	- Select an Outside Committee Member
	<b>Total 9 credits</b>		- Dissertation Progress Report #2
	MSMS 699	Dissertation 9 (0-27-0)	- Pass the final Dissertation Defense
	<b>Total 9 credits</b>		



## Graduation Checklist – PhD Program, Musicology Major

### Entrance Requirement

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 641 History of Music in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY 641 History of Music in Graduate Level
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 632 Music Theory and Analysis in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTC 632 Music Theory and Analysis in Graduate Level

### Courses

Course Title			Credits
<i>Required Basic Courses</i>			
<input type="checkbox"/>	MSCY 641	History of Music in Graduate Level	1
<input type="checkbox"/>	MSTC 632	Music Theory and Analysis in Graduate Level	1
<i>Basic Courses for Musicology</i>			
<input type="checkbox"/>	MSCY 524	Concepts of Musicology	1
<input type="checkbox"/>	MSCY 525	Concepts of Ethnomusicology	1
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 701	Quantitative Approaches in Music Research	2
<input type="checkbox"/>	MSMS 702	Qualitative and Mixed Method Approaches in Music Research	2
<input type="checkbox"/>	MSCY 640	Doctoral Music Project	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSCY 643	Perspectives and Contemporary Issues in Musicology	2
<input type="checkbox"/>	MSCY 646	Selected Topics in Eastern Music Research	2
<input type="checkbox"/>	MSCY 647	Selected Topics in Western Music Research	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Dissertation</i>			
<input type="checkbox"/>	MSMS 699	Dissertation	36
<b>Total Credits</b>			<b>52</b>

### Other Requirements

Dissertation		Other	
<input type="checkbox"/>	Select Advisor and 2 Co-Advisors	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Dissertation Proposal Defense	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Dissertation Progress Report#1	<input type="checkbox"/>	Qualifying Exam
<input type="checkbox"/>	Dissertation Progress Report#2	<input type="checkbox"/>	Soft Skills
<input type="checkbox"/>	Select Outside Committee		
<input type="checkbox"/>	Dissertation Final Defense		

**Study Plan – PhD Program, Music Education Major**

Year	Courses		Other Program Requirements
1	MSMS 701	Quantitative Approaches in Music Research 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Take Entrance Requirement Basic Courses (If entrance exams not passed)</li> <li>- Register for Soft Skills through FGS website</li> <li>- <b>Soft Skills I (suggestion)</b></li> </ul>
	MSED 637	Perspectives and Contemporary Issues in Music Education 2 (2-0-4)	
1	MSED 641	Seminar in Teaching Music in Tertiary Level 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Attend Ethics in Research Class (FGS)</li> <li>- Select Major Advisor and 2 Co-Advisor</li> <li>- Complete the English requirement</li> <li>- Attend an International Academic Activity</li> <li>- <b>Soft Skills II (suggestion)</b></li> </ul>
	Elective Courses not less than	2 credits	
	<b>Total 8 credits</b>		
2	MSMS 702	Qualitative and Mixed Methods Approaches in Music Research 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Pass the Qualifying Exam</li> <li>- Pass the Dissertation Proposal Defense</li> <li>- Send IRB</li> <li>- <b>Soft Skills III (suggestion)</b></li> </ul>
	MSCY 640	Doctoral Music Project 2 (1-2-3)	
2	MSED 626	Administration of Music in Educational Institutions 2 (2-0-4)	<ul style="list-style-type: none"> <li>- Dissertation Progress Report #1</li> <li>- <b>Soft Skills IV (suggestion)</b></li> </ul>
	Elective Courses not less than	2 credits	
	<b>Total 8 credits</b>		
3	MSMS 699	Dissertation 9 (0-27-0)	<ul style="list-style-type: none"> <li>- Select an Outside Committee Member</li> <li>- Dissertation Progress Report #2</li> </ul>
	MSMS 699	Dissertation 9 (0-27-0)	
	<b>Total 9 credits</b>		
3	MSMS 699	Dissertation 9 (0-27-0)	<ul style="list-style-type: none"> <li>- Pass the final Dissertation Defense</li> </ul>
	MSMS 699	Dissertation 9 (0-27-0)	
	<b>Total 9 credits</b>		

**Graduation Checklist – PhD Program, Music Education Major****Entrance Requirement**

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 641 History of Music in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY 641 History of Music in Graduate Level
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 632 Music Theory and Analysis in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTC 632 Music Theory and Analysis in Graduate Level

**Courses**

Course Title			Credits
<i>Required Basic Courses</i>			
<input type="checkbox"/>	MSCY 641	History of Music in Graduate Level	1
<input type="checkbox"/>	MSTC 632	Music Theory and Analysis in Graduate Level	1
<i>Basic Courses for Music Education</i>			
<input type="checkbox"/>	MSED 522	Overview of Music Education Philosophy	1
<input type="checkbox"/>	MSED 636	Curriculum Studies and Assessment in Music Education	1
<i>Core Courses</i>			
<input type="checkbox"/>	MSMS 701	Quantitative Approaches in Music Research	2
<input type="checkbox"/>	MSMS 702	Qualitative and Mixed Method Approaches in Music Research	2
<input type="checkbox"/>	MSCY 640	Doctoral Music Project	2
<i>Required Courses</i>			
<input type="checkbox"/>	MSED 626	Administration of Music in Educational Institutions	2
<input type="checkbox"/>	MSED 637	Perspectives and Contemporary Issues in Music Education	2
<input type="checkbox"/>	MSED 641	Seminar in Teaching Music in Tertiary Level	2
<i>Elective Courses (At least 4 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Dissertation</i>			
<input type="checkbox"/>	MSMS 699	Dissertation	36
<b>Total Credits</b>			<b>52</b>

**Other Requirements**

Dissertation	
<input type="checkbox"/>	Select Advisor and 2 Co-Advisors
<input type="checkbox"/>	Dissertation Proposal Defense
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Dissertation Progress Report#1
<input type="checkbox"/>	Dissertation Progress Report#2
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Dissertation Final Defense

Other	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Qualifying Exam
<input type="checkbox"/>	Soft Skills

## Chapter 6

### Doctor of Music

#### Program Introduction

The primary objective of the Doctor of Music degree is to prepare artist-pedagogues for careers in higher education and in the professional world.

The D.M. major in Performance emphasizes artistic development at the highest professional level. All students engaged in this program of study receive in-depth instruction in a broad knowledge of performance, literature and pedagogical studies. Graduates of the program are expected to achieve professional success as performers on the national and international levels, as well as, obtaining positions teaching in university settings. The specializations for the D.M. in Performance include Western Classical music and Thai traditional music.

The D.M. major in Composition is for students who demonstrate a high level of creative ability in writing and arranging music and have a strong interest in its theoretical aspects. Students who complete a degree in this field are expected to achieve professional success as composers, arrangers, composition teachers, film composers, commercial orchestrators, or transcribers.

The D.M. major in Conducting prepares students for careers in higher education and in the professional world. During the program of study, students will study repertoire and techniques specific to ensembles in both major and secondary areas. Demonstration of knowledge, skills, expressive fluency and general conducting competency will be developed through public performance preparation.

#### Overall Program Structure

All majors in the DM program use the following program structure:

Course Types	Credits
Basic Courses	0 credit
Core Courses	4 credits
Required Courses	14 credits
Elective Courses	6 credits ( <i>minimum</i> )
Recitals and Dissertation	36 credits
<b><i>Total not less than</i></b>	<b>60 credits</b>

## Program Course List

### (1) Basic Courses (For zero credit)

For students who do not pass the required entrance exams, the following courses are assigned, and are taken for zero credits.

		<b>Credits (Lecture-Practice-Self Study)</b>
MSCY 521	Perspective of Western Music History	1 (1-0-2)
MSCY 522	Perspective of Thai Music History	1 (1-0-2)
MSTC 530	Western Music Theory Review	1 (1-0-2)
MSTH 512	Thai Music Theory Review	1 (1-0-2)

### (2) Core Courses (4 Credits)

MSMS 723	Quantitative and Qualitative Approaches in Music Research	
MSMS 724	Professional Development in Music Education	3 (3-0-6)
		1 (1-0-2)

### (3) Required Courses

#### A. Performance Major (14 Credits)

MSMS 730	Advanced Major Performance I	2 (0-4-2)
MSMS 731	Advanced Major Performance II	2 (0-4-2)
MSMS 732	Advanced Major Performance III	2 (0-4-2)
MSMS 734	Advanced Major Performance IV	2 (2-0-4)
MSMS 781	Major Area Literature I	2 (0-4-2)
MSMS 716	Small Ensemble I	2 (0-4-2)
MSMS 719	Large Ensemble I	2 (0-4-2)
MSMS 717	Small Ensemble II	2 (0-4-2)
MSMS 720	Large Ensemble II	2 (0-4-2)

#### B. Music Composition Major (14 Credits)

MSTC 628	Advanced Composition I	2 (0-4-2)
MSTC 629	Advanced Composition II	2 (0-4-2)
MSTC 630	Advanced Composition III	2 (0-4-2)
MSTC 631	Advanced Composition IV	2 (0-4-2)
MSTC 614	Counterpoint	2 (2-0-4)
MSTC 616	Twentieth Century Orchestration	2 (2-0-4)
MSTC 621	Contemporary Musical Idioms	2 (2-0-4)

#### C. Conducting Major (14 Credits)

MSCD 615	Advanced Conducting I	2 (0-4-2)
MSCD 616	Advanced Conducting II	2 (0-4-2)
MSCD 617	Advanced Conducting III	2 (0-4-2)
MSCD 618	Advanced Conducting IV	2 (0-4-2)
MSMS 781	Major Area Literature I	2 (2-0-4)
MSMS 788	Major Area Literature II	2 (2-0-4)
MSTC 624	Advanced Score Reading	2 (1-2-3)

### (4) Elective Courses (Not Less Than 6 Credits)

Students must take elective courses for not less than 6 credits. Students can choose to study from the following courses or any other graduate level courses that are open at Mahidol University, with the approval of the DM Program Chair

MSMS 703 Advanced Performance Pedagogy I	2 (2-0-4)
MSMS 704 Advanced Performance Pedagogy II	2 (2-0-4)
MSMS 705 Special Topic I	2 (2-0-4)
MSMS 706 Special Topic II	2 (2-0-4)
MSMS 707 Individual Study I	2 (2-0-4)
MSMS 708 Individual Study II	2 (2-0-4)
MSMS 710 Minor Area Literature	2 (2-0-4)
MSMS 711 Doctoral Thesis Proposal Seminar	2 (2-0-4)
MSMS 712 Chamber Music Literature II	2 (2-0-4)
MSMS 713 Minor Performance I	2 (1-2-3)
MSMS 718 Small Ensemble III	2 (0-4-2)
MSMS 721 Large Ensemble III	2 (0-4-2)
MSMS 784 Minor Performance II	2 (1-2-3)
MSMS 787 Minor Performance III	2 (1-2-3)
MSMS 789 Major Area Literature III	2 (2-0-4)
MSMS 792 Chamber Music Literature I	2 (2-0-4)
MSTC 618 Advanced Orchestration	2 (2-0-4)
MSTC 622 Seminar in Music Theory	2 (2-0-4)
MSTC 623 Seminar in Music Composition	2 (2-0-4)
MSTC 626 Topics in Music Theory Pedagogy	2 (2-0-4)
MSTC 627 Topics in Music Theory History	2 (2-0-4)
MSCD 605 Choral Conducting	2 (1-2-3)
MSCD 606 Wind Band Conducting	2 (1-2-3)
MSCD 607 Orchestral Conducting	2 (1-2-3)
MSCD 608 Principles of Conducting	2 (2-0-4)
MSCD 609 Conducting Practicum I	2 (0-4-2)
MSCD 610 Conducting Practicum II	2 (0-4-2)
MSCD 611 Topics in Wind Ensemble Literature	2 (2-0-4)
MSCD 612 Topics in Orchestra Literature	2 (2-0-4)
MSCD 613 Topics in Choral Literature	2 (2-0-4)
MSCD 614 Score Interpretation and Performance for Musicians	2 (2-0-4)
MSTH 602 Melodic Variation in Thai Music	2 (2-0-4)
MSTH 603 Thai Music Analysis	2 (2-0-4)
MSTH 606 Seminar in Religious and Ceremonial Music	2 (2-0-4)
MSTH 607 Directing Thai Ensemble	2 (2-0-4)
MSTR 601 Music and Theatre I	2 (2-0-4)
MSTR 602 Music and Theatre II	2 (2-0-4)
MSVO 605 Art Song Literature	2 (2-0-4)
MSVO 606 Opera Literature	2 (2-0-4)
<b>(5) Recitals and Dissertation (36 Credits)</b>	
MSMS 799 Doctoral Recitals and Dissertation	36 (0-108-0)

## Study Plan

## DM Program Study Plan for Performance Major

Year	Courses	Other Program Requirements
1	MSMS 723 Quantitative and Qualitative Approaches in Music Research 3 (3-0-6) MSMS 730 Advance Major Performance I 2(0-4-2) MSMS 781 Major Area Literature I 2(2-0-4) Elective Course 2 credits <b>Total 9 credits</b>	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website <b>- Soft Skills I (suggestion)</b>
	MSMS 724 Professional Development In Music Education 1(1-0-2) MSMS 731 Advance Major Performance II 2(0-4-2) Elective Courses 2 credits <b>Total 5 credits</b>	- Attend Ethics in Research Class (FGS) - Select Major Advisor and 2 Co-Advisor <b>- Soft Skills II (suggestion)</b>
2	MSMS 732 Advance Major Performance III 2(0-4-2) MSMS 716 Small Ensemble I 2(0-4-2) <u>Or</u> MSMS 719 Large Ensemble I 2(0-4-2) Elective Courses 2 credits <b>Total 6 credits</b>	<b>- Soft Skills III (suggestion)</b>
	MSMS 733 Advance Major Performance IV 2(0-4-2) MSMS 717 Small Ensemble II 2(0-4-2) <u>Or</u> MSMS 720 Large Ensemble II 2(0-4-2) <b>Qualifying Exam</b> <b>Total 4 credits</b>	<b>- Soft Skills IV (suggestion)</b>
3	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Pass the Qualifying Exam - Pass the Dissertation Proposal Defense - Send IRB
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	
4	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Select an Outside Committee Member
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Complete the English requirement - Pass the final Dissertation Defense

## Graduation Checklist – DM Program, Performance Major

### Entrance Requirement

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 641 History of Music in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY 641 History of Music in Graduate Level
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 632 Music Theory and Analysis in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTC 632 Music Theory and Analysis in Graduate

### Courses

Course Title			Credits
<i>Core Courses (4 credits)</i>			
<input type="checkbox"/>	MSMS 723	Quantitative and Qualitative Approaches in Music Research	3
<input type="checkbox"/>	MSMS 724	Professional Development in Music Education	1
<i>Required Courses (14 credits)</i>			
<input type="checkbox"/>	MSMS 730	Advanced Major Performance I	2
<input type="checkbox"/>	MSMS 731	Advanced Major Performance II	2
<input type="checkbox"/>	MSMS 732	Advanced Major Performance III	2
<input type="checkbox"/>	MSMS 733	Advanced Major Performance IV	2
<input type="checkbox"/>	MSMS 781	Major Area Literature I	2
<input type="checkbox"/>	MSMS 716	Small Ensemble I	2
<input type="checkbox"/>	MSMS 719	Large Ensemble I	2
<input type="checkbox"/>	MSMS 717	Small Ensemble II	2
<input type="checkbox"/>	MSMS 720	Large Ensemble II	2
<i>Elective Courses (At least 6 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Recitals and Dissertation</i>			
<input type="checkbox"/>	MSMS 799	Doctoral Recitals and Dissertation	36
<b>Total Credits</b>			<b>60</b>

### Other Requirements

Recitals		Dissertation		Other	
<input type="checkbox"/>	Solo Recital 1	<input type="checkbox"/>	Select Advisor and 2 Co-Advisors	<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Solo Recital 2	<input type="checkbox"/>	Proposal Defense	<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Lecture-Recital Proposal	<input type="checkbox"/>	Send IRB	<input type="checkbox"/>	Qualifying Exam
<input type="checkbox"/>	Lecture-Recital	<input type="checkbox"/>	Select Outside Committee	<input type="checkbox"/>	English Requirement
		<input type="checkbox"/>	Final Defense	<input type="checkbox"/>	Soft Skills



## DM Program Study Plan for Music Composition Major

Year	Courses	Other Program Requirements
1	MSMS 723 Quantitative and Qualitative Approaches in Music Research 3(3-0-6) MSTC 628 Advance Composition I 2(0-4-2) MSTC 614 Counterpoint 2(2-0-4) Elective Course 2 credits <b>Total 9 credits</b>	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website  - <b>Soft Skills I (suggestion)</b>
	MSMS 724 Professional Development In Music Education 1(1-0-2) MSMS 629 Advance Composition II 2(0-4-2) MSTC 616 Twentieth Century Orchestration 2(2-0-4) Elective Courses 2 credits <b>Total 7 credits</b>	- Attend Ethics in Research Class (FGS) - Select Major Advisor and 2 Co-Advisor  - <b>Soft Skills II (suggestion)</b>
2	MSMS 630 Advance Composition III 2(0-4-2) MSTC 621 Contemporary Musical Idioms 2(2-0-4) Elective Courses 2 credits <b>Total 6 credits</b>	- <b>Soft Skills III (suggestion)</b>
	MSMS 631 Advance Composition IV 2(0-4-2) <b>Qualifying Exam</b> <b>Total 2 credits</b>	- <b>Soft Skills IV (suggestion)</b>
3	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Pass the Qualifying Exam - Pass the Dissertation Proposal Defense - Send IRB
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	
4	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Select an Outside Committee Member
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Complete the English requirement - Pass the final Dissertation Defense

## Graduation Checklist – DM Program, Composition Major

### Entrance Requirement

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 641 History of Music in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY 641 History of Music in Graduate Level
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 632 Music Theory and Analysis in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTC 632 Music Theory and Analysis in Graduate

### Courses

Course Title			Credits
<i>Core Courses (4 credits)</i>			
<input type="checkbox"/>	MSMS 723	Quantitative and Qualitative Approaches in Music Research	3
<input type="checkbox"/>	MSMS 724	Professional Development in Music Education	1
<i>Required Courses (14 credits)</i>			
<input type="checkbox"/>	MSTC 628	Advanced Composition I	2
<input type="checkbox"/>	MSTC 629	Advanced Composition II	2
<input type="checkbox"/>	MSTC 630	Advanced Composition III	2
<input type="checkbox"/>	MSTC 631	Advanced Composition IV	2
<input type="checkbox"/>	MSTC 614	Counterpoint	2
<input type="checkbox"/>	MSTC 616	Twentieth Century Orchestration	2
<input type="checkbox"/>	MSTC 621	Contemporary Music Idioms	2
<i>Elective Courses (At least 6 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Recitals and Dissertation</i>			
<input type="checkbox"/>	MSMS 799	Doctoral Recitals and Dissertation	36
<b>Total Credits</b>			<b>60</b>

### Other Requirements

Recitals	
<input type="checkbox"/>	Solo Recital 1
<input type="checkbox"/>	Solo Recital 2
<input type="checkbox"/>	Lecture-Recital Proposal
<input type="checkbox"/>	Lecture-Recital

Dissertation	
<input type="checkbox"/>	Select Advisor and 2 Co-Advisors
<input type="checkbox"/>	Proposal Defense
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Final Defense

Other	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Qualifying Exam
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Soft Skills

**Study Plan – DM Program, Conducting Major**

<b>Year</b>	<b>Courses</b>	<b>Other Program Requirements</b>
1	MSMS 723 Quantitative and Qualitative Approaches in Music Research 3(3-0-6) MSCD 615 Advance Conducting I 2(0-4-2) MSTC 624 Advanced Score Reading 2(1-2-3) Elective Course 2 credits <b>Total 9 credits</b>	- Take Entrance Requirement Basic Courses (If entrance exams not passed) - Register for Soft Skills through FGS website <b>- Soft Skills I (suggestion)</b>
	MSMS 724 Professional Development In Music Education 1(1-0-2) MSCD 616 Advance Conducting II 2(0-4-2) MSMS 781 Major Area Literature I 2(2-0-4) Elective Courses 2 credits <b>Total 7 credits</b>	- Attend Ethics in Research Class (FGS) - Select Major Advisor and 2 Co-Advisor <b>- Soft Skills II (suggestion)</b>
2	MSCD 617 Advance Conducting III 2(0-4-2) MSMS 788 Major Area Literature II 2(2-0-4) Elective Courses 2 credits <b>Total 6 credits</b>	<b>- Soft Skills III (suggestion)</b>
	MSCD 618 Advance Conducting IV 2(0-4-2) Qualifying Exam <b>Total 2 credits</b>	<b>- Soft Skills IV (suggestion)</b>
3	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Pass the Qualifying Exam - Pass the Dissertation Proposal Defense - Send IRB
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	
4	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Select an Outside Committee Member
	MSMS 799 Doctoral Recitals and Dissertation 9(0-27-0) <b>Total 9 credits</b>	- Complete the English requirement - Pass the final Dissertation Defense

### Graduation Checklist - DM Program, Conducting Major Entrance Requirement

Western Music Students		Or	Thai/Eastern Music Students	
<input type="checkbox"/>	Entrance exam Western History or MSCY 641 History of Music in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music History or MSCY 641 History of Music in Graduate Level
<input type="checkbox"/>	Entrance exam Western Theory or MSTC 632 Music Theory and Analysis in Graduate Level		<input type="checkbox"/>	Entrance exam Thai Music Theory or MSTC 632 Music Theory and Analysis in Graduate

### Courses

Course Title			Credits
<i>Core Courses (4 credits)</i>			
<input type="checkbox"/>	MSMS 723	Quantitative and Qualitative Approaches in Music Research	3
<input type="checkbox"/>	MSMS 724	Professional Development in Music Education	1
<i>Required Courses (14 credits)</i>			
<input type="checkbox"/>	MSCD 615	Advanced Conducting I	2
<input type="checkbox"/>	MSCD 616	Advanced Conducting II	2
<input type="checkbox"/>	MSCD 617	Advanced Conducting III	2
<input type="checkbox"/>	MSCD 618	Advanced Conducting IV	2
<input type="checkbox"/>	MSMS 781	Major Area Literature I	2
<input type="checkbox"/>	MSMS 788	Major Area Literature II	2
<input type="checkbox"/>	MSTC 624	Advanced Score Reading	2
<i>Elective Courses (At least 6 credits)</i>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<input type="checkbox"/>			
<i>Recitals and Dissertation</i>			
<input type="checkbox"/>	MSMS 799	Doctoral Recitals and Dissertation	36
<b>Total Credits</b>			<b>60</b>

### Other Requirements

Recitals	
<input type="checkbox"/>	Solo Recital 1
<input type="checkbox"/>	Solo Recital 2
<input type="checkbox"/>	Lecture-Recital Proposal
<input type="checkbox"/>	Lecture-Recital

Dissertation	
<input type="checkbox"/>	Select Advisor and 2 Co-Advisors
<input type="checkbox"/>	Proposal Defense
<input type="checkbox"/>	Send IRB
<input type="checkbox"/>	Select Outside Committee
<input type="checkbox"/>	Final Defense

Other	
<input type="checkbox"/>	International Trip
<input type="checkbox"/>	Ethics Class (FGS)
<input type="checkbox"/>	Qualifying Exam
<input type="checkbox"/>	English Requirement
<input type="checkbox"/>	Soft Skills

## Chapter 7

### Comprehensive/Qualifying Exams

#### Program Requirements

##### Master's Level Comprehensive Exam Requirements

Master's Programs			
Program	Major	Required	Qualifications
Master of Arts	Musicology	No	-
	Music Education	Yes*	After all coursework
	Music Therapy	Yes*	After all coursework (except Internship II)
	Music Business	Yes*	After all coursework
Master of Arts (Special)	Music Education	Yes	After all coursework
Master of Music	Performance and Pedagogy	Yes	After all coursework (except Private IV)
	Music Composition	Yes	After all coursework
	Conducting	Yes	After all coursework (except Conducting IV)
	Piano Collaborative	Yes	After all coursework (except Private IV)
	Jazz Studies	Yes	After all coursework (except Private IV)

\* Only for students that study in Plan B.

##### Doctoral Level Qualifying Exam Requirements

Doctoral Programs			
Program	Major	Required	Qualifications
Doctor of Philosophy	Musicology	Yes	After all coursework
	Music Education	Yes	After all coursework
Doctor of Music	Performance	Yes	After all coursework and Solo Recital 2
	Music Composition	Yes	After all coursework and Solo Recital 2
	Conducting	Yes	After all coursework and Solo Recital 2

### Comprehensive Exam Definition

The Comprehensive Exam is for Master's level students to demonstrate that they are knowledgeable in various fields essential to their area of study. It is necessary to demonstrate this knowledge in order to complete the next step of the degree program, the Final Document.

### Qualifying Exam Definition

The Qualifying Exam is for Doctoral students to demonstrate that they are ready to write the Doctoral Dissertation, a book-length research document. The Qualifying Exam will test students in using research skills necessary to successfully complete the Dissertation in their field of study.

### Overall Exam Procedure

No.	Responsibility	Steps
1	College Staff	Announcement of registration deadlines, exam dates, and results announcements. The announcement will be made with the announcement of the official academic year.
2	Student	Students register at the Registrar's Office by the announced deadline.
3	College Staff	The Registrar's Office checks the student's eligibility and asks the program administrative committees to assign exam committee members.
4	College Staff	The Registrar's Office Prepares GR 27 (Comprehensive Exam Schedule and Committee) and GR 35 (Qualifying Exam Schedule and Committee) forms to send to FGS.
5	College Staff	The Registrar's Office organizes the exam rooms, times, and test papers.
6	College Staff	Announcement of the examinees, times, locations, and committee members for the comprehensive/qualifying examinations.
7	Student College Staff	Students take the exam, following the announcement in step 6. (the exams are administered by the Registrar's Office).
8	College Staff	The Registrar's Office returns the exams to the committee members for grading.
9	College Staff	Announcement of the exam results and Announcement of the Oral Defense examinees, dates, times, locations, and committee members (if necessary).
10	Student College Staff	Students take the Oral Defense, if necessary (the oral exams are administered by the Registrar's Office).
11	College Staff	Announcement of the results of the Oral Defense, if necessary.
12	College Staff	The Registrar's Office prepares GR 36 (Comprehensive Exam Results) and GR 38 (Qualifying Exam Results) and sends them to FGS.

**Note:** The highlighted items are the responsibility of the student.

### Exam Scheduling

- ☐ The Comprehensive Exams and Qualifying Exams will be scheduled at the same time.
- ☐ The exams will be offered 3 times per year (4 times per year for PhD):
  - o 2-3 weeks before the first semester.
  - o 2-3 weeks before the second semester.
  - o 1-2 weeks after the end of the second semester.
- ☐ Exams will not be offered if students do not register by the published deadline.

### Exam Components

Both the Comprehensive Exam and Qualifying Exam have the following parts.

1. Written examination or submitted papers (depends on program and major).
2. Oral Defense of the written examination or submitted papers.

**Note:** Written examination or submitted papers need to have “Pass” result in order to have the Oral Defense.

### Exam Results

For each section of the Comprehensive/Qualifying Exam, the following two grades can be given.

- ☐ Pass – if students “Pass” all parts of the exam, an oral defense is required.
- ☐ Fail – the students fails any part of the exam, they must retake the entire exam in a later round.

The Oral Defense has two grades, as follows:

- ☐ Pass – the student passes the Comprehensive/Qualifying Exam.
- ☐ Fail – the student fails Oral Defense and must retake the oral defense in a later round.

**Note:** 1. Students are only able to take the Comprehensive Exam 3 times (only 2 times for Qualifying Exam, the 2<sup>nd</sup> time must be within 6 months). If a student fails the exam 3 times (2 times for Qualifying Exam, he or she will be expelled from the program.

2. With regard to students in international programs such as Master of Music and Doctor of Music, all portions of the comprehensive exams must be written in English only. If not, the exams will be considered void.

**Specific Exam Procedures for the Written Exam**

<b>MA Comprehensive Exam</b>	
<b>Major</b>	<b>Details</b>
Music Education	1. Students will be given 10 questions and must answer 6 (3 hours).
Music Therapy	1. Students will be emailed the exam questions 1 week before the exam. 2. Students will take the music therapy exam on the scheduled exam day (3 hours).
Music Business	1. Students will take the music business exam on the scheduled exam day (3 hours).

<b>MA (Special) Comprehensive Exam</b>	
<b>Major</b>	<b>Details</b>
Music Education	1. Students will be given 10 questions and must answer 6 (3 hours).

<b>MM Comprehensive Exam</b>	
<b>Major</b>	<b>Details</b>
Performance and Pedagogy	<ol style="list-style-type: none"> <li>Students are given a Western Music Theory and History test (each test is 2 hours) on the first scheduled exam day.</li> <li>Students are given a performance and pedagogy test (2 hours) on the second scheduled exam day.</li> </ol> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>- For music theater students, they will take a Western Music Theory test, Music Theater History test, and Music Theater Voice Pedagogy test.</li> <li>- For music entertainment students, they will take a Western Music Theory test, Popular Music History Test, and a Music Entertainment Pedagogy test.</li> </ul>
Music Composition	<ol style="list-style-type: none"> <li>One month before: students submit 10 scores to the Composition/Theory Department Chair for approval.</li> <li>Wednesday morning 9 a.m.: students receive a piano score for orchestration.</li> <li>Friday afternoon: students take a written exam of the 10 scores and hand in the orchestration (2 hours).</li> </ol>
Conducting	<ol style="list-style-type: none"> <li>Students are given a Western Music Theory and History test (each test is 2 hours) on the first scheduled exam day.</li> <li>Students are given a conducting test (2 hours) on the second scheduled exam day.</li> </ol>
Piano Collaborative	<ol style="list-style-type: none"> <li>Students are given a Western Music Theory and History test (each test is 2 hours) on the first scheduled exam day.</li> <li>Students are given a Collaborative Piano test (2 hours) on the second scheduled exam day.</li> </ol>
Jazz Studies	<ol style="list-style-type: none"> <li>Students are given a Jazz Theory and Jazz History test (each test is 2 hours) on the first scheduled exam day.</li> <li>Students are given a Jazz Improvisation test (2 hours) on the second scheduled exam day.</li> </ol>



PhD Qualifying Exam	
Major	Details
Musicology	<ol style="list-style-type: none"> <li>1. The exam committee will provide 3 research topics for the student to write 3 full-length research papers. At least one topic will be on Thai/Eastern music and at least one will be on Western music.</li> <li>2. The student must return the 3 research papers within 7 days.</li> </ol>
Music Education	<ol style="list-style-type: none"> <li>1. The exam committee will provide 3 research topics for the student to write 3 full-length research proposals. There will be 1) quantitative research project, 1) qualitative research project, and 1) mixed-method research project.</li> <li>2. The student must return the 3 research proposals within 7 days.</li> </ol>

DM Qualifying Exam	
Major	Details
Performance	<ol style="list-style-type: none"> <li>1. The exam committee will provide 3 research topics for the student to write 3 full-length research papers. Two topics are in performance and/or pedagogy, and one in a related field, for example music theory or music history.</li> <li>2. The student must return the 3 research papers within 7 days.</li> </ol>
Music Composition	<ol style="list-style-type: none"> <li>1. Monday afternoon: students take a written test of score identification, history, and analysis (2 hours).</li> <li>2. Tuesday morning 9 a.m.: students receive instructions for composition/orchestration assignment.</li> <li>3. Thursday afternoon: students submit composition/orchestration and receive 2 works for analysis.</li> <li>4. Monday afternoon: students make an oral presentation of the 2 works for analysis (1 hour).</li> </ol>
Conducting	<ol style="list-style-type: none"> <li>1. The exam committee will provide 3 research topics for the student to write 3 full-length research papers. The topics are conducting, music theory, and music history.</li> <li>2. The student must return the 3 research papers within 7 days.</li> </ol>

### Exam Committee Qualifications, Numbers and Duties

#### Master's Comprehensive Exam

##### ☐ Qualifications

- o Must be a program coordinator at the College of Music, Mahidol University;
- o Must hold a Doctoral degree or equivalent or master degree with an academic title of no less than associate professor in the particular field or related field of study;
- o Must have experience in conducting research in addition to the committee member's own graduate studies. Publish at least one academic work in the past 5 years. (the research/academic work has to follow the academic promotion qualification)

☐ Number of Committee Members

The Comprehensive Exam committee must be appointed from the Dean of the Faculty of Graduate studies and have at least 3 members. The chair of the comprehensive exam committee must be a regular instructor or Mahidol University researcher. An external examiner may be invited to be on the committee.

☐ Duties

Give a written and/or oral exam of the required content for the student to assess comprehensive knowledge of Master's program students that study in Plan B.

Doctoral Qualifying Exam☐ Qualifications

- o Must be a program coordinator at the College of Music, Mahidol University;
- o Must hold a Doctoral degree or equivalent or master degree with an academic title of no less than associate professor in the particular field or related field of study;
- o Must have experience in conducting research in addition to the committee member's own graduate studies. Publish at least one academic work in the past 5 years. (the research/academic work has to follow the academic promotion qualification)

☐ Number of Committee Members

The Qualifying Exam committee must be appointed from the Dean of the Faculty of Graduate studies and have at least 3 members. The chair of the Qualifying Exam committee must be a regular instructor or Mahidol University researcher. An external examiner may be invited to be on the committee.

☐ Duties

Give a written and/or oral exam for the Doctoral student to assess knowledge and ability of the student to propose the Doctoral Dissertation for receiving a Doctoral degree.

## Chapter 8

### Final Document General Information

#### Program Requirements

Program	Major Musicology	Final Document Type Thesis
Master of Arts	Music Education	Thesis (Plan A) or Thematic Paper (Plan B)
	Music Therapy	Thesis (Plan A) or Thematic Paper (Plan B)
	Music Business	Thesis (Plan A) or Thematic Paper (Plan B)
Master of Arts (Special)	Music Education	Thematic Paper
Master of Music	Performance and Pedagogy	Thematic Paper
	Music Composition	Thematic Paper
	Conducting	Thematic Paper
	Piano Collaborative	Thematic Paper
	Jazz Studies	Thematic Paper
Doctor of Philosophy	Musicology	Dissertation
	Music Education	Dissertation
Doctor of Music	Performance	Dissertation
	Music Composition	Dissertation
	Conducting	Dissertation

#### Final Document Definition

The term “Final Document” is used throughout this book to mean either Thesis, Thematic Paper, or Dissertation. The following definitions come from the Faculty of Graduate Studies regarding each type of Final Document.

Thesis Definition (MA) – In a Master’s Thesis a student / researcher has conducted standard research, which presents additional or new knowledge / results.

Thematic Paper Definition (MA and MM) – A Master’s thematic paper refers to a form of scholarly writing in which the student conducts an independent study on an original topic related to his/her field of study. In addition to the relationship to the existing literature, the student presents new perspectives on the selected topic and reflects personal insight through his/her critical remarks.

**Dissertation Definition (PhD and DM)** – In a PhD [and DM] Dissertation, a student / researcher has conducted a systematic research which presents new knowledge, which is correct and has depth, while using a thorough academic methodology.

### **Internal Review Board (IRB)**

The Internal Review Board (IRB) was set up by Mahidol University to verify that research projects that involve human subjects are performed ethically. All graduate students are required to submit their Final Document topic for IRB approval, regardless of the topic. The approval request must be made after passing the Proposal Defense, and before starting work on the Final Document. More information regarding the IRB can be obtained from the Registrar's Office.

### **Final Document Language**

For the international programs (MM and DM), the final document must be written in English. For the Thai Master's level programs (MA and MA Special), the Final Document can be written in Thai or English, with the final decision regarding language being made by the student's Final Document advisors.

For the PhD program, the Final Document must be written in English.

### **Citation format**

The Final Document can be done in either APA or Chicago style. The choice depends on the nature of the topic and the discretion of the major advisor.

### **Final Document Components**

The contents of all Thematic Papers, Theses, and Dissertations, regardless of program or major, must contain the following components. These components follow but expand the requirements from the Faculty of Graduate Studies.

1. **Title Page** – contains the Final Document title, author's name, title of degree and field of study, and graduation year. The last line must state that the Final Document is copyright of Mahidol University.
2. **Blank Page**
3. **Entitle Page** – contains the Final Document title, author's name and title, author's rank of nobility (if any), title conferred by the King or religious rank (if any), as well as the names and signatures of the members of Final Document Advisory Committee with academic title and degree, the Program Director and the Dean of the FGS.
4. **Approval Page** – contains the Final Document title and author's name, as well as the names and signatures of the members of the Final Document Defense Committee, the Dean of the Faculty where the program is held and the Dean of the FGS.
5. **Acknowledgements Page** – contains statements of gratitude to any individual, institution and / or agency that provided assistance or cooperation during the course of the Final Document. They should be extended to members of the Final Document Advisory Committee, Final Document Defense Committee, financial sponsors, individuals who provided suggestions and information as well as those who permitted the use of writings and research equipment. Acknowledgements should be written in a plain academic style, and avoid using spoken and colloquial language. Individuals should be referred by first name-family name with titles, ranks of authority, including any titles conferred by the King or religious rank.
6. **Abstract in Thai** - contains the Final Document title, author's name, name of degree in brief and name of field of study in full, members of the Final Document Advisory Committee with degree, summary of the research, key words (not more than 5 words) and total page numbering of the Final Document. The summary should include the objectives, goals, scope of the research, research methodology, and research findings (information should be presented with accuracy, completeness, precision, conciseness and clarity). An abstract should only report significant findings and statistical data of the research.
7. **Abstract in English** – contains a translation of the Abstract in Thai.
8. **Contents** – outlines important sections of the Final Document in proper order of page numbers.

9. **List of Tables (if any)** – lists the captions and page numbers of all the tables that appear in the Final Document (if there are any tables in the Final Document).
10. **List of Figures (if any)** – lists the title and page number of all figures (figures, maps, charts and graphs) in the Final Document (if there are any figures in the Final Document).
11. **List of Abbreviations (if any)** – describes symbols and/or abbreviations used in the Final Document (if there are any special symbols or abbreviations used in the Final Document).
12. **Chapter 1, Introduction** – contains the following sections:
  - ☐ Background and Significance – explains the background of the project or problem, proposed topic, and the importance of the proposed topic.
  - ☐ Objectives – should state the objective(s) of the project using clear and concise statements.
  - ☐ Research Questions – if the project has clear research questions in addition to objectives, add this section here.
  - ☐ Hypothesis – if the project requires a hypothesis, add this section here.
  - ☐ Scope – discuss what information will be discussed/included, and what information will not. This is important to establish the level of detail discussed in the paper.
  - ☐ Definitions – it is often important for the author to clarify definitions or context of words that have multiple meanings or interpretations.
13. **Chapter 2, Literature Review** – a discussion of the literature that already exists pertaining to the topic. This chapter should discuss this literature, including a summary of the findings.
14. **Chapter 3, Methodology** – a discussion of the procedure for doing the research. It must directly follow the objectives written in chapter 1.
15. **Chapter 4, Results** – contains the results of research and must directly follow the methodology written in chapter 3. It is possible to have more than one chapter for results, which will increase the overall number of chapters in the document.
16. **Chapter 5, Conclusion and Recommendations** – contains the following sections
  - ☐ Conclusion – discusses the results of the research, including implications and interesting points.
  - ☐ Recommendations – contains ideas for how to apply the research and also ideas for follow-up research projects.
17. **Bibliography** – contains the details of all references used for information in the Final Document, including books, journals, dissertations, and audiovisual materials, among others. It must be written in APA or Chicago format.
18. **Appendices (if necessary)** – supplementary texts that cannot be included in the body of the text but can enhance understanding and any relevant research data that is not directly put in the Final Document.
19. **Author Biography** – contains the following:
  - ☐ First and last name with any applicable title, rank, rank of nobility, title conferred by the King and/or religious rank
  - ☐ Date of birth
  - ☐ Place of birth (province and country)
  - ☐ Education credentials from the Bachelor's degree upward together with details of relevant academic institution and year of degree completion
  - ☐ Scholarship / research grants (if any)
  - ☐ Home address
  - ☐ Current work position and office
  - ☐ Academic publications
  - ☐ Awards received: state only the important ones

**Note:** The exact formatting of the Final Document can be found on the website of FGS. There are very exact measurements for all pages of the document. There are also additional requirements for the outside of cover of the Final Document which can be found on the FGS website. For all other aspects of writing the paper, for example formatting citations and the bibliography,

## Final Document Semester Evaluation

In **every semester**, the students working on their Final Document need to download the GR 42 form (Thesis/Thematic Paper Progression Report), ask the major advisor to fill it out, and submit it to the Registrar's Office. In the event that the student does not officially have the major advisor yet, Program Chair will evaluate the student's progress and sign the form. Therefore, it is strongly recommended that the appointment of thesis advisors take place as soon as the student enrolls the thesis or thematic paper course.

There are 3 results in GR 42 – S (satisfactory), U (unsatisfactory, and P (in progress). S determines that the student makes satisfactory thesis progress in that semester. U shows the student's inability to develop the Final Document to a more advanced state. Lastly, if the progression of the Final Document cannot be clearly assessed, P will be given. According to Mahidol University Graduate Regulation number 45.12.2 of 2013, if the student receives "U" for 2 consecutive semesters or "P" for 4 consecutive semesters, the major advisor and Program Chair must discuss to ascertain the causes and find appropriate solutions to the lack of thesis progression.

## MA Program Topics and Info

### Musicology Major

The Master's Thesis in Musicology should be at least 75 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. A suggested approach for research is to examine music of a particular composer, artist, or group from perspectives including, but not limited to, the following topics: music history, culture and society, ethnography, politics, performance practice, music analysis, etc.

### Music Education Major

The Master's Thesis in Music Education should be at least 75 pages and the Master's Thematic Paper should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic should be related to music education, and can include music teaching and learning, curriculum, assessment, teacher and teacher education, and developing music skills, among others. The research methodology may include qualitative, quantitative, mix-method, or other suitable research methodologies.

### Music Business Major

The Master's Thesis in Music Business should be at least 75 pages and the Master's Thematic Paper should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. Topics for the Master's Thesis or Thematic Paper should focus on proposing concepts, methods, or answering research questions related to the music business industry, in a way that presents research that will correct, revise, or develop music business in a way that brings forth business success and sustainability in the market, management, finance and accounting, manufacturing, and personnel management of music business.

### Music Therapy Major

The Master's Thesis in Music Therapy should be at least 75 pages and the Master's Thematic Paper should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. A topic for Master's Thesis or Thematic Paper should be directly related to the field of music therapy or the use of music to address non-musical goals. Possible topics may include music therapy approaches, music therapy interventions, or music therapy for specific populations. Research methodology may include, but not limited to, experimental, single-case, case study, survey, qualitative, or documentary research.

## **MA Program (Special Program) Topics and Info**

### **Music Education Major**

The Master's Thematic Paper in Music Education should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic should be related to music education, and can include music teaching and learning, curriculum, assessment, teacher and teacher education, and developing music skills, among others. The research methodology may include qualitative, quantitative, mix-method, or other suitable research methodologies.

## **MM Program Topics and Info**

### **Performance and Pedagogy Major**

The Master's Thematic Paper in Performance and Pedagogy should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. In general, the topic of the Thematic Paper should deal with music pedagogy to fulfill the pedagogical aspect of the major. Other topics can also be considered, for example playing technique, performance practice or study of selected pieces, as long as pedagogical issues are included.

### **Music Composition Major**

The Master's Thematic Paper in Composition and Theory should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The contents of the thematic paper must focus on the critical musical analysis of a contemporary composition. The piece selected by the student must have been composed by a living composer. The musical analysis should address and include many different areas of study often used in contemporary music analysis. The historical context of the composer's life (to date), their aesthetic influences and artistic methods/point of view are essential to this research. Musical examples and proper citation methods must be present in the Thematic Paper. Students must purchase the score if it is not available in the COM library.

### **Conducting Major**

The Master's Thematic Paper in Conducting should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic of the Thematic Paper should be related to conducting, interpretation, or ensemble pedagogy. For example, this can include literature for ensembles, music analysis with performance practice aspects, or topics related to the field of the profession.

### **Jazz Studies Major**

The Master's Thematic Paper in Jazz Studies should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic of the paper should include new research related to jazz history, literature, styles, improvisation, technique, pedagogy, or other topics related to the field of jazz music.

### **Piano Collaborative Major**

The Master's Thematic Paper in Collaborative Piano should be at least 50 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic of the paper should include new research into a topic related to collaborative piano, including, but not limited to history of chamber music genres, chamber music literature, chamber music techniques, or chamber music pedagogy.

**Note** - Performance and Pedagogy, Conducting, Jazz Studies and Piano Collaborative majors may choose to do a study on pieces they are to perform in their graduate recital, which is similar to a recital paper. For detailed information, please refer to Appendix F.



## **PhD Program Topics and Info**

### Musicology Major

The Doctoral Dissertation in Musicology should be at least 150 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. A suggested approach for research is to examine music of a particular composer, artist, or group from perspectives including, but not limited to, the following topics: music history, culture and society, ethnography, politics, performance practice and music analysis, among others.

### Music Education Major

The Doctoral Dissertation in Music Education should be at least 150 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic should be related music education, including innovation and reform of music education, curriculum, assessment, ideas of music teaching and learning, psychology and philosophy in music education, among others. The research methodology may include qualitative, quantitative, mix-method, or other suitable research methodologies.

## **DM Program Topics and Info**

### Performance Major

The Doctoral Dissertation in Performance should be at least 100 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic of the Dissertation should be related to music pedagogy to complete the pedagogy aspect of the major. Other topics can be selected, for example playing technique, performance practice or literature, so long that the topic is written in a teaching context.

### Music Composition Major

The Doctoral Dissertation in Composition consists of two parts: 1.) Original large-scale composition of at least 20 minutes of music.

2.) Analytical paper of 50 pages to accompany the composition. The paper should include a critical discussion of the piece, for example origin of ideas, philosophy, musical analysis, expressive goals, or composition techniques, among others. Musical examples and other supporting resources must be present.

### Conducting Major

The Doctoral Dissertation in Conducting should be at least 100 pages in length, but the length depends on the scope of the project and also the recommendation of the student's advisors. The topic of the Thematic Paper should be related to conducting, interpretation, or ensemble pedagogy. For example, this can include literature for ensembles, music analysis with performance practice aspects, or topics related to the field of the profession.



## Chapter 9

### Final Document Proposal and Proposal Defense

#### Program Requirements

Students in every program and major are required to write a Proposal for their Final Document and pass the Proposal Defense.

#### Proposal Definition

The purpose of the Final Document Proposal is to demonstrate to the student's committee that he or she has prepared a research topic to the level necessary to successfully complete the Final Document. It uses the structure and format of a standard research proposal. The Proposal topic must follow the information in chapter 8 of this handbook.

#### Proposal Procedure

No.	Responsibility	Steps
1	Student	The student selects a Major Advisor and Co-Advisor(s) to be on their Proposal Committee. For a Master's level program, the student needs 1 Co-Advisor. For a Doctoral level program, the student needs 2 Co-Advisors.
2	Student	The student fills in form GR 44 (Appointment of Proposal Advisor), gets the Major Advisor signature, and submits it to the Registrar's Office.
3	College Staff	The Registrar's acquires the signature of the Program Chair, and sends form GR 44 to FGS.
4	Student	The student meets with their Major Advisor and Co-Advisor(s) to discuss potential topics and expectations for the Proposal.
5	Student	The student writes the Proposal, following the information in this chapter and the recommendations of their advisors.
6	Student	The student confirms readiness with the Advisor and Co-Advisor to do the Proposal Defense. When ready, the student should book a room for the Defense.
7	Student	The student fills in FGS form GR 39 (Proposal Defense Form), gets the Major Advisor signature, and submits it to the Registrar's office. The form must be submitted at least 15 working days (3 weeks) before the planned date of the Proposal Defense. Printed copies of the complete proposal are to be provided to all thesis advisors by this step. If not, the advisors have the right to cancel the Proposal Defense.
8	College Staff	The Registrar's acquires the signature of the Program Chair, and sends form GR 39 to FGS.
9	Student College Staff	The Proposal Defense occurs at the day/time specified on the form in step 7.
11	College Staff	At the conclusion of the exam, the committee fills in form GR 33 (Evaluation of Proposal Exam), which was prepared by the Registrar's Office.
12	College Staff	The Registrar's Office acquires the Program Chair Signature and sends form GR 33 (Evaluation of the Proposal Examination), along with GR 1 (Thesis/Thematic Paper Advisory Committee/Thesis Thematic Paper Title) to FGS.

**Notes:** The highlighted items are the responsibility of the student. Also, the above forms can be downloaded from the FGS website.

## Proposal Components

Every program and major must use the following format for the proposal.

1. Cover Page – should have the following information: research project title, student's program title and major, student's name, Major Advisor's name, Co-Advisor's Name, and Defense Date.
2. Background and Significance – should have the following information: background of the research topic, proposed topic, and importance of the proposed topic.
3. Objectives – should state the objective(s) of the project using clear and concise statements.
4. Literature Review – a discussion of the references/information that already exists pertaining to the topic. It should discuss these references, including a brief summary of their findings.
5. Research Methodology – a discussion of the procedure for doing the research.
6. Scope – discussion of what information will be included, and what information will not. This is important to establish the level of detail in the paper.
7. Timeline – a timeline with dates that shows the major steps of the project.
8. Bibliography – A standard bibliography of references used in the paper. It must be formatted in the style of the *American Psychological Association* (APA) or Chicago.

**Notes:** if the research project requires research questions or a hypothesis, a section can be added after the objectives section. This is often the case in Music Education or Music Therapy research projects.

## Proposal Defense

Students are responsible for reserving the room for the Proposal Defense. The room must be a meeting room with a computer projector. The projector is necessary because the student must prepare a PowerPoint presentation of the project. The PowerPoint should follow the proposal. Students are encouraged to use multimedia, either in the PowerPoint presentation or using other methods, if applicable. Students are also encouraged to do other activities if the activities clarify aspects of the proposal, such as doing a music therapy, teaching or performance demonstration, for example. The PowerPoint presentation can be used with either the student's computer or a computer of the College (if available).

## Proposal Defense Results

The Proposal Defense has three possible results, as follows:

Pass – The student passes the proposal defense and can begin writing the Final Document. Students in the MM program are now eligible to do their Master's Recital.

Pass with Conditions – the student's project is passed, but with conditions given by the committee in the defense. Possible conditions can be to redo a section of the proposal and submit it to the committee or to do a new defense. It is the student's responsibility to follow-up with their advisors about the Proposal Defense conditions. After making the specified corrections, the student must fill in form GR

37 (Result of a Revision of the Thesis/ Thematic Paper Proposal), get their major advisor signature, and submit it to the Registrar's Office.

Fail – the student fails the Proposal Defense. At this point the student must restart in step 4 (from the above process) with a new project. Another option is for the student to select a new advisor. In the latter case the student can select a new topic or can keep the topic used in the previous Proposal Defense.

### **Proposal Defense Committee**

#### Master's Level Committee

At least 2 committee members examining the Final Document Proposal must be appointed by the Dean of the Faculty of Graduate Studies. The Chair of the Committee must be a Final Document Proposal Advisor. Should it be necessary and suitable, a specialist may be appointed by the Faculty of Graduate Studies to be a Final Document Proposal committee member.

#### Doctoral Level Committee Members

At least 3 committee members examining the Final Document Proposal must be appointed by the Dean of the Faculty of Graduate Studies. The Chair of the Committee must be a Final Document Proposal Advisor. Should it be necessary and suitable, a specialist may be appointed by the Faculty of Graduate Studies to be a Final Document Proposal committee member.

**Note:** For more information regarding Advisors and their duties, see chapter 14.

## Chapter 10

### Recitals

#### Program Requirements

Recitals are required only for the MM program and DM Program. The requirements are as follows.

Program	Major	Recital Type	Minutes of Music*
MM	Performance and Pedagogy	Solo Recital	50
	Music Composition	Composition Recital	45
	Conducting	Conducting Recital	50
	Piano Collaborative	Chamber Music Recital	50
	Jazz Studies	Jazz Recital	50
DM	Performance	Solo Recital 1	50
		Solo Recital 2	50
		Lecture Recital	50**
	Music Composition	Composition Recital 1	30
		Composition Recital 2	30
		Lecture Recital	50**
	Conducting	Conducting Recital 1	50
		Conducting Recital 2	50
		Lecture Recital	50**

\* These are approximate amounts.

\*\* The Lecture Recital consists of approximately 25 minutes of lecture and 25 minutes of music performance.

#### Recital Definition

The Recital is a public performance that demonstrates the student's technical and artistic skills, as well as his/her ability to plan, prepare, and execute a successful performance. Graduate students are expected to perform or compose at a professional level. The recital repertoire may be themed or consist of music from different styles and eras, however, the final decision of recital repertoire is up to the discretion of the student's private instructor. The recital must be accompanied by program notes written by the student in a professional manner. Finally, all recital music must be purchased by the student (except for composition recitals, where students will compose all of the music).

## Recital Procedure

The MM Recital can take place after the enrollment of MSMS 686 Master Recital Project and the appointment of thesis advisors. However, it must be given before the Final Defense. DM Recitals can take place prior to passing the Final Document Proposal. A general procedure is follows.

1. The Recital repertoire is selected, in agreement with the student's private instructor.
2. The student acquires the original parts.
3. The Recital is scheduled, as follows:
  - a. MM – the student books a room/time, in agreement with the student's private instructor, Major Advisor (usually the same as the private instructor) and Co-Advisor.
  - b. DM – the student finds a room/time, in agreement with the student's private instructor and 3 other qualified instructors (the student will invite them).
4. The student informs the Registrar's Office of the Recital day/time and committee members.
5. The student writes and gets the program notes approved by the private instructor.
6. The Recital is performed on the scheduled day.
7. The Recital evaluation form, along with the Recital program and copy of the committee evaluation forms, are submitted to the Registrar's Office.

## MM Recitals

Performance and Pedagogy Major – the Solo Recital must consist of graduate level repertoire of at least 50 minutes. The recital can contain chamber music in addition to solo music, but not for more than 1/3 of the total minutes, or approximately 15-20 minutes of music. Any chamber repertoire must feature the student in a prominent role. The student is responsible for finding collaborative musicians (if necessary) and for the quality of the other performers.

Music Composition Major – the Composition Recital should consist of repertoire for approximately 45 minutes. All of the music must have been composed during study in the program. It must also be written for a variety of different instruments and different sizes, under the discretion of the student's private instructor. Students are encouraged to conduct at least one piece on the program. Students will also be responsible for finding performers and for the quality of the performers. All scores must be given to the recital committee before the recital and must be of professional quality.

Conducting Major – the Conducting Recital should consist of repertoire for conducted ensemble of approximately 50 minutes. The recital should contain music for various sizes of ensembles and, depending upon the programming concept, various styles of music. The student should discuss the ensembles with the chair of the Conducting Department.

Piano Collaborative Major – the Collaborative Piano recital should consist of graduate level repertoire of approximately 50 minutes. The recital must contain repertoire in performance with vocalist and instrumentalist, as well as chamber music works. Any chamber repertoire must feature the student in a prominent role. The student is responsible for the finding collaborative musicians and for the quality of the other performers.

Jazz Studies Major – the Jazz Recital should consist of graduate level repertoire of approximately 50 minutes. The program must be chosen with consultation of the private instructor and must demonstrate the student's jazz skills and knowledge acquired during the program's coursework, which may include improvisation, composition and arranging, as well as his/her instrumental and ensemble skills. The student must be accompanied by a rhythm section made up of qualified musicians. The student is responsible for the finding the collaborative musicians and for the quality of the other performers.

**DM Recitals****Performance Major**

The two Solo Recitals should consist of graduate level repertoire of approximately 50 minutes. The recital can contain chamber music in addition to solo music, but not for more than 1/3 of the total minutes, or approximately 15-20 minutes of music. Any chamber repertoire must feature the student in a prominent role. The student is responsible for finding collaborative musicians (if necessary) and for the quality of the other performers.

**Music Composition Major**

The two Composition Recitals should consist of repertoire for approximately 30 minutes. All of the music must have been composed during study in the program. It must also be written for a variety of different instruments and different sizes, under the discretion of the student's private instructor. Students are required to conduct at least one piece on each program. Students will also be responsible for finding performers and for the quality of the performers. For the second recital, at least one piece must be written for large ensemble (it will be performed by one of the COM ensembles). All scores must be given to the committee before the recital and must be of professional quality.

**Conducting Major**

The two Conducting Recitals should consist of repertoire for conducted ensemble of approximately 50 minutes. The recital should contain music for various sizes of ensembles and, depending upon the programming concept, various styles of music. The student should discuss the ensembles with the chair of the Conducting Department.

**DM Lecture-Recital****Performance Major**

The Lecture-Recital is a project that demonstrates the student's research, lecture, and performance skills. The topic of the Lecture-Recital must be an original topic and can be related to literature, performance practice, or pedagogy, among others. The topic of the Lecture-Recital must be approved by the student's private instructor. The times of the lecture and recital portions should be approximately 25 minutes each. The lecture part of the Lecture-Recital must use PowerPoint and a handout must be prepared for the committee. Finally, the student is responsible for finding the collaborative musicians (if necessary) and for the quality of the performers.

**Music Composition Major**

The Lecture-Recital is a project that demonstrates the student's ability to formally present a newly composed piece. The piece or pieces should be approximately 20 minutes of music and the lecture should be 25 minutes. The topics of the lecture should include a discussion of the piece(s), for example origin of ideas, philosophy, musical analysis, expressive goals, or composition techniques, among others. The topic of the Lecture-Recital must be approved by the student's private instructor. The lecture part of the lecture recital must use PowerPoint and a handout must be prepared for the committee. Finally, the student is responsible for finding the musicians to form the ensembles and for the quality of the performers.

**Conducting Major**

The Lecture-Recital is a project that demonstrates the student's research, lecture, and conducting skills. The topic of the Lecture-Recital must be an original topic and can be related to literature or performance practice, among others. The topic of the Lecture-Recital must be approved by the student's private instructor. The times of the lecture and recital portions must be approximately 25 minutes each. The lecture part of the lecture recital must use PowerPoint and a handout must be prepared for the committee. The student must conduct the ensemble(s) in the performance part. Finally, the student is responsible for finding the musicians to form the ensembles and for the quality of the performers.

## Recital Results

All graduate recitals will be given one of the following three grades:

Pass – the committee has evaluated the recital to be at a level consistent with expectations for a graduate student and there are no additional requirements.

Pass with Conditions – the committee has evaluated that certain pieces on the program are not at a level consistent with the expectations for a graduate student. These pieces must be performed again on a future program.

Fail – the committee has evaluated that the entire program is not at a level consistent with the expectations for a graduate student. The committee can require the student to repeat the entire program or to perform a program of entirely different repertoire.

**Note:** students that fail a recital twice will be expelled from the program.

## Recital Committee Qualifications, Numbers, and Duties

### Master's Recital

#### ☐ Qualifications

- o Must be a regular program instructor or qualified external examiner.
- o Must hold a Doctoral degree or equivalent or have an academic position of no less than Associate Professor in that particular field or related field of study.

#### ☐ Number of Committee Members

The Master's Recital committee must be appointed by Chair of the Master of Music Program and have at least 3 members—2 thesis advisors and an additional member. The Chair of the Recital committee is the private teacher. An external examiner may be invited.

#### ☐ Duties

Attend and evaluate the Master's Recital.

### Doctoral Recital or Doctoral Lecture Recital

#### ☐ Qualifications

- o Must be a regular program instructor or qualified external examiner.
- o Must hold a Doctoral degree or equivalent or have an academic position of no less than Associate Professor in that particular field or related field of study.

#### ☐ Number of Committee Members

The Recital or Lecture-Recital committee must be appointed from the chair of the Doctor of Music Program and have at least 4 members. The Chair of the Doctoral Recital or Doctoral Lecture-Recital must be a regular instructor. An external examiner may be invited to be on the committee.

#### ☐ Duties

Attend and evaluate the Doctoral Recital or Doctoral-Lecture Recital. If a committee member is unavailable to attend the Recital, he/she can view an audio or video recording instead.



## Chapter 11

### Final Document Defense

#### Program Requirements

All students in all programs and majors are required to do a defense of their Final Document.

#### Final Document Defense Description

The Final Document Defense tests the student on the final version of their Final Document. Students will be tested on their research and academic writing skills. Students will need to have already completed their document and given it to their committee for review prior to the defense. In addition, there is a set amount of time that the student must wait before doing the Final Defense. Students will be eligible to defend their Final Document after the following number of days has passed since passing the Proposal Defense:

Master's Thesis – 90 Days

Master's Thematic Paper – 45 Days

Doctoral Dissertation – 90 Days

#### Final Document Defense Procedures

No.	Responsibility	Steps
1	Student	The student discusses readiness to do the Final Defense with his/her advisors.
2	Student	The student finds a suitable time to do the Proposal Defense (after the required time – see above).
3	Student	The student fills in FGS form GR 2 (Oral Defense Form), gets the Major Advisor signature, and submits it to the Registrar's office. The form must be submitted at least 15 working days (3 weeks) before the planned date of the Proposal Defense. The student must also send form GR 42 (Report and Assessment of Final Document Progress) for the current semester (and for any semester previously missed).
4	College Staff	The Registrar's Office acquires the signature of the Program Chair, and sends form GR 2 (Oral Defense Form) to FGS.
5	Student	The student gives a printed copy of the Final Document to the exam committee at least 2 weeks before the Final Defense.
6	Student College Staff	The Final Defense occurs at the day/time specified on the form in step 3.
7	College Staff	At the conclusion of the exam, the committee fills in form GR 3 (Evaluation of Final Document Defense), which was prepared by the Registrar's Office.
8	College Staff	The Registrar's Office acquires the Program Chair Signature and sends form GR 3 (Evaluation of Final Document Defense) to FGS.

**Notes:** The highlighted items are the responsibility of the student. Also, the above forms can be downloaded from the FGS website.



## Final Document Defense Results

The Final Defense has three possible results, as follows:

Pass – the student passes the Final Defense and can prepare the document for final submission.

Pass with Conditions – the student's Final Document is passed, but with conditions given by the committee in the defense. Possible conditions can be to redo a section of the paper and submit it to the committee or to do a new defense. It is the student's responsibility to follow-up with their advisors about the Final Defense conditions. After making the specified corrections, the student must fill in form GR 4 (Result of a Revision of the Thesis/ Thematic Paper), get their outside committee member signature (the committee Chair), major advisor signature, and submit it to the Registrar's Office.

Fail – the student fails the Final Defense. At this point the student must repay the Final Document fee and completely redo the Final Defense.

## Final Document Final Submission

After passing of the Final Defense (with no conditions), the student must do the following to make the Final Document submission.

1. Check the document format at FGS.
2. Check the abstract at the Language Center, Faculty of Graduate Studies.
3. Check the document authenticity, using the Turn-It-In program, at the MU main library. Following this, print the results page and form GR 50 (Turnitin Originality Report), fill in form GR 50, give them to the Major Advisor to review and sign, and give them to the Registrar's Office.
4. Fill in forms GR 40 (Publication of Final Document on Mahidol's Website) and GR 5 (Requesting Degree), get the major advisor to sign it, and submit it to the Registrar's Office.
5. Get the signature pages of the Final Document signed by the outside committee member and advisors, and submit it to the Registrar's Office. The office will acquire the signatures of the Program Chair and Dean.
6. Take the completed Final Document to FGS for the Dean's signature.
7. Using the completed document with all signatures, make at least 4 Final Document books. The cover of a Master's Thesis/Thematic Paper is black. The cover of a Doctoral Dissertation is dark blue.
8. Copy documents GR 50 (Turnitin Originality Report), GR 4 (Publication of Final Document on Mahidol's Website), and GR 5 (Requesting Degree) and attach them to 2 Final Document books that will stay at the COM, along with two CDs of the Final Document in PDF and Microsoft Word file formats. These items are sent to the Registrar's Office.
9. Send the original documents (GR 50, GR 4, and GR5) and 3 Final Document books to FGS, along with a CD of the Final Document in PDF and Microsoft Word file formats.

**Note:** Final Document Submission needs to be done within 3 weeks following the passing (with no conditions) of the Final Defense. After that, students need to pay 200 baht per working day (not counting weekends and official holidays). After 90 days (including holidays and weekends), if the student does not complete final submission, they will be retired from Mahidol University. Also, the above forms can be downloaded from the FGS website.

## Final Document Defense Committee

### Master's Level Thesis or Thematic Paper Defense Committee

- ☐ At least 3 committee members for the Thesis or Thematic Paper Defense exam must be appointed by the Dean of the Faculty of Graduate Studies. The committee consists of (1) the Thesis or Thematic Paper Major Advisor (2) at least one External Examiner and (3) the Thesis or Thematic Paper Co-Advisor or a regular instructor or university researcher. The external committee member must be the chair of the defense committee.

### Doctoral Level Dissertation Defense Committee

- ☐ At least 4 members of the exam Dissertation Defense Committee must be appointed by the Dean of the Faculty of Graduate Studies. The committee must include (1) the Dissertation Major Advisor (2) at least one External Examiner from outside of the university and (3) at least one Dissertation Co-Advisor or regular instructor (the total must be at least 4 members). The external committee member must be the chair of the defense committee. Should it be necessary and suitable, a specialist may be appointed by the Faculty of Graduate Studies to be a Dissertation Defense committee member.

**Note:** for more information about Advisors and their duties, see chapter 14.

## Chapter 12

### Publication

#### Program Requirements

Program	Major	Plan	Publication	Type
Master of Arts	Musicology	A	Yes	Conference or Journal
	Music Education	A	Yes	Conference or Journal
		B	No	-
	Music Therapy	A	Yes	Conference or Journal
		B	No	-
	Music Business	A	Yes	Conference or Journal
		B	No	-
Master of Arts (Special)	Music Education	B	No	-
Master of Music	Performance and Pedagogy	B	No	-
	Music Composition	B	No	-
	Conducting	B	No	-
	Piano Collaborative	B	No	-
	Jazz Studies	B	No	-
Doctor of Philosophy	Musicology	A	Yes	Journal
	Music Education	A	Yes	Journal
Doctor of Music	Performance	A	Yes	Journal
	Music Composition	A	Yes	Journal
	Conducting	A	Yes	Journal

#### Master's Plan A Publication Description

The purpose of a publication requirement is to ensure that the Master's Thesis is a quality research document. The publication for Plan A Master's programs consists of a summary of the research of the Thesis, and can be published in an academic journal or presented at an academic conference. The publication in a journal must be at the national level.

If presenting at an academic conference, the conference must have a peer-review process and also conference proceedings. The conference proceedings is a book that contains full paper in the proceeding the research presented at the conference. There is no official listing of approved conferences. The conference just needs to meet the previously stated criteria.

If publishing in an academic journal, the journal must listed in the Thai-Journal Citation Index (TCI), at a national or international level. This database can be found on the TCI website, but the website is only in Thai. The database has separate lists for national and international level journals.

### **Doctoral Plan A Publication Description**

The purpose of a publication requirement is to ensure that the Doctoral Dissertation is a quality research document. The publication for Plan A (2) Doctoral programs consists of a summary of the research of the Dissertation, and must be published in an academic journal at an international level. Doctoral Students cannot meet this requirement by presenting their research at an academic conference.

When publishing in an academic journal, follow FGS Regulations of Thesis Publishing for Graduation in a Doctoral Degree Program B.E. 2557

### **Publication Timeframe**

The academic conference presentation (MA only) or academic journal publication can be done any time after the proposal has been approved. Following final submission of the MA Thesis or PhD/DM Dissertation, the student will have 2 years to complete the requirement. During this time the student will not need to pay registration fees, but will not receive their degree until the requirement is met. If the requirement is not met within 2 years, the student will be retired from the program.

### **Academic Conference Presentation Procedure (MA Program only)**

Students need to do the following:

1. Check the available conferences and their submission schedules.
2. Send the Final Document summary paper to the conference committee for consideration by the scheduled deadline.
3. Wait for comments from the conference committee about corrections to the paper.
4. Send a new edition with corrections to the paper (sometimes there are many rounds).
5. Receive a confirmation letter that the paper has been approved for presentation.
6. Present at the conference, and get a copy of the conference proceedings.
7. Send a copy of the confirmation letter and a copy of the proceedings (only the section with the student's paper or paper abstract) to both the Registrar's Office and to the Faculty of Graduate Studies.

### **Journal Publication Procedure (MA, PhD and DM Programs)**

Students need to do the following:

1. Check the available journals and their submission schedules.
2. Send the Final Document summary paper to the journal for consideration by the scheduled deadline.
3. Wait for comments from the journal about corrections to the paper.
4. Send a new edition with corrections to the journal (sometimes there are many rounds).
5. Receive a confirmation letter of publication with the publication details (edition, date, etc.).
6. Send a copy of the confirmation letter and a copy of the summary paper (not yet published) to both the Registrar's Office and the FGS.

## Chapter 13

### Work-Study Trip

#### Program Requirements

All graduate programs, except for the MA (Special) program, at the College of Music have an international work-study trip requirement.

#### Work-Study Trip Definition

The international work-study trip was created to give students the experience of attending an international academic event. It can be an academic event of any type, for example a workshop, conference, congress, exhibition, concert series, or performance event, among others. There is no minimum or maximum length of the event. There is no minimum or maximum number of students that can attend an event, but every trip must be accompanied by at least 1 full-time faculty member of the College of Music who teaches in the student's major area of study.

#### Work-Study Trip Procedure

1. Students find a suitable event by searching online and talking to their instructors and Program Chair.
2. The instructor planning the trip needs to fill in the proposal form (International Work-Study Trip Proposal), sign it and give it to the Registrar's Office.
3. The Registrar's office will get the remaining approval signatures on the form (Associate Dean of Academic Affairs, Associate Dean of Academic Services, Associate Dean of Finance, and the Dean).
4. After all the signatures are acquired, the Registrar's Office prepares the official budget and sends it with the proposal form to FGS for approval.
5. Following FGS approval of the event, the Registrar's Office prepares a request for the specified funds.
6. The instructor planning the trip makes all trip arrangements.
7. The trip funds are transferred directly to the account of the instructor. This cannot be done prior to 15 days before the trip, except in the case to buy airline tickets. In this case, only the funds for the airline tickets will be transferred prior to 15 days before the trip.
8. The trip is taken as planned. The instructor keeps receipts and other evidence from the trip (boarding passes, conference proceedings, event tickets, etc.)
9. Following return from the trip, the instructor submits all receipts and evidence to the Registrar's Office.
10. The Registrar's Office compares the receipts with the original budget. Any funds that are not used on the trip must be returned to the College.

**Note:** 1. The only way to get credit for using trip funds is to have a receipt. Keep those receipts!  
2. MM program does not require to have the trip instructor

#### Work-Study Trip Instructor Qualifications and Duties

Qualifications – any full-time instructor at the College of Music can be a trip instructor, but must teach in an area related to the student's major area of study.

Duties

1. Discuss and plan the trip with both the potential students and the Program Chair.
2. Propose the trip by completing and submitting the proposal form (International Work-Study Trip Proposal).
3. Make all preparations for the trip, including travel arrangements, lodging arrangements, event arrangements, and food, among others.
4. Accompany the students on the trip in a supervisory role.
5. Organize the trip funds, including keeping receipts during the trip, and submit them after the trip is completed.

## Chapter 14

### Advisors

#### Program Advisor

At the beginning of every graduate student's program, they will be assigned a Program Advisor. Program Advisors are assigned by the student's Program Chair and are the student's main advisor. The Program Advisor is separate from the advisors that assist students with their Final Document.

The Program Advisor is mainly responsible for guiding and inspiring the student to realize his/her scholarly potential while ensuring that the rules of the university are met. This Advisor should meet with the student at least once per semester to discuss the program and also be available for advice throughout the semester. The Program Advisor will also help the student select a Major Advisor. After the student has selected a Major Advisor, all advising moves to the Major Advisor.

#### Major Advisor

Roles - the Major Advisor serves three roles, each with their own duties:

- ☐ Final Document Proposal Advisor
- ☐ Final Document Major Advisor
- ☐ Final Document Defense Committee Member

#### Qualifications

- ☐ Must be a program coordinator at the College of Music, Mahidol University;
- ☐ Must hold a Doctoral degree or equivalent or master degree with an academic title of no less than associate professor in the particular field or related field of study;
- ☐ Must have experience in conducting research in addition to the committee member's own graduate studies. Publish at least one academic work in the past 5 years. (the research/academic work has to follow the academic promotion qualification)

#### Final Document Proposal Advisor Duties

1. Give student advice on their Proposal when they register to do a Final Document.
2. Assist the student in writing their Final Document Proposal.
3. Nominate the Final Document Proposal Co-Advisor.
4. Arrange the Final Document Proposal Examination within 2 semesters starting from the student's initial registration for the Final Document.
5. Be the chair of the Final Document Proposal Examination Committee.
6. Examine the editing of the Final Document Proposal following the conclusions of the Final Document Proposal Committee.

#### Final Document Major Advisor Duties

1. Advise on and assist the student in writing their Final Document with reference to the Final Document Proposal which passed the Final Document Proposal Examination.
2. Nominate the Final Document Co-Advisor.
3. Give students advice on the theoretical concepts, research methodology and analytical processes, and help solve related problems that may occur.
4. Give students advice on the writing of a Final Document and the language used.
5. Follow the research process and assess the student's progress of a Final Document every semester until it is completed.
6. Give approval for the student's Final Document Defense and defense schedule.

Final Document Defense Committee Member Duties

1. Assess the student's caliber in conducting research for their Final Document, their knowledge of the research content, presentation ability in speaking and writing as well as intelligence in answering questions.
2. Inform the student of the result of the Final Document Defense, in written form, within 5 days of the defense examination day.
3. Submit the result of the Final Document Defense exam to the Dean of the Faculty of Graduate Studies via the Program Director within 15 days starting from the defense examination day.
4. Assist the student to make corrections (if necessary) at the conclusion of the Final Document Defense and ensure that format regulations of the completed Final Document are adhered to and that a compact disc is provided when submitted the Final Document.

**Co-Advisor**

The co-advisor serves three roles, each having their own duties:

- ☐ Final Document Proposal Committee Member
- ☐ Final Document Co-Advisor
- ☐ Final Document Defense Committee Member

**Note:** The Co-Advisor usually does all three roles, but it is possible for another instructor with a Doctoral degree or Associate Professor status to serve as the Final Document Defense Committee Member.

Qualifications

- ☐ Must be a program coordinator at the College of Music, Mahidol University;
- ☐ Must hold a Doctoral degree or equivalent or master degree with an academic title of no less than associate professor in the particular field or related field of study;
- ☐ Must have experience in conducting research in addition to the committee member's own graduate studies. For master degree, co-advisor has to publish at least 10 academic works in the journal in national database. For doctoral degree, co-advisor has to publish at least 5 academic works in journal in international database. (the research/academic work has to follow the academic promotion qualification)

Qualifications

1. Must be a regular instructor or researcher at Mahidol or external examiner;
2. Must hold a Doctoral degree or equivalent or have at least an academic title of no less than associate professor in the particular field or related field of study;
3. Must have experience conducting research in addition to the advisor's own graduate studies.

Final Document Proposal Committee Duties

1. To give an examination on the student's Final Document Proposal focusing on the following points: statement of the problems, research methodology, length of time needed to do research, and benefits expected from that research.

Final Document Co-Advisor Duties

1. Cooperate in response to and give advice on the Final Document with reference to the Final Document Proposal which passed the Thesis Proposal Examination.
2. Cooperate in giving students advice on the theoretical concepts, research methodology and analytical processes, and help solving related problems that may occur.
3. Cooperate in giving students advice on the writing of a Final Document and the language used.
4. Cooperate in following the research process and assessing students' progress of a Final Document every semester until it is completed.



### Final Document Defense Committee Duties

1. Assess students' caliber in conducting research for their Final Document, their knowledge of the research content, presentation ability in speaking and writing as well as intelligence in answering questions.

### **Outside Committee Member**

The Outside Committee Member only has one duty, and that is to be the chair of the Final Document Defense committee.

### Qualifications

1. Must be an external examiner (from another institution).
2. Must hold a Doctoral degree or equivalent or have at least an academic title of no less than associate professor in the particular field or related field.
3. Must have experience in conducting research in addition to the advisor's own graduate studies.

### Duties

1. Ensure the Final Document follows the Academic Regulations of the FGS.
2. Assess students' caliber in conducting research for their Final Document, their knowledge of the research content, presentation ability in speaking and writing as well as intelligence in answering questions.
3. Finalize the exam result of the Final Document.

### **Selecting Advisors**

Students in all programs and majors are free to select their own Major Advisor. To be a Major Advisor, faculty members must be approved by the FGS. Students can ask in the Registrar's Office for a list of approved faculty. When selecting a Major Advisor, it is very important to select someone in the same field of study. Students should select a Major Advisor by the time they complete their coursework. Following the completion of the students coursework (and comprehensive/diagnostic exams, if applicable), the Major Advisor is registered at the FGS using form GR 44 (Appointment of Final Document Proposal Advisor).

One of the duties of the Major Advisor is to nominate a Co-Advisor. Students should work with their Major Advisor to find both the Co-Advisor and the Outside Committee Member. If it is not possible to find an "Outside Committee Member" in the student's field of study, they should look for someone in a related field that is as close as possible.

### **Working with Advisors**

After selecting the Major Advisor, it will be important to soon establish who the Co-Advisor and Outside Committee Member are. This is because it will be important that the student consult all 3 committee members to see how much they want to contribute to the Final Document process.

Students will work very closely with the Major Advisor during the Final Document process. Students should plan on meeting with the Major Advisor at least twice per month during the research and writing process. This is important to establish that satisfactory work is taking place and to keep the Major Advisor informed of the student's progress.

A Thesis, Thematic Paper, or Dissertation is an undertaking that relies heavily on the cooperation between an advisor, advisee, and an advisory committee. The key to a good relationship is regular and open communication about the process itself, the content of the research and its findings, and the writing of the research. It is important to arrive at a mutual understanding of the expectations of the research and writing, and to forge a joint commitment of excellence.

It is also very important for students to fully respect their advisor's time. When submitting work to advisors, students should give them ample time to read and correct it (usually two weeks). Students should also be careful to correct the writing and formatting as much as possible before giving it to their advisors. For official exams (Final Document Proposal Defense and Final Document Defense) students are required to submit their documents to the Registrar's Office no less than 15 working days before the exam.

**Changing Advisors**

If at any point a student or committee member feels that there is a problem with the student's progress, for any reason, then she/he should seek the advice of the student's Program Chair. This will hopefully resolve any problems. Also, faculty have the right to leave a committee if the student shows a clear lack of motivation or work ethic. If the choice is made for a student to change advisors, the student or advisor should come to the Registrar's Office.

## Chapter 15

### Graduate Student Resources

#### Graduate Student Expectations

##### Work Ethic

Being a graduate student carries a great deal of responsibility. Graduate students are expected to be excellent students, which means devoting significant time to practicing, study, and research. All work is expected to be up to the highest standards.

Graduate students are also expected to be good role models for younger students. The College of Music has students beginning at the Pre-College level, and these younger students look up to the older students for leadership.

Finally, it is understood that graduate students may be very busy with their school, work, and private lives. Students are not allowed to make excuses based on these things and are expected to have good time-management skills.

##### Academic Honesty

Graduate students are held to the highest standards of academic honesty. Any student that is found to break any of the following rules will be subject to disciplinary action, regardless of the academic assignment or activity.

1. Claims credit for work of another without permission or citation (plagiarism).
2. Makes false representation of academic work (i.e. if someone else did the work).
3. Uses unauthorized materials for any assignment or exam (i.e. using notes in a closed-book exam).
4. Helps another student to do any of the above acts.

##### Dress

All graduate students are required to dress in a professional manner, in a similar fashion to College of Music instructors.

#### Part-Time Instruction

There are opportunities for graduate students to teach in our Pre-College and Undergraduate programs. Graduate students that are accepted for part-time instruction must be qualified to teach, as well as have a good record of personal and study habits. Prospective students can contact department chairs directly for opportunities teaching private lessons, ensembles, or lecture courses.

#### Research Grants

There are opportunities for students to receive funding to do research projects as assistant researchers. This work will generally be to assist COM instructors with their own research projects. Students can see the Research Office (A107) for more information about opportunities.

### Guide for Academic Writing

- ☐ An academic paper is based on a topic that seeks to contribute new information that is beneficial to a particular field of study. It should contain information from published sources, like books or websites, but these sources are used as references to support the new information being expressed in the paper. Academic papers should not simply be a summary of other people's work (from references), and must contain original ideas/contributions from the author of the paper.
- ☐ Academic papers can vary greatly in scope, from one page reports to book-length graduate theses. It is important to establish the scope of a project before starting it. If you select a topic that is too wide, your paper may be much longer than expected, and will take too long to write.
- ☐ To correctly write an academic paper, you must use a style guide. This guide tells you how to format every aspect of your paper. The style guide will tell you things like how to format the bibliography and when to *italicize* words, among others. The College of Music uses *The Manual of the American Psychological Association* (APA) or *Chicago Manual of Style* for academic writing. There are also numerous websites that can help with both styles.
- ☐ For musical issues (how to write the titles of pieces, etc.), we use the book *Writing About Music* by Kern Holoman. This book is available in the COM library and there is a section on this topic later in this handbook.
- ☐ All academic papers must be typed, using an appropriate font. For English, the font must be 12 point *Times New Roman*, with a line spacing of 1.5. Do not use bold as a normal font. For Thai language, the font must be 18 point *Angsana New*, with a line spacing of 1. Hand written academic papers are not acceptable.
- ☐ Your paper starts with a title and ends with a bibliography. All academic papers **must** have a bibliography. It must be formatted according to APA or Chicago style.
- ☐ Citing is of utmost importance in academic writing. Because there are different ways of citation for various sources, the student should always consult the manual of the format they are using.
- ☐ You can use other people's ideas, but you cannot use their exact words. The only exceptions to this are for very special things like direct quotes (Stravinsky said "...") or poetry. If you take someone's idea, do not take their exact words. You must rewrite the idea in your own words and cite it. This is called "paraphrasing." Copying can get you in serious trouble.
- ☐ Some information you get from books or the internet does not need to be cited. You don't need to cite a fact that can be found in three or more sources. This information (like Mozart's birthdate, for example) is called "common knowledge," and does not need to be cited.
- ☐ When you collect information from sources, write down all of the bibliographic information you will need to put the source in your bibliography. This saves time when you need to write the

parenthetical notes and the bibliography. The more organized you are about collecting bibliographic information, the better.

- ☐ There are two types of information: facts and opinions. When we write, we want to use more facts than opinions. Look at this example:

- o Mozart is the best composer of all time.
- o Many people consider Mozart to be the best composer of all time.

Both sentences say the same thing, but the first sounds like an opinion and the second sounds like a fact.

- ☐ A computer is a powerful tool for doing research. Computers can be used to do database searches to find sources, download sources (journal articles and dissertations), surf music websites, write papers (Microsoft Word), find information on APA or Chicago style (on the internet), back up data and files, calculate statistics, scan music, make musical examples (Sibelius or Finale software), manage sources (Endnote software), and create presentations (Microsoft PowerPoint software), among others.
- ☐ **It is extremely important to back up your computer work in two places.** Computers break and get stolen. You would cry if you lost six months of work on your graduate thesis. It is also possible that the projects you are doing now as a student might be useful in the future.
- ☐ Try to avoid using internet sources. Internet sources can change at any time. When this happens, it makes your information unverifiable. You can only use internet sources if you cannot find the information in another source. Also, do not use Wikipedia – anyone can edit the information at any time. Finally, the information from CD jackets is also not good to use because it is usually not written in an academic way.
- ☐ A procedure for writing an essay or short academic paper is as follows:
  1. Choose a topic.
  2. Find references for your topic (books, journal articles, internet websites, etc.).
  3. Go through your sources and find the important information.
  4. Study the information you found, summarize it, and think about your opinions, contributions, and new ideas.
  5. Write an outline (the topic of each paragraph of your paper).
  6. Write the text (make sure to add citations as you do this).
  7. Write the bibliography.
  8. Edit, edit, edit (check your grammar, spelling, punctuation, citation, etc). A good way to edit your paper is to print it out and write on your printed copy.

## Research Ethics

Ethics – 1. A system of moral principles (knowing and doing right from wrong).  
2. The rules of conduct recognized in respect to a particular class of human actions or a particular group, culture, etc.

Research Ethics – the rules of conduct recognized by researchers for doing research.

### Plagiarism

Plagiarism is the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work. This can take many different forms, from copying lines of text or ideas from books, or copying and pasting from websites. Doing this can get you expelled from school, fired from a job, and “blacklisted” from doing research.

### Fabrication

Fabrication refers to the act of intentionally falsifying research results. Why would researchers do this? If you spent six months doing an experiment and find that your experiment did not work, it might work if you just changed one small number. Fabrication is the same as lying and can carry the same penalties as plagiarism.

### Copyright Infringement

Copyright infringement is the unauthorized use of material that is covered by copyright law, in a manner that violates one of the copyright owner's exclusive rights, such as the right to copy and published a copyrighted work or part of a work. It is important to understand what rights you have regarding different types of media. For example, you will usually have the right to perform a copyrighted work (unless the parts are rental only), but you will need to get written permissions to make a professional recording of a copyrighted work. If you want to publish your work (as a dissertation, journal article, etc.) and it contains ideas from other sources, you can use them, but need to cite them. If using visual information (for example copyrighted photos from a book or copyrighted musical scores), you need to get permission from the copyright holder. It is usually not hard to do this. Finally, you do not need to get permission to use material in the *public domain*, meaning that the time limit of the copyright has run out. This is true of all musical scores from before the 20<sup>th</sup> century, and many scores from the beginning of the 20<sup>th</sup> century.

### Quoting and Citing

When taking an idea from a source you must rewrite it in your own words and cite it in the documentation style being used (APA or Chicago). When you must take the exact words of the author (poetry, direct quotes from a composer, etc), you put the text in quotations (“ ”) and do the citation. A general rule for knowing when to cite something is this: if it can be found in three different sources, it doesn't need to be cited. Mozart's birthday, for example, does not need to be cited.

### Giving Credit

It is always recommended to give credit where credit is due. If you receive good information from an expert, even if it is not from a written source, it is advisable to give that person credit. If using verbal information told to you, you can cite the information and add it to the bibliography as an interview.

## Writing About Music

When writing an academic paper about music, there are many music-related issues that need to be addressed. Just think about all the music elements (like quarter notes and time signatures) and musical terminology (like *staccato* and *rinforzando*) that need to be discussed. At the College of Music we use the following book for music related issues:

Holoman, K. (2008). *Writing About Music – A Style Sheet*. Los Angeles: University of California Press.

The following summary of rules comes from the above book:

### ☐ Titles of Works

For generic titles (that have the words symphony, concerto, etc.), use all of the identifying information. There are several different capitalization options, but this is the preferred method.

Beethoven, String Quartet No. 1 in F Major, op. 18, no. 1

For titles assigned by the composer (usually in the original language), put the title in italics.

Beethoven, *Missa Solemnis*

For works that have widely recognized popular names, put the name in quotation marks.


Mozart, Symphony No. 41 in C Major “Jupiter”  
The “Archduke” Trio

For songs from operas or musicals, use quotation marks.

“Where’er You Walk,” from Handel’s *Semele*

For tempo indications as movement titles, capitalize the title.

We expect the Allegro of the string quartet to start...

- ☐ Composer’s Names – use the most common English spelling and always use accents and umlauts if they are in the composer’s name (Fauré and Saint-Saëns, for example).
- ☐ Periods of Music History – Common periods (Classical, Romantic, etc.) are capitalized as nouns and adjectives (except medieval, which is not capitalized).
- ☐ Music Symbols in Text – it is sometimes effective to use actual music symbols instead of words. For example, it might be better to use a  symbol instead of the word *fermata*. There are two primary ways to do this. The first is with a special font, such as the Bach Musicological Font (Google it). It produces examples that look like this: Along with this font, there are many other music fonts that can be found on the internet. The second way is to extract graphic files of music notation from *Finale* or *Sibelius* software. This method produces examples that look like

this: . It takes time to make these graphic files, but they are the most flexible way to add music notation to text.

- ☐ Pitch Names – the most accepted way to notate pitch names is with a capital letter and any descriptors are lowercase (high C). For octave designation use middle C = C<sub>4</sub> (note that the 4 is in subscript). The C an octave below is C<sub>3</sub> and the C an octave above is C<sub>5</sub>. For accidentals, you should use the actual symbol (A $\flat$ ). It is also possible to spell out accidentals like this: B-flat, F-sharp, but this doesn't look as good. Using a “b” as a flat sign and a “#” as a sharp sign should not be done.
- ☐ Musical Terminology – all words that are not in the English language get special treatment. There are two ways to do this. You can italicize foreign words just the first time they appear, or italicize foreign words every time they appear. To do this, you must know what musical terms are normal in English and which ones are foreign. An English dictionary can be used to find the words that are foreign. If you look up a musical word and it isn't in a good English dictionary, it should be italicized.
- ☐ Time Signatures – it is preferable to use a traditional time signature ( $\frac{3}{4}$ ), rather than a fraction (3/4). The Bach font was used to make the above example.
- ☐ Dynamics – you can use italicized dynamics (*piano*, *forte*), a dynamic marking with bold and italic font (***ff***, ***mf***), or better yet, use an authentic font like (this is a graphic extracted from *Finale* software).
- ☐ Chord Symbols – Write the symbols with super and subscript numbers as necessary, and hyphens between chords (I-IV-I $\frac{5}{b}$ V-I). These chord symbols are a combination of Bach Musicological Font and Times New Roman.
- ☐ Note Values – for rhythms, spell out the word in English with no hyphen. “The violin has four eighth notes in meas. 4. For a rhythm as an adjective (half-note rest), use a hyphen.
- ☐ Measure Numbers – there are many ways to do this, but perhaps the clearest way is simply “meas. 43” for one measure and “mm. 43-50” for several measures. Note that the measure numbers are actual numbers and not spelled out (meas. six, for example). Another option is to use the word “bar” for measure numbers (bars 6-10, for example).
- ☐ Rehearsal Numbers – for rehearsal numbers or letters, put the number or letter in a box, like this: rehearsal number 79.
- ☐ Other Items – for things that are not on this list, the most important thing is to be consistent. Treat every similar item exactly the same way.



## Appendix A

### Additional Description for MM Thematic Paper

#### **Performance and Pedagogy, Conducting, and Piano Collaborative majors**

Performance and Pedagogy, Conducting, and Piano Collaborative majors may choose to do a study on pieces they are to perform in their Master's Recital. The work must conform to the guideline discussed below.

##### **Title**

The thematic paper must not have a generic title such as *Trombone Graduate Recital*, *Voice Graduate Recital Document*, or the like. It should be specific and effectively represent the major contents of the study, for example, *The Performance Guide and Cultural Contexts of Selected Arias by Mozart, Rossini, and Verdi*.

##### **Organization**

The organization may vary, which depends on how the thesis advisor and the student want to present the contents. Basically, the writing should consist of introduction, literature review, methodology, the body of the study (where selected pieces are discussed in separate chapters), conclusion, and bibliography. Aside from these, if the student wants to write about their performance, they may add a section on it in the appendix.

##### **Chapter 1: Introduction**

Here, the student is required to discuss general backgrounds and ideas of how the recital is formed. The introduction should include, but not limited to, a brief discussion on the significance of the selected pieces and why they are chosen to be performed, the main concepts of the recital, the scope of the study, and the organization of the recital document. Objectives of the study must be thoughtfully formulated and clearly stated in the first chapter.

##### **Chapter 2: Literature review or Review of Consulted Sources**

The content in this chapter depends on the nature of the selected pieces. Significant works by prominent composers such as Bach, Mozart, Beethoven, Brahms, Liszt, Stravinsky, and Schoenberg have received considerable scholarly attention, and there are a great number of academic works on them. Therefore, if the student is writing about, for example, one of Beethoven's piano sonatas, he/she should review a number of important writings on this subject. His/her chapter II should also deal with the present state of the scholarship on it as well. On the other hand, if the selected piece was composed by a lesser-known composer. The student may instead write a review on related textbooks, articles, and theses that are used as references. Past performances and recording can also be discussed here.

### **Chapter 3: Methodology**

In this chapter, the student is to thoroughly describe the methodology of the work. It should deal with, for instance, how the theoretical analyses are conducted, what analytical approaches the student is to apply, how performance considerations are made. Basically, the chapter must answer every question related to how each issue in the pieces is to be investigated.

### **From Chapter 4 onward: Body**

After chapter 3 the student is to tackle with different aspects of the pieces. He/she may discuss each of the chosen works in a separate chapter. The contents from chapter 4 onward must address the following issues:

1. Brief biographical information of the composer and historical background of the piece
2. Compositional/theoretical analyses
3. Pedagogical aspects and performance considerations (stylistic analysis, and interpretation)

The student should deal with each issue differently. For example, while it is necessary to provide a full biography of a lesser-known composer, it may be needless to repeat that of a composer like Bach or Mozart. Rather, the student, in this case, should investigate in depth the period where the composer was working on the piece.

In addition to the above issues, the student must write another section that goes beyond practical aspects of the piece. This section may be related to social, cultural aspects of the piece or anything that reflects the student's deeper understanding of the composition. The student will need to consult with the advisors in order to come up with a workable issue. The requirements in this chapter require students who choose to the conduct this type of study to be more careful and selective with choosing .

### **Last Chapter: Conclusion**

The last chapter contains the following sections:

1. Conclusion – discusses the results of the research, including implications and interesting points.
2. Recommendations – contains ideas for how to apply the research and also ideas for follow-up research projects.

### **Bibliography**

The bibliography presents the details of all references used for information in the Final Document such as books, journal articles, dissertations, and audiovisual material.

## Alternate Formats

As mentioned above, the format may vary. However, the contents must still cover all aspects previously mentioned. The following is a sample of an alternate format in which everything is put in one chapter:

Chapter	Page
I STRING QUARTET Op. 33, No.1 in B Minor.....	1
Introduction.....	2
Literature Review.....	3
Methodology.....	4
Historical Background.....	5
Theoretical Analyses.....	6
Performance and Pedagogical Issues.....	7
What Does Haydn Mean by “Written in an Entirely New Manner?”.....	8

### **Jazz Thematic Paper: with focus on the student’s recital**

In completing a jazz recital document, the student must demonstrate how his/her final Master Recital is planned, prepared, rehearsed, organized, and performed. The paper should at least contain the student’s overall idea behind the recital, theoretical analysis required for the recital preparation, the performance issues (e.g. practice strategies, aesthetic consideration, etc), and issues related to the composition and arranging for the concert (if any), and others.

### **Suggested Structure of Final Jazz Recital Document**

Structures of the Final Jazz Recital Document may vary according to the nature of the master recital, which may focus on different aspects such as composition/arranging, ensemble, individual performance, demonstration of a selected artist’s improvisational style, and/or others. However, it is recommended that the overall structure of the document follow the following guideline to ensure that most key areas in jazz performance are covered.

#### **Chapter 1: Introduction**

Firstly, this chapter explains how the recital is initially conceptualized. In accordance with the initial concept of the recital, the chapter would explain how the songs and musicians are selected and how the processes are planned. Several parts of the chapter may include;

##### **1.1. Introduction and Background**

- **Rationale:** This section may include the inspirations and foundations to the making of this recital. For example, in case of the recital that feature the performances in the style of a selected artist, the paper may include the importance of the selected artist in the evolution of several styles of Jazz, as well as in his/her own musical development.
- From the above rationale, identify the main concepts that this recital will be organized around.
- **What is this recital going to feature:** In preparing a jazz recital and the recital document, the student may find him/herself overwhelmed with musical and academic details since an unplanned jazz recital may include numerous aspects for studies, including improvisational/instrumental performance, composition, harmony, ensemble, emotion, and countless others, a main focus of the recital should be clearly identified from the beginning of the process.

- 1.2. **Selection of Repertoire for Performance:** This section should be consistent with the basic foundation given in the previous section. The topic should explain that according to the above concepts,;
- Why and/or how the repertoire was selected and ordered. The objective of the selection and the arrangement of the repertoire should well serve both the purposes of studies, as well as the artistic and aesthetic purposes from the viewpoints of the audiences.
  - For example, the student may who chooses to do a recital that feature an improvisational style of John Coltrane from his prime years (1958 – 1963) may arrange the recital set list and include a table as follows;

No.	Song	Composer	Style	Remark for the Original Version
1	You Say You Care	Leo Robin, Jule Styne	Medium Up Swing	From Trane's early days as a leader. The rhythm section of Red Garland, Paul Chambers, and Art Taylor from those days made the music sound "relatively" traditional (compared with his music during the latter times).
2	Village Blues	John Coltrane	Medium Swing	Demonstrate Trane's early interest in modal harmony. The presence of McCoy Tyner in this song resulted in the extensive use of quartal harmony in Jazz, which was quite a new concept at the time.
3	(Original Composition)	Student	Straight 8th	The student's own composition influenced from Trane's Like Sonny
4	Giant Steps	John Coltrane	Fast Swing	An uptempo swing featuring a complex and fast chord progression in three keys, which is later known as "Coltrane Changes".
5	Naima	John Coltrane	Ballad	A ballad which appears on the album "Giant Steps", featuring the uses of modal harmony. Another theoretical studies that needs to be done for the playing of this song is the "Slash Chord" harmony.
6	Impression	John Coltrane	Fast Swing	An extreme example of the modal harmony. To master in improvising this song, the student need to learn not only the Jazz improvisation in a theoretical point of view, but also Coltrane's language through transcriptions.

- The student should also be able to explain the principal behind the set list.
  - Type of accompanist /or combination (What type of ensemble (trio, quartet, quintet), selection of the sidemen, and the reason behind such accompanist selection.
- 1.3. **Statement of purpose:** The statement of purpose explains;
- The objectives of the recital: What kind of skills/knowledge does the student wish to achieve?
  - Scope of work study: What is the scope of the study? Is there any limitation of the study? For example, the study related to a recital may be limited to the instrumental performance and improvisation of [a selected jazz artist], [in a particular album or from the given period]. Hence, it is understood that the study will not focus too much on other areas such as the artist's composition style, the ensemble.
- 1.4. **Methodology /or Procedures**

- This section explains how the recital will be accomplished and particularly what will have to be done to accomplish the purpose of the recital. The working steps must be specified, which may include;
  - Conceptualization: identify what the student is going to play in the recital.
  - Identify the repertoire and the ensemble
  - Music design: This consists of laying down the charts for all musicians. The issues for the music design include rearranging/reharmonizing and composing the music, specifying song form and solo order, and composing any special intro/outro/interlude (if any), etc. The final outcome for this step may be the chart (lead sheet) and the audio files for all band members to facilitate the music rehearsal.
  - Personal Practice: how the student practice in order to achieve his/her objectives.
  - Band Rehearsal: including the ensemble study/analysis needed to be done, rehearsal plan (how many rehearsal will be done? What to expect from each of the rehearsal? Etc)
  - Concert Organization: (This is not the main point of the paper but need to be mentioned as well.)
  - It is advised that the timeline for the completion of the steps be specified.
- Explain how the paper will be organized, any focus or foci to be represented in the paper
- What specific source materials will be consulted?

## **Chapter 2: Review of Related Literature**

This chapter gives some historical information and reviews some past performances and literatures related to the materials performed by the student. For example, student who wishes to play a traditional-styled Jazz piano trio recital may have to review and study some of the concerts by such pianists as Oscar Peterson, Monty Alexander, and/or Benny Green to gather some useful information for recital preparation (e.g. how the rhythm section works, arrangement of the heads and interludes, the piano performances, etc.).

Meanwhile, the student may also read and study some related academic works (scholarly works, researches, theses, textbooks, etc) to review the current state of scholarship of the related issues.

## **Chapter 3: Theoretical Analysis**

This chapter includes any theoretical analysis required for the preparation of the performance. The content of this chapter can vary depending on the nature of the recital. For example, the chapter may include composition/arranging theoretical issue (in case the student does his/her own composition/arranging, for example), solo transcription analysis (in case the performance mainly presents the student's performance/improvisation skills, and/or rhythmic issue (for the recital that features modern complex Jazz music with non-traditional rhythm).

## **Chapter 4: Performance Issues**

This chapter focuses on how the performance preparation is planned (or has actually been done), both individually and as a group. Therefore, the content of the chapter may include practice strategies (e.g. improvisational practices for the songs included in the recital), technical issues (specific techniques for his/her particular instrument), rhythmic practice (for the performance of some rhythmically complex music such as tune with odd time signatures, polyrhythmic, or very fast tempo) band rehearsal issue (issues which may arise during the band rehearsal such as how to achieve the dynamic balance, how the band members interact during the performance). In addition to presenting the planned practice/rehearsal strategies, this chapter may include some interesting practice/rehearsal/performance issues that actually happen during the session.

## **Chapter 5: The Recital**

This chapter presents the recital information, which is the outcome of all the works that have been done as explained throughout the previous chapters. Contents may include:

- Detailed information about the recital, including recital name, place, date and time, musicians, and the names of the committee and advisors, for example.
- Technical Information (as appropriate): number of seat, stage plan, list of instruments and equipment.
- Explanation (or information, or liner note, etc) on the attached audio and video recording.
- programme note.

## **Chapter 6: Conclusion**

This chapter concludes how the performance actually turns out, both from the view point of the performers and the audiences. Also included are the problems which occurred during the recital as well as some suggested solutions/preventions.

This chapter also concludes any suggestion and feedback from all related parties, i.e. committee members, instructors, and the audience, which have been gathered from (in case of the committee' suggestion);

- the proposal defense (1st defense)
- the thesis defense (2nd defense)
- the hearing
- the final recital

Also included are actions taken in response to the suggestions and how those actions actually resulted.

The conclusion of the recital should cover the areas such as;

- The student's performance (instrumental, improvisation, and accompaniment (in case of chordal instrument) skills.
- The ensemble
- The management
- The performer's role on stage, appearance, leadership, and problem solving skills
- Sound and balance

## **Appendices**

- All lead sheets, charts, and parts (as appropriate)
- copyright document (if any)
- Comments and suggestions from the committee members/advisors
- Recital materials, including audio/video recording, programme note, poster, etc.