



UNIVERSITY OF  
**MARYLAND**

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SCHOOL OF MUSIC

# Graduate Handbook 2013–2014



## UNIVERSITY OF MARYLAND SCHOOL OF MUSIC GRADUATE PROGRAMS

The University of Maryland School of Music is a fully accredited member of the National Association of Schools of Music.

Graduate programs in music at the University of Maryland offer qualified students the opportunity to (1) achieve excellence as performers and scholars, (2) master the skills, knowledge, and competencies required for successful careers in music, and (3) develop a sound and broad education that both supports and complements their area of specialization. The flexible nature of our programs makes it possible to design and to complete degree programs that meet students' needs and interests.

The faculty of the School of Music is a dedicated community of artists, scholars, and teachers who have committed their individual and combined expertise to the guidance of students as they accomplish their program objectives. In the process, the faculty and graduate students of the School of Music heighten the cultural and academic environment of the University, the State of Maryland, the United States, and the world.

### FROM THE DIRECTOR OF GRADUATE PROGRAMS

Dear Graduate Student:

Welcome to the University of Maryland School of Music. We are delighted and honored that you have chosen to pursue your graduate studies with us. Please examine this handbook carefully as it is your roadmap to success as a student. Our faculty and staff are here to help and support you, but it is your responsibility to meet all requirements and conform to all policies and deadlines related to your degree program.

This handbook was revised in August 2013. Further revisions may be made at any time, and the latest version of the graduate handbook can be found online at [http://www.music.umd.edu/current\\_students/handbooks](http://www.music.umd.edu/current_students/handbooks). I encourage you to retain the version posted online as of the beginning of your matriculation; it will serve as your contract with the University. If revisions are made to your degree program during your time here, you may opt for the new policies, or you may continue to follow the ones in place when you began your program.

When you have a question about how things work, you may want to start with Debbie Kuckuda, Graduate Services Coordinator, in the Student Services Office, room 2112; Craig Arnold, Assistant Director for Student Services, in the Main Office, room 2110; or your program advisor or Division Chair. Any one of them may refer you to me. My office is room 3110B; you will often find the door open, please come in and introduce yourself.

I wish you a happy, productive, and successful experience as a graduate student!

Sincerely yours,  
Dr. Patrick Warfield  
Associate Professor of Musicology and Director of Graduate Studies  
[pwarfiel@umd.edu](mailto:pwarfiel@umd.edu)



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## CHAPTER I: GENERAL INFORMATION FOR ALL

### GRADUATE DEGREES OFFERED

The School of Music offers the following graduate degrees:

- **Master of Music (M.M.)** in
  - Composition
  - Conducting
    - Choral Conducting
    - Instrumental Conducting
  - Music Education
  - Performance
    - Jazz
    - Piano
    - Collaborative Piano
    - Strings
    - Voice
    - Voice (Opera Emphasis)
    - Woodwinds, Brass and Percussion
  
- **Master of Arts (M.A.)** in
  - Ethnomusicology
  - Music Education
  - Music History and Literature
  - Music Theory
  
- **Doctor of Musical Arts (D.M.A.)** in
  - Composition
  - Conducting
    - Choral Conducting
    - Orchestral Conducting\*
    - Wind Conducting\*
  - Performance
    - Piano
    - Collaborative Piano
    - Strings
    - Voice
    - Voice Pedagogy
    - Voice Opera
    - Winds and Percussion
  
- **Doctor of Philosophy (Ph.D.)** in
  - Ethnomusicology†
  - Musicology
  - Music Theory

†Please consult with the College of Education for the degrees of Doctor of Philosophy in Curriculum and Instruction (Music Education).

\*NASM PLAN APPROVAL for this degree is in progress (October 2013).

## WHOM TO CONTACT FOR WHAT

### ADMINISTRATIVE OFFICES (Room 2110)

#### Main Office reception, ID cards, supplies, keys, parking and paychecks:

Tina Hoitt, Administrative Assistant, [thoitt@umd.edu](mailto:thoitt@umd.edu), (301) 405-5390

#### Appointments with the Director and Conference Room (2115) scheduling:

Edward Griggs, Assistant to the Director, [egriggs@umd.edu](mailto:egriggs@umd.edu), (301) 405-6514

#### Fiscal matters, payroll and benefits, tuition remission, purchasing:

Jeannette Oliver, Business Manager, [jlo@umd.edu](mailto:jlo@umd.edu), (301) 405-5565

#### Publications, concert/event promotion:

Cara Fleck, Communications Coordinator, [fleckc@umd.edu](mailto:fleckc@umd.edu), (301) 405-7283

#### Admissions, student recruitment & auditions, undergraduate scholarships:

Jenny Lang, Assistant Director-Admissions, [jenlang@umd.edu](mailto:jenlang@umd.edu), (301) 405-5031, or

David Powell, [dgp@umd.edu](mailto:dgp@umd.edu), (301) 405-8380

#### Internships, Music Opportunities Office:

Cara Fleck, Communications Coordinator, [fleckc@umd.edu](mailto:fleckc@umd.edu), (301) 405-7283

### ACADEMIC POLICY

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Patrick Warfield, Director of Graduate Studies [pwarfiel@umd.edu](mailto:pwarfiel@umd.edu) (301) 405-1274

Mayron Tsong, Director of Undergraduate Studies [mtsong@umd.edu](mailto:mtsong@umd.edu) (301) 405-5075

Craig Arnold, Assistant Director-Student Services [csarnold@umd.edu](mailto:csarnold@umd.edu) (301) 405-5563

### OFFICE OF STUDENT SERVICES; registration issues (Room 2112)

#### Graduate Students:

Deborah Kuckuda, Graduate Services Coordinator

[dkuckuda@umd.edu](mailto:dkuckuda@umd.edu), (301) 405-5560

#### Undergraduate Students:

Tawanaka Edwards, Undergraduate Services Coordinator

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### DIVISION CHAIRS

Piano	Bradford Gowen	rm 3130B	<a href="mailto:bgown@umd.edu">bgown@umd.edu</a>	(301) 405-5520
Strings	James Stern	rm 3117	<a href="mailto:js Stern1@umd.edu">js Stern1@umd.edu</a>	(301) 405-5530
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Winds & Percussion	Robert DiLutis	rm 1126	<a href="mailto:rdilutis@umd.edu">rdilutis@umd.edu</a>	(585) 330-9862
Music Education	Janet Montgomery	rm 2130B	<a href="mailto:janetm@umd.edu">janetm@umd.edu</a>	(301) 405-5503
Theory & Composition	Dora Hanninen	rm 1110F	<a href="mailto:dhann@umd.edu">dhann@umd.edu</a>	(301) 405-5467
Musicology/Ethnomusicology	Richard King	rm 3110E	<a href="mailto:rgking@umd.edu">rgking@umd.edu</a>	(301) 405 5523

## **SCHEDULING & FACILITIES**

### **Classroom & rehearsal space reservations, locker assignments:**

Richard Scerbo, Assistant Director-Operations, [music-schedule@umd.edu](mailto:music-schedule@umd.edu)

### **Performance venues scheduling, Clarice Smith Performing Arts Center**

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### **Accompanying**

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### **Recording**

Antonino D'Urzo, Recording Engineer, [opusrite@aol.com](mailto:opusrite@aol.com), (301) 779-5544

### **Classroom Technology**

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### **Piano Maintenance**

Ming Li, Piano Technician, [fuali@umd.edu](mailto:fuali@umd.edu), (301) 405-5542

### **Building/Facilities Maintenance, to report a repair need**

Work Control (301) 405-2222

## **ENSEMBLES**

### **Maryland Opera Studio**

Ashley Pollard, [pollarda@umd.edu](mailto:pollarda@umd.edu), (301) 405-5546

### **UM Bands**

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### **UM Orchestras**

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### **UM Choirs**

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### **National Orchestral Institute**

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## SCHOOL OF MUSIC FACULTY AND STAFF DIRECTORY

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Ozment, Jon	Lecturer	(301) 405-5549	<a href="mailto:jdozment@umd.edu">jdozment@umd.edu</a>
Patterson, Benjamin	Lecturer	(301) 405-5549	<a href="mailto:bpatter2@umd.edu">bpatter2@umd.edu</a>
Powell, Timothy	Lecturer	(301) 405-5549	<a href="mailto:tjp169@umd.edu">tjp169@umd.edu</a>
Redd, Charles	Lecturer	(301) 405-5549	<a href="mailto:credd1@umd.edu">credd1@umd.edu</a>
Regni, Albert	Lecturer	(301) 405-5549	<a href="mailto:agregni@umd.edu">agregni@umd.edu</a>
Shin, Eric	Lecturer	(301) 405-5549	<a href="mailto:ericshin@umd.edu">ericshin@umd.edu</a>
Sparks, Richmond	Assoc. Prof.	(301) 405-5543	<a href="mailto:lrsparks@umd.edu">lrsparks@umd.edu</a>
Trahan, Kathleen	Lecturer	(301) 405-5539	<a href="mailto:ktrahan@umd.edu">ktrahan@umd.edu</a>
Vadala, Chris	Professor	(301) 405-5519	<a href="mailto:cv@umd.edu">cv@umd.edu</a>
Votta, Michael	Professor	(301) 405-5542	<a href="mailto:mvotta@umd.edu">mvotta@umd.edu</a>

### Staff

Arnold, Craig	Assistant Director, Student Services	(301) 405-5563	<a href="mailto:csarnold@umd.edu">csarnold@umd.edu</a>
Edwards, Tawanaka	Administrative Assistant	(301) 405-5574	<a href="mailto:tedward1@umd.edu">tedward1@umd.edu</a>
Fleck, Cara	Assistant Director, Communications	(301) 405-7283	<a href="mailto:fleckc@umd.edu">fleckc@umd.edu</a>
Griggs, Edward	Administrative Assistant	(301) 405-6514	<a href="mailto:egriggs@umd.edu">egriggs@umd.edu</a>
Guerrant, Theodore	Accompanist	(301) 405-0284	<a href="mailto:guerrant@umd.edu">guerrant@umd.edu</a>
Hoitt, Tina	Administrative Assistant	(301) 405-0177	<a href="mailto:tlewis3@umd.edu">tlewis3@umd.edu</a>
Johnson, Lauri	Coordinator, Choirs	(301) 405-5571	<a href="mailto:kayla@umd.edu">kayla@umd.edu</a>
Kuckuda, Debbie	Program Management Specialist	(301) 405-5560	<a href="mailto:dkuckuda@umd.edu">dkuckuda@umd.edu</a>
Lang, Jenny	Assistant Director, Admissions	(301) 405-5031	<a href="mailto:jenlang@umd.edu">jenlang@umd.edu</a>
Li, Ming	Piano Technician	(301) 405-5542	<a href="mailto:fuali@umd.edu">fuali@umd.edu</a>
Muller, Aaron	Production Coordinator	(301) 405-9954	<a href="mailto:amuller@umd.edu">amuller@umd.edu</a>
Oliver, Jeannette	Business Manager	(301) 405-5565	<a href="mailto:jlo@umd.edu">jlo@umd.edu</a>
Osterloh, Elijah	Coordinator, Marching Bands	(301) 405-5542	<a href="mailto:eosterlo@umd.edu">eosterlo@umd.edu</a>
Pollard, Ashley	Coordinator, Md. Opera Studio	(301) 405-5564	<a href="mailto:pollarda@umd.edu">pollarda@umd.edu</a>
Powell, David	Coordinator, Admissions	(301) 405-8380	<a href="mailto:dgp@umd.edu">dgp@umd.edu</a>
Scerbo, Richard	Assistant Director, Operations	(301) 405-1900	<a href="mailto:rscerbo@umd.edu">rscerbo@umd.edu</a>
Wakefield, Mark	Manager, Instrumental Ensembles	(301) 405-5572	<a href="mailto:mwake@umd.edu">mwake@umd.edu</a>

## ADMINISTRATIVE PROCEDURES

### GRADUATE ASSISTANTSHIP CONTINUOUS SERVICE

Assistantships are awarded based on the expectation of continuous service for the years specified in the award letter. If a graduate assistant takes a leave of absence, the remainder of the assistantship is forfeited.

### APPLIED MUSIC FEE

An applied music fee of \$400.00 per semester in addition to regular tuition is assessed for all registrations in the MUSP Principal and Major Series, and \$200.00 per semester for the MUSP Minor Series. This fee funds adjunct faculty salaries, piano tuning, and access to practice rooms.

### PIANO ACCOMPANYING

The hiring of accompanists for both lessons and performances is the responsibility of the student (*fees average \$40/hour for graduate students and \$30/hour for undergraduate students*). As additional fees for recitals or other events may also be charged, it is important that financial arrangements be agreed upon from the outset, preferably in writing. To hire an accompanist you may contact your applied teacher for a list of approved pianists or send an email to [music-collab@umd.edu](mailto:music-collab@umd.edu). You may also contact Dr. Theodore Guerrant directly at [guerrant@umd.edu](mailto:guerrant@umd.edu) or (301) 405-0284.

Students must apply for an accompanist at least one month before a noon recital or a jury, though earlier is strongly encouraged. For a junior or senior recital, a minimum of two months is expected. If the repertoire is demanding, several months may be required.

When first contacting potential accompanists or Dr. Guerrant, please include the following information: **your name, instrument or voice type, contact information (email and phone), degree program and year of study, repertoire (title of works and composers), name of your teacher, the date/time/place of your recital, lesson, studio class or other event. Feel free to include any other helpful information.**

Collaborative pianist request forms are available from your studio teacher, Student Services room 2112, outside the doors of Prof. Sloan (3130C) and Dr. Guerrant (2148), as well as online at [http://www.music.umd.edu/current\\_students/forms](http://www.music.umd.edu/current_students/forms). The request form must be completely and accurately filled out and either emailed to one/both of the addresses above or delivered to the envelopes available for this purpose outside Prof. Sloan's and Dr. Guerrant's doors. Should you have any questions, please contact Prof. Sloan at [rsloan@umd.edu](mailto:rsloan@umd.edu) or Dr. Guerrant at [guerrant@umd.edu](mailto:guerrant@umd.edu).

### RESERVING ROOMS AND HALLS

The use of any performance space (i.e. concert or recital halls) must be scheduled and approved by the Clarice Smith Performing Arts Center's Administrative Offices, located on the third floor above the Theatre Department Offices.

The use of any academic space, administrative space, rehearsal room or classroom within the School of Music must be scheduled and approved by the School of Music Administrative Office. Class and rehearsal rooms will be scheduled no more than two weeks in advance for individual use and can only be reserved by music majors enrolled in the current semester. No student will be allowed to use their status as a music major to reserve time for individuals or groups not affiliated with the School of Music.

### RECITAL SCHEDULING

Students must make recital arrangements one semester in advance. This process includes obtaining their teacher's permission, processing all necessary paper work and scheduling all necessary space. To schedule a recital, you must make an appointment with the Clarice Smith Performing Arts Center scheduler at (301) 405-1837 and obtain from the Center a Recital Policy Manual. Below are important highlights from that manual.

- Only *required* degree recitals are allowed to be performed in Center spaces without a rental charge.
- Required degree recitals must be performed during either the fall or spring semesters and may not be performed during the summer or winter terms.
- All use of the Gildenhorn Hall will be scheduled a minimum of 3 weeks prior to the time of the requested use. Scheduling requests are made through the Scheduling Office of the Clarice Smith Performing Arts Center, Room 2604, (301) 405-1837.
- All recitals are held at the following times: 2:00pm, 5:30pm or 8:00pm in Gildenhorn Recital Hall.
- Recitalists may have access to the hall one hour prior to their recital. There is a half hour to set-up and warm-up. Recitalists will be cleared from the stage a half hour prior to the beginning of the performance. Doors open to the public 15 minutes prior to the performance. Recitalists must vacate the hall within fifteen minutes following the scheduled performance end time. **All recitals shall be no more than one hour and fifteen minutes in length (including intermission).** A recital may be longer than one hour and fifteen minutes *only* if the hall can still be fully vacated by the required time and a request has been made to the recital coordinator at least three weeks prior to the recital date and approved.

An example of timings for a 5:30pm recital:

Set-up/Warm-up	4:30–5:00pm
Clear/set-up stage	5:00–5:15pm
House opens	5:15pm
Recital begins	5:30pm
Recital ends	6:45pm
Vacate hall	7:00pm

- A 1½ hour dress rehearsal slot must be scheduled at the same time the recital request is made. The Center cannot guarantee availability for dress rehearsals if a reservation is not made when the recital reservation is made. Designated rehearsal slots have been built into the Recital Hall schedules and only these times are available for rehearsal.
- All lecture recitals are held in the Lecture Hall, Room 2200. To schedule a lecture recital in the Lecture Hall, Room 2200, contact Richard Scerbo, School of Music Scheduling Coordinator, at [music-schedule@umd.edu](mailto:music-schedule@umd.edu). (All scheduling of School of Music classrooms, practice rooms and rehearsal rooms should be scheduled through Richard Scerbo).
- To cancel or reschedule a recital, the recitalist must submit a Recital Change Request and Cancellation Form (available from the Scheduling Office, Room 2604) **no less than 21 days prior to the event**. If the notification is received less than 14 days prior or if a recitalist fails to show for his/her recital or if a recitalist arrives after the scheduled recital start time, the student will be billed a \$100 late notification fee for services. If a recitalist fails to show for his/her dress rehearsal, a \$50 late notification fee will be charged. This fee will be billed to the student through the University Bursar's office. A student may cancel and reschedule a recital **only one time** per semester. A student who cancels a second time (in one semester) must wait until the following semester to reschedule.

Degree recitals may be recorded. Recording services are available through Antonino D'Urzo at (301) 779-5544 or [opusrite@aol.com](mailto:opusrite@aol.com). Payment of recording fees is the responsibility of the student.

## PRACTICE ROOMS

Practice rooms, for the exclusive use of students majoring in music, are located on the second and third floors. These rooms operate on a first-come-first-served basis and may not be reserved. Any practice room left unattended is considered available for the next student (even if personal items are left in the room). Practice rooms may not be used between the hours of 2:00a.m. and 7:00 a.m. *Food and beverages are strictly prohibited in all practice rooms.*

**BUILDING USE**

Food and beverages are *prohibited* in any room containing a piano or sound equipment. Smoking is *prohibited* throughout the building. The building is open from 7:00 a.m. until 2:00a.m. Security patrols will clear the building at 2:00a.m. If you find that an entrance to the building is locked during normal open hours, your university identification card will act as a key card for entrance. Locked building entrance doors *must not* be propped open by any means, for any reason.

**LOCKERS**

Students may request to be assigned a locker at the beginning of each semester (the assignment will be good for the academic year). Locker assignments are made through the School of Music Administrative Office. While a combination lock will be provided, it is recommended that you purchase a stronger lock with advance permission of the administrative offices. The size of your locker will depend on the size of your instrument. (Voice students are allowed to have a locker). Please **DO NOT** leave your instruments (or anything of value) in your lockers overnight, as break-ins and thefts do occasionally occur.

## CHAPTER II: POLICIES FOR ALL GRADUATE DEGREE PROGRAMS

### STUDENT RESPONSIBILITY

It is the student's responsibility to become familiar with the policies, requirements and deadlines of the University of Maryland Graduate School, which can be found at <http://www.gradschool.umd.edu>. The School of Music requirements and policies detailed in this handbook are in addition to those of the Graduate School and do not supersede them.

### ACADEMIC INTEGRITY

The School of Music expects its students to uphold the highest standards of academic integrity. Students are encouraged to become familiar with the University's Code of Academic Integrity, which can be found at <http://www.president.umd.edu/policies/iii100a.html>. The following is excerpted from that section of the catalog:

ACADEMIC DISHONESTY: any of the following acts, when committed by a student, shall constitute academic dishonesty:

- (a) CHEATING: intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise.
- (b) FABRICATION: intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- (c) FACILITATING ACADEMIC DISHONESTY: intentionally or knowingly helping or attempting to help another to violate any provision of this *Code*.
- (d) PLAGIARISM: intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise.

Please note that the University's policy also makes clear that all members of the University community have a responsibility to report acts of academic dishonesty:

Academic dishonesty is a corrosive force in the academic life of a university. It jeopardizes the quality of education and depreciates the genuine achievements of others. It is, without reservation, a responsibility of all members of the campus community to actively deter it. Apathy or acquiescence in the presence of academic dishonesty is not a neutral act. Histories of institutions demonstrate that a laissez-faire response will reinforce, perpetuate, and enlarge the scope of such misconduct. Institutional reputations for academic dishonesty are regrettable aspects of modern education. These reputations become self-fulfilling and grow, unless vigorously challenged by students and faculty alike. All members of the University community—students, faculty, and staff—share the responsibility and authority to challenge and make known acts of apparent academic dishonesty.

The range of penalties for academic dishonesty, as fully described at the website above, includes expulsion from the University.

### ADVISING

Advising is one of the most important elements in a student's graduate career. It is the student's responsibility to regularly consult with an advisor during the entire period of their studies. Should a student be unable to secure an advisor, the Division Chair will appoint one. If the appointment cannot be accomplished at the divisional level, the matter should be reported to the Director of Graduate Studies.

The advisor's signature is necessary on all student communication with both the School of Music and the University of Maryland Graduate Studies Office.

Students must be advised each semester and must have a completed registration form signed by their advisor before registering each semester.

### **PLACEMENT EXAMINATIONS**

Prior to matriculation, the School of Music requires a diagnostic Placement Examination for all incoming graduate students. The results of this examination are used to guide and assist students in planning programs of study and in preparing for the required Preliminary Examinations. Students moving from the University of Maryland's M.M. degree to a D.M.A. program must retake the Placement Examination.

The three-hour Placement Examination consists of two parts:

- Part I tests music theory knowledge with an emphasis on aural skills and dictation.
- Part II tests knowledge in music history (Medieval–Renaissance, 17<sup>th</sup>–18<sup>th</sup> centuries, 19<sup>th</sup> century, 20<sup>th</sup>–21<sup>st</sup> centuries) and Form & Analysis.

A student must demonstrate an appropriate competence in Part I and correctly answer at least 50% of the questions in each unit of Part II. Students who fail Part I are **required** to take MUSC 550 Theory Review. *Please note that although 500-level courses carry graduate credit, they may not be used to satisfy degree requirements.* Students who fail any portion of Part II may retake the test until all units are passed, or take a history period survey course or MUSC 450 Musical Form, as appropriate, passing each course with a grade of B- or better.

Students entering the Ethnomusicology program, instead of the above exam, are required to take a Placement Examination developed by the Ethnomusicology program.

Students majoring in instruments, piano, and musicology may be required to take an additional written examination in their individual areas of specialization. Students in musicology may also be required to take a foreign language test.

### **ENGLISH LANGUAGE REQUIREMENT**

As the coursework and other requirements of the School of Music will require students to read and write English at the graduate level, all graduate students must have a thorough command of the language. All foreign born students, even if educated at English language institutions, must pass the TOEFL test with a score of 575 or above on the paper based test (PBT) or 233 or above on the computer based test (CBT) (with a writing score of 4.0 or above) or a score of 100 and above on the internet based test (IBT) (with a writing score of 26 or above). It is the responsibility of the student to make sure that this language requirement is satisfied. Foreign-born students who have already completed a non-performance degree in the United States may have the TOEFL test waived. They may, however, be required to take the Maryland English Institute (MEI) English Proficiency Test. International students being considered for teaching assistantships must also pass a verbal test administered by MEI and receive a certificate of competency. Students who fail this verbal test are not permitted to teach for the University, and are required to take and pass special remedial courses as recommended by MEI before they are permitted to teach. All MEI evaluations are conducted in early or mid-August of each year. For more detail regarding the TA English Test, see <http://www.education.umd.edu/institutesandcenters/MEI/Learning-English-ELTs/ITAE.htm>

## **FOREIGN LANGUAGE REQUIREMENT**

The Musicology, Ethnomusicology and Voice/Opera divisions have established their own foreign language requirements. Please refer to each of those sections for those requirements.

## **RECORDS**

Student records are kept in the School of Music Student Services Office, room 2112.

## **ARBITRATION**

Questions or arbitration about policies should be directed first to the student's advisor. If there is no resolution at that level, the question should then be directed to the Division Chair of the student's program, and then to the Director of Graduate Studies. Exceptions to School of Music graduate requirements are made under rare circumstances. Requests for exceptions must come to the Director of Graduate Studies with letters of support from the student's advisor and Division Chair.

## **MINIMUM GRADE FOR COURSES NEEDED FOR GRADUATION**

Only courses completed with a grade of B- or better can be used to satisfy degree requirements.

## **DISMISSAL**

In accordance with the dismissal policy of the University of Maryland Graduate School, a student is subject to dismissal if his/her GPA falls below 3.0 for three consecutive semesters (for details see the Graduate Catalog).

The School of Music has an additional dismissal policy applicable to performance students: Upon receiving a grade of C+ or lower in applied music, the student is placed on probation for the following semester. If a grade of C+ or lower is received at the subsequent jury, the student is dismissed.

## **CONTINUOUS REGISTRATION**

All graduate students must register for courses and pay associated tuition and fees each semester (not including Summer and Winter sessions) until the degree is awarded. In special cases, limited-term waivers of tuition and fees may be granted. Students may apply for a Leave of Absence for Graduate Students for appropriate circumstances, such as childbearing, adoption, illness, and dependent care. Waiver requests should be made at least 30 days before the beginning of the semester or year for which the waiver is sought and must be approved by the Director of Graduate Studies and by the Graduate School. Failure to maintain continuous registration is grounds for termination from the program.

Once admitted to Candidacy, a doctoral student will automatically be registered every semester for 6 credits of MUSC or MUSP 899 Doctoral Dissertation Research and will be assessed a flat candidacy tuition charge. MUSC/MUSP 899 is not available for variable credit. MUSP 899 carries an additional performance fee.

## **WRITTEN THESIS/DISSERTATION PREPARATION**

Instructions on preparing and submitting the manuscript of your thesis or dissertation can be found on the Graduate School's website:

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## **APPLICATION FOR DIPLOMA**

Students are responsible for completing an application for a diploma with the Office of Admission and Registration in the Graduate School **during the first two weeks** of the semester in which they intend to graduate. **Failure to do so will result in delayed graduation.** If for any reason the requirements for graduation are not met in that semester, the student's application for a diploma is still valid for subsequent semesters within five years of admission.

## CHAPTER III: POLICIES FOR ALL MASTER'S PROGRAMS

### GENERAL REQUIREMENTS

The course of study undertaken for the Master of Music (M.M.) or Master of Arts (M.A.) degree will constitute a unified, coherent program that is approved by the student's advisor and the Director of Graduate Studies, and that meets Graduate School requirements. All M.M. Performance students are required to take a specialized pedagogy course to assure that they are prepared for a career that includes teaching. For detailed descriptions of coursework, including special requirements such as languages, see the individual program requirements in Chapters IV or V.

All Master's students must:

- Earn a grade of B- or better in all courses used to fulfill degree requirements
- Complete the appropriate music research (bibliography) seminar:
  - MUSC 648 Seminar in Music Research for M.M. in Composition, all M.M. in Performance degrees, M.A. in Music History and Literature, M.A. in Music Theory, and M.A. in Ethnomusicology
  - MUED 690 Research Methods in Music and Music Education for M.M. and M.A. in Music Education
- Complete a Final Project (recital or concert, composition, thesis, etc., as specified by the student's degree program). The student's advisor will chair a three-member committee. In consultation with the student, the advisor selects two other faculty members for the committee, usually from the same division of the student's area of specialization.
- Pass the Oral Comprehensive Examination or Defense of Thesis (check with your division for specifics).

Upon successful completion of the Final Project, all coursework and other requirements, the advisor and the Director of Graduate Studies in Music certify to the Graduate School that all requirements for the degree have been successfully completed.

### COURSE OF STUDY

The course of study consists of a minimum of 30–36 credits (depending on the specific program) in courses approved for graduate credit, at least 18 of which must be 600-level or above. The credits are divided among three groups:

- **MAJOR STUDIES**
- **STUDIES IN AREAS SUPPORTING THE MAJOR**
- **ACADEMIC COURSES IN MUSIC (M.A.-programs OTHER COURSES IN MUSIC)**

See individual program requirements in the following two chapters for specific credit distribution and course requirements within each group.

### TIME LIMITS

All requirements for the Master's degree must be completed within a five-year period. Transfer credits must be no more than seven years old at the time of graduation. Time taken for an approved Leave of Absence for Childbearing, Adoption, Illness or Dependent Care does not count toward this five-year limit.

### TRANSFER OF CREDITS

A maximum of six semester credit hours of graduate level work may be transferred from other accredited U.S. institutions to apply towards the requirements of the Master's degree with the approval of the advisor, Director of Graduate Studies, and the Graduate School. Credits from foreign universities (including Canada) are not acceptable for transfer. Any student requesting acceptance of transfer credits

should submit the necessary academic transcripts and the certified approval of the School of Music to the Graduate School as early as possible for review and decision-making. All credits offered for transfer must meet the following criteria:

- They must have received graduate credit at the U.S. institutions where earned.
- They must not have been used to meet the requirements for a degree previously earned.
- They must be no more than seven years old at the time of graduation.
- They must be certified by the University of Maryland School of Music as appropriate to the student's degree program.
- The Director of Graduate Studies and the advisor must indicate to the Dean of the Graduate School that the course work taken has been revalidated by the student's demonstration that the knowledge contained in the course(s) remains current. Each course for which revalidation is requested must be justified separately. Revalidation may be achieved by various procedures, including a) passing an examination specifically on the materials covered in the course, b) passing a more advanced course in the same subject area, c) passing a comprehensive examination in which the student demonstrates substantial knowledge of the content of the course, d) teaching a comparable course, e) publishing scholarly research demonstrating substantial knowledge of the content and fundamental principles of the course.
- The student must have earned a grade of B- or better in all courses presented for transfer credit.
- Transfer credit satisfies only 400-level requirements for the Master's degree and does not apply to the upper-level (e.g. 600-level) degree requirements.

### **CREDIT BY EXAMINATION**

A student seeking a Master's degree may obtain graduate Credit by Examination in certain 400-level courses. Credit by Examination is not generally available for courses at the 600, 700, and 800 levels.

### **WRITTEN DIVISIONAL QUALIFYING EXAMINATIONS**

Upon completion of coursework, all M.A. students and M.M. Composition majors must pass Written Divisional Qualifying Examinations. These examinations must be successfully completed before beginning work on the thesis or Final Project. The Examinations are scheduled in the Fall and Spring semesters and in Summer Session II. A student must be registered for a minimum of one credit during the semester in which the Examinations are taken (except during Summer Session II). An application to take the Examinations must be approved by the student's advisor. A student may take the Examinations two times and, by petition, may receive special permission to take the Examinations a third time. Under no circumstances may a student attempt the Examinations more than three times.

### **WRITTEN EXAMINATION RE-EVALUATION POLICY**

A student who fails the Written Divisional Qualifying Examinations with two grades of "Fail" and one of "Pass" may request a re-evaluation. A student request for re-evaluation of a failed Examination will not be considered if all three readers have returned a "Fail" grade. The Director of Graduate Studies has the right to accept or reject the request to re-evaluate. If rejected, the student has the right to appeal to the School of Music Graduate Committee.

### **ORAL DIVISIONAL QUALIFYING EXAMINATION**

An Oral Divisional Qualifying Examination is required for all Master's degree students. A student must be registered for a minimum of 1 credit during the semester in which the Oral Examination is taken. M.M. students are referred to their degree program listing in Chapter IV or to their Division Chair for further information.

For M.A. students, the Oral Examination is the Defense of Thesis. The student's advisor chairs a three-member committee; at least two members of the committee must be Full Members of the Graduate Faculty. In consultation with the student, the advisor selects two other faculty members for the committee, usually from the student's division. The committee's decision to accept the Oral Defense of Thesis must be unanimous, and the committee report, signed by each member and the Director of Graduate Studies, is forwarded to the Graduate School immediately following the Defense. A student may defend the Thesis no more than two times.

#### **M.A. THESIS PREPARATION**

Detailed instructions on preparing and submitting the manuscript of your thesis or dissertation can be found on the Graduate School's website:

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

#### **M.M. SCHOLARLY RESEARCH PAPER REQUIREMENT**

A major Scholarly Research Paper is required of M.M. students. This paper will demonstrate a command of scholarship and writing ability, and will be submitted as an assignment for MUSC 648 Seminar in Music Research, or for Music Education MM students, MUED 690 Research in Music Education. This paper must meet the requirements listed on the Scholarly Research Paper Certification form, found on the next page. The form, completed and signed, should be submitted to the Student Services Office towards the end of the semester in which the course is taken and the paper is submitted. It must be completed no later than the end of the semester following that in which the course is taken.

## Scholarly Research Paper Certification M.M. Degree

Student's Name \_\_\_\_\_ ID # \_\_\_\_\_

Title of Paper \_\_\_\_\_

Course Instructor's Name \_\_\_\_\_ Course sem/year \_\_\_\_\_

**This requirement is satisfied with the major research paper for MUSC 648 Seminar in Music Research, or MUED 690 Research in Music Education. Papers will be certified upon satisfactory completion of all requirements listed below.**

### Materials for Submission include:

- A research paper submitted in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1" margins, with a 2,500-word minimum, 3,750-word maximum text length (9–15 pages, not including the annotated bibliography)
- A 250-word abstract that fulfills the requirements of the instructor
- An annotated bibliography

### Content of Paper:

- Poses original research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized in a coherent structure
- Advances one main argument
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Footnotes and all citations in the annotated bibliography adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (For music education MM, use *The Publication Manual of the American Psychological Association* [APA]). Endnotes and in-text citations are not permitted.
- Includes sufficient evidence for each reason supporting a claim
- Deals with the study of music (i.e., not a different subject)

### Bibliography:

- Includes at least 9–15 different sources cited in the footnotes, which must include a balance of primary and secondary sources, and include scholarly articles as well as books. (Tertiary sources and outdated secondary sources (i.e. published more than 40 years ago) may not be cited.)
- Adheres to format stipulated in Turabian (Music Education: APA)
- Annotations demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Annotations accurately represent the content of each source

- Student is responsible for assuring that all checklist requirements are met.
- Student must obtain advisor's signature within one semester of completing MUSC 648 or MUED 690 (i.e., no later than the end of Spring Semester if course is completed in the Fall).

The undersigned certify that the student named above has satisfactorily completed a scholarly research paper in partial fulfillment of degree requirements for the Master of Music, and that this paper has earned a grade of \_\_\_\_\_.

Instructor's Signature \_\_\_\_\_ Date \_\_\_\_\_

Advisor's Signature \_\_\_\_\_ Date \_\_\_\_\_

This completed form must be placed in the student's master file in the Student Services Office. (rev. 03/12)

## CHAPTER IV: MASTER OF MUSIC (M.M.) CURRICULA AND REQUIREMENTS

### M.M. IN COMPOSITION

The MM in Composition requires a minimum of 30 credit hours beyond the Bachelor's degree.

#### Required Program of Study

##### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____ MUSP 619T*	Lessons	2 cr.
_____ MUSP 619T*	Lessons	2 cr.
_____ MUSP 619T*	Lessons	2 cr.
_____ MUSP 620T*	Final Project	4 cr.

\*Courses with a performance fee

##### STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

A minimum of 15 credits in Theory/Composition-related courses at the 400- or 600-level selected in consultation with the advisor:

#### 1. Orchestration and conducting. Select *one* of the following:

_____ MUSC 688	Advanced Orchestration	3 cr.
_____ MUSC 689	Advanced Conducting	3 cr.

#### 2. Tonal analysis. Select *one* of the following:

_____ MUSC 460	Tonal Counterpoint	3 cr.
_____ MUSC 651	Theories of Heinrich Schenker	3 cr.
_____ MUSC 670	Advanced Analytical Techniques I	3 cr.
_____ MUSC 671	Advanced Analytical Techniques II	3 cr.
_____ MUSC 673	Style Analysis	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis of tonal music only)	3 cr.

#### 3. Analysis of 20<sup>th</sup>-century music. Select *one* of the following:

_____ MUSC 471	Contemporary Compositional Techniques	3 cr.
_____ MUSC 650	The Contemporary Idiom	3 cr.
_____ MUSC 658	Seminar in Advanced Analysis	3 cr.
_____ MUSC 661	Theory and Analysis of Atonal and Twelve-tone Music	3 cr.
_____ MUSC 672	Masterworks of the Twentieth Century	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis of 20 <sup>th</sup> century music only)	3 cr.

#### 4. Two additional courses selected from those listed under #s 1, 2, or 3 above OR from the following:

_____ MUSC 665	Theory in Analysis	3 cr.
_____ MUSC 675	Music Theory Pedagogy	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

##### OTHER COURSES IN MUSIC (6 credits minimum)

_____ MUSC 648	Seminar in Music Research	3 cr.
_____ MUSC 4xx/6xx	Musicology, ethnomusicology, music education or performance	3 cr.

**COMPOSITION COLLOQUIUM**

Attendance at Composition Colloquium is expected except in cases of significant extenuating circumstances.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

\_\_\_\_\_ Theory and Music History Placement Examinations (required of all students)

\_\_\_\_\_ Maryland English Institute examinations (for international students)

**Completed in the 1st semester**

\_\_\_\_\_ Scholarly Research Paper (see Chapter III)

**Completed in the final semester of study**

\_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation

\_\_\_\_\_ Approved Program Form returned to Music Student Services

\_\_\_\_\_ Final Project

\_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services

\_\_\_\_\_ Written Divisional Qualifying Examinations (see Chapter III for details)

\_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses, and of the Final Project by the Examining Committee; completed prior to Graduate School deadline

## M.M. IN MUSIC EDUCATION

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

There are two Master's degree options in Music Education; see Chapter V for the M.A. option.

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (13–14 credits minimum)

_____ MUED 690	Research Methods	3 cr.
_____ MUED 692	Foundations	3 cr.
_____ MUED 6xx	(Consult Advisor)	6 cr.
_____ MUSC 699	Final Project	1–2 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)

An in-depth study of one area of music, e.g.: performance; conducting; jazz; composition; ethnomusicology; pedagogy, etc.

_____ MUSC /MUSP/4xx/6xx	(Consult Advisor)	3 cr.
_____ MUSC /MUSP/4xx/6xx	(Consult Advisor)	3 cr.
_____ MUSC /MUSP/4xx/6xx	(Consult Advisor)	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____ MUSC 4xx/6xx	(Theory/Analysis, History/Lit, or Ethno)	3 cr.
_____ MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____ MUSC 4xx/6xx	(History/Lit.)	3 cr.

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Written Divisional Qualifying Examinations (consult your Advisor for specifics)
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

## M.M. IN CONDUCTING – CHORAL CONDUCTING

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____	MUSP 619U*	Lessons and Lab (Choral)	2 cr.
_____	MUSP 621U*	Lessons and Performance	2 cr.
_____	MUSP 619U*	Lessons and Lab (Orchestral)	2 cr.
_____	MUSP 620U*	Final Project: Lessons and Performance	4 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

_____	MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____	MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____	MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____	MUSC 659	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____	MUSC 645	Seminar in Vocal Pedagogy	3 cr.
_____	MUSC 757	Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	or		
_____	MUSP 679A*	Instrumental Practicum	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____	MUSC 648	Seminar in Music Research	3 cr.
Two courses selected from the following (in consultation with an advisor)			
_____	MUSC 450	Musical Form	3 cr.
_____	MUSC 451	Analysis of Music	3 cr.
_____	MUSC 651	The Theories of Heinrich Schenker	3 cr.
_____	MUSC 658	Advanced Analysis	3 cr.
_____	MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

### PROFICIENCY REQUIREMENTS

- Diction proficiencies—German, Italian, and a third language chosen in consultation w/Advisor
- Piano proficiency—score reading and keyboard harmonization
- Voice proficiency—satisfied by examination or two semesters of vocal study

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

## M.M. IN CONDUCTING – INSTRUMENTAL CONDUCTING

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____	MUSP 619U*	Lessons and Lab	2 cr.
_____	MUSP 621U*	Lessons and Performance	2 cr.
_____	MUSP 619U*	Lessons and Lab	2 cr.
_____	MUSP 620U*	Final Project: Lessons and Performance	4 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (14 credits minimum)

_____	MUSC 689	Advanced Conducting: Lit.	2 cr.
_____	MUSC 659B/C	Repertoire and Pedagogy: Wind or Orchestral	2 cr.
_____	MUSC 659B/C	Repertoire and Pedagogy: Wind or Orchestral	2 cr.
_____	MUSC 6xx	(Performance Practice, Choral Literature, Vocal Pedagogy Ensemble, or other selected with approval of advisor)	2-3 cr.
_____	MUSC 757	Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____	MUSP 679A*	Instrumental Practicum	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____	MUSC 648	Seminar in Music Research	3 cr.
_____	MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____	MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

## M.M. IN PERFORMANCE – JAZZ

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 620*	Final Project	4 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (14 credits minimum)

_____MUSC 656	Jazz Arranging	3 cr.
_____MUSC 654	Jazz Improvisation II	3 cr.
_____MUSC 629Z	Small Ensemble or Workshop (1 credit x 4 semesters)	4 cr.
_____MUSC 629J	Large Ensemble or Workshop (1 credit x 4 semesters)	4 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____MUSC 648	Seminar in Music Research	3 cr.
_____MUSC 655	Theory of Jazz	3 cr.
_____MUSC 436	Jazz Then and Now	3 cr.

\*Courses with a performance fee

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

\_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

\_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

\_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation

\_\_\_\_\_ Approved Program Form returned to Music Student Services

\_\_\_\_\_ Final Project

\_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services

\_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses (jazz--applied, theory, improvisation, history); must be completed prior to Graduate School deadline

## M.M. IN PERFORMANCE – PIANO SOLO

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____ MUSP 619A*	Lessons	2 cr.
_____ MUSP 619A*	Lessons	2 cr.
_____ MUSP 619A*	Lessons	2 cr.
_____ MUSP 620A*	Final Project	4 cr.

The MUSP 620 recital must be approved by three piano faculty members at a hearing scheduled sometime before the date of the public recital. The studio teacher will attend and grade the recital.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

Each of the five courses below is a required course.

_____ MUSC 467	Piano Pedagogy I	3 cr.
_____ MUSC 492	Keyboard Music I	3 cr.
_____ MUSC 493	Keyboard Music II	3 cr.
_____ MUSC 608	Chamber Music	1 cr.
_____ MUSC 609	Chamber Music Practicum and Analysis	2 cr.

Note: MUSC 608 and MUSC 609 are taken concurrently.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____ MUSC 648	Seminar in Music Research	3 cr.
_____ MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____ MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

### PIANO DIVISIONAL RECITALS

Divisional Noon recitals are held four times during the semester. Attendance by graduate students is required. Not attending may cause a student's MUSP grade to be lowered. Students are encouraged to perform in these recitals as often as possible. Performers must submit program information to the Piano Division Chair according to instructions that will be emailed before each recital. Those instructions will ask for four items: your name as you wish it to appear on the program; complete identification of the music you will play (title, movement, etc.) and the composer; your realistic performance time; a statement that you have your teacher's permission to perform.

### CHANGE IN APPLIED MUSIC TEACHER

As a general policy, the Piano Division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability then the student should submit, in writing, a request to change studios to the Piano Division Chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student's final year on campus.

## M.M. IN PERFORMANCE – COLLABORATIVE PIANO

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (12 credits minimum)

_____	MUSP 619A*	Lessons	2 cr.
_____	MUSP 619A*	Lessons	2 cr.
_____	MUSP 620A*	Recital I	4 cr.
_____	MUSP 621A*	Recital II	4 cr.

The MUSP 620 and 621 recitals must be approved by three faculty members at a hearing scheduled before the date of each public recital. Only the studio teacher is required to attend and grade the public recital.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

_____	MUSC 643	Vocal Literature I	3 cr.
_____	MUSC 699V	Vocal Coaching	3 cr.
_____	MUSC 608	Chamber Music	1 cr.
_____	MUSC 609	Chamber Music Practicum and Analysis	2 cr.

Select one course from the following two: 3 cr.

_____	MUSC 699D	Diction for Pianists
_____	MUSC 644	Vocal Literature II

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____	MUSC 648	Seminar in Music Research	3 cr.
_____	MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____	MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

#### Completed in the 1st semester of study

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

### CHANGE IN APPLIED MUSIC TEACHER

As a general policy, the Piano Division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability then the student should submit, in writing, a request to change studios to the Piano Division Chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student's final year on campus.

**M.M. IN PERFORMANCE – STRINGS**

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

**Required Program of Study****MAJOR STUDIES IN MUSIC** (10 credits minimum)

_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 620*	Recital	4 cr.

**STUDIES IN AREAS SUPPORTING THE MAJOR** (12 credits minimum)

_____MUSC 660	String Pedagogy	3 cr.
_____MUSC 608	Chamber Music (1 credit x 2 semesters)	2 cr.
_____MUSC 629A	Orchestra (1credit x 4 semesters)	4 cr.
_____MUSC/MUED /MUSP 4xx/6xx		3 cr.
(Electives outside major instrument selected in consultation w/Advisor)		

**ACADEMIC COURSES IN MUSIC** (9 credits minimum)

_____MUSC 648	Seminar in Music Research	3 cr.
_____MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

**JURY EXAMINATIONS**

Students taking performance course MUSP 619 must perform a jury at the end of any semester in which no approved substitute performance is given. At least one of these, usually the May jury of the first year, will be a 20-minute program. No jury is required in the semester in which the degree recital is given.

**NOON RECITAL POLICIES**

Divisional Noon Recitals are an opportunity for students to perform before an audience of their peers. Attendance at Noon Recitals is a part of the course requirement for MUSP courses (private lessons on the principal instrument), and affects the grade for those courses. Dates and attendance policies are distributed to all string students at the beginning of each semester.

## RECITAL AND ORAL EXAMINATION POLICIES

### I. Preliminaries

- A. The recital program and proposed date must be submitted to the Chair of the String Division for approval at least two months before the recital date.
- B. Normal length for a full recital program is 60 to 65 minutes of music. A proposed program may be rejected because of inappropriate length.
- C. The recital must be scheduled at a time when the student's teacher is able to attend.
- D. The student must arrange to have the recital recorded by an approved CSPAC recording technician.
- E. Students must procure the agreement of one other faculty member to attend the recital. This faculty member, plus the student's teacher, together comprise the student's Recital Committee.

### II. The Recital Hearing and Oral Examination

- A. The Division Chair will schedule a hearing and an oral examination to occur no later than two weeks prior to the proposed recital date.
- B. At least two String Division faculty members must be present including the candidate's private teacher (adjunct teachers' schedules permitting).
- C. The recital hearing will involve playing selections requested by the faculty from the recital program with proper accompaniment as required.
- D. The oral examination will involve the candidate answering questions posed to them by the faculty focusing on the literature presented for their Master of Music degree recital. These questions will be comprehensive in nature covering not only the specifics of the literature and its historical context but also any related pedagogical issues.
- E. The entire recital hearing and oral examination procedure will be 30 minutes in duration.

### III. The Recital Grade

Immediately after the recital, each Recital Committee member will grade the recital, using the standard University of Maryland A–F grading system. The grade for the recital, which is also the grade for the semester, will be the weighted average of the two grades, with the teacher's grade counting for 60%, and the other Recital Committee member's grade counting for 40%. The other Recital Committee member will also fill out a standard semester performance evaluation form to be placed in the student's file.

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed every semester

\_\_\_\_\_ Noon Recital Requirement (see above)

### Completed prior to matriculation

\_\_\_\_\_ Placement Examination (required of all students)

\_\_\_\_\_ Maryland English Institute examinations (for international students)

### Completed in the 1st semester of study

\_\_\_\_\_ Scholarly Research Paper (see Chapter III)

### Completed in the final semester of study

\_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation

\_\_\_\_\_ Approved Program Form returned to Music Student Services

\_\_\_\_\_ Final Project (Recital)

\_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services

\_\_\_\_\_ Oral Examination (see above for details); completed prior to Graduate School deadline

\_\_\_\_\_ Orchestral Participation Certification form returned to Music Student Services office

## M.M. IN PERFORMANCE – VOICE

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____MUSP 619B*	Lessons	2 cr.
_____MUSP 619B*	Lessons	2 cr.
_____MUSP 619B*	Lessons	2 cr.
_____MUSP 620B*	Final Project	4 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (13–15 credits minimum)

_____MUSC 601	English Diction	1 cr.
_____MUSC 602	Italian Diction	1 cr.
_____MUSC 603	German Diction	1 cr.
_____MUSC 604	French Diction	1 cr.
_____MUSC 643	Seminar in Vocal Literature I	3 cr.
_____MUSC 644	Seminar in Vocal Literature II	3 cr.
_____MUSC 645	Vocal Pedagogy	3 cr.
_____MUSC 605†	Opera Repertory I	1 cr.
_____MUSC 606†	Opera Repertory II	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____MUSC 648	Seminar in Music Research	3 cr.
_____MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

†highly recommended, but not required

### FOREIGN LANGUAGE REQUIREMENT

One year of college level German, plus one year of either French or Italian.

### PIANO PROFICIENCY

All graduate voice students will be expected to take a piano proficiency exam at the start of their first Fall semester. The exam will consist of:

- 1) Selected major and minor scales, 3–4 octaves (student should be able to play any scale)
- 2) Cadences in all keys (I—IV—V<sup>7</sup>—I)
- 3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
- 4) Sight-reading of song/aria selections (piano part) Students who do not pass will be expected to take the Piano Class for Singers.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

**Completed in the 1st semester of study**

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Foreign language proficiencies
- \_\_\_\_\_ Piano proficiency; must be satisfied before the MUSP 620 semester

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

## M.M. IN PERFORMANCE – OPERA

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (10 credits minimum)

_____MUSP 619B*	Lessons	2 cr.
_____MUSP 619B*	Lessons	2 cr.
_____MUSP 619B*	Lessons	2 cr.
_____MUSP 620B*	Final Project	4 cr.

#### STUDIES IN AREAS SUPPORTING THE MAJOR (17–20 credits minimum)

_____MUSC 601	English Diction	1 cr.
_____MUSC 602	Italian Diction	1 cr.
_____MUSC 603	German Diction	1 cr.
_____MUSC 604	French Diction	1 cr.
_____MUSC 605	Opera Repertory I	1 cr.
_____MUSC 606	Opera Repertory II	1 cr.
_____MUSC 611	Opera Techniques I	2 cr.
_____MUSC 612	Opera Techniques II	2 cr.
_____MUSC 613	Opera Techniques III	2 cr.
_____MUSC 614	Opera Techniques IV	2 cr.
_____MUSC 645	Vocal Pedagogy	3 cr.
_____MUSC 643†	Seminar in Vocal Literature	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits minimum)

_____MUSC 648	Seminar in Music Research	3 cr.
_____MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

†Highly recommended, but not required

### FOREIGN LANGUAGE REQUIREMENT

One year of college level Italian, plus one year of either French or German.

### PIANO PROFICIENCY

All graduate voice students will be expected to take a piano proficiency exam at the start of their first Fall semester. The exam will consist of:

- 1) Selected major and minor scales, 3–4 octaves (student should be able to play any scale)
- 2) Cadences in all keys (I—IV—V<sup>7</sup>—I)
- 3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
- 4) Sight-reading of song/aria selections (piano part) Students who do not pass will be expected to take the Piano Class for Singers.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

**Completed in the 1st semester of study**

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Foreign language proficiencies
- \_\_\_\_\_ Piano proficiency; must be satisfied before the MUSP 620 semester

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

**M.M. IN PERFORMANCE – WINDS AND PERCUSSION**

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

**Required Program of Study****MAJOR STUDIES IN MUSIC** (10 credits minimum)

_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 619*	Lessons	2 cr.
_____MUSP 620*	Final Project	4 cr.

**STUDIES IN AREAS SUPPORTING THE MAJOR** (12 credits minimum)

_____MUSC 6xx	Pedagogy	3 cr.
_____MUSC 608	Chamber Music Repertoire (1 credit x 2 semesters)	2 cr.
_____MUSC 629x	Large Ensemble (1 credit x 4 semesters)	4 cr.
_____MUSC 4xx/6xx	(Elective outside instrument selected w/Advisor)	3 cr.

**ACADEMIC COURSES IN MUSIC** (9 credits minimum)

_____MUSC 648	Seminar in Music Research	3 cr.
_____MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____MUSC 4xx/6xx	(History/Lit.)	3 cr.

\*Courses with a performance fee

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Maryland English Institute examinations (for international students)

**Completed in the 1st semester of study**

- \_\_\_\_\_ Scholarly Research Paper (see Chapter III)

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Approved Program Form returned to Music Student Services
- \_\_\_\_\_ Final Project
- \_\_\_\_\_ Certification of Non-Thesis Form returned to Music Student Services
- \_\_\_\_\_ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline

## CHAPTER V: MASTER OF ARTS (M.A.) CURRICULA AND REQUIREMENTS

### M.A. IN MUSIC EDUCATION

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)  
There are two Master's degree options in Music Education; see Chapter IV for the M.M. option.

#### Required Program of Study

##### MAJOR STUDIES IN MUSIC (12 credits minimum)

<input type="checkbox"/> MUED 690	Research Methods	3 cr.
<input type="checkbox"/> MUED 692	Foundations	3 cr.
<input type="checkbox"/> MUSC 799	Thesis Research	6 cr.

##### STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)

<input type="checkbox"/> MUED /MUSC/MUSP 4xx/6xx		3 cr.
<input type="checkbox"/> MUED /MUSC/MUSP 4xx/6xx		3 cr.
<input type="checkbox"/> MUED /MUSC/MUSP 4xx/-6xx		3 cr.
(Studies outside major area, in consultation w/Advisor)		

##### OTHER STUDIES IN MUSIC (9 credits minimum)

<input type="checkbox"/> MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
<input type="checkbox"/> MUSC 4xx/6xx	(History/Lit.)	3 cr.
<input type="checkbox"/> MUED /MUSC/MUSP 4xx/6xx		3 cr.
(Studies outside major area, in consultation w/Advisor)		

#### CHECKLIST FOR OTHER REQUIREMENTS

##### Completed prior to matriculation

- Placement Examination (required of all students)
- Maryland English Institute examinations (for international students)

##### Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study

- Select Thesis Examining Committee
- Pass Written Divisional Qualifying Examinations

##### Completed in the final semester of study

- Apply for diploma within first two weeks of the semester of graduation
- Approved Program Form returned to Music Student Services
- Thesis Committee Form returned to Music Student Services
- Present Thesis
- Final Oral Defense of Thesis
- Submit Thesis to Graduate School per guidelines at

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## **M.A. IN ETHNOMUSICOLOGY**

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

This degree is intended to provide a solid basis in the fundamental theories and methods of ethnomusicology for students intending to conduct research in any culture area. The required coursework covers historical and contemporary scholarship, training in fieldwork including a hands-on research project (typically conducted in the Washington-Baltimore area), and the anthropology of music. Other courses may be chosen from a variety of seminars on specialized topics.

The M.A. degree in Ethnomusicology requires a minimum of 35 graduate credits, including the 6-credit Final Project. Students must either take four semesters of a research language at the college level or demonstrate equivalent proficiency by passing an examination. In the M.A. Qualifying Examination, students must demonstrate their familiarity with the fundamental theories and issues of ethnomusicology, including the discipline's history, trends, and the ideas and work of major scholars in the field. Specific questions tailored to the research interests of individual students are designed to demonstrate their familiarity with the issues and literature related to their primary area of interest, as well as their preparation for conducting scholarly research suitable for a Master's Thesis. (See Chapter III for more information about this exam.)

One language other than the student's native language is required. The language required will be determined by the student and their advisor with reference to the student's research topic. To pass the language requirement, students must take four semesters at the college level or demonstrate their proficiency by passing an examination. Except in special circumstances, the language requirement must be passed in the semester before taking the Qualifying Examination. If the student fails to pass the language examination three times, s/he will be dismissed from the ethnomusicology program and any financial aid will be terminated.

All students must be involved in one of the School of Music's world music ensembles or an equivalent performance activity, selected in consultation with the advisor, for four semesters (at least two semesters taken for credit). During their period of study, students should study at least two different performance ensemble types.

In some cases, students may be required to take remedial courses in Western music theory and/or history, which will not be counted as part of the 35 required credits.

There are two options for the Final Project: Thesis Option and Non-Thesis Option. (Students intending to continue for a Ph.D. in ethnomusicology or another academic field should choose the Thesis Option.) The Thesis Option requires a document of extensive length and substance that makes an original contribution to the field. It is subject to the Graduate School Thesis and Dissertation Guidelines, which can be found online at <http://www.gradschool.umd.edu/etd/>.

Those choosing the Non-Thesis Option must submit two scholarly papers (on contrasting topics), written for courses taken while enrolled in the UMCP Ethnomusicology program, which are consistent with the requirements of refereed journals in the field of Ethnomusicology. At least one of the faculty members to whom the research papers were originally presented must be one of the examiners for the papers. In place of thesis research, students must take two seminars, chosen in consultation with their Advisor, in Ethnomusicology, Musicology, or other disciplines.

An Oral Divisional Qualifying Examination (Defense of the Thesis or Scholarly Papers) is required following completion of the Project; see Chapter III for details. Students choosing the Thesis Option must be enrolled for thesis credit (MUSC 799) during the semester of the defense.

**NOTE:** In January 2013, all MUET course prefixes were replaced by MUSC, and some of the course numbers changed as a result. For the purposes of satisfying requirements, the old and new numbers are considered to be equivalent: MUET640 = MUSC631; MUET650 = MUSC632; MUET660 = MUSC633; MUET662 = MUSC636; MUET675 = MUSC676; MUET676 = MUSC677; MUET689 = MUSC698.

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (12 credits minimum)

_____ MUSC 633	Field Methods in Ethnomusicology I	3 cr.
_____ MUSC 676	Historical Theory & Method in Ethnomusicology	3 cr.

Thesis Option:

_____ MUSC 799	Thesis Research	6 cr.
	or	

Non-Thesis Option: Two seminars for which scholarly papers are written, as described above

#### STUDIES IN AREAS SUPPORTING THE MAJOR (17 credits minimum)

_____ MUSC 438	Area Studies (may be repeated on different topics)	3 cr.
_____ MUSC 648	Research Methods	3 cr.
_____ MUSC 632	Anthropology of Music	3 cr.
_____ MUSC 677	Current Theory & Method in Ethnomusicology	3 cr.
_____ MUSC 4xx/6xx	Seminar in music history/literature	3 cr.
_____ MUSC/MUSP 6xx	Performance electives, 2 semesters	2 cr.

#### OTHER STUDIES IN MUSIC (6 credits minimum)

In consultation with their Advisor, the student will select a minimum of 6 credits of geographical and/or topical studies in Ethnomusicology or other disciplines relevant to the student's work (e.g., area studies, anthropology, history, theatre). Internship credits for public sector work with the Smithsonian Institution, the Library of Congress, the National Endowment for the Arts, and the National Endowment for the Humanities, are available under MUSC 699.

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- \_\_\_\_\_ Diagnostic Examination (required of all students)
- \_\_\_\_\_ TOEFL (for all international students) & Maryland English Institute examinations (for international Teaching Assistants)

#### Completed in the 2nd to 4th semesters of study

- \_\_\_\_\_ Select Thesis Examining Committee
- \_\_\_\_\_ Pass language requirement, preferably by the end of the semester preceding Qualifying Examinations
- \_\_\_\_\_ Pass Written Ethnomusicology Qualifying Examinations

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within first two weeks of the semester of graduation
- \_\_\_\_\_ Return approved Program Form to Music Student Services
- \_\_\_\_\_ Return Thesis Committee Form to Music Student Services
- \_\_\_\_\_ Final Project

## M.A. IN MUSIC HISTORY AND LITERATURE

(Please also refer to Chapters II & III for general policies regarding all Master's degrees.)

### Required Program of Study

In consultation with the advisor, each student in the Music History and Literature program selects at least one Ethnomusicology course, such as MUSC 676 or one of the seminars in the MUSC 679 series. Students are strongly encouraged to take part in ensembles when schedules permit.

### MAJOR STUDIES IN MUSIC (12 credits minimum)

The seminars are selected in consultation with the Advisor

<input type="checkbox"/> MUSC 6xx	(Seminar)	3 cr.
<input type="checkbox"/> MUSC 6xx	(Seminar)	3 cr.
<input type="checkbox"/> MUSC 799	Thesis Research	6 cr.

### STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)

<input type="checkbox"/> MUSC 642	Early Music Notation	3 cr.
<input type="checkbox"/> MUSC 648	Seminar in Music Research	3 cr.
<input type="checkbox"/> MUSC 6xx	(Ethnomusicology course)	3 cr.

### OTHER STUDIES IN MUSIC (9 credits minimum)

Studies outside major area, selected in consultation with the Advisor

<input type="checkbox"/> MUED /MUSC/MUSP 4xx/6xx (3 courses x 3 credits)	9 cr.
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### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

- Placement Examination (required of all students)
- Maryland English Institute examinations (for international students)

#### Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study

- Examination of reading knowledge of one foreign language within one year of matriculation (preferably French or German, but substitutions approved by the student's Advisor) are acceptable. If the student fails to pass the language examination three times, s/he is dismissed from the musicology program and any financial aid is terminated.
- Pass School of Music Qualifying Examinations
- Select Thesis Examining Committee
- Pass Written Divisional Qualifying Examinations

#### Completed in the final semester of study

- Apply for diploma within first two weeks of the semester of graduation
- Thesis Committee Form returned to Music Student Services
- Present Thesis
- Approved Program Form returned to Music Student Services
- Final Oral Defense of Thesis
- Submit Thesis to Graduate School per guidelines at

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## M.A. IN MUSIC THEORY

The MA in Music Theory requires a minimum of 30 credit hours beyond the Bachelor's degree.

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (15 credits minimum)

_____MUSC 651	Theories of Heinrich Schenker	3 cr.
_____MUSC 661	Theory and Analysis of Atonal and Twelve-tone Music	3 cr.

Select *one* of the following :

_____MUSC 658	Seminar in Advanced Analysis	3 cr.
_____MUSC 665	Theory in Analysis	3 cr.
_____MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

Two additional courses in theory and analysis, at least one at the 600-level, selected from the following:

_____MUSC 460	Tonal Counterpoint	3 cr.
_____MUSC 471	Contemporary Compositional Techniques	3 cr.
_____MUSC 658	Seminar in Advanced Analysis	3 cr.
_____MUSC 665	Theory in Analysis	3 cr.
_____MUSC 675	Music Theory Pedagogy	3 cr.
_____MUSC 672	Masterworks of the Twentieth Century	3 cr.
_____MUSC 673	Style Analysis	3 cr.
_____MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

#### ACADEMIC COURSES IN MUSIC (6 credits minimum)

_____MUSC 648	Seminar in Music Research (Research section required)	3 cr.
_____MUSC 4xx/6xx	Music History	3 cr.

#### SUPPORTIVE ELECTIVES (3 credits) 3 cr.

The balance of coursework will consist of support studies in Theory/Composition, Musicology, Ethnomusicology, or non-music electives useful to the student's proposed research specialty.

#### MASTERS THESIS: MUSC 799 (6 credits minimum) 6 cr.

The Thesis will consist of a substantial research paper on an original topic in the field. Upon completion of the Thesis the student must pass the Final Oral Examination (Defense of Thesis).

#### MUSIC SCHOLARS LECTURE SERIES

Attendance at Series lectures is expected except in cases of significant extenuating circumstances.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examinations (required of all students)
- Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- Select Thesis Examining Committee
- Pass Written Divisional Qualifying Examinations
- Pass School of Music Qualifying Examinations

**Completed in the final semester of study**

- Apply for diploma within first two weeks of the semester of graduation
- Approved Program Form returned to Music Student Services
- Thesis Committee Form returned to Music Student Services
- Present Thesis
- Final Oral Defense of Thesis
- Submit Thesis to Graduate School per guidelines at

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## CHAPTER VI: POLICIES FOR ALL DOCTORAL DEGREE PROGRAMS

### OVERVIEW

The Doctor of Musical Arts is designed as an applied degree, and the Doctor of Philosophy as an academic degree. The doctoral programs provide training that prepares graduates to function professionally at the highest level as solo and ensemble performers, conductors and research scholars, and to teach at the graduate and undergraduate levels.

The doctoral degrees follow a common roadmap: the first two to three years are spent fulfilling course requirements. Upon completion of all course requirements (or during the final semester of required coursework) the student takes the Preliminary (“Comprehensive”) Examinations. After passing these exams, the student applies for Admission to Candidacy, and officially becomes a candidate for the degree. The last major phase of the degree program then begins: the Dissertation Project followed by the Oral Defense of the Dissertation. From beginning to end, the normal time for completion of the degree is three to five years of work beyond the Master’s degree, depending on the specific degree program (see Chapters VII–VIII for further details). Benchmarks for measuring satisfactory progress, as well as maximum time limits, are described below.

### SATISFACTORY PROGRESS

The admission of all graduate students is continued at the discretion of the Graduate Director of the School of Music and the Dean of the Graduate School, consistent with the policies and practices of the Graduate School and graduate program. Students must make satisfactory progress in meeting programmatic requirements, must demonstrate the ability to succeed in the course of study and research, and must attain performance minima specified by the graduate program in all or in particular courses; otherwise enrollment will be terminated. Determinations of satisfactory progress occur at the graduate program level.

Among the measures of “satisfactory progress” is the set of timeline benchmarks as defined by each doctoral degree program (see below).

### TIME LIMITS

Graduate School policy sets a maximum time limit for completion of “the entire program for the doctoral degree, including the dissertation and final examination, during a four-year period after admission to candidacy, but no later than nine years after admission to the doctoral program. Students must be advanced to candidacy within five years of admission to the doctoral program. . . . Admission to the degree program terminates if the requirements are not completed in the time specified.” (For complete information, including the procedure for extensions of time limits, see the Graduate Catalog.)

The School of Music, however, has set its own set of benchmarks for completion of various steps in the doctoral programs. A student who falls behind these benchmarks may be declared lacking in satisfactory progress, and risks being terminated from the program.

**BENCHMARKS FOR SATISFACTORY PROGRESS**

Following are the Benchmarks for Satisfactory Progress established for each doctoral program:

**D.M.A.**

Complete required pre-Candidacy coursework: Semester 4

Pass Preliminary Exams, Advance to Candidacy: Semester 5

Complete and Defend Dissertation Project: Semester 8

A motivated, well-qualified D.M.A. student can complete the degree in 3 years.

**Ph.D.**

Complete required pre-Candidacy coursework: semester 4

Pass Preliminary Exams, Advance to Candidacy: Semester 6

Complete and Defend Dissertation Proposal: Semester 6

Complete and Defend Dissertation: Semester 12

(Some fields of study may require longer Benchmark timelines, particularly in Ethnomusicology. Such exceptions are made with the approval of the advisor and the Director of Graduate Studies.)

**TRANSFER OF CREDITS**

No credits earned at other institutions may be transferred to the Doctoral Programs at the UMCP School of Music.

**WAIVER OF COURSE REQUIREMENTS**

The Director of Graduate Studies in Music has the sole authority to grant waivers of course requirements.

**MINIMUM GRADE FOR COURSES NEEDED FOR GRADUATION**

Only courses completed with a grade of B- or better can be used to satisfy degree requirements.

**WAIVER OF SEMINAR IN MUSIC RESEARCH (MUSC 648)**

Waiver of the MUSC 648 course requirement at the Doctoral level will be considered by the Office of the Director of Graduate Studies according to the following policy:

1. If this course was taken at UMCP as a part of a student's Master's degree program during the last five years, the requirement is automatically waived.
2. If this course was taken at UMCP more than five years ago, a student must present a request with a letter from the current instructor or the Musicology Division Chair stating that the content of the course was similar to the one offered at present. The student's advisor and Division Chair must sign the request.
3. If an equivalent course was taken at another institution, the student must submit to the Director of Graduate Studies a request signed by the student's advisor and Division Chair with an official transcript from the other institution and description or official syllabus of the course. If documentation submitted by the student shows that the course is sufficiently similar to the one at UMCP and was taken within the last five years, the requirement may be waived.

**FOREIGN LANGUAGE REQUIREMENTS**

Several doctoral programs have foreign language requirements; see the individual programs in Chapters VII and VIII for details.

### **ENSEMBLE, PIANO PROFICIENCY, VOCAL SKILLS REQUIREMENTS**

Some D.M.A. programs have ensemble requirements and piano and/or voice proficiency requirements over and above the standard course requirements. See the individual programs in Chapter VII for details.

### **SCHOLARLY RESEARCH PAPER REQUIREMENT FOR D.M.A. COMPOSITION**

D.M.A. Composition students must submit a scholarly research paper before the end of the 4<sup>th</sup> semester of study, preliminary exams, and advancement to candidacy. See description under the DMA Composition degree.

### **SCHOLARLY RESEARCH PAPER REQUIREMENT FOR D.M.A. PERFORMANCE**

Two major Scholarly Research Papers are required of D.M.A. students who opt for the Performance Dissertation Option (including the Piano Solo Recorded Dissertation Project, see Piano Solo Curricula and Requirements in Chapter VII for details). These papers will demonstrate a command of scholarship and writing ability. The papers support the performance curriculum. One is prepared prior to Admission to Candidacy and the other afterwards, as a component of the D.M.A. Performance Dissertation Project:

- A. In support of the Lecture Recital requirement, a scholarly paper of 12–16 pages of double-spaced text is required. Some or all of this document may provide the text for the lecture portion of this recital requirement. The paper must be in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1-inch margins. The page count does not include the annotated bibliography or non-text material (e.g., musical examples, pictures, etc).
- B. In support of the Performance Dissertation Project sequence, scholarly program notes will be required for each of the recitals or other performance events, which collectively should comprise 13–17 pages of double-spaced text (this paper must also be in a recent and 'official' version of Microsoft Word, with Times New Roman 12-pt font and 1-inch margins. The page count does not include the annotated bibliography or non-text material, e.g., musical examples, pictures, etc.). In addition to treating the individual works performed, the notes for the Dissertation events are expected to discuss the works of the series in relation to one another where applicable. The versions presented at the public performance need not include the required footnotes as stipulated in the writing guidelines document referenced below. This paper is the written component of the Performance Project Dissertation.

Both of these documents must follow the guidelines set forth in the D.M.A. Scholarly Research Paper Guidelines. In total, the written requirements associated with the D.M.A. Scholarly Research Paper Requirement shall include the following: Lecture Recital Scholarly Paper or sanctioned alternative option (see next paragraph); Dissertation Prospectus; Dissertation Performances Program Notes with Bibliography; Program Repertoire; Dissertation Abstract. The paper described in A. above, at the discretion of the student and advisor, may be included as part of the written portion of the Performance Project Dissertation submitted to the Graduate School.

At the recommendation of the student's advisor, instead of the paper in support of the Lecture Recital, the student may submit a paper of similar length in support of one or both pre-Candidacy recitals or other performance events (concerto performance, major opera role, etc.).

### **D.M.A. SCHOLARLY RESEARCH PAPER GUIDELINES**

All components of the D.M.A. Scholarly Research Paper Requirement must demonstrate a command of scholarship and writing. Each Scholarly Research Paper overall is a work of greater substance than a paper submitted for a seminar or a course, but it may be developed from a course paper. A prerequisite for beginning the paper is a grade of B- or higher in MUSC 648 or an equivalent course from another university. The Scholarly Research Paper must meet the requirements as outlined in the D.M.A. Scholarly Research Paper Certification Form.

Each paper must adhere to the following:

- A Scholarly Paper usually includes the following components: a title page, preface, dedication, table of contents, list of musical examples, list of illustrations, proper pagination, introductory paragraph explaining the topic, clear thesis statement, body of the paper in which paragraphs present the evidence supporting the thesis, at least one paragraph of conclusions, footnotes, an annotated bibliography of Works Consulted, an abstract of 250 words or less (dissertation paper only), and optional supplementary material (musical examples, appendices).
  - The paper is a formal document without colloquial language or jargon.
  - The paper demonstrates considerable depth of knowledge in some aspect of music, such as a composer, genre or historical period, or an aspect of theory, performance practice, compositional style, or the pedagogy of music.
  - Tertiary sources (i.e. publications lacking footnotes or endnotes, and virtually all sources that exist only as web pages) — with the exception of Grove, MGG, and scholarly critical editions of music — should not appear in the footnotes or annotated bibliography.
  - Quotations may be used only if their content provides supporting evidence for a claim made in the paper. Quotes that are more than a paragraph long must be placed in an appendix at the end of the paper.
  - Clear, grammatically correct, correctly-spelled, and well-organized English prose.
  - Complete, accurate, stylistically consistent citations in the footnotes or endnotes and in the annotated bibliography.
  - Correct capitalization of titles in English and in foreign languages: normally, in English either all significant words or only proper names (be consistent!); in German only nouns, in French and Italian only proper names; in Latin only the first word of the title.
  - Include an annotated bibliography (Works Consulted), meeting the requirements described in Turabian.
  - The annotated bibliography includes a variety of source-types, not just books, and gives preference to recent sources. Most new scholarship is published first in articles. If sound recordings are used for the project, they should appear in the Bibliography under a separate heading. Do not provide web links for any item existing in hardcopy (i.e. articles in JSTOR).
  - For the Dissertation Project paper, a 250-word abstract summarizing the thesis and supporting evidence presented in the paper, using the abstract format in the *Journal of the American Musicological Society* (and not RILM) as a model.
  - Stylesheet: Chicago/Turabian Notes System. (DO NOT use the in-text parenthetical author-date option.) The Chicago-Style Citation Quick Guide can be found at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
- The essentially identical Turabian Quick Guide is at [http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)
- Students must submit both printed and digital versions of the paper.

Each Scholarly Research Paper has its own certification form, found later in this chapter and also available in the Student Services Office. These completed, signed forms must be submitted to Student Services, and will be filed in the student's folder.

## PRELIMINARY EXAMINATIONS (COMPREHENSIVE EXAMINATIONS)

1. Written Preliminary Examinations are required of all doctoral students prior to Admission to Candidacy. The Examinations may be taken in or immediately following the final semester of coursework, but not before. The student and the advisor determine the appropriate semester in which to take the Examinations. The advisor and the Director of Graduate Studies in Music must approve the Application for Examination.
2. The Examinations are scheduled three times a year, on a consecutive Friday and Saturday in November, March, and August, and the scheduled dates are announced well in advance. The student must apply for the Examinations at least four weeks in advance and must be registered for a minimum of one credit during the semester in which the Examinations are taken (except during Summer Session II).
3. Designed to assess the student's mastery of the broad field of music as well as the area of the student's specialization, the Preliminary Examinations consist of two parts: Departmental (School of Music) and Divisional. The Departmental part is prepared and periodically reviewed by the School of Music faculty as a whole or by authorized representatives. The Divisional part is prepared and periodically reviewed by the faculty in the student's division. (Students in Ethnomusicology take only the Preliminary Examinations designed for that program. For further information, see Ph.D. in Ethnomusicology, Chapter VIII.)
4. For a Departmental Exam Study Repertoire List, see the end of this chapter.
5. The first time the Examinations are taken, the student is required to take both the Departmental and the Divisional portions AT THE SAME SITTING. Under no circumstances will a student be allowed to take only one portion of the Preliminary Examinations as a first-time test taker.
6. Each part of the Examinations is evaluated by a committee of three faculty members. The readers of the Departmental part are selected by the Director of Graduate Studies; those of the Divisional part are selected by the student's Division Chair. The anonymity of both the students and the readers is maintained during the grading process.
7. Faculty readers are provided with a photocopy of each student's Examination, and a cover sheet. On the cover sheet, the faculty reader indicates a grade of Pass or Fail, and in addition may provide brief comments, especially in the case of a grade of Fail. The reader does not write comments or other markings on the copy of the student's Examination. The reader returns all papers and the graded and signed cover sheet to the Student Services Office within one month of the Examinations.
8. The majority opinion of the three readers constitutes a decision.
9. The Student Services Office assembles the evaluations of both parts of the Examinations and immediately forwards the decision to the advisor of each student and the Director of Graduate Studies in Music who then notifies the student in writing of the results.
10. A student who fails one or both parts of the Examinations with two grades of Fail and one of Pass may request a re-evaluation. A student request for re-evaluation of a failed Examination will not be considered if all three readers have returned a Fail grade. The Graduate Director has the right to accept or reject the request to re-evaluate an Examination with a mixed verdict. If rejected, the student has the right to appeal to the School of Music Graduate Committee.
11. If the readers' evaluation is Fail, the student's advisor may request a meeting with the committee of faculty readers and the Director of Graduate Studies. The student does not attend. Such a meeting is scheduled only if the advisor feels that it might provide guidance for the student in

preparing for subsequent testing. At the meeting, the student's identity may be revealed, and any information or circumstances relevant to the student, the overall academic program, and the Examinations themselves may be discussed. In a subsequent meeting with the student, the advisor will share with the student a summary of the discussion insofar as the advisor thinks it will be useful to the student in retaking the Examinations.

12. A student may take the Examinations two times. A student may, by petition, receive special permission to take the Examinations a third time. Under no circumstances may a student attempt the Examinations more than three times.
13. If a student fails for the third and final time, the Director of Graduate Studies calls a meeting with the student's advisor and the three readers, and the readers make a final decision to Pass or Fail the Examination. The written decision is forwarded to the Student Services Office, and the Director of Graduate Studies notifies the student in writing of that decision.
14. With the exception of a single printed English-foreign language dictionary, the use of dictionaries or study aids is not permitted during the Examinations.
15. A student with a documented medical problem may, with the permission of the Director of Graduate Studies, use a computer. Permission to use a computer must be secured at least two weeks in advance of the Examinations. The computer will be provided by the School of Music; a student may not use his/her own computer.
16. All Preliminary Examinations are filed in the student's file with the Music Office. A student may review faculty comments in the Music Office upon request. Under no circumstances, however, may any papers be removed from the Music Office.

### **ADMISSION TO CANDIDACY**

After a student passes both parts of the Preliminary Examinations, and has completed all other requirements including coursework, languages (when applicable) and other competencies and requirements specified by the student's program, (s)he is eligible for Admission to Candidacy. A student is responsible for filing an application for Admission to Candidacy. Upon approval of the application by the advisor and the Director of Graduate Studies in Music, the application is forwarded to the Graduate School for its consideration and official action. A student must be admitted to Candidacy for the doctoral degree within five years after initiation of the program and at least six months before the degree is conferred.

### **DOCTORAL DISSERTATION COMMITTEE**

Upon advancement to Candidacy, the student proceeds with the formal approval of the Doctoral Dissertation Committee. The Committee is formed with the consent of the student, the Dissertation Committee Chair, and each individual prospective committee member.

1. The Doctoral Dissertation Committee must have at least five members: the Dissertation Committee Chair, the Graduate School Dean's Representative (a UMCP faculty member outside of the School of Music), and three other Committee members. The Committee Chair, the Dean's Representative, and at least one other Committee member must be "Full Members" of the Graduate School Faculty. (All full-time tenure-track faculty qualify; generally, other faculty do not.)
2. Normally, the faculty member who directs the dissertation research chairs the Committee; if that person is not a Full Member of the Graduate School faculty, the student finds a Full Member who agrees to serve as Committee Chair, and the research director becomes one of the three other Committee members.
3. If a prospective member of the Committee is not a Member of the Graduate School Faculty, the

Dissertation Committee Chair submits an application for appointment of that person as an Adjunct or Special Member of the Graduate School Faculty. The application form, with a rationale for the prospective member's pertinence to the project and a copy of his/her curriculum vitae, is submitted to the School of Music Director of Graduate Studies, who presents the prospective member's credentials to the School of Music graduate faculty for a vote. Upon approval of a majority of the music faculty, the Director of Graduate Studies forwards the request to the Graduate School for final approval.

4. Once Committee membership is settled, the student submits a form with the list of nominees for the Doctoral Dissertation Committee, signed by the advisor, to the Director of Graduate Studies in Music who forwards the request to the Graduate School. The Committee, once approved, then follows the policies and procedures described in the University of Maryland Graduate Catalog <http://www.gradschool.umd.edu/catalog/>.
5. Some programs have additional requirements for the formation of the Dissertation Committee; see specific program information in Chapters VII and VIII for further details.

### **DISSERTATION PROSPECTUS**

The first step in the dissertation process is the writing of the Dissertation Prospectus.

1. A student, in consultation with the Dissertation Committee Chair, prepares a Dissertation Prospectus, which should include a detailed outline of the final project. In the case of a written dissertation, it should contain a definition of the problem, necessary background, sources, methodology, expected conclusions with possible interpretations, contribution to the field, and bibliography. A performance dissertation Prospectus should include a list of and rationale for proposed repertoire for the recitals and/or other performances, background sources, selected bibliography of texts and scores, and any other relevant information. A composition dissertation Prospectus should include a detailed description of the proposed project. A written dissertation Prospectus is normally 5–10 double-spaced pages in length; a performance or composition dissertation Prospectus is usually shorter.
2. All members of the Committee should be consulted during the preparation of the Prospectus, and all must sign it.
3. After approval, the Prospectus is deposited in the Student Services Office. The Dissertation Chair and all members of the Committee must approve any subsequent changes to the Prospectus and a revised Prospectus must be deposited in the Student Services Office.

### **DISSERTATION**

A dissertation is required for all doctoral degrees. A minimum of 12 credits in Dissertation Research (MUSC 899 or MUSP 899) must be earned.

#### **Ph.D. Dissertation**

Candidates for the Doctor of Philosophy in Music degree will submit a written dissertation, demonstrating the candidate's ability to conduct original and independent scholarly research, write in a clear and concise manner, and follow a recognized scholarly style manual. The dissertation is usually 300 or more double-spaced pages in length. The instructions for the preparation and submission of the written dissertation are found in the *Thesis and Dissertation Manual* available online at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

#### **D.M.A. Dissertation Options**

For D.M.A. in Composition dissertation requirements, see that program's description in Chapter VII.

There are two dissertation options for a D.M.A. in Performance degree candidate.

##### **1. Performance Dissertation Option**

In this option, the student proposes a three-event performance project (recitals, concerts, opera roles, or other appropriate programs) that explores a particular theme. This cohesive group of

three events is in addition to the two recitals (MUSP 815, 816) presented as part of the pre-Candidacy coursework, and is taken under the course MUSP 899 Doctoral Dissertation Research, after Admission to Candidacy. (Note: all MUSP courses carry a performance fee.) **It is expected that all Dissertation Committee members will attend all three dissertation recitals or other events, which should be scheduled in consultation with Committee members. All recitals or other events must be on campus, or near enough so as not to pose an inconvenience for Committee members in fulfilling their obligation to attend.** The student is responsible for seeing that the recitals or other events are professionally recorded. CD (or other appropriate medium) recordings of these events must be deposited in the Graduate School as a permanent record of the dissertation project. The student's Dissertation Committee will decide whether the live-performance CDs may stand without editing or should be amended with re-recorded material. The Dissertation Committee Chair must approve the final recording. Due to copyright restrictions, performance dissertations are ineligible for digital submission. These documents should be submitted to the Office of the Registrar on CD.

## 2. Written Dissertation Option

This option consists of a combination of one dissertation recital or lecture-recital (taken under MUSP 899 and requiring a performance fee) and a written dissertation (taken under MUSC 899; no performance fee). The recital is in addition to the two recitals (MUSP 815, 816) presented as part of the pre-Candidacy coursework. The student is encouraged to relate the dissertation recital repertoire to the topic of the written dissertation. Requirements for the written dissertation are generally the same as for the Ph.D. dissertation; see above.

Some D.M.A. programs have additional requirements or modifications to these requirements; see Chapter VII for details.

## DISSERTATION DEFENSE

An oral final examination in defense of the doctoral dissertation is required upon completion of the project. The examination is administered by the student's Dissertation Committee, all members of which must be present. The defense is scheduled within the Fall or Spring semester. A student must be registered in the semester of the defense. Procedures for the defense are described in detail in the Graduate Catalog, available at [http://www.gradschool.umd.edu/catalog/doctoral\\_degree\\_policies.htm](http://www.gradschool.umd.edu/catalog/doctoral_degree_policies.htm).

The report of the Dissertation Committee, signed by each member, is submitted to the Graduate School following the examination. Two or more negative votes constitute the failure of the candidate to meet the dissertation requirement. A second defense is permitted; if it is failed, the candidate's admitted status is terminated.

## SUBMISSION OF THE DISSERTATION TO THE GRADUATE SCHOOL

Please consult the Graduate School Thesis and Dissertation website, [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html) for detailed instructions on preparing the manuscript of your dissertation and submitting the final approved version to the Graduate school. Written dissertations are submitted electronically.

D.M.A. students who have selected the Performance Dissertation Option should submit in person to the Graduate School by the appropriate deadline two copies of their CDs plus the following materials in paper format: Title Page, Abstract page, and Table of Contents. At this time, performance dissertations will not be included in the ProQuest database. Submission by mail or in person should be to:

Office of the Registrar  
1113 Mitchell Building  
Campus

301-314-8259 (phone)  
301-314-9568 (fax)

## Scholarly Research Paper Certification I D.M.A. Degree: Pre-Candidacy

Student's Name \_\_\_\_\_ ID # \_\_\_\_\_

Title of Paper \_\_\_\_\_

**This requirement is satisfied with a major research paper in support of the Lecture Recital or, at the discretion of the advisor, of one or both of the pre-Candidacy recitals or other performance events (concerto performance, major opera role, etc.) Papers will be certified upon satisfactory completion of all requirements listed below.**

### Materials for Submission include:

- A research paper submitted in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1" margins, 12–16 pages of double spaced text length, not including the annotated bibliography nor non-text material, e.g., musical examples, pictures, etc.
- An Annotated Bibliography

### Content of Paper:

- Poses clear, focused research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized by a coherent structure that advances main argument
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Footnotes and all citations in the annotated bibliography adheres to the stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian
- Includes sufficient evidence supporting claims
- Includes sufficient documentation supporting the evidence
- Deals with the study of music (i.e., not a different subject)

### Bibliography:

- Includes at least 9–15 different sources cited in the footnotes, which must include a balance of primary and secondary sources, and include scholarly articles as well as books. (Tertiary sources and secondary sources dating from before 1950 may not be cited.)
- Adheres to format stipulated in Turabian
- Annotations demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Annotations accurately represent the content of each source

- Student is responsible for assuring that all checklist requirements are met.
- Student must obtain advisor's signature at least 30 days prior to taking the Preliminary Examinations.

The undersigned certify that the student named above has satisfactorily completed the Pre-Candidacy Scholarly Research Paper in partial fulfillment of degree requirements for the Doctor of Musical Arts.

Instructor's Signature \_\_\_\_\_ Date \_\_\_\_\_

Advisor's Signature \_\_\_\_\_ Date \_\_\_\_\_

This completed form must be placed in the student's master file in the Student Services Office. (rev.9/17/12)

## Scholarly Research Paper Certification II

### D.M.A. Degree: Dissertation Performance Project

Student's Name \_\_\_\_\_ ID # \_\_\_\_\_

Title of Paper \_\_\_\_\_

**This requirement is satisfied with a major research paper comprised of scholarly program notes for each of the recitals or other performance events in support of the Dissertation Performance Project performances. Papers will be certified upon satisfactory completion of all requirements listed below.**

**Materials for Submission include:**

- A research paper comprised of scholarly program notes, submitted in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1" margins, collectively 13–17 pages text length not including the annotated bibliography, nor non-text material, e.g., musical examples, pictures, etc.
- An Annotated Bibliography
- A 250-word abstract

**Content of Paper:**

- Poses clear, focused research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized by a coherent structure
- Advances one main argument; in addition to treating the individual works performed, the notes for the Dissertation events are expected to discuss the works of the series in relation to one another where applicable
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Footnotes and all citations in the annotated bibliography adheres to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian
- Includes sufficient evidence supporting claims
- Includes sufficient documentation supporting the evidence
- Deals with the study of music (i.e., not a different subject)

**Bibliography:**

- Includes at least 9–15 different sources cited in the footnotes, which must include a balance of primary and secondary sources, and include scholarly articles as well as books. (Tertiary sources and secondary sources dating from before 1950 may not be cited.)
- Adheres to format stipulated in Turabian
- Annotations demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Annotations accurately represent the content of each source

- Student is responsible for assuring that all checklist requirements are met.
- Student must obtain Dissertation Advisor's signature prior to the Dissertation Defense.

The undersigned certify that the student named above has satisfactorily completed the Dissertation Performance Project Scholarly Research Paper in partial fulfillment of degree requirements for the Doctor of Musical Arts.

Dissertation Advisor's Signature \_\_\_\_\_ Date \_\_\_\_\_

Graduate Director's Signature \_\_\_\_\_ Date \_\_\_\_\_

This completed form must be placed in the student's master file in the Student Services Office. (rev.9/17/12)

(rev. 8/1/12)  
 UNIVERSITY OF MARYLAND  
 SCHOOL OF MUSIC

REPERTORY LIST FOR PRELIMINARY EXAMINATIONS

By definition, the word “doctor” means “teacher,” related to the Latin adjective “doctus -a -um,” one who has been taught or has become learned. As you approach the end of your doctoral studies, you should be well acquainted with the works of music on the following list. One day of the day-long test that leads to candidacy for the doctorate, the Preliminary Examination, will consist of pages drawn from twelve of these works. In order to analyze the music on these pages and put it into its historical context, it will be necessary for you to be able to recognize at least the characteristics of its style, if not the piece itself. Academic coursework will greatly help you to gain a sense of why these works are iconic and how they figure in the theory and history of music. This, however, also will require much listening and study on your part, quite separate from your work in lessons, rehearsals, or the classroom. Your teachers and professors do know this repertory; you should, too.

Where a large number of works in a genre are listed (e.g., the Haydn string quartet list), you should select several that are particularly iconic and study those in detail. This will help you to recognize and discuss the composer’s style even in a work you haven’t studied. You’ll notice that the composers’ dates are not provided; one of your early self-study assignments should be to look them up and add them after the composers’ names.

\*\*\*\*\*

Anonymous (medieval)—Gregorian chant for the Mass (Ordinary, Proper of the Time, Proper of the Saints) and Office (Matins, Vespers, Compline); Goliard songs; parallel, oblique, and free organum; monophonic and polyphonic versus and conductus; Ars antiqua motet; Ars nova motet and polyphonic Mass music

Jacob Arcadelt—cinquecento madrigals

Arnold von Bruck—sacred and secular German Lieder

Filippo Azzaiolo—*Villote del fiore*

Johann Sebastian Bach—church cantatas; secular cantatas; Mass in B Minor; Magnificat in D Major; passions and oratorios; motets; organ works; Inventions; English and French Suites & Partitas; *Das wohltemperirte Clavier*; Italian Concerto; Goldberg Variations; Chromatic Fantasia and Fugue; unaccompanied sonatas & partitas, violin sonatas, flute sonatas, and trio sonatas; keyboard concertos; violin concertos; Brandenburg Concertos; orchestral suites; *Musikalisches Opfer*; *Die Kunst der Fuge*

Béla Bartók—*Bluebeard’s Castle*; *The Miraculous Mandarin*; violin, viola, and piano concertos; Music for Strings, Percussion, and Celesta; Concerto for Orchestra; string quartets; *Contrasts*; Sonata for Two Pianos and Percussion; *Mikrokosmos*

Ludwig van Beethoven—symphonies, overtures, string quartets, piano sonatas, *Fidelio*, *Wellingtons Sieg*, piano concertos, violin concerto, *Christus am Oelberge*, Choral Fantasy, *Missa solemnis*, Quintet in E♭ flat Major, Septet in E♭ flat Major, ’cello sonatas, violin sonatas, op. 34 and 35 piano variations, Diabelli variations, bagatelles, Lieder

Vincenzo Bellini—*La sonambula*, *Norma*, *I puritani*

Alban Berg—Altenberg Lieder, Three Pieces for Orchestra, *Wozzeck*, Lyric Suite, *Lulu*, violin concerto

Luciano Berio—*Variazioni* for Chamber Orchestra, *Nones*, *Quaderni I*, *Sequenza I–IX*, piano concerto, *Sinfonia*

Hector Berlioz—*Les Troyens*, *Symphonie fantastique*, *Harold en Italie*, *Roméo et Juliette*, overtures, Requiem, *La damnation de Faust*, *L’enfance du Christ*, *Les nuits d’été*,

Bernart de Ventadorn—Troubadour songs

- Leonard Bernstein—Mass, Chichester Psalms, *On the Town*, *West Side Story*, *Candide*
- Gilles Binchois—Magnificats, hymns & motets, chansons
- Georges Bizet—*Les pêcheurs de perles*, *L'arlèsienne suite*, *Carmen*, Symphony in C Major
- Alexander Borodin—*Prince Igor*, string quartets
- Pierre Boulez—*Le marteau sans maître*
- Johannes Brahms—concertos, symphonies, overtures, Variations on a Theme by J. Haydn, Three Hungarian Dances, piano quartets, trios, string quartets, clarinet quintet, Lieder, *Ein deutsches Requiem*, Alto Rhapsody, piano works
- Gace Brulé—Trouvère songs
- Antoine Busnois—*Missa L'homme armé*, motets, chansons
- William Byrd—Masses for three, four, and five voices; motets; anthems; psalms; consort songs; madrigals; virginals music
- Giulio Caccini—*Euridice*; arias, monodies, and solo madrigals from *Le nuove musiche*
- Marco Cara—frottole
- Giacomo Carissimi—oratorios
- Elliott Carter—Variations for Orchestra, piano concerto, piano sonata, string quartets
- Frédéric Chopin—concertos, ballades, études, impromptus, mazurkas, nocturnes, polonaises, préludes, scherzi, sonatas, waltzes
- Johannes Ciconia—isorhythmic motets, non-isorhythmic motets, song motets, chansons, trecento madrigals, ballate
- Loyset Compère—Masses, motetti missales, Magnificats, motets, motet-chansons, chansons, frottole
- Aaron Copland—*The Tender Land*, ballets, *Music for the Theatre*, piano concerto, *El salón México*, *Lincoln Portrait*, *Fanfare for the Common Man*, Symphony No. 3, piano variations, piano sonata
- Arcangelo Corelli—solo sonatas, trio sonatas, concerti grossi
- François Couperin—*Les goûts réunis*; *L'apothéose de Lully*; *Les nations*; *Pièces de clavecin I, II, III, & IV*; *L'art de toucher le clavecin*
- Henry Cowell—*Aeolian Harp*, *The Banshee*
- George Crumb—*Ancient Voices of Children*, *Black Angels*, *Vox balaenae*
- Luigi Dallapiccola—*Il prigioniero*, *Quaderno musicale di Annalibera*, Variations for Orchestra
- Arnaut Daniel—Troubadour songs
- Claude-Achille Debussy—*Pelléas et Mélisande*, *Jeux*, *Le martyre de St Sébastien*, *Prélude à l'après-midi d'un faune*, *Nocturnes*, *La mer*, *Images*, *Syrinx*, String Quartet in G Minor, songs, *Rêverie*, *Estampes*, *Children's Corner*, Préludes I & II
- Gaetano Donizetti—*L'elisir d'amore*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La fille du régiment*, *Don Pasquale*
- Guillaume Dufay—Masses, Magnificats, hymns, isorhythmic motets, non-isorhythmic motets, secular works
- John Dunstable—Masses and Mass movements, isorhythmic motets, non-isorhythmic motets, secular works
- Antonin Dvořák—symphonies, 'Cello Concerto in B Minor, Piano Quintet in A Major, Piano Trio in E Minor, String Quartet in F Major
- Morton Feldman—orchestral music, chamber music, piano music

- César Franck—Symphony in D Minor, Symphonic Variations, Piano Quintet in F Minor, String Quartet in D Major, Violin Sonata in A Major
- Franco de Cologne—Ars antiqua motets
- Girolamo Frescobaldi—toccatas & partitas for keyboard, canzonas
- Andrea Gabrieli—canzonas & ricercars, polychoral motets
- Giovanni Gabrieli—canzonas & sonatas, polychoral motets
- Giovanni Gastoldi—balletti
- George Gershwin—*Rhapsody in Blue*, Piano Concerto in F Major, *An American in Paris*, *Porgy and Bess*, songs
- Carlo Gesualdo—motets, madrigals
- Ghirardello da Firenze—trecento madrigals, caccias
- Orlando Gibbons—consort music, keyboard works
- Giovanni da Firenze—trecento madrigals, caccias
- Christoph Willibald Gluck—*Orfeo ed Euridice*, *Alceste*, *Iphigénie en Tauride*
- Charles-François Gounod—*Faust*
- Edvard Grieg—Piano Concerto in A Minor, *Peer Gynt* Suites Nos. I & II, solo piano music
- Georg Frideric Handel—*Rinaldo*, *Giulio Cesare*, *Serse*, *Acis and Galatea*, *Esther*, *Alexander's Feast*, *Saul*, *Israel in Egypt*, *Messiah*, *Samsom*, *Semele*, *Judas Maccabaeus*, Chandos Anthems, Coronation Anthems, concerti grossi, keyboard concertos, *Water Music*, *Royal Fireworks Music*, trio sonatas, solo sonatas, solo keyboard works
- Franz Joseph Haydn—Missa in tempore belli; Lord Nelson Mass; *Die Schöpfung*; *Die Jahreszeiten*; symphonies nos. 6–8, 45, 84, 88, 92, & 93–104; trumpet concerto; string quartets opp. 20, 33, 50, 54, 55, 64, 71, 74, 76, & 77; piano trios, keyboard sonatas
- Hayne van Ghizeghem—chansons
- Paul Hindemith—Symphony *Mathis der Maler*, *Symphonic Metamorphosis*, *Das Marienleben*, *Ludus tonalis*, chamber music, sonatas
- Arthur Honegger—*Le roi David*, *Pacific 231*
- Engelbert Humperdinck—*Hänsel und Gretel*
- Henricus Isaac—Masses, motets, chansons, frottolas, polyphonic Lieder
- Charles Ives—*Three Places in New England*, Fourth Symphony, *The Unanswered Question*, Second Piano Sonata (“Concord”)
- Jacob de Senleches—chansons
- Jacopo da Bologna—trecento madrigals
- Clément Janequin—chansons
- Josquin des Prez—Masses, motets, chansons, frottolas, instrumental works
- Pierre de La Rue—Masses, motets, chansons
- Francesco Landini—trecento madrigals, ballatas
- Roland de Lassus—Masses, motets, passions, chansons, madrigals, polyphonic Lieder
- Ruggero Leoncavallo—*Pagliacci*
- Léonin—Notre Dame organum duplum

- György Ligeti—Requiem, *Atmosphères*, *Lux aeterna*, *Lontano*, piano études
- Franz Liszt—symphonic poems, *Eine Faust-Symphonie*, piano concertos, *Totentanz*, *Etudes d'exécution transcendante*, *Années de pèlerinage*, Sonata in B Minor, Hungarian Rhapsodies
- Guillaume de Machaut—*Messe de Notre Dame*, isorhythmic motets, *Hocquetus David*, chansons
- Gustav Mahler—symphonies, *Des Knaben Wunderhorn*, *Kindertotenlieder*, *Das Lied von der Erde*
- Rossino Mantovano—frottolas
- Luca Marenzio—cinquecento madrigals & villanellas
- Felix Mendelssohn—*A Midsummer Night's Dream*, *Elijah*, overtures, symphonies, Piano Concerto in G Minor, Violin Concerto, chamber music, Lieder ohne Worte, *Variations sérieuses*
- Olivier Messiaen—*Quatuor pour la fin du temps*, *Oiseaux exotiques*
- Darius Milhaud—*Le boeuf sur le toit*, *La création du monde*, *La cheminée du roi René*
- Claudio Monteverdi—*La favola d'Orfeo*, *Il ritorno d'Ulisse in patria*, *L'incoronazione di Poppea*, *Combattimento di Tancredi e Clorinda*, madrigals & scherzi musicali, *Selva morale e spirituale*, *Vespro della Beata Vergine* (1610)
- Thomas Morley—madrigals, canzonets, & balletts; consort lessons
- Robert Morton—chansons
- Johannes Mouton—Masses, Magnificats, motets, chansons
- Wolfgang Amadeus Mozart—Coronation Mass; Große Messe in C Moll; Requiem; *Idomeneo*; *Die Entführung aus dem Serail*; *Le nozze di Figaro*; *Così fan tutte*; *Die Zauberflöte*; Symphonies nos. 25, 35, 36, 38, 39, 40, & 41; *Ein musikalischer Spass*; *Eine kleine Nachtmusik*; concertos for piano, violin, horn, & clarinet; string quartets; quartet for piano & winds; clarinet quintet; string quintets; piano sonatas; piano variations; violin sonatas
- Modeste Mussorgsky—*Boris Godunov*, *Night on Bald Mountain*, *Pictures at an Exhibition*, songs
- Luis de Narváez—differencias
- Niccolo da Perugia—trecento madrigals, ballatas, caccias
- Jacob Obrecht—Masses, motets, chansons, Flemish songs, instrumental works
- Johannes Ockeghem—Masses, motets, chansons
- Giovanni Pierluigi da Palestrina—Masses, Magnificats, motets, sacred & secular madrigals
- Pierre Passereau—chansons
- Krzysztof Penderecki—*Threnody for the Victims of Hiroshima*, *Polymorphia*, St. Luke Passion, string quartets
- Giovanni Battista Pergolesi—*La serva padrona*, sacred vocal works
- Pérotin—Notre Dame organum triplum & quadruplum
- Petrus de Cruce—Ars antiqua motets
- Sergei Prokofiev—*Romeo and Juliet*, Classical Symphony, Symphony No. 5 in B♭ Major, Piano Concerto No. 3 in C Major, *Lieutenant Kijé Suite*, *Peter and the Wolf*, March & Scherzo from *The Love for Three Oranges*
- Giacomo Puccini—*Manon Lescaut*, *La bohème*, *Tosca*, *Madama Butterfly*, *Turandot*
- Henry Purcell—*Dido and Aeneas*

- Sergei Rachmaninoff—Piano Concerto No. 2 in C Minor, Piano Concerto No. 3 in D Minor, *The Isle of the Dead*, *Rhapsody on a Theme of Paganini*, *Morceaux de fantaisie*
- Jean-Philippe Rameau—*Les Indes galantes*, *Pièces de clavecin*, *Pièces de clavecin en concertos*
- Maurice Ravel—*L'enfant et les sortilèges*, *Pavane pour une infante défunte*, *Ma mère l'oye*, *Daphnis et Chloé*, *Le tombeau de Couperin*, *La valse*, *Boléro*, Piano Concerto for the Left Hand, Piano Concerto in G Major, *Chansons Madécasses*, String Quartet in F Major, *Introduction et allegro*, *Jeux d'eau*, *Sonatine*, *Gaspard de la nuit*, songs
- Ottorino Respighi—*Fontane di Roma*, *Pini di Roma*
- Richard Coeur-de-Lion—Trouvère song
- Nicolai Rimsky-Korsakov—*Capriccio espagnol*, *Scheherazade*, Russian Easter Overture, *The Golden Cockerel*
- Cipriano de Rore—cinquecento madrigals, motets
- Gioachino Rossini—*La scala di seta*, *L'italiana in Algeri*, *Il barbiere di Siviglia*, *La Cenerentola*, *La gazza ladra*, *Semiramide*, *Le Comte Ory*, *Guillaume Tell*, overtures, *Stabat mater*, *Petite messe solennelle*,
- Camille Saint-Saëns—*Samson et Dalila*, Danse macabre, Organ Symphony, piano concertos
- Erik Satie—*Parade*, *Trois gymnopédies*
- Alessandro Scarlatti—chamber cantatas, concerti grossi, sonatas a 4
- Domenico Scarlatti—essercizi & sonatas
- Johann Schein—scared concertos, instrumental suites
- Arnold Schoenberg—*Erwartung*, *Moses und Aron*, *Gurrelieder*, *A Survivor from Warsaw*, *Verklärte Nacht*, Five Pieces for Orchestra, Variations for Orchestra, Violin Concerto, String Quartet in D Minor, String Quartet in F $\sharp$  Minor, Suite in E $\flat$  Major, String Quartet No. 4, *Pierrot lunaire*, Fünf Klavierstücke
- Franz Schubert—Mass in B $\flat$  Major, *Die schöne Müllerin*; *Winterreise*; *Schwanengesang*; individual Lieder; Symphonies Nos. 5, 8, & 9; Piano Quintet in A Major; Quartettsatz in C Minor; Octet in F Major; String Quartet in A Minor; String Quartet in D Minor (“Der Tod und das Mädchen”); Piano Trio in B $\flat$  Major; Piano Trio in E $\flat$  Major; String Quintet in C Major; Piano Sonata in a Minor; Piano Sonata in B $\flat$  Major; *Wanderer Fantasie* in C Major; moments musicaux, impromptus, waltzes
- Heinrich Schütz—*Symphoniae sacrae* I, II, & III; *Musicaliasche Exequien*; *Geistliche Chor-Music*; *Weihnachts Historie*
- Robert Schumann—symphonies, Piano Concerto in A Minor, String Quartet in A Major, Piano Quintet in E $\flat$  Major, *Liederkreis*, *Myrthen*, *Frauenliebe und -leben*, *Romanzen und Balladen* I & II, *Dichterliebe*, individual Lieder, *Davidsbündlertänze*, Toccata in C Major, *Carnaval*, *Phantasiestücke*, *Kinderszenen*, Piano Sonata No. 2 in G Minor
- Alexander Scriabin—*Prométhée, le poème de feu*, poèmes & préludes, *Vers la flamme*
- Ludwig Senfl—Masses, motets, Lieder
- Claudin de Sermisy—Masses, motets, chansons
- Roger Sessions—*Idyll of Theocritus*, symphonies, string quartets, piano sonatas
- Dmitri Shostakovich—*Lady Macbeth of the Mtsensk District*, Symphonies Nos. 5 & 7, String Quartets Nos. 8 & 15, concertos
- Jean Sibelius—*Finlandia*, Violin Concerto in D Minor, symphonies, *Karelia Suite*, *Valse triste*, *The Swan of Tuonela*

- Bedřich Smetana—*The Bartered Bride*, string quartets
- Solage—chansons
- Karlheinz Stockhausen—*Kontra-Punkte, Zeitmasze, Gruppen, Momente*
- Richard Strauss—*Salome, Elektra, Der Rosenkavalier, Don Juan, Tod und Verklärung, Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, Don Quixote, Ein Heldenleben, Lieder, Vier letzte Lieder*
- Igor Stravinsky—*L'oiseau de feu, Petrushka, Le sacre du printemps, Histoire du soldat, Pulcinella, Oedipus rex, Apollon musagète, The Rake's Progress, Agon, Ragtime, Symphonies of Wind Instruments, Violin Concerto in D Major, Dumbarton Oaks Concerto, Symphony in C, Symphony in Three Movements, Ebony Concerto, Symphony of Psalms, Canticum sacrum, Threni, Requiem Canticles, In Memoriam Dylan Thomas, Octet*
- Tielman Susato—danserye
- Pyotr Ilyich Tchaikovsky—*Swan Lake; Eugene Onegin; The Sleeping Beauty; The Nutcracker; Romeo and Juliet Overture; 1812 Overture; Symphonies Nos. 4, 5, & 6; Italian Capriccio; Serenade in C Major; Piano Concerto No. 1 in B♭ flat Minor; Violin Concerto in D Major*
- Georg Philipp Telemann—concertos, sonatas
- Bartolomeo Tromboncino—frottolas
- Edgar Varèse—*Offrandes, Hyperprism, Octandre, Intégrales, Ionisation, Density 21.5, Déserts*
- Ralph Vaughan Williams—*Riders to the Sea, Fantasia on Greensleeves, symphonies, The Lark Ascending*
- Giuseppe Verdi—*Nabucco, Macbeth, Rigoletto, Il trovatore, La traviata, Un ballo in maschera, Don Carlos, Aida, Otello, Falstaff, Messa da Requiem*
- Tomás Luis de Victoria—Masses, Magnificats, motets
- Heitor Villa-Lobos—*Bachianas brasileiras*
- Philippe de Vitry—isorhythmic motets
- Antonio Vivaldi—solo sonatas, trio sonatas, solo concertos, concertos for multiple instruments
- Richard Wagner—*Der fliegende Holländer, Tannhäuser, Lohengrin, Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Tristan und Isolde, Die Meistersinger von Nürnberg, Parsifal*
- Johann Walter—German Choral settings
- Carl Maria von Weber—*Der Freischütz*, piano music
- Anton von Webern—*Fünf Stücke für Orchester, Symphony, Variations for Orchestra, Sechs Bagatellen, String Quartet*
- Thomas Weelkes—madrigals
- Kurt Weill—*Aufstieg und Fall der Stadt Mahagonny, Die Dreigroschenoper*
- Hugo Wolf—Lieder
- Carl Friedrich Zelter—Lieder

## CHAPTER VII: DOCTOR OF MUSICAL ARTS (D.M.A.) CURRICULA AND REQUIREMENTS

### D.M.A. IN COMPOSITION

The DMA in Composition requires a minimum of 70 credit hours beyond the Bachelor's (40 beyond the MM).

#### Required Program of Study

##### MAJOR STUDIES IN MUSIC (8 credits)

_____ MUSP 719T*	Interpretation and repertoire	2 cr.
_____ MUSP 719T*	Interpretation and repertoire	2 cr.
_____ MUSP 719T*	Interpretation and repertoire	2 cr.
_____ MUSP 719T*	Interpretation and repertoire	2 cr.

\*Courses with a performance fee

##### STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

A minimum of 15 credits in Theory/Composition-related courses at the 400- or 600-level selected in consultation with the advisor:

#### 1. Orchestration and conducting. Select *one* of the following:

_____ MUSC 688	Advanced Orchestration	3 cr.
_____ MUSC 689	Advanced Conducting	3 cr.

#### 2. Music Theory Pedagogy.

_____ MUSC 675	Music Theory Pedagogy	3 cr.
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#### 3. Analysis of 20<sup>th</sup>-century music. Select *one* of the following:

_____ MUSC 471	Contemporary Compositional Techniques	3 cr.
_____ MUSC 650	The Contemporary Idiom	3 cr.
_____ MUSC 658	Advanced Analysis Seminar	3 cr.
_____ MUSC 661	Theory and Analysis of Atonal and Twelve-tone Music	3 cr.
_____ MUSC 672	Masterworks of the Twentieth Century	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis of 20 <sup>th</sup> century music only)	3 cr.

#### 4. Two additional courses, at least one at the 600-level, selected from those listed under #s 1 or 3 above OR from the following:

_____ MUSC 460	Tonal Counterpoint	3 cr.
_____ MUSC 651	Theories of Heinrich Schenker	3 cr.
_____ MUSC 665	Theory in Analysis	3 cr.
_____ MUSC 670	Advanced Analytical Techniques I	3 cr.
_____ MUSC 671	Advanced Analytical Techniques II	3 cr.
_____ MUSC 673	Style Analysis	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

##### OTHER COURSES IN MUSIC (5 credits minimum)

_____ MUSC 648	Seminar in Music Research	3 cr.
_____ MUSC 4xx/6xx	Musicology, ethnomusicology, theory, or performance	3 cr.

**DISSERTATION: MUSP 899\*** (12 credits) 12 cr.

Before the end of the 4<sup>th</sup> semester of study, preliminary exams, and advancement to candidacy all DMA Composition students must submit a scholarly research paper and signed certification form (Scholarly Research Paper Certification I: D.M.A. Degree: Pre-Candidacy) to the Student Services office. This pre-candidacy scholarly paper must be 12–16 pages (*not* counting musical examples or bibliography) and observe all scholarly standards for style and documentation (e.g., Turabian or *Chicago*, either “notes and bibliography” or “author-date,” so long as it is consistent). The subject of the paper can be a music analysis or a topic in music theory, musicology, ethnomusicology, or another scholarly field. The student may submit an expanded version of a paper submitted for a course, revised in consultation with a faculty member. No post-candidacy paper is required for DMA students in Composition. For *Chicago* style, see [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). For the nearly identical Turabian Quick Guide, go to [http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html).

Advancement to Candidacy is required before commencing the dissertation, which consists of a major written musical composition that represents a significant advancement of the candidate’s career as a composer. This composition will be the culminating musical project for doctoral students in Composition and will be a work of major proportions, such as a one-act opera, a large orchestral composition, a multi-movement chamber music composition, a song cycle, or a large multi-media work. The work shall be performed in public if possible and practical. Once a student has advanced to candidacy, he or she will develop a brief dissertation prospectus (1–2 pages double-spaced) in consultation with the advisor, to be signed and filed with the Student Services Office as outlined in chapter VI of this Handbook. After the completion of the dissertation there is a formal defense before the committee approved by the Graduate School. Following the defense, two copies of the final, corrected version of the full score will be deposited with the Graduate School.

### **COMPOSITION COLLOQUIUM**

Attendance at Composition Colloquium is expected except in cases of significant extenuating circumstances.

### **COMPOSITION RECITAL OPTION**

In the final year of study, Composition students have the option to present a full or half degree recital of original music, subject to permission of the primary composition studio teacher. The student is responsible for scheduling a date, according to the guidelines for Recital Scheduling included in the Administrative Procedures section of chapter I in this handbook.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ First-Year Assessment (2<sup>nd</sup> semester, to be completed by the faculty)
- \_\_\_\_\_ File pre-candidacy scholarly paper and signed certification form in Student Services Office

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)
- \_\_\_\_\_ Optional compositional recital

**D.M.A. IN CONDUCTING – CHORAL CONDUCTING**

(Please also refer to Chapters II &amp; VI for general policies regarding all doctoral degrees.)

In addition to the course requirements below, Conducting students must demonstrate piano proficiency.

**Required Program of Study**

The following to be taken before Admission to Candidacy:

**PERFORMANCE, PRINCIPAL MEDIUM (12 credits)**

_____MUSP 719U*	Interpretation and Repertoire (Choral)	2 cr.
_____MUSP 621U*	Interpretation, Repertoire and Performance	2 cr.
_____MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 cr.
_____MUSP 719U*	Interpretation and Repertoire	2 cr.
_____MUSP 815U*	Interpretation, Performance and Pedagogy: Conducting	4 cr.

**PERFORMANCE-RELATED COURSES (11 credits)**

_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 659A	Seminar in Choral Repertoire and Pedagogy	2 cr.
_____MUSC 645	Seminar in Vocal Pedagogy	3 cr.
_____MUSC 757	Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
or		
_____MUSP 679*	Instrumental Practicum	1 cr.

**ACADEMIC COURSES IN MUSIC (9 credits)**

_____MUSC 648	Seminar in Music Research	3 cr.
Two academic courses selected (in consultation with an advisor) from:		6 cr.
_____MUSC 450	Musical Form	
_____MUSC 451	Analysis of Music	
_____MUSC 651	The Theories of Heinrich Schenker	
_____MUSC 658	Advanced Analysis	
_____MUSC 699	Selected Topics in Music	
_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)	

The following is to be taken after admission to candidacy:

**DISSERTATION (12 credits)**

Students in the D.M.A. in Performance – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

(program continues on next page)

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

- \_\_\_\_\_ Diction proficiencies: English, German, French, Italian, Latin
- \_\_\_\_\_ Voice proficiency: satisfied by examination of voice faculty or two semesters of voice study
- \_\_\_\_\_ Piano proficiency: score reading and keyboard harmonization. If this proficiency requirement is not met at the entrance examination, MUSC679 will be required and will consist of piano study leading to a public jury.
- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

### Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

### Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

### Completed in the final semester of study

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN CONDUCTING – ORCHESTRAL CONDUCTING

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

In addition to the course requirements below, Conducting students must demonstrate piano proficiency, including score reading.

### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

____MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 cr.
____MUSP 621U*	Interpretation, Repertoire and Performance	2 cr.
____MUSP 719U*	Interpretation and Repertoire (Wind)	2 cr.
____MUSP 816U*	Intrp., Perf. and Ped. (Lecture Recital)	4 cr.
____MUSP 815U*	Intrp., Perf. and Ped. (Recital and Performance Portfolio)	4 cr.

#### PERFORMANCE-RELATED COURSES (15 credits)

____MUSC 689	Seminar in Advanced conducting	2 cr.
____MUSC 659B	Seminar in Repertoire and Pedagogy: Orchestral	2 cr.
____MUSC 659B	Seminar in Repertoire and Pedagogy: Orchestral	2 cr.
____MUSC 659A/C	Seminar in Repertoire and Pedagogy: Choral or Wind	2 cr.
____MUSP 679*	Instrumental Practicum	1 cr.
____MUSP 679*	Instrumental Practicum	1 cr.
____MUSC 629	Ensemble (chosen in consultation with advisor)	1 cr.
____MUSC 757	Aural Skills for Conductors	1 cr.
____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
____MUSC 758	Advanced Aural Skills for Conductors	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

____MUSC 648	Seminar in Music Research	3 cr.
Two academic courses selected (in consultation with an advisor) from:		6 cr.
____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)	
____MUSC 4xx/6xx	(Theory/Analysis)	
____MUSC 4xx/6xx	(Ethnomusicology)	
____MUED 6xx	(Music Education)	
____THET 4xx	(Theatre)	
____DANC 4xx	(Dance)	

The following is to be taken after admission to candidacy:

#### DISSERTATION (12 credits)

Students in the D.M.A. in Performance – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

____MUSP 899*	Doctoral Dissertation Research	6 cr.
____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

(program continues on next page)

The Dissertation Project will consist of one performance event and a written document, connected by a central theme or topic. The performance is in addition to the recitals (MUSP 815, 816) presented as part of the pre-Candidacy coursework, and is presented under the course MUSP 899 Doctoral Dissertation Research after Admission to Candidacy. The written document, approximately 75–100 pages in length, will thoroughly explore the theme of the Dissertation Project. This document and recording of the performance will be submitted to the Graduate School.

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

- \_\_\_\_\_ Piano proficiency: score reading and keyboard harmonization may be satisfied by examination or successful completion of one semester of piano study.
- \_\_\_\_\_ Instrumental prerequisite must be satisfied at the entrance examination for acceptance to the program.
- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

### **Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

### **Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

### **Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN CONDUCTING – WIND CONDUCTING

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

In addition to the course requirements below, Conducting students must demonstrate piano proficiency, including score reading.

### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

___MUSP 719U*	Interpretation and Repertoire (Wind)	2 cr.
___MUSP 621U*	Interpretation, Repertoire and Performance	2 cr.
___MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 cr.
___MUSP 816U*	Intrp., Perf. and Ped. (Lecture Recital)	4 cr.
___MUSP 815U*	Intrp., Perf. and Ped. (Recital and Performance Portfolio)	4 cr.

#### PERFORMANCE-RELATED COURSES (15 credits)

___MUSC 689	Seminar in Advanced conducting	2 cr.
___MUSC 659C	Seminar in Repertoire and Pedagogy: Wind	2 cr.
___MUSC 659C	Seminar in Repertoire and Pedagogy: Wind	2 cr.
___MUSC 659C	Seminar in Repertoire and Pedagogy: Wind	2 cr.
___MUSP 679*	Instrumental Practicum	1 cr.
___MUSP 679*	Instrumental Practicum	1 cr.
___MUSP 679*	Instrumental Practicum	1 cr.
___MUSC 757	Aural Skills for Conductors	1 cr.
___MUSC 758	Advanced Aural Skills for Conductors	1 cr.
___MUSC 758	Advanced Aural Skills for Conductors	1 cr.
___MUSC 758	Advanced Aural Skills for Conductors	1 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

___MUSC 648	Seminar in Music Research	3 cr.
Two academic courses selected (in consultation with an advisor) from:		6 cr.
___MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)	
___MUSC 4xx/6xx	(Theory/Analysis)	
___MUSC 4xx/6xx	(Ethnomusicology)	
___MUED 6xx	(Music Education)	
___THET 4xx	(Theatre)	
___DANC 4xx	(Dance)	

The following is to be taken after admission to candidacy:

#### DISSERTATION (12 credits)

Students in the D.M.A. in Performance – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

___MUSP 899*	Doctoral Dissertation Research	6 cr.
___MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

(program continues on next page)

The Dissertation Project will consist of one performance event and a written document, connected by a central theme or topic. The performance is in addition to the recitals (MUSP 815, 816) presented as part of the pre-Candidacy coursework, and is presented under the course MUSP 899 Doctoral Dissertation Research after Admission to Candidacy. The written document, approximately 75–100 pages in length, will thoroughly explore the theme of the Dissertation Project. This document and recording of the performance will be submitted to the Graduate School.

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

- \_\_\_\_\_ Piano proficiency: score reading and keyboard harmonization may be satisfied by examination or successful completion of one semester of piano study.
- \_\_\_\_\_ Instrumental prerequisite must be satisfied at the entrance examination for acceptance to the program.
- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

### **Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

### **Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

### **Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – PIANO SOLO

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____MUSP 719A*	Interpretation and Repertoire. (Only one semester is required; normally two are taken)	2 cr.
_____MUSP 815A*	Interpretation, Performance and Pedagogy (Recital)	4 cr.
_____MUSP 816A*	Interpretation, Performance and Pedagogy (Recital/Lect.Recital)	4 cr.

#### PERFORMANCE-RELATED COURSES (12 credits)

_____MUSC 800P	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801P	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830P	Doctoral Seminar in Music Literature I	3 cr.
_____MUSC 831P	Doctoral Seminar in Music Literature II	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### PERFORMANCE DISSERTATION OPTION (12 credits)

Concurrent with three (3) doctoral performances (see below)

_____MUSP 899*	Doctoral Research	6 cr.
_____MUSP 899*	Doctoral Research	6 cr.

MUSP 899 must be taken for a minimum of two semesters and may be taken for a maximum of three semesters. One semester of MUSP 899 may be replaced by a semester of MUSP 898. Continuous 899 registration is required throughout candidacy. MUSC 899 (or 898) will be taken in any semester in which MUSP 899 (898) is not taken.

or

#### WRITTEN DISSERTATION OPTION (12 credits)

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

### **FIRST-YEAR D.M.A. PIANO MAJORS**

First-semester D.M.A. piano performance majors must enroll in MUSP 719 (lessons); enrollment in the second semester may be for MUSP 719 (lessons) or MUSP 815 (recital). Students who enroll for MUSP 719 for the second semester will play a twenty-minute jury at the end. Students cannot perform a recital without first passing a pre-hearing for three members of the piano faculty, scheduled two weeks before the recital. The studio teacher will attend and grade the recital.

### **SECOND-YEAR D.M.A. PIANO MAJORS**

Third and fourth semester students will enroll in MUSP 719, MUSP 815, or MUSP 816 as appropriate. Students cannot perform a recital without first passing a pre-hearing for three members of the faculty, scheduled two weeks before the recital. Students who fail the pre-recital hearing more than twice will be eliminated from the program. The studio teacher will attend and grade the recital.

### **PIANO DIVISIONAL RECITALS**

Divisional Noon recitals are held four times during the semester. Attendance by graduate students is required. Not attending may cause a student's MUSP grade to be lowered. Students are encouraged to perform in these recitals as often as possible. Performers must submit program information to the Piano Division Chair according to instructions that will be emailed before each recital. Those instructions will ask for four items: your name as you wish it to appear on the program; complete identification of the music you will play (title, movement, etc.) and the composer; your realistic performance time; a statement that you have your teacher's permission to perform.

### **LIMIT ON STUDIO INSTRUCTION**

D.M.A. piano students can receive no more than seven semesters of MUSP courses (studio instruction) towards the degree.

### **DISSERTATION COMMITTEE**

The student must select a Dissertation Committee meeting the School of Music requirements as set forth in Chapter VI of this Handbook. Additionally, the Committee must include three piano faculty members, of whom one must chair the Committee (unless special permission from the piano faculty has been obtained to allow a non-piano faculty member to chair the Committee). The Dissertation Committee will approve or disapprove the recital quickly, and the chair will inform the student.

### **DISSERTATION OPTIONS**

There are two dissertation options for D.M.A. in Performance – Piano Solo: the Performance Dissertation Option and the Written Dissertation Option. Within the Performance Dissertation Option a student may choose either the Live Performance format or the Recording Project format.

#### **Performance Dissertation Option**

In addition to the requirements for this option stated in Chapter VI, Piano Solo students have the following requirements and options.

- Live Performance format: Students will perform three MUSP 899 recitals connected by a central theme or topic. One recital may be a chamber music recital or a concerto recital; the remaining two recitals must be solo recitals. The concerto must be selected from the more difficult concerto repertoire (a Haydn concerto, for example, would not be acceptable). A student may perform one concerto or two short concertos, the duration of the total program to be not shorter than forty-five minutes of playing time. The concerto may be accompanied by a second piano or by an orchestra. Only a performance with orchestra may be scheduled off campus and must be approved and attended by the student's Dissertation Committee.
- Recording Project format: Students choosing this project must adhere to the above requirements where applicable (including registering for MUSP 899, which carries a performance fee, not MUSC 899). Students choosing to perform a Recording Project must prepare 120 minutes of repertoire for the

recording. Both the recording and the written document must be prepared in a format acceptable to the Graduate School. Detailed guidelines for the Recording Project are available from the Piano Division Chair or the Student Services Office.

### **Written Dissertation Option**

For this option, students must still perform one recital or lecture-recital in addition to the written dissertation. While they are preparing for this recital they may register for private lessons under MUSP 899 for no more than one year. This recital may be a lecture-recital if the music is related to the written dissertation topic. For further information regarding this option, see Chapter VI.

### **CHANGE IN APPLIED MUSIC TEACHER**

As a general policy, the Piano Division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability then the student should submit, in writing, a request to change studios to the Piano Division Chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student's final year on campus.

### **CHECKLIST FOR OTHER REQUIREMENTS**

#### **Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

#### **Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option or Recording Option only)

#### **Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Create Dissertation Committee and secure approval of prospectus in writing (email) from entire committee.
- \_\_\_\_\_ File Nomination of Committee Form with Graduate School

#### **Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option or Recording Option only)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – COLLABORATIVE PIANO

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before admission to candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

____MUSP 719A*	Interpretation and Repertoire	2 cr.
____MUSP 815A*	Interpretation, Performance and Pedagogy (Recital)	4 cr.
____MUSP 816A*	Interpretation, Performance and Pedagogy (Recital/Lect.Recital)	4 cr.

#### PERFORMANCE-RELATED COURSES (18 credits)

____MUSC 800A	Advanced Seminar in Music Pedagogy I (Chamber Music Coaching)	3 cr.
____MUSC 801A	Advanced Seminar in Music Pedagogy II (Opera Coaching)	3 cr.
____MUSC 802A	Advanced Seminar in Music Pedagogy III (Vocal Diction for Pianists)	3 cr.
____MUSC 830A	Doctoral Seminar in Music Literature I (Vocal Literature I)	3 cr.
____MUSC 831A	Doctoral Seminar in Music Literature II (Vocal Literature II)	3 cr.
____MUSC 832A	Doctoral Seminar in Music Literature III (Piano Chamber Music Literature)	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected from: 6 cr.

____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
____MUSC 4xx/6xx	(Theory/Analysis)
____MUSC 4xx/6xx	(Ethnomusicology)
____MUED 4xx/6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### PERFORMANCE DISSERTATION OPTION (12 credits)

Concurrent with three (3) doctoral performances (see Dissertation Options, next page)

____MUSP 899*	Doctoral Research	6 cr.
____MUSP 899*	Doctoral Research	6 cr.

**or**

#### WRITTEN DISSERTATION OPTION (12 credits)

____MUSP 899*	Doctoral Dissertation Research	6 cr.
____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

**FIRST-YEAR D.M.A. COLLABORATIVE PIANO MAJORS**

A first-year student is encouraged to spend the first year learning as much repertoire as possible. Normally, a student enrolls in MUSP 719 for the first two semesters. However, a recital (MUSP 815 or 816) may be performed in the first year with approval of the Collaborative Piano faculty and the Advisor.

**SECOND-YEAR D.M.A. COLLABORATIVE PIANO MAJORS**

During the third semester, the student normally presents the first recital (MUSP 815 or 816). The fourth semester, the student may then enroll in either a recital (MUSP 815 or 816) or non-recital (MUSP 719) course number. The second recital should be performed before the end of the fourth semester in any event.

**LIMIT ON STUDIO INSTRUCTION**

D.M.A. Collaborative Piano students can receive no more than seven semesters of studio instruction towards the degree.

**DISSERTATION COMMITTEE**

The Dissertation Committee must include two members of the piano/collaborative piano faculty, one of whom must chair the Committee. For additional details regarding committee formation, see Chapter VI.

**DISSERTATION OPTIONS**

There are two dissertation options for a D.M.A. in Performance. For the Performance Dissertation Option, in addition to the requirements stated in Chapter VI, Collaborative Piano D.M.A. students have the following requirements:

Students will perform three recitals connected by a central theme or topic. The programs may consist of any combination of solo, vocal or chamber music works falling under the umbrella of the dissertation topic and must meet the approval of the Dissertation Committee. Two of these recitals will have comprehensive program notes (including all song texts and translations). The third recital will be presented in a lecture-demonstration style wherein 50–60 minutes of music will be presented, the student introducing each work or group of works with comments incorporating the information included in the program notes for that recital. The purpose of the third recital is to introduce the student to one of the newer forms of concert presentation, which is fast becoming a paradigm.

**CHANGE IN APPLIED MUSIC TEACHER**

As a general policy, the Piano Division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability then the student should submit, in writing, a request to change studios to the Piano Division Chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student's final year on campus.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examination (required of all students)
- TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- Select an Advisor in the 2<sup>nd</sup> semester
- File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus
- Appoint Dissertation Committee

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – STRINGS

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before admission to candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____MUSP 719*	Interpretation and Repertoire	2 cr.
_____MUSP 815*	Interpretation, Performance and Pedagogy (Recital)	4 cr.
_____MUSP 816*	Interpretation, Performance and Pedagogy (Recital/Lect.Recital)	4 cr.

#### PERFORMANCE RELATED COURSES (12 credits)

_____MUSC 800S	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801S	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830S	Doctoral Seminar in Music Literature I	3 cr.
_____MUSC 831S	Doctoral Seminar in Music Literature II	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### PERFORMANCE DISSERTATION OPTION (12 credits)

Concurrent with three (3) doctoral performances

_____MUSP 899*	Doctoral Research—Recital Preparation	6 cr.
_____MUSP 899*	Doctoral Research—Recital Preparation	6 cr.

or

#### WRITTEN DISSERTATION OPTION (12 credits)

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

### **ORCHESTRA REQUIREMENT**

All String DMA students are required to participate in orchestra for each of the first four semesters in which they receive applied instruction in their major performance area. The Orchestral Participation Certificate form, signed by the Director of Orchestral Programs and the String Division Chair, must be filed in the Student Services office in the final semester of study.

### **LIMIT ON STUDIO INSTRUCTION**

D.M.A. string students can receive no more than seven semesters of studio instruction towards the degree.

### **JURY EXAMINATIONS**

Students taking performance courses MUSP 719, 815 and 816 must perform a 10 minute jury at the end of each semester in which a degree recital is not presented. Students taking MUSP 899 are not required to perform juries.

### **STRING DIVISION NOON RECITAL REQUIREMENT**

Divisional Noon Recitals are an opportunity for students to perform before an audience of their peers. Attendance at Noon Recitals is a part of the course requirement for MUSP 719, 815 and 816 (private lessons on the principal instrument), and affects the grade for those courses. Dates and attendance policies are distributed to all string students at the beginning of each semester.

### **STRING DIVISION DMA DEGREE RECITAL POLICIES**

#### **I. Preliminaries**

- A. The recital program must be submitted to the Chair of the String Division for approval at least two months before the recital date. For the first 899 recital, a single hard copy of the prospectus showing signatures of all five committee members must be submitted to the Chair of the String Division at least two months before the recital date.
- B. Normal length for a full recital program is 60 to 65 minutes of music. A proposed program may be rejected because of inappropriate length.
- C. The recital must be scheduled at a time when the student's teacher is able to attend.
- D. The student must arrange to have the recital recorded by an approved CSPAC recording technician.
- E. Students registered for MUSP 815, or 816 must procure the agreement of one other faculty Member to attend the recital. This faculty member, plus the student's teacher, together comprise the student's Recital Committee.
- F. Students studying at the 899 level must make a good faith effort to set the dates for the Dissertation Recitals in such a way that the entire Dissertation Committee can attend.

#### **II. The Recital Hearing**

- A. For students registered for MUSP 815 or 816, the Division Chair will schedule a Recital Hearing for no later than two weeks before the proposed recital date.
- B. At least two String Division faculty members must be present including the candidate's private teacher (adjunct teachers' schedules permitting).
- C. At the Recital Hearing, the student must be prepared to perform the entire recital. The committee will select for presentation approximately 15 minutes of excerpts from the full program.
- D. Recital hearings for 899 students will be in the form of a public performance on the String Division Noon Recital. Selections for the hearing will be made by the string faculty and communicated to the student 24 hours before the Noon Recital performance.
- E. Passage of the Recital Hearing requires a unanimous vote of the committee.

### **III. The Recital Grade**

Immediately after an 815 or 816 recital, each Recital Committee member will grade the recital, using the standard University of Maryland A–F grading system. The grade for the recital, which is also the grade for the semester, will be the weighted average of the two grades, with the teacher’s grade counting for 60%, and the other Recital Committee member’s grade counting for 40%. The other Recital Committee member will also fill out a Semester Performance Evaluation form to be placed in the student’s file.

### **PERFORMANCE DISSERTATION OPTION GUIDELINES FOR THE TWO PRE-CANDIDACY RECITALS**

The String Division DMA degree requires that two recitals be performed prior to advancement to candidacy (MUSP 815 and MUSP 816). One of these (815) must be a standard professional concert program containing a representative variety of styles, while the other (816) must be a lecture recital. A student may present these programs in either order.

Although unusual and imaginative formats for the lecture recital are welcomed (with the approval of the teacher), the following elements of common practice are provided for guidance:

1. The topic of the lecture recital is usually a single major work (20–30 minutes) which may be a sonata, concerto or other work featuring the student’s instrument. Sometimes two or more works are presented to be compared and contrasted.
2. The lecture is 20–30 minutes of speaking. Normally the lecture is given at the opening of the program, and then the music is performed in its entirety following intermission.
3. The content of the lecture may include some or all of the following: biographical information about the composer; stylistic hallmarks of the composer relevant to the work in question; the musical and cultural context of the work and composer; theoretical analysis of the music; discussion of performance challenges and their solutions; and the performer’s personal relation to the music, among other things. It is recommended that the student identify and support a single thesis.
4. In addition, the lecture usually opens by expressing thanks to the audience for coming, followed by opening remarks about the topic of the lecture and its interest to the student. The lecture usually closes by announcing what will take place after intermission and acknowledging mentors, friends, pianists, etc., who have helped make the presentation possible.
5. The student usually distributes hand-outs to the audience, which may contain outlines, musical examples, photographs, etc. The student normally performs musical examples to illustrate the lecture.
6. The lecture should be prepared in written form at least one week in advance of the recital. The student is expected to seek editorial advice from the teacher as well as coaching on clear elocution in the performance venue prior to the recital.
7. If there is an intermission, it must be no longer than ten minutes.
8. The text of the lecture recital provides some of the text for the pre-candidacy scholarly paper, which is on the same topic. It is highly likely that content will need to be added in order to fulfill the guidelines for the pre-candidacy scholarly paper (in Chapter VI, see under the headings “D.M.A. SCHOLARLY RESEARCH PAPER REQUIREMENT,” “D.M.A. SCHOLARLY RESEARCH PAPER GUIDELINES” and “Scholarly Research Paper Certification I.”)

### **PROSPECTUS FOR DISSERTATION RECITALS**

The Prospectus, normally 1 to 2 pages in length, includes the three proposed recital programs, an explanation of the purpose of the project, and an explanation of how the proposed repertoire relates to that purpose. The student must obtain signatures from all five dissertation committee members on a single hard copy of the prospectus at least two months in advance of the first dissertation recital. The student must then provide photocopies of the signed copy to each of the committee members, to the Division Chair, and to the Office of Student Services.

**PERFORMANCE DISSERTATION OPTION**

String students opting for the Performance Dissertation Option are subject to the policies and procedures regarding dissertations as detailed in Chapter VI, plus the following:

The Dissertation Committee should, within two weeks after the performance of each dissertation recital, approve the recital as meeting a minimum standard for inclusion in the dissertation series. The Chair of the Dissertation Committee is responsible for collecting this approval in writing. In cases of disagreement, a negative vote from two or more of the five Committee members constitutes a failure.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examination (required of all students)
- TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters, before the first 899 Dissertation Recital is performed**

- File Orchestra Participation Certificate Form
- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus
- Appoint Dissertation Committee

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – VOICE

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____MUSP 719B*	Interpretation and Repertoire	2 cr.
_____MUSP 815B*	Interpretation, Performance and Pedagogy (Recital)	4 cr.
_____MUSP 816B*	Interpretation, Performance and Pedagogy (Recital/Lect.Recital)	4 cr.

#### PERFORMANCE-RELATED COURSES (12 credits)

_____MUSC 800V	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801V	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830V	Doctoral Seminar in Music Literature I	3 cr.
_____MUSC 831V	Doctoral Seminar in Music Literature II	3 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### PERFORMANCE DISSERTATION OPTION (12 credits)

Concurrent with three (3) doctoral performances

Students in DMA–Vocal Performance are strongly encouraged to use the Performance Dissertation Option.

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSP 899*	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

**LIMIT ON STUDIO INSTRUCTION**

D.M.A. voice students can receive no more than seven semesters of studio instruction towards the degree.

**FOREIGN LANGUAGE REQUIREMENT**

Voice students must complete one year each (or its equivalent) of college-level study of Italian, French and German.

**PIANO PROFICIENCY**

All graduate voice students will be expected to take a piano proficiency exam at the start of their first Fall semester. The exam will consist of:

- 1) Selected major and minor scales, 3-4 octaves (student should be able to play any scale)
- 2) Cadences in all keys (I—IV—V<sup>7</sup>—I)
- 3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
- 4) Sight-reading of song/aria selections (piano part)

Students who do not pass will be expected to take the Piano Class for Singers. This requirement must be met prior to taking Comprehensives and/or Preliminary Exams.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all music students)
- \_\_\_\_\_ Piano Proficiency Examination (required of all voice students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)
- \_\_\_\_\_ One year each of \_\_\_\_\_ French \_\_\_\_\_ German and \_\_\_\_\_ Italian

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – VOICE PEDAGOGY

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before admission to candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____MUSP 719B*	Interpretation and Repertoire	2 cr.
_____MUSP 815B*	Interpretation, Performance and Pedagogy (Recital)	4 cr.
_____MUSP 816B*	Interpretation, Performance and Pedagogy (Recital/Lect.Recital)	4 cr.

#### PERFORMANCE-RELATED COURSES (12 credits)

_____MUSC 800V	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801V	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830V	Doctoral Seminar in Music Literature I	3 cr.
_____MUSC 831V	Doctoral Seminar in Music Literature II	3 cr.

#### ACADEMIC COURSES IN MUSIC (12 credits)

_____MUSC 699	Selected Topics in Music, Supervised Teaching	3 cr.
_____MUSC 648	Seminar in Music Research	3 cr.

Two academic courses selected from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's Advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### WRITTEN DISSERTATION (12 credits)

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

### DISSERTATION

DMA-Vocal Pedagogy is offered only with the Written Dissertation Option. See Chapter VI.

### FOREIGN LANGUAGE REQUIREMENT

Voice Pedagogy students must complete one year each (or its equivalent) of college-level study of Italian, French, and German, and must demonstrate piano proficiency.

**PIANO PROFICIENCY**

All graduate voice students will be expected to take a piano proficiency exam at the start of their first fall semester. The exam will consist of:

- 1) Selected major and minor scales, 3—4 octaves (student should be able to play any scale)
- 2) Cadences in all keys (I—IV—V<sup>7</sup>—I)
- 3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
- 4) Sight-reading of song/aria selections (piano part)

Students who pass the piano proficiency placement exam will not need to repeat this exam at the end of their studies. Those who do not pass will be expected to take the Piano Class for Singers.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- \_\_\_\_\_ Placement Examination (required of all students)
- \_\_\_\_\_ Piano Proficiency Examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)
- \_\_\_\_\_ One year each of \_\_\_\_\_ French \_\_\_\_\_ German and \_\_\_\_\_ Italian

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- \_\_\_\_\_ Select an Advisor in the 2<sup>nd</sup> semester

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- \_\_\_\_\_ Pass School of Music Preliminary Examinations
- \_\_\_\_\_ Pass Divisional Preliminary Examinations
- \_\_\_\_\_ Apply for Candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint Dissertation Committee

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
- \_\_\_\_\_ Write abstract of dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final Oral Defense of Dissertation or Evaluation of Performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – VOICE OPERA

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following five performance events are required for this degree program: one song recital, one lecture recital, two opera roles, and one program designed in consultation with the dissertation advisor. Two of these performances must be presented prior to candidacy. The student has the option of doing the third performance of five either before or after Admission to Candidacy.

Courses to be taken before the Preliminary (Comprehensive) Examinations:

### PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

_____MUSP 719B*	Interpretation and Repertoire	2 cr.
_____MUSP 815B*	Interpretation, Performance and Pedagogy (Performance I)	4 cr.
_____MUSP 816B*	Interpretation, Performance and Pedagogy (Performance II)	4 cr.
_____MUSP 817B*	Interpretation, Performance and Pedagogy (Performance III)	4 cr.

MUSP 817B may be waived, in which case the student's Performance Dissertation Project will consist of three performance events.

\*Courses with a performance fee

### PERFORMANCE RELATED COURSES (20 credits)

_____MUSC 800V	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801V	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830V	Advanced Seminar in Music Literature I	3 cr.
_____MUSC 831V	Advanced Seminar in Vocal Literature II	3 cr.
_____MUSC 811	Advanced Opera Techniques I**	2 cr.
_____MUSC 812	Advanced Opera Techniques II**	2 cr.
_____MUSC 813	Advanced Opera Techniques III***	2 cr.
_____MUSC 814	Advanced Opera Techniques IV***	2 cr.

\*\*Taken concurrently with an MUSP course (see above).

\*\*\*If the second opera role is planned as part of the Performance Dissertation Project, MUSC 813 and 814 may be waived and incorporated into MUSP 899.

### ACADEMIC COURSES (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected in consultation with the student's advisor from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the student's doctoral study (post-Master's and before Admission to Candidacy).

Dissertation Credits, to be taken after successful completion of Preliminary Examinations and Admission to Candidacy:

### PERFORMANCE DISSERTATION (12 credits minimum)

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSP 899*	Doctoral Dissertation Research	6 cr.

**FOREIGN LANGUAGE REQUIREMENT**

Opera students must complete one year each (or its equivalent) of college-level study of Italian, French and German.

**LYRIC DICTION REQUIREMENT**

All DMA voice/opera students must have had advanced diction courses in English Italian, German and French. If no advanced diction courses have been taken in a previous degree program, the student must register for the advanced lyric diction courses needed to fulfill this requirement.

<input type="checkbox"/> MUSC 601	Advanced English Lyric Diction	1 cr.
<input type="checkbox"/> MUSC 602	Advanced Italian Lyric Diction	1 cr.
<input type="checkbox"/> MUSC 603	Advanced German Lyric Diction	1 cr.
<input type="checkbox"/> MUSC 604	Advanced French Lyric Diction	1 cr.

**PIANO PROFICIENCY**

All graduate Opera students will be expected to take a piano proficiency exam at the start of their first Fall semester. The exam will consist of:

- 1) Selected major and minor scales, 3-4 octaves (student should be able to play any scale)
- 2) Cadences in all keys (I—IV—V<sup>7</sup>—I)
- 3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
- 4) Sight-reading of song/aria selections (piano part)

Students who do not pass will be expected to take the Piano Class for Singers. This requirement must be met prior to taking the Preliminary Exams.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examination (required of all music students)
- Piano Proficiency Examination (required of all voice students)
- TOEFL & Maryland English Institute examinations (for international students)
- One year each of  French  German and  Italian

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- Select an Advisor in the 2<sup>nd</sup> semester
- File pre-candidacy scholarly paper and signed certification form in Student Services Office

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Appoint Dissertation Committee
- Write prospectus

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at

[http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## D.M.A. IN PERFORMANCE – WINDS AND PERCUSSION

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

### Required Program of Study

The following to be taken before Admission to Candidacy:

#### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____MUSP 719*	Interpretation and repertoire	2 cr.
_____MUSP 815*	Interpretation, Performance and Pedagogy	4 cr.
_____MUSP 816*	Interpretation, Performance and Pedagogy	4 cr.

#### PERFORMANCE-RELATED COURSES (16 credits)

_____MUSC 800W	Advanced Seminar in Music Pedagogy I	3 cr.
_____MUSC 801W	Advanced Seminar in Music Pedagogy II	3 cr.
_____MUSC 830W	Doctoral Seminar in Music Literature I	3 cr.
_____MUSC 831W	Doctoral Seminar in Music Literature II	3 cr.
_____MUSC 608 or MUSC 629C, M, or P	Chamber Music (2 sem. x 1 cr.)	2 cr.
_____MUSC 629A or 629W	Large Ensemble	2 cr.

#### ACADEMIC COURSES IN MUSIC (9 credits)

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected from: 6 cr.

_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)
_____MUSC 4xx/6xx	(Theory/Analysis)
_____MUSC 4xx/6xx	(Ethnomusicology)
_____MUED 6xx	(Music Education)

A list of specific academic courses will be established in consultation with the student's advisor. These two courses must be taken at the University of Maryland during the doctoral studies (post-Master's and before Admission to Candidacy).

The following to be taken after Admission to Candidacy:

#### PERFORMANCE DISSERTATION OPTION (12 credits)

Concurrent with three (3) doctoral performances

_____MUSP 899*	Doctoral Research	6 cr.
_____MUSP 899*	Doctoral Research	6 cr.

**or**

#### WRITTEN DISSERTATION OPTION (12 credits)

_____MUSP 899*	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

Applied study will be allowed in conjunction with registration in MUSP 899 for a maximum of three (3) semesters.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examination (required of all music students)
- TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus
- Appoint Dissertation Committee

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## **CHAPTER VIII: DOCTOR OF PHILOSOPHY (PH.D.) CURRICULA AND REQUIREMENTS**

### **PH.D. IN CURRICULUM AND INSTRUCTION**

The Ph.D. in Curriculum and Instruction emphasizes musicianship, research, and advanced instructional methods. Doctoral students must possess successful teaching experience and show evidence of musicianship.

The Ph.D. in Curriculum and Instruction is administered by the College of Education's Department of Curriculum & Instruction. For further information, please contact the above department and the School of Music's Music Education Division.

### **PH.D. IN ETHNOMUSICOLOGY**

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

The doctoral program provides advanced training in the theories and methods of ethnomusicology, including the documentation and analysis of living traditions, and is intended for students conducting research in any culture area. Specialized coursework for the Ph.D. includes transcription and analysis, an advanced fieldwork seminar, and a variety of ethnomusicology seminars on specialized topics such as historical ethnomusicology, music and film in cross-cultural perspectives, and studies of specific music cultures or genres.

#### **Admission Standards**

- Completion of an M.A. in Ethnomusicology or cognate field with a 3.5 GPA is required.
- The minimum GPA for the undergraduate work is 3.0.

#### **Requirements (in addition to Required Program of Study specified below)**

- Two languages other than the student's native language (typically one language for scholarly reading and one for fieldwork) are required. The languages required will be determined by the student and their Advisor with reference to the student's research topics. For each research language, students must take four semesters at the college level or demonstrate their proficiency by passing an examination. Except in special circumstances, Preliminary Examinations may not be taken until this requirement has been satisfied.
- All students must be involved in one of the School of Music's "world music ensembles" or in an equivalent performance activity, selected in consultation with the Advisor, for six semesters. During their period of study, students will be expected to study at least three different ensemble types.

If the student did not earn an M.A. in Ethnomusicology at the University of Maryland, they may be required to begin with the University of Maryland's M.A. Program in Ethnomusicology or take specific M.A. courses, as determined by their Advisor, in addition to the Ph.D. requirements. An evaluation of the student's transcript and experience will determine which courses must be taken.

**NOTE:** In January 2013, all MUET course prefixes were replaced by MUSC, and some of the course numbers changed as a result. For the purposes of satisfying requirements, the old and new numbers are considered to be equivalent: MUET640 = MUSC631; MUET650 = MUSC632; MUET660 = MUSC633; MUET662 = MUSC636; MUET675 = MUSC676; MUET676 = MUSC677; MUET689 = MUSC698.

### Required Program of Study

#### **THEORY AND METHODOLOGY** (9 credits)

_____MUSC 620	Analysis of World Music	3 cr.
_____MUSC 679	Seminar in Ethnomusicology	3 cr.
_____MUSC 679	Seminar in Ethnomusicology (taken twice on different topics)	3 cr.

#### **AREA STUDIES AND SPECIAL TOPICS** (15 credits)

The following course is required: (3 credits)

_____MUSC 438	Area Studies: East Asia, The Andes, etc.	3 cr.
	(may be repeated on different topics; at least one must be taken after the M.A.)	

Other specific courses (at least 12 credits) in the elective area will be determined in consultation with the student's Advisor and faculty from the student's primary and secondary areas. The following courses are recommended:

_____MUSC 634	Field Methods in Ethnomusicology II	3 cr.
_____MUSC 679	Seminar in Ethnomusicology: Music and Film, Historical Ethnomusicology, The Study of Popular Music, etc.	3 cr.
_____MUSC 698	Advanced Seminar in Ethnomusicology	3 cr.
_____MUSC 6xx	(seminar, various)	3 cr.

In special cases, up to three credits may be fulfilled with internship programs in the public sector (e.g. Smithsonian Institution, Festival of American Folk Life, Library of Congress, National Archives, National Endowment for the Arts, National Endowment for the Humanities, etc.)

The following to be taken after Admission to Candidacy:

_____MUSC 899	Doctoral Dissertation Research	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

#### **CANDIDACY PROCEDURE** for Ph.D. in Ethnomusicology

Candidacy involves the following steps:

1. Satisfactory completion of all coursework
2. Certification of competency in two languages other than the student's native language
3. Completion of Preliminary Examinations. The Examination consists of four parts: 1) in the General Examination, students must demonstrate a sophisticated knowledge of the field commensurate with the expectations for teaching and supervising at the university level; 2) for the Primary Area, the student will demonstrate familiarity with the literature and issues within a broad geographical area and theoretical framework, sufficient for conducting extensive individual research resulting in a Ph.D. dissertation which is a significant original scholarly contribution to the field; 3) for the Secondary Area, the student must demonstrate a level of knowledge commensurate with teaching a course or seminar on the topic and area; 4) In the Aural Examination, the student will demonstrate a broad familiarity with musical genres, instruments,

and styles from major culture areas, along with skills in transcription and analysis suitable for in-depth discussion of any musical style.

4. Admission to Candidacy
5. Selection of the Dissertation Committee, including a Chair responsible for supervising the Dissertation. The Dissertation Committee must include at least five members. Three (including the Committee Chair or one of the Co-Chairs) must be from the Division of Musicology and Ethnomusicology. The fourth member must be from outside the School of Music and will serve as the Dean's Representative at the Final Oral Examination (Dissertation Defense). The fifth member may also be from outside the School of Music and should represent the concentration area, a geographical region, or a specific theoretical perspective. Submission of a written Dissertation Prospectus and approval of the Prospectus by the Dissertation Committee. (See also Chapter VI for Dissertation Prospectus guidelines.) Orally presenting the Prospectus to the Dissertation Committee for discussion.
6. Submission of a written Dissertation Prospectus, oral presentation of the Prospectus to the Dissertation Committee for discussion, and approval of the Prospectus by the Dissertation Committee. (See also Chapter VI for Dissertation Prospectus guidelines.)
7. The ethnomusicology program's benchmark for completing the Ph.D. is eight years. Students who do not complete their degree within this time period--or who fail to demonstrate satisfactory progress toward completing their coursework and passing their language requirement, Preliminary Examinations, and Dissertation Prospectus Defense--will be dismissed from the program. In addition, students who do not complete their degree within four years of advancing to candidacy will normally be required to retake the Ph.D. Preliminary Examination to demonstrate that their knowledge is consistent with the current standards of the graduate program and the current state of the field.

#### **FINAL ORAL EXAMINATION** (Dissertation Defense) for Ph.D. in Ethnomusicology

A complete draft of the Dissertation must be presented to the Chair of the Committee, who approves it for distribution to the rest of the Committee. The Dissertation must follow the guidelines specified by the Graduate School. When all members agree that the Dissertation is complete and defensible, the Oral Defense date may be set, preferably at least six weeks before the date of graduation. Students must be enrolled for dissertation credit (MUSC 899) during the semester of the defense.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Diagnostic Examination (required of all students)
- TOEFL (for all international students) & Maryland English Institute examinations (for international Teaching Assistants)

**Completed in the 2nd to 4th semesters of study**

- Select an Advisor by the end of the 2nd semester

**Completed in the 4th to 6th semesters of study**

- Pass Language Examinations, preferably by the end of semester preceding Preliminary Examinations
- Submit bibliographies and essays for Preliminary Examination by the first week of the semester in which Preliminary Examinations are taken
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus
- Appoint Dissertation Committee
- Obtain Institutional Review Board approval for fieldwork

**Completed in the final semester of study**

- Submit application for graduation within the first ten days of the semester.
- Write Abstract of Dissertation
- Final Oral Defense of Dissertation
- Submit Dissertation to Graduate School (per guidelines at <<http://www.gradschool.umd.edu.etcd>>)

## PH.D. IN MUSICOLOGY

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

The curriculum in Musicology emphasizes the art of music as a historical phenomenon and the scholarly methods of the cultural historian. During the first academic year in the program, the student normally takes seminars that apply the methods of the discipline to the music of the traditionally defined style periods in Western culture. Later, students may choose from a broad range of graduate courses on narrower research areas in musicology, such as individual composers and genres, early music notation, or performance practices, or in the neighboring disciplines of Ethnomusicology and Music Theory and Analysis.

A Musicology student is required to take at least one course in Ethnomusicology.

The coursework usually totals 42 credits beyond the master's level and must include:

- MUSC 642 (Early Music Notation)
- MUSC 648 (Seminar in Music Research)
- At least one course in Ethnomusicology, such as MUSC 676 or one of the seminars in the MUSC 679 series, or the equivalents of these courses (MUSC 642, 648) if they were taken at another institution.
- 12 credits of MUSC 899 Doctoral Dissertation Preparation)

With the approval of the Advisor, the student may take alternative courses to the MUSC 642, 648 or Ethnomusicology course requirements above, if equivalent courses were taken at another institution. The student's Advisor may also approve as credit towards the degree one or more courses outside the discipline of Musicology, or Music if such courses are deemed relevant to the successful completion of the student's dissertation project.

Prior to beginning work on the dissertation, the candidate must also demonstrate a good reading knowledge of at least two foreign languages, generally French and German, by passing two foreign language examinations to be given at times jointly determined by the candidate and his/her advisor. It is preferable to complete the language requirements by the beginning of the second year of study in the degree program.

Candidates for the degree of Doctor of Philosophy in Musicology, upon completion of their course work, must demonstrate a comprehensive knowledge of the European and American musical heritage and repertory by passing a Preliminary Examination prior to beginning the writing of their doctoral dissertations.

After successfully completing the coursework, the language requirement, and the Preliminary Examination, the candidate must present a dissertation prospectus, which must be successfully defended in the presence of the dissertation Advisor and at least two other committee members. Once these requirements are met, the student is formally admitted to Candidacy.

The completed dissertation constitutes a meaningful and original contribution to the musicological literature. Students are encouraged to present the completed dissertation to their Advisor at least one semester before the proposed date of defense.

**Required Program of Study**

The following to be taken before Admission to Candidacy:

**ACADEMIC COURSES IN MUSIC (30 credits)**

<input type="checkbox"/> MUSC 648	Seminar in Music Research	3 cr.
<input type="checkbox"/> MUSC 642	Early Music Notation	3 cr.
<input type="checkbox"/> MUSC 6XX	(at least one course in Ethnomusicology)	3 cr.
Balance of coursework selected in consultation with Advisor		21 cr.

The following to be taken after Admission to Candidacy:

<input type="checkbox"/> MUSC 899	Doctoral Dissertation Research	6 cr.
<input type="checkbox"/> MUSC 899	Doctoral Dissertation Research	6 cr.

**CHECKLIST FOR OTHER REQUIREMENTS****Completed prior to matriculation**

- Placement Examination (required of all students)
- TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 2<sup>nd</sup> to 4<sup>th</sup> semesters of study**

- Select an Advisor in the 2<sup>nd</sup> semester
- Pass language #1 examination

**Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study**

- Pass language #2 examination (prior to Preliminary Examinations)
- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus of not more than ten double-spaced pages
- Appoint Dissertation Committee
- Oral Defense of prospectus with Dissertation Committee

**Completed in the next to last semester of study**

- Submission of a full draft of the dissertation to the Advisor

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write Abstract of Dissertation (to be filed with Graduate School)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)

## PH.D. IN MUSIC THEORY

(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

The Ph.D. in Music Theory requires a minimum of 70 credit hours beyond the Bachelor's degree (40 beyond the MA). The goals of the curriculum for the Ph.D. in Music Theory are threefold: the refinement of the student's skills in scholarly research and writing; the development of the student's analytical skills for music over a broad historical period; the development of the student's knowledge of issues, materials, and methods in music theory pedagogy.

### Required Program of Study

#### MAJOR STUDIES IN MUSIC (18 credits minimum)

_____ MUSC 651	Theories of Heinrich Schenker	3 cr.
_____ MUSC 661	Theory and Analysis of Atonal and Twelve-tone Music	3 cr.
_____ MUSC 675	Music Theory Pedagogy	3 cr.

Select *one* of the following :

_____ MUSC 658	Advanced Analysis Seminar	3 cr.
_____ MUSC 665	Theory in Analysis	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

Two additional courses in Theory and Analysis, at least one at the 600-level, selected from the following:

_____ MUSC 460	Tonal Counterpoint	3 cr.
_____ MUSC 471	Contemporary Compositional Techniques	3 cr.
_____ MUSC 658	Seminar in Advanced Analysis	3 cr.
_____ MUSC 665	Theory in Analysis	3 cr.
_____ MUSC 672	Masterworks of the Twentieth Century	3 cr.
_____ MUSC 673	Style Analysis	3 cr.
_____ MUSC 699	Selected Topics in Music (courses in theory and analysis only)	3 cr.

#### ACADEMIC COURSES IN MUSIC (6 credits minimum)

_____ MUSC 648	Seminar in Music Research (Research section required)	3 cr.
_____ MUSC 4xx/6xx	Music History	3 cr.

#### SUPPORTIVE ELECTIVES (4 credits) 4 cr.

The balance of coursework will consist of support studies in Theory/Composition, Musicology, Ethnomusicology, and non-music electives useful to the student's proposed research specialty.

#### DISSERTATION: MUSC 899 (12 credits minimum)

The Ph.D. dissertation is a substantial piece of original research in music theory that meets current standards in the field.

Upon completion of coursework, the student will take the Preliminary Examination, which must be completed before Admission to Candidacy.

#### MUSIC SCHOLARS LECTURE SERIES

Attendance at Series lectures is expected except in cases of significant extenuating circumstances.

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

- Placement Examination (required of all students)
- TOEFL & Maryland English Institute examinations (for international students)

### Completed in the 1st to 4<sup>th</sup> semesters of study

- Select an Advisor in the 2<sup>nd</sup> semester
- Two semesters of German or pass the German language equivalency test offered by the University foreign language program. Another language may be substituted if it is deemed more appropriate to the student's research specialty.

### Completed in the 4<sup>th</sup> to 6<sup>th</sup> semesters of study

- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write Prospectus
- Appoint Dissertation Committee

### Completed in the final semester of study

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write Abstract of Dissertation (to be filed with Graduate School)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current\\_students/electronic\\_thesis\\_and\\_dissertations\\_at\\_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)