



UNIVERSITY OF  
**MARYLAND**

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SCHOOL OF MUSIC

# Graduate Handbook 2015–2016



## 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. It—along with the [School of Theatre, Dance, and Performance Studies](#) and the [Michelle Smith Performing Arts Library](#)—is housed within the [Clarice Smith Performing Arts Center](#).

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 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

We are delighted and honored that you have chosen to pursue your graduate studies at the University of Maryland School of Music. 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 2015. Further revisions may be made at any time, and the latest version of the graduate handbook can be found [online](#). 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 3110D; 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!

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Director of Graduate Studies in Music  
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# Table of Contents

<b>Chapter I: General Information.....</b>	<b>1</b>
Graduate Degrees Offered.....	1
Contact Information .....	2
Faculty and Staff Directory .....	4
Administrative Procedures .....	7
Building Use.....	7
Practice Rooms.....	7
Lockers .....	7
Reserving Rooms and Halls .....	7
Piano Accompanying .....	7
Applied Music Fee .....	7
Graduate Assistantships .....	8
Recital Scheduling.....	8
<b>Chapter II: Policies for all Graduate Degree Programs.....</b>	<b>9</b>
Student Responsibility.....	9
Academic Integrity .....	9
Advising .....	10
Placement Examinations .....	10
English Language Requirement .....	10
Foreign Language Requirement .....	11
Records.....	11
Arbitration .....	11
Minimum Grade for Courses Needed for Graduation.....	11
Dismissal .....	11
Continuous Registration.....	11
Written Thesis/Dissertation Preparation.....	11
Application for Diploma .....	12
Useful Websites.....	12
<b>Chapter III: Policies for all Master’s Programs .....</b>	<b>13</b>
General Requirements .....	13
Course of Study .....	13
Time Limits .....	13
Credit by Examination.....	13
Transfer of Credits.....	14
Written Divisional Qualifying Examinations .....	14
Final Project .....	15
Thesis Preparation .....	15
M.M. Scholarly Research Paper Requirement .....	15
Oral Divisional Qualifying Examination.....	15
Scholarly Research Paper Certification.....	16
M.M. Degree .....	16

<b>Chapter IV: Master Of Arts (M.A.) Curricula and Requirements.....</b>	<b>17</b>
M.A. in Music Education .....	17
M.A. in Ethnomusicology .....	18
M.A. in Music History and Literature .....	21
M.A. in Music Theory .....	24
<b>Chapter V: Master of Music (M.M.) Curricula and Requirements.....</b>	<b>26</b>
M.M. in Composition .....	26
M.M. in Music Education.....	28
M.M. in Conducting—Choral Conducting.....	29
M.M. in Conducting—Instrumental Conducting .....	30
M.M. in Performance—Jazz .....	31
M.M. in Performance—Piano Solo .....	32
M.M. in Performance—Collaborative Piano.....	34
M.M. in Performance—Strings .....	36
M.M. in Performance—Voice.....	38
M.M. in Performance—Opera.....	40
M.M. in Performance—Winds and Percussion.....	42
<b>Chapter VI: Policies for all Doctoral Degree Programs.....</b>	<b>43</b>
Overview .....	43
Satisfactory Progress .....	43
Time Limits and Benchmarks .....	43
Transfer of Credits.....	44
Minimum Grade for Courses Needed for Graduation.....	44
Waiver of Course Requirements .....	44
Waiver of the Seminar in Music Research (Musc 648) .....	44
Foreign Language, Ensemble, Piano, and Vocal Requirements.....	44
Pre-Candidacy Recitals .....	45
Pre-Candidacy Scholarly Paper.....	45
Preliminary (Comprehensive) Examinations .....	45
Admission to Candidacy .....	46
Dissertation Committee .....	47
Dissertation Options .....	47
Dissertation Prospectus .....	48
Human Subject Research.....	49
Ph.D. Dissertation Guidelines .....	49
D.M.A. Dissertation and Research Paper Guidelines.....	49
Dissertation Defense.....	50
Submission of the Dissertation to the Graduate School .....	50
Scholarly Research Paper Certification I (D.M.A. Degree: Pre-Candidacy) .....	51
Scholarly Research Paper Certification II (D.M.A. Degree: Dissertation Performance Project).....	52
Repertory List for Preliminary Examinations .....	53
<b>Chapter VII: Doctor of Philosophy (Ph.D.) Curricula and Requirements.....</b>	<b>59</b>
Ph.D. in Curriculum and Instruction .....	59
Ph.D. in Ethnomusicology.....	60
Ph.D. in Musicology.....	63
Ph.D. in Music Theory .....	66

<b>Chapter VIII: Doctor Of Musical Arts (D.M.A.) Curricula and Requirements</b> .....	<b>68</b>
D.M.A. in Composition.....	68
D.M.A. in Conducting—Choral Conducting .....	71
D.M.A. in Conducting—Orchestral Conducting.....	73
D.M.A. in Conducting—Wind Conducting .....	75
D.M.A. in Performance—Piano Solo.....	77
D.M.A. in Performance—Collaborative Piano .....	80
D.M.A. in Performance—Strings.....	83
D.M.A. in Performance—Voice.....	87
D.M.A. in Performance—Voice Pedagogy .....	89
D.M.A. in Performance—Voice Opera.....	91
D.M.A. in Performance—Winds and Percussion.....	93

# CHAPTER I: GENERAL INFORMATION

## GRADUATE DEGREES OFFERED

The School of Music offers the following graduate degrees:

### Master of Arts (M.A.)

Ethnomusicology  
Music Education  
Music History and Literature  
Music Theory

### Master of Music (M.M.)

Composition  
Conducting††  
    Choral Conducting  
    Instrumental Conducting  
Music Education  
Performance  
    Jazz  
    Piano  
    Collaborative Piano  
    Strings  
    Voice  
    Voice (Opera Emphasis)  
    Woodwinds and Percussion

### Doctor of Philosophy (Ph.D.)

Ethnomusicology  
Musicology  
Music Education†  
Music Theory

### Doctor of Musical Arts (D.M.A.)

Composition  
Conducting††  
    Choral Conducting  
    Orchestral Conducting  
    Wind Conducting  
Performance  
    Piano  
    Collaborative Piano  
    Strings  
    Voice  
    Voice Pedagogy  
    Voice—Opera  
    Winds and Percussion

†Pending approval from the State of Maryland and the National Association of Schools of Music

††Awaiting final approval for listing from the National Association of Schools of Music



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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>
Shin, Eric	Lecturer	(301) 405-5549	<a href="mailto:ericshin@umd.edu">ericshin@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**

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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>
Kancianic, Phillip	Classroom Technician	(301) 405-2317	<a href="mailto:pkan@umd.edu">pkan@umd.edu</a>
Kuckuda, Debbie	Program Manag. Specialist	(301) 405-5560	<a href="mailto:dkuckuda@umd.edu">dkuckuda@umd.edu</a>
Lang, Jenny	Assist. 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>
Pollard, Ashley	Coord., 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>
Wakefield, Mark	Manager, Instr. Ensembles	(301) 405-5572	<a href="mailto:mwake@umd.edu">mwake@umd.edu</a>

## **ADMINISTRATIVE PROCEDURES**

### **BUILDING USE**

The Clarice Smith Performing Arts Center is open from 7:00a.m. until 2:00a.m, at which time security will clear the building. If you find that an entrance is locked during normal open hours, your university identification card will act as a key for entrance (see the receptionist in the School of Music Administrative offices to activate your card). Locked doors must not be propped open for any reason. Food and beverages are prohibited in any room containing a piano or sound equipment. Smoking is prohibited throughout the building.

### **PRACTICE ROOMS**

Practice rooms are for the exclusive use of music majors, music minors, and other students enrolled in music courses with a required performance element. 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 7:00a.m. Food and beverages are strictly prohibited in all practice rooms.

### **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). Do not leave your instruments (or anything of value) in your locker overnight, as thefts do occasionally occur.

### **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. 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.

### **PIANO ACCOMPANYING**

The hiring of accompanists for both lessons and performances is the responsibility of the student (fees average \$30/hour for undergraduate students and \$40/hour for graduate 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, consult with your applied teacher and the accompanying coordinator. Students must apply for an accompanist at least one month before a noon recital or a jury, although it is wise to apply earlier. For a degree recital, a minimum of two months is expected. If the repertoire is demanding, several months may be required. All requests for accompanists should be made by using the [collaborative pianist request form](#).

### **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.

**GRADUATE ASSISTANTSHIPS**

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.

**RECITAL SCHEDULING**

The School of Music presents over 150 student degree recitals each year. These public, mandatory recitals demonstrate advanced musical proficiency and fulfill degree requirements. Only required degree recitals may be performed in Clarice Smith Performing Arts Center spaces without a rental charge. Degree recitals must take place in the fall or spring semester and may not be performed during the summer or winter terms. All recital arrangements, including the securing of the studio teacher's permission, processing all necessary paper work, and scheduling all necessary space, must be made one semester in advance. Students must follow all policies and requirements laid out in the Recital Manual available [online](#). Recording services are available through the Recording Engineer. Payment of recording fees is the responsibility of the student. Please note: post-candidacy DMA recitals must be recorded as part of the dissertation. Some programs also require MM and pre-candidacy DMA recitals to be recorded.

## **CHAPTER II: POLICIES FOR ALL GRADUATE DEGREE PROGRAMS**

### **STUDENT RESPONSIBILITY**

It is the responsibility of every student to become familiar with the policies, requirements, and deadlines of the University of Maryland, the College of Arts and Humanities, the School of Music, and their individual divisions. Graduate students must also be familiar with those of the Graduate School (see the [Graduate School Catalog](#)). The requirements and policies detailed in School of Music publications are in addition to those of the University of Maryland, the College of Arts and Humanities, and Graduate School and do not supersede them. Students with questions should contact their advisor early in their academic career to avoid any delay in fulfilling requirements.

### **ACADEMIC INTEGRITY**

The School of Music and the University of Maryland expect all students to uphold the highest standards of academic honesty and to be familiar with the [University's Code of Academic Integrity](#). The following is excerpted from that code:

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 includes expulsion from the University.



## **ADVISING**

Advising is one of the most important elements in a graduate student's career. Each student, in consultation with their division chair, shall secure an advisor before the end of their first year of graduate studies. Should a student be unable to secure an advisor, they should consult first with their division chair and then with the Director of Graduate Studies. The advisor must be a member of the student's division and must be a tenured or tenure-track member of the faculty. After securing the consent of the selected faculty member, the selection has to be signed by the division chair, and the student must submit in writing the advisor's name to the Graduate Director. A student who wishes to change advisors must request the change in writing. The request must then be co-signed by the Division Chair and submitted to the Graduate Director.

It is the student's responsibility to consult regularly with their advisor during the entire period of their graduate studies. Each semester students must present a completed registration form (listing all courses for which they intend to register) to their advisor. This form must be signed by the advisor prior to each semester's registration. The advisor's signature is also necessary on all official student communication with both the School of Music and the Graduate School.

## **PLACEMENT EXAMINATIONS**

The School of Music requires that incoming graduate students complete a series of diagnostic placement examinations prior to matriculation. The results of these examinations will be used to guide students in planning their programs of study and in preparing for their preliminary examinations. Students moving from a University of Maryland M.M. degree to a D.M.A. program must retake the placement examinations.

The School of Music diagnostic examinations may test knowledge and skills in both music theory and music history (the music history examination has been suspended for the current academic year). Students who fail the music theory examination must register for MUSC 550: Theory Review (please note: although 500-level courses carry graduate credit, they may not be used to satisfy degree requirements).

Students entering the ethnomusicology and jazz programs do not take the School of Music placement exams, but may instead be required to take examinations developed by those programs. Several degree programs require additional, specialized placement exams.

## **ENGLISH LANGUAGE REQUIREMENT**

As the coursework and other requirements of the School of Music demand that students 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 take and submit results from the Test of English as a Foreign Language (TOEFL). All graduate students must demonstrate internet-based (IBT) TOEFL scores equal to or exceeding the following:

Reading:	26
Listening:	24
Speaking:	22

Students applying for MA or MM degrees must submit an overall score of 92 or higher. Students applying for a Ph.D. or DMA degree must submit an overall score of 100 or higher. Contact the School of Music admissions office for minimum scores on other TOEFL formats.

It is the responsibility of the student to make certain 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 test for teaching assistants, see the [MEI website](#).

### **FOREIGN LANGUAGE REQUIREMENT**

Some divisions have established their own foreign language requirements. Refer to the sections on those divisions in this handbook.

### **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 student's division chair, and then to the Director of Graduate Studies. Exceptions to School of Music graduate requirements are made only 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 their grade point average (GPA) falls below 3.0 for three consecutive semesters. 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 from the School of Music and University of Maryland.

### **CONTINUOUS REGISTRATION**

All students must register for courses and pay the 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. Waiver requests must be made at least thirty 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. Under special circumstances, such as childbearing, adoption, illness, and dependent care, students may apply for a leave of absence.

Once admitted to candidacy, a doctoral student will automatically be registered every semester for six 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 a performance fee.

### **WRITTEN THESIS/DISSERTATION PREPARATION**

Instructions on preparing the thesis or dissertation manuscript can be found on the Graduate School's [website](#).

## 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 will be valid for subsequent semesters within five years of admission.

## USEFUL WEBSITES

Throughout this handbook, you will find links to University of Maryland websites that you may find helpful. These are:

### **The University of Maryland:** <http://www.umd.edu>

University Policies: <http://www.president.umd.edu/policies/>

Maryland English Institute: <http://marylandenglishinstitute.com>

Institutional Review Board: <http://www.umresearch.umd.edu/RCO/New/index.html>

### **The Graduate School:** <http://www.gradschool.umd.edu>

Graduate Catalog: <http://www.gradschool.umd.edu/catalog/>

Thesis and Dissertation Guidelines:

[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)

Graduate School Fellowships:

[http://www.gradschool.umd.edu/prospective\\_students/gf\\_fellowships.html](http://www.gradschool.umd.edu/prospective_students/gf_fellowships.html)

Graduate School Awards:

[http://www.gradschool.umd.edu/current\\_students/prizes\\_and\\_awards.html](http://www.gradschool.umd.edu/current_students/prizes_and_awards.html)

Graduate School Travel Support:

[http://www.gradschool.umd.edu/current\\_students/travel\\_awards.html](http://www.gradschool.umd.edu/current_students/travel_awards.html)

### **The College of Arts and Humanities:** <https://www.arhu.umd.edu>

College Fellowships: <https://www.arhu.umd.edu/graduate/fellowships>

College Student Life: <https://www.arhu.umd.edu/graduate/life>

### **The School of Music:** <http://www.music.umd.edu>

School of Music Forms: [http://www.music.umd.edu/current\\_students/forms](http://www.music.umd.edu/current_students/forms)

### **Research Guides**

Chicago Manual of Style: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Turabian Style Guide:

[http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)

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

### **GENERAL REQUIREMENTS**

The course of study undertaken for the Master of Arts (M.A.) and the Master of Music (M.M.) degrees constitutes a unified, coherent program that is approved by the student's advisor and the Director of Graduate Studies, and meets the requirements set by the Graduate School. For detailed descriptions of coursework, including special requirements such as languages, see the individual program requirements detailed in this handbook.

All master's students must:

- (a) Earn grades of B- or better in all courses used to fulfill degree requirements.
- (b) Complete the appropriate course in music research. These courses are normally:  
MUSC 646: Introduction to Musicology for students in Music History and Literature (Musicology), Ethnomusicology, and Music Theory.  
MUSC 648: Seminar in Music Research for students in Composition and Performance.  
MUED 690: Research Methods in Music and Music Education for students in Music Education.
- (c) Complete a final project (recital/concert, composition, or paper/thesis, as specified by the degree program). This final project will normally be evaluated by a committee of faculty members from the student's division.
- (d) Pass an oral comprehensive examination or a defense of the thesis as required by the division.

### **COURSE OF STUDY**

The course of study for all master's degrees at the University of Maryland must consist of at least thirty credit hours in courses approved for graduate credit (many master's degrees require more than thirty credits). The School of Music offers both thesis (most M.A. degrees) and non-thesis (all M.M. degrees). For degrees requiring a thesis, six of the thirty credit hours must be in thesis research (MUSC 799) and at least twelve hours must be at the 600-level or higher. For non-thesis degrees, a minimum of eighteen credit hours must be taken in courses numbered 600 or higher. See individual program requirements for degree-specific credit distribution and course requirements.

### **TIME LIMITS**

All requirements for the master's degree must be completed within five years of matriculation. 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 the five-year limit.

### **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.

## **TRANSFER OF CREDITS**

A maximum of six 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, the Director of Graduate Studies, and the Graduate School. Credits from foreign universities (including Canada) are not acceptable for transfer. Transfer credit may be used to satisfy only 400-level requirements and may not be used to satisfy upper-level (e.g. 600-level) degree requirements.

Any student requesting the acceptance of transfer credits must 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:

- (a) They must have received graduate credit at the U.S. institutions where earned.
- (b) They must not have been used to meet the requirements for a degree previously earned.
- (c) They must be no more than seven years old at the time of graduation.
- (d) They must be certified by the University of Maryland School of Music as appropriate to the student's degree program.
- (e) They must have been passed with a grade of B- or better.

For each course, the student, advisor, and the Director of Graduate Studies 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) The passing of an examination specific to the materials covered in the course.
- (b) The passing of a more advanced course in the same subject area.
- (c) The passing of a comprehensive examination in which the student demonstrates substantial knowledge of the content of the course.
- (d) The teaching of a comparable course.
- (e) The publishing of scholarly research demonstrating substantial knowledge of the content and fundamental principles of the course.

## **WRITTEN DIVISIONAL QUALIFYING EXAMINATIONS**

All M.A. students and M.M. Composition students must pass written qualifying examinations prepared by their division. 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 the summer session), and an application to take the examinations must be approved by the student's advisor. A student may take the examinations two times. In unusual circumstances, a student may be allowed to take the examinations a third time, but under no circumstances may a student attempt the examinations more than three times.

A committee of three faculty members (appointed by the division chair) will evaluate the divisional qualifying examinations. A majority vote of that committee constitutes a pass or fail. A student who fails the examination with two grades of "fail" and one of "pass" may request a re-evaluation. A request for re-evaluation will not be considered if all three readers have returned a grade of "fail." 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.

**FINAL PROJECT**

All master's degrees require a final project. The parameters of this project are outlined in the descriptions of the individual degree programs. For most M.A. degrees the final project is a thesis, completed under six credit hours of MUSC 799: Thesis Research. For most M.M. degrees this project is a recital, paper, or composition taken under four credit hours of MUSP 620 or MUSC 699.

**THESIS PREPARATION**

The written component of all degrees requiring a thesis is the thesis itself. Detailed instructions on preparing and submitting the manuscript of this document can be found on the Graduate School's [website](#).

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

The written component of all degrees not requiring a thesis is a Scholarly Research Paper. This document must demonstrate a command of scholarship and writing, and is usually prepared as part of MUSC 648: Seminar in Music Research or MUED 690: Research in Music Education. The paper must meet the requirements listed on the Scholarly Research Paper Certification form found at the end of this chapter. This form, completed and signed, must be submitted to the Student Services Office towards the end of the semester in which the course is taken. It must be completed no later than the end of the semester following that in which the course is taken.

**ORAL DIVISIONAL QUALIFYING EXAMINATION**

An oral qualifying examination prepared by the division is required for all master's degrees. A student must be registered for a minimum of one credit during the semester in which the oral examination is conducted. For students seeking thesis degrees, the oral examination is the defense of the thesis. For this defense, the student's advisor will chair a three-member committee. In consultation with the student, the advisor will select two other faculty members for the committee, usually from the student's division. At least two members of the committee must be full members of the Graduate Faculty. The committee's decision to accept the oral defense must be unanimous, and the committee report, signed by each member and the Director of Graduate Studies, will be forwarded to the Graduate School immediately following the defense. A student may defend the thesis no more than two times. Students seeking non-thesis degrees are referred to their individual degree program requirements for further information on the oral qualifying examination.

**Scholarly Research Paper Certification**  
**M.M. Degree**

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

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

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

**This requirement is usually satisfied with the research paper completed in 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.**

**The materials submitted include:**

- A research paper in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1-inch 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

**The content of the paper:**

- Deals with the study of music (i.e., not a different subject)
- Poses an original research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized in a coherent structure that advances a single main argument
- Includes sufficient evidence for each claim and sufficient documentation for that evidence
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Includes footnotes that adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (Music Education students should use *The Publication Manual of the American Psychological Association* [APA]). Endnotes and in-text citations are not permitted

**The annotated bibliography:**

- Includes at least nine different sources cited in the footnotes. These sources 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 forty years ago) should not be cited.
- Adheres to the format stipulated in Turabian (or for students in Music Education, APA)
- Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Contains annotations that accurately represent the content of each source

- The student is responsible for assuring that all checklist requirements are met.
- The student must obtain the advisor's signature within one semester of completing MUSC 648 or MUED 690 (i.e., no later than the end of the spring semester if the 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.

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

## **M.A. IN MUSIC EDUCATION**

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

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

_____ MUED 690	Research Methods	3 cr.
_____ MUED 692	Foundations	3 cr.
_____ MUSC 799	Thesis Research	6 cr.

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

_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
(studies outside the major area, selected in consultation with the advisor)		

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

_____ MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____ MUSC 4xx/6xx	(History/Lit.)	3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
(studies outside the major area, selected in consultation with the advisor)		

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

- \_\_\_\_\_ Placement examination (required of all students)
- \_\_\_\_\_ Maryland English Institute evaluation (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 the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Thesis committee form returned to the Music Student Services Office
- \_\_\_\_\_ Final oral defense of the thesis
- \_\_\_\_\_ Submit thesis to the Graduate School per their [guidelines](#)



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

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.

Incoming students will be assigned to the program advisor, who will advise them on course selection. By the end of their second semester, students should choose their thesis advisor (who may or may not be the program advisor), who will also set the questions for the individual portion of the qualifying examination.

The M.A. degree in Ethnomusicology requires a minimum of thirty-five graduate credits, including the six-credit final project. When students have completed (or are in the process of completing) their required coursework and have passed their language examination, they must pass the qualifying examination. Part I of the examination consists of questions testing knowledge of the theories, methods, and history of the field of ethnomusicology, as well as the work and ideas of important scholars in the field. Part II consists of questions individually tailored to the student's primary area(s) of research and their main theoretical interests, 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.

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.

All students must be involved in one of the School of Music's World Music Ensembles 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 special cases, an equivalent performance activity may be substituted, with the approval of the student's advisor,

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 thirty-five required credits.

There are two options for the final project: a thesis option and a 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 approximately 75–100 pages that makes an original contribution to the field. It is subject to the Graduate School Thesis and Dissertation Guidelines.

Those choosing the non-thesis option must submit two scholarly papers (on contrasting topics) of at least twenty-five pages each, written for courses taken while enrolled in the 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 (the defense of the thesis or scholarly papers) is required following completion of the project. Students choosing the thesis option must be enrolled for thesis credit (MUSC 799) or in at least one other course during the semester of the defense.

### Required Program of Study

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

_____MUSC 632	Anthropology of Music	3 cr.
_____MUSC 633	Field Methods in Ethnomusicology I	3 cr.
_____MUSC 676	Historical Theory & Method in Ethnomusicology	3 cr.
_____MUSC 677	Current Theory & Method in Ethnomusicology	3 cr.

Thesis Option:

_____MUSC 799	Thesis Research	6 cr.
	or	

Non-Thesis Option: Two seminars (600-level or higher) for which scholarly papers are written

#### STUDIES IN AREAS SUPPORTING THE MAJOR (8 credits minimum)

_____MUSC 438x	Area Studies (may be repeated on different topics)	3 cr.
_____MUSC 646	Introduction to Musicology	3 cr.
_____MUSC 629x	Performance electives (1 cr. x 2 semesters)	2 cr.

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

In consultation with their advisor, the student will select a minimum of nine credits of courses in ethnomusicology, musicology, 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.

#### LECTURE SERIES AND COLLOQUIUM

Students in the ethnomusicology program are expected to attend all Music Scholars Lecture Series events and all Musicology/Ethnomusicology Colloquium events. These meetings are usually held on Friday afternoons at 4:00pm. If you cannot attend an event, you must inform your advisor. Students are encouraged to submit their own research for academic conferences. Before submission of a proposal, students must have received the permission of their advisor. All papers must be read at division colloquia prior to being presented off campus.

## 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 qualifying examination and thesis examining committees
- \_\_\_\_\_ Pass language requirement, preferably by the end of the semester preceding the qualifying examinations
- \_\_\_\_\_ Pass written Ethnomusicology qualifying examinations

### Completed in the final semester of study

- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Thesis committee form returned to the Music Student Services Office
- \_\_\_\_\_ Final oral defense of the thesis
- \_\_\_\_\_ Submit thesis to the Graduate School per their [guidelines](#)

## M.A. IN MUSIC HISTORY AND LITERATURE

The M.A. in Music History and Literature serves as an introduction to the field of musicology and as a first step on the way to a Ph.D. or a professional career that requires research skills in music.

On entering the program all students will be assigned a temporary advisor. By the completion of their first year, students should select an advisor based on their research agenda. In consultation with this advisor, they will determine whether they will complete their final project under the *thesis* or the *non-thesis* option. The thesis option requires a substantial document (usually between 50 and 100 pages of original text) that defends a thesis using scholarly argumentation and makes a meaningful contribution to the field. It is prepared under six credits of MUSC 799 and is subject to the [Graduate School Thesis and Dissertation Guidelines](#). Those students choosing the non-thesis option will select a paper written as part of a musicology seminar. Working with their advisor, while enrolled in three credits of MUSC 699, they will substantially revise this paper to make it suitable for submission to a refereed journal in the field of musicology. The final result should be not less than twenty-five pages of original text. Students will normally present a conference version of this paper at the division's colloquium. An oral defense of the final project (thesis or scholarly paper) is required of either option.

Prior to the end of the first semester of their second year, all students must complete a two-part qualifying examination (given according to the schedule set by the Student Services Office). The first part of this examination is a shortened version of the School of Music's doctoral preliminary examination, and will be evaluated under those policies. The second part of the MA qualifying examination is given on the same day and consists of a three-hour written examination that covers the history of Western music from Greco-Latin Antiquity to the present (including the history of Western popular musics). The student will be presented with a slate of questions, from which they will answer a pre-determined number without aid from outside sources. Students are expected to write detailed essays that demonstrate (1) a familiarity with the appropriate repertoire, composers, and performers, (2) an understanding of the appropriate historical and cultural issues, (3) a grasp of the appropriate musicological literature and methodology, and (4) an ability to write clearly and succinctly. This examination will be evaluated by three members of the musicology faculty. A majority vote will constitute a grade of pass or fail. Students who fail the examination may attempt it one more time only. Students who pass the examination will be given a score (based on committee consensus) of "pass" or "high pass."

Students in this program must complete a minimum of thirty hours of course work as described below.

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

___MUSC 6xx	Seminar	3 cr.
___MUSC 6xx	Seminar	3 cr.

*Thesis Option:*

___MUSC 799	Thesis Research	6 cr.
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*or*

*Non-Thesis Option:*

___MUSC 6xx	Seminar	3 cr.
___MUSC 699	Selected Topics (with advisor)	3 cr.

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

___MUSC 646	Introduction to Musicology	3 cr.
___MUSC 642	Early Music Notation	3 cr.
___MUSC 6xx	(Ethnomusicology course)	3 cr.

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

In consultation with their advisor, the student will select a minimum of nine credits of courses in musicology, ethnomusicology, or other disciplines relevant to their work. With the permission of the advisor, up to three of these credits may be taken outside of the School of Music

___MUED/MUSC/MUSP 4xx/6xx	(3 courses x 3 credits)	9 cr.
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**LECTURE SERIES AND COLLOQUIUM**

Students in the musicology program are expected to attend all Music Scholars Lecture Series events and all Musicology/Ethnomusicology Colloquium events, which are usually held on Friday afternoons at 4:00pm. If you cannot attend, you must inform your advisor. Students are encouraged to submit their own research for academic conferences. Before submission of a proposal, students must have received the permission of their advisor. All papers must be read at divisional colloquia prior to being presented off campus.

## 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 3<sup>rd</sup> semesters of study

- Examination of reading knowledge of one foreign language (as approved by the advisor and division chair) within one year of matriculation. Any student who fails to pass the language examination three times is dismissed from the program and any financial aid is terminated.
- Pass School of Music qualifying examinations
- Pass written divisional qualifying examinations
- Select final project examining committee

### Completed in the final semester of study

- Apply for diploma within the first two weeks of the semester of graduation
- Thesis committee form or certification of non-thesis form returned to the Music Student Services Office
- Approved program form returned to the Music Student Services Office
- Final oral defense of the thesis or paper
- Submit thesis to the Graduate School per their [guidelines](#)

## M.A. IN MUSIC THEORY

### 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 646	Introduction to Musicology	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 the Music Student Services Office
- Thesis committee form returned to the Music Student Services Office
- Present thesis
- Final oral defense of the thesis
- Submit thesis to the Graduate School per their [guidelines](#)



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

### M.M. IN COMPOSITION

#### 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 from the following 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 twentieth-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 twentieth-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**

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

**Completed in the 1st semester**

- \_\_\_\_\_ Scholarly research paper and certification form

**Completed in the final semester of study**

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Written divisional qualifying examinations
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; completed prior to the Graduate School deadline

## M.M. IN MUSIC EDUCATION

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

### MAJOR STUDIES IN MUSIC (13 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ 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 the Graduate School deadline

## M.M. IN CONDUCTING—CHORAL CONDUCTING

### 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 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 with the 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline

## M.M. IN CONDUCTING—INSTRUMENTAL CONDUCTING

### 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 (13 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline

## M.M. IN PERFORMANCE—JAZZ

### 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 and certification form

#### Completed in the final semester of study

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

\_\_\_\_\_ Approved program form returned to the Music Student Services Office

\_\_\_\_\_ Final project

\_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office

\_\_\_\_\_ Oral examination of major studies and of supporting area courses (jazz: applied, theory, improvisation, history); must be completed prior to the Graduate School deadline

## M.M. IN PERFORMANCE—PIANO SOLO

### 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 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the 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; and 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, 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

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

_____	MUSP 619A*	Lessons	2 cr.
_____	MUSP 619A*	Lessons	2 cr.
_____	MUSP 620A*	Final Project: Recital I	4 cr.
_____	MUSP 621A*	Final Project: 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the 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, 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

### 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: 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 the major instrument selected in consultation with the 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 the 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 juries, usually in May of the first year, will be a twenty-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 sixty to sixty-five 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 Center 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 student'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 M.M. 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 thirty 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 and certification form

### Completed in the final semester of study

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

\_\_\_\_\_ Approved program form returned to the Music Student Services Office

\_\_\_\_\_ Final project (recital)

\_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office

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

\_\_\_\_\_ Orchestral participation certification form returned to the Music Student Services Office

## M.M. IN PERFORMANCE—VOICE

### 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 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 and certification form

### 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 the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline

## M.M. IN PERFORMANCE—OPERA

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

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

### STUDIES IN AREAS SUPPORTING THE MAJOR (17 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 and certification form

**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 the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses and of the final project by the examining committee; must be completed prior to the Graduate School deadline



## M.M. IN PERFORMANCE—WINDS AND PERCUSSION

### 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 with the 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 and certification form

#### Completed in the final semester of study

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Final project
- \_\_\_\_\_ Certification of non-thesis form returned to the Music Student Services Office
- \_\_\_\_\_ Oral examination of major studies, of supporting area courses and of the final project by the examining committee; must be completed prior to the Graduate School deadline

## **CHAPTER VI: POLICIES FOR ALL DOCTORAL DEGREE PROGRAMS**

### **OVERVIEW**

The School of Music offers two types of doctoral degrees: the Doctor of Philosophy (Ph.D.) in academic areas and the Doctor of Musical Arts (D.M.A.) in applied areas. The doctoral programs prepare graduates to function at the highest professional levels as scholars, conductors, composers, and performers. The degrees also prepare students to teach at both the undergraduate and graduate levels.

All School of Music doctoral degrees follow a common roadmap. The first two to three years are spent fulfilling course requirements. Upon completion of these requirements (or during the final semester of coursework) the student takes the preliminary (or comprehensive) examinations. After passing these exams, the student applies for admission to candidacy and officially becomes a candidate for the doctoral degree. The last 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.

### **SATISFACTORY PROGRESS**

The admission of all graduate students is continued at the discretion of the Graduate Director in 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 their course of study, and must meet the academic and performance standards specified by their program. Failure to maintain satisfactory progress, which is generally determined at the program level, may result in the termination of enrollment.

### **TIME LIMITS AND BENCHMARKS**

Graduate School policy establishes a set of time limits for the completion of doctoral programs. The entire program, including the dissertation and final examination, must be completed during a four-year period after admission to candidacy, but no later than nine years after admission to the doctoral program. In addition, students must be advanced to candidacy within five years of admission to the doctoral program. Admission in the degree program terminates if the requirements are not completed in the time specified.

In addition to these time limits, the School of Music has established 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. These benchmarks are outlined below:

**Ph.D.**

Complete the required pre-candidacy coursework: semester 4  
 Pass the preliminary exams and advance to candidacy: semester 6  
 Complete and defend the dissertation proposal: semester 6  
 Complete and defend the dissertation: semester 12

**D.M.A.**

Complete the required pre-candidacy coursework: semester 4  
 Pass the preliminary exams and advance to candidacy: semester 5  
 Complete and defend the dissertation project: semester 8  
 A motivated, well-qualified D.M.A. student can complete the degree in three years

Some fields of study may require longer benchmark timelines, particularly in Ethnomusicology. Such exceptions are only 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.

**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 COURSE REQUIREMENTS**

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

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

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

1. If the course was taken at the University of Maryland and used to satisfy School of Music degree requirements during the last five years, it will be automatically waived.
2. If the course was taken at the University of Maryland more than five years ago, a student must present a request with a letter from the current instructor or the chair of the Musicology division stating that the content of the course was similar to the course as currently offered. 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 offered at the University of Maryland, was taken within the last five years, and was passed with a grade of B- or better, the requirement may be waived.

**FOREIGN LANGUAGE, ENSEMBLE, PIANO, AND VOCAL REQUIREMENTS**

Several doctoral programs have requirements in foreign languages, ensembles, piano, and/or vocal skills over and above the standard course requirements. See the individual program descriptions for details.

### **PRE-CANDIDACY RECITALS**

Most DMA degrees require that two recitals, taken under the course numbers MUSP 815/816, be performed prior to advancement to candidacy. While unusual and imaginative formats for both recitals are welcome (with the approval of the studio teacher, advisor, and division chair), the MUSP 815 recital usually takes the form of a standard professional concert program containing a representative variety of styles, while the MUSP 816 recital must contain a combination of performance, scholarship, and public speaking. Both recitals usually last approximately one hour. The MUSP 816 recital (commonly known as the lecture recital) should contain approximately equal proportions of performance and public speaking. Most successful MUSP 816 recitals present some combination of biographical information, stylistic analysis, and cultural background regarding the repertoire performed, as well as some discussion of the performance challenges and choices surrounding that repertoire. Both the performance itself and the lecture must be prepared under the supervision of the studio instructor. In most cases, the written text of the lecture provides some of the material used in the pre-candidacy scholarly paper (described below). See the information under individual degree programs for further information.

### **PRE-CANDIDACY SCHOLARLY PAPER**

The School of Music requires that all doctoral students demonstrate the ability to complete written research prior to advancing to candidacy. For students in Ph.D. programs, this ability is demonstrated through the papers written for the various seminars. For students seeking D.M.A. degrees, it is demonstrated through the completion of a pre-candidacy scholarly paper. This paper, which is usually between twelve and sixteen pages in length, must be completed and submitted to the Student Services Office, along with the certification form found near the end of this chapter. Both the paper and the signed certification form must be submitted at least thirty days before the student takes the preliminary (comprehensive) examinations, described below.

For D.M.A. students in performance disciplines, the pre-candidacy paper is normally prepared in support of the pre-candidacy lecture recital, and some or all of the paper may provide the text for that recital (with the permission of the advisor, the student may submit a paper of similar length in support of another performance requirement). D.M.A. students in composition normally submit a substantially revised and expanded version of a paper prepared for a course requirement in music theory, musicology, or ethnomusicology. Please note: this requirement means that all D.M.A. students will complete two major papers (the pre-candidacy paper described above and the written portion of the dissertation project as described below). Both of these documents must follow the guidelines set forth in the D.M.A. Scholarly Research Paper Guidelines, found near the end of this chapter.

### **PRELIMINARY (COMPREHENSIVE) EXAMINATIONS**

Written preliminary examinations are required of all doctoral students, and in the School of Music they are designed to assess the student's mastery of the broad field of music as well as the area of specialization. These examinations are generally taken in or immediately following the final semester of coursework, but not before, and they may not be taken until after the pre-candidacy scholarly paper has been approved. The examinations are scheduled three times each year, on a consecutive Friday and Saturday in November, March, and August. 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). The advisor and the Director of Graduate Studies must approve the application for examination.

The examinations consist of two parts: the departmental (School of Music) and the divisional. The departmental section is prepared and periodically reviewed by the School of Music faculty.

The divisional section is prepared and periodically reviewed by the faculty in the student's division. Students in Ethnomusicology do not take the departmental portion of the examinations. With the exception of a single printed English-foreign language dictionary, the use of dictionaries, study aids, or computers is not permitted during the examinations. A student with a documented medical problem may, with the permission of the Director of Graduate Studies, use a computer. Permission to do so must be secured at least two weeks in advance of the examinations. Only a computer provided by the School of Music may be used.

The first time the examinations are attempted, 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.

Each part of the examinations will be evaluated by a committee of three faculty members. The readers of the departmental section are selected by the Director of Graduate Studies; those of the divisional section are selected by the student's division chair. The anonymity of both the students and the readers is maintained during the grading process. Each faculty reader will provide a grade of pass or fail and a series of brief comments. A student may review faculty comments in the Student Services Office upon request. Under no circumstances, however, may the examinations or faculty comments be removed from the office.

The majority opinion of the three readers constitutes a decision. 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 request for re-evaluation will not be considered if all three readers return 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 Graduate Committee.

In the case of a failed examination, 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 this meeting). 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 a summary of the discussion insofar as the advisor thinks it will be useful in retaking the examinations.

A student may take the examinations two times and may petition to receive permission to attempt them a third time. Under no circumstances may a student attempt the examinations more than three times. In the case of a third fail, the Director of Graduate Studies will call a meeting with the student's advisor and the three readers, and the readers will make a final decision to pass or fail the examination. The written decision will be forwarded to the Student Services Office, and the Director of Graduate Studies will notify the student in writing of that decision.

#### **ADMISSION TO CANDIDACY**

After a student has completed all coursework and other requirements specified by their degree program, and passed both parts of the preliminary examinations, they are eligible for admission to candidacy. The student is responsible for filing an application for candidacy. Upon approval of the application by the advisor and the Director of Graduate Studies, it will be 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 of beginning the program and at least six months before the degree is conferred.

## **DISSERTATION COMMITTEE**

A dissertation is required for all doctoral degrees, and a minimum of twelve credits in Dissertation Research (MUSC 899 or MUSP 899) must be earned. Different degree programs within the School of Music have different dissertation requirements and options, but all begin with the formation of a dissertation committee. This committee is formed with the consent of the student, the dissertation committee chair, and each committee member.

All dissertation committees must have at least five members: the committee chair, the Graduate School dean's representative (a University of Maryland faculty member outside of the School of Music), and three other members. The committee chair, the dean's representative, and at least one other member must be full members of the Graduate School faculty (all full-time tenure-track faculty qualify; others generally do not). Normally, the faculty member who directs the dissertation chairs the committee; if that person is not a full member of the Graduate School faculty, the student must find a full member to serve as chair (the research director then becomes one of the three other committee members).

If a student wishes to have a committee member who is not part of the Graduate School faculty, the committee chair may submit an application to appoint that person as an adjunct or special member of the faculty. The application form, a rationale for the prospective member's value to the project, and a copy of the person's *curriculum vitae* will then be submitted to the Director of Graduate Studies, who will present these 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 will forward the request to the Graduate School for final approval.

Once the committee membership is settled, the student will submit a form with the list of nominees for the dissertation committee, signed by the advisor, to the Director of Graduate Studies who will forward the request to the Graduate School. The committee, once approved, then follows the policies and procedures described in the University of Maryland Graduate Catalog. Some programs have additional requirements for the formation of the dissertation committee; see the specific program information for further details.

## **DISSERTATION OPTIONS**

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

Candidates for the Doctor of Philosophy in Music 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 Graduate School's [Thesis and Dissertation Manual](#).

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

There are several options for the D.M.A. dissertation. Some programs encourage or require students to complete a specific option. For D.M.A. in Composition requirements, see that program's description.

### **Performance Dissertation Option**

In this option, the student will complete a three-event performance project (recitals, concerts, opera roles, or other appropriate programs). In most circumstances these three events will explore 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 (all MUSP courses carry a performance fee). All three performance events must be scheduled in consultation with the dissertation committee members and take place on campus or near enough as not to pose an inconvenience for the committee members in fulfilling their obligation to attend the events. The student is responsible for seeing that the recitals or other events are professionally recorded, and that these recordings are deposited in the Graduate School as a permanent record of the dissertation project. The student's dissertation committee will determine whether the live-performance recordings may be submitted without editing or if they should be amended with re-recorded material. The dissertation committee chair must approve the final recording. Student seeking degrees in piano may modify the performance dissertation option with a recording project (see that degree program for details).

The written portion of the performance dissertation option is a series of scholarly program notes crafted for each of the three performance events. In addition to treating the individual works performed, the notes are expected to discuss the works of the performance series in relation to one another (where applicable). This paper should collectively comprise thirteen to seventeen pages of double-spaced text. (The notes presented at the public performance do not need to include the required footnotes as stipulated in the D.M.A. Scholarly Research Paper Guidelines found near the end of this chapter.)

### **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, which does not require a 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, although the final document is usually somewhat shorter (approximately 75–125 pages).

### **DISSERTATION PROSPECTUS**

The first step in the dissertation process is the writing of the prospectus. The student, in consultation with the dissertation committee chair, will prepare a prospectus that includes a detailed outline of the final project. In the case of a written dissertation (Ph.D. or D.M.A. written option), the prospectus should contain a definition of the problem, any necessary background, a discussion of sources, an outline of methodology, the expected conclusions with possible interpretations, an explanation of the project's contribution to the field, and a bibliography. A prospectus for the D.M.A. performance dissertation option should include a list of and rationale for the proposed repertoire, a discussion of background sources, a 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 eight to twenty double-spaced pages in length; a performance or composition prospectus is usually somewhat shorter.

All members of the dissertation committee should be consulted during the preparation of the prospectus, and all must sign it. After approval, the prospectus is deposited in the Student Services Office. If the project changes in any substantial way, a revised prospectus approved by all members of the committee must be deposited in the Student Services Office.

## **HUMAN SUBJECT RESEARCH**

Some degree candidates (especially in Ethnomusicology) may conduct research involving human subjects. Everyone who does so must obtain approval in advance from the Institutional Review Board (IRB). The IRB is charged with approving the initiation of research involving human subjects and conducting periodic reviews of that research to ensure that all projects comply with federal regulations. These regulations are strict, and the Graduate School urges all graduate students to consult with the IRB before beginning any research involving living subjects. For application forms and guidelines on such issues as research involving minors or prisoners, surveys, and the use of audio taping, videotaping, digital recordings, and photographs, please see the Institutional Review Board's [website](#).

## **PH.D. DISSERTATION GUIDELINES**

Ph.D. dissertations (and D.M.A. written-option dissertations) should conform to the guidelines for scholarly publications in the appropriate field. Consult the Graduate School's [Style Guide](#) for details on preparing and submitting the dissertation manuscript.

## **D.M.A. DISSERTATION AND RESEARCH PAPER GUIDELINES**

In total, the written components associated with the D.M.A. research requirement includes: the pre-candidacy scholarly paper (usually prepared in connection to the lecture recital), the dissertation prospectus, program notes for the dissertation performances, an annotated bibliography (for the performance option) or the written dissertation (for the written option), the listing of program repertoire, and the dissertation abstract. All components must demonstrate a command of scholarship and writing, and each of the two papers must be a work of greater substance than a paper typically submitted for a seminar or course. The guidelines below apply to both the pre-candidacy scholarly paper and the program notes prepared for the D.M.A. performance dissertation option.

- A) A scholarly paper usually includes the following components: a title page, a preface, a dedication, a table of contents, a list of musical examples, and a list of illustrations. The paper itself contains an introductory paragraph explaining the topic, a clear thesis statement, a series of paragraphs that present evidence supporting the thesis, at least one paragraph of conclusions, the footnotes, an annotated bibliography, an abstract of 250 words or less (for the dissertation paper only), and any supplementary material (musical examples, appendices, etc.).
- B) The papers must be formal documents without colloquial language or jargon.
- C) The papers must demonstrate 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.
- D) Tertiary sources (i.e. publications lacking footnotes or endnotes, and most sources that exist only as web pages) should not appear in the footnotes or the annotated bibliography.
- E) Quotations may be used only if their content provides supporting evidence for claims made in the papers.
- F) The papers must consist of clear, grammatically correct, correctly-spelled, and well-organized English prose.
- G) The papers must have complete, accurate, stylistically consistent citations in the footnotes or endnotes and in the annotated bibliography.
- H) The papers must include an annotated bibliography (Works Consulted), meeting the requirements described in Turabian.
- I) The annotated bibliographies must include a variety of source-types, not just books, and give 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 bibliographies under



- a separate heading. Do not provide web links for any item existing in hardcopy (i.e. articles in JSTOR).
- J) For the dissertation project paper, you must provide 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.
  - K) The papers should use the Chicago/Turabian notes system. Do not use the in-text parenthetical author-date option (for more on the *Chicago* style, see their [website](#); the nearly identical Turabian Quick Guide is also [available](#)).
  - L) Both printed and digital versions of the papers must be submitted.

Each Scholarly Research Paper has its own certification form. These completed and signed forms must be submitted to the Student Services Office.

### **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. Defenses must be scheduled within the fall or spring semesters, and the student must be registered in the semester of the defense. Procedures for the defense are described in detail in the [Graduate Catalog](#).

The report of the dissertation committee, signed by each member, must be 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**

Consult the Graduate School's [Style Guide](#) for details on preparing and submitting the dissertation manuscript. Many School of Music dissertation projects have recorded components. As these recordings are considered part of the dissertation itself, it is important that they be formatted according to Graduate School guidelines. Two complete sets of the audio files (44.1K/16B WAV .wav) must be submitted on CD-R (MAC and PC compatibility) or DVD (ISO 9660). Before submitting, make certain that you have created data (not audio or video) CDs or DVDs.

**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.**

**The materials submitted include:**

- A research paper in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1-inch margins, of approximately twelve to sixteen pages of double spaced text, not including the annotated bibliography or non-text material (e.g., musical examples, pictures, etc.)
- An annotated bibliography

**The content of paper:**

- Deals with the study of music (i.e., not a different subject)
- Poses a clear, focused research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized by a coherent structure that advances a single main argument
- Includes sufficient evidence for each claim and sufficient documentation for that evidence
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Includes footnotes that adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (endnotes and in-text citations are not permitted)

**The annotated bibliography:**

- Includes at least nine different sources cited in the footnotes. These sources 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 forty years ago) may not be cited.
- Adheres to the format stipulated in Turabian
- Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Contains annotations that accurately represent the content of each source

- The student is responsible for assuring that all checklist requirements are met
- The student must obtain the advisor's signature at least thirty days prior to taking the preliminary examinations

The undersigned certifies 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.

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

This completed form must be placed in the student's master file in the Student Services Office

**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. Papers will be certified upon satisfactory completion of all requirements listed below.**

**The materials submitted include:**

- A research paper comprised of scholarly program notes, in electronic form, in a recent and official version of Microsoft Word, with Times New Roman 12-pt font and 1-inch margins, of collectively thirteen to seventeen pages of double spaced text, not including the annotated bibliography or non-text material (e.g., musical examples, pictures, etc.)
- An annotated bibliography
- A 250-word abstract

**The content of paper:**

- Deals with the study of music (i.e., not a different subject)
- Poses a clear, focused research question
- Goes well beyond simple reproduction of basic reference sources
- Is organized in a coherent structure that advances a single main argument
- Includes sufficient evidence for each claim and sufficient documentation for that evidence
- In addition to treating the individual works performed, the notes discuss the works of the series in relation to one another where applicable
- Displays clear, grammatical, satisfactory, and correctly spelled English prose
- Includes footnotes that adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (endnotes and in-text citations are not permitted)

**The annotated bibliography:**

- Includes at least nine different sources cited in the footnotes. These sources 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 forty years ago) may not be cited.
- Adheres to the format stipulated in Turabian
- Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
- Contains annotations that accurately represent the content of each source

- The student is responsible for assuring that all checklist requirements are met
- The student must obtain the 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.

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 a canon of music. The list below is designed as a guide to that canon. One day of the day-long test that leads to candidacy for the doctorate, the preliminary examination, will consist of pages drawn from twelve musical 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 have not studied. You will 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.

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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 wohltemporirte 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'arlésienne 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
- Antonín 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*, *Études 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, & ballets; 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—diferencias
- 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 Bflat 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 concerts*
- 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 Fsharp Minor, Suite in Eflat Major, String Quartet No. 4, *Pierrot lunaire*, Fünf Klavierstücke
- Franz Schubert—Mass in Bflat 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 Bflat Major; Piano Trio in Eflat Major; String Quintet in C Major; Piano Sonata in a Minor; Piano Sonata in Bflat 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 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 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 degree is administered by the College of Education's Department of Curriculum and Instruction. For further information, please contact that department and the School of Music's Music Education Division.

## PH.D. IN ETHNOMUSICOLOGY

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 the 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 are 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.

### 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, Popular Music, etc.	3 cr.
_____MUSC 698	Advanced Seminar in Ethnomusicology	3 cr.
_____MUSC 6xx	(seminar)	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

Advancement to 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) for 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. 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.

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)**

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.

### **LECTURE SERIES AND COLLOQUIUM**

Students in the ethnomusicology program are expected to attend all Music Scholars Lecture Series events and all Musicology/Ethnomusicology Colloquium events. These meetings are usually held on Friday afternoons at 4:00pm. If you cannot attend an event, you must inform your advisor. Students are encouraged to submit their own research for academic conferences. Before submission of a proposal, students must have received the permission of their advisor. All papers must be read at division colloquia prior to being presented off campus.

### **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 the Graduate School per their [guidelines](#)

## PH.D. IN MUSICOLOGY

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, performance practices, American music, or popular music), or in the neighboring disciplines of ethnomusicology or music theory and analysis.

The coursework usually totals forty-two credits beyond the master's level and must include:

- MUSC 646 (Introduction to Musicology, usually taken in the first semester)
- MUSC 642 (Early Music Notation)
- At least one course in Ethnomusicology
- Twelve credits of MUSC 899 (Doctoral Dissertation Preparation)

With the approval of the advisor, the student may take alternative courses 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.

By the end of their first year, all Ph.D. students in musicology must take a three-hour written qualifying examination similar to the M.A. qualifying examination. Students who completed their M.A. degree in musicology at the University of Maryland and received a "high pass" on the M.A. qualifying examination are exempt from this requirement. This exam will be evaluated by three members of the musicology faculty. A majority vote will constitute a grade of pass or fail. Students who fail the examination may reattempt it one time in the following semester.

Prior to beginning work on the dissertation, the student must pass examinations in which they demonstrate a reading knowledge sufficient for conducting research in at least two foreign languages (as approved by the advisor and division chair). It is preferable to complete the language requirements by the beginning of the second year.

After completing the bulk of the coursework and selecting a dissertation topic, all Ph.D. students must pass the School of Music preliminary examination as scheduled by the Student Services Office. All Ph.D. students must also pass a musicology examination in two parts. The student (in consultation with the advisor) will select a committee of three faculty members (at least two of whom must be members of the division of Musicology and Ethnomusicology). The student will work with each of the committee members to select areas of competency appropriate to the students' research and teaching interests. These areas are usually focused around (1) the principal subject of the dissertation, (2) the wider field of inquiry into which the dissertation will fit, and (3) at least one area of secondary interest distinct from the dissertation. Other configurations of areas will also be considered. The student should work with each committee member to design an appropriate study plan.

Working together, the committee will design an exam, usually in three parts. The sections of this examination may ask the student to undertake a variety of tasks, such as (1) writing a traditional essay, (2) developing a syllabus, (3) constructing a literature review, or (4) undertaking a musical analysis or transcription. While the length of the resulting essays may vary, it is expected that they will demonstrate a thorough knowledge of the research and methods used in musicology and in the areas under examination. A typical response to each essay will be between fifteen and twenty-five pages of double-spaced text. Each essay should be prepared using a recent version of Microsoft Word, Times New Roman, twelve-point font, and must include appropriately formatted citations. The student will have two weeks to complete the essays. All questions will be evaluated by all members of the committee, and within two weeks of

completing the written exam, the student will receive feedback from each committee member. If a majority of the committee determines the written exam to be unacceptable, the student fails and may reattempt the examination once (with new questions). By majority vote, the student may proceed to the oral examination.

The oral preliminary examination must be scheduled within two weeks of receiving the results of the written examination. At the oral exam, members of the committee will ask the student to address or expand on issues or concerns raised by the written examination. They may also ask the student to discuss other general elements of music (as appropriate to someone who might be asked to teach general surveys of art or popular music). After the student is dismissed, the committee will consider both the written and oral exams. A majority vote constitutes a grade of “pass” or “fail.” A grade of “fail” will require that the student reattempt both the written and oral components. The examination may be attempted only two times. A grade of fail on the second attempt will result in termination from the program under the rules laid out in this handbook.

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 defends a clearly stated thesis and constitutes a substantial and original contribution to the musicological literature. Students are encouraged to present the completed dissertation to their advisor in the semester prior to the proposed date of defense.

## Required Program of Study

The following to be taken before Admission to Candidacy:

### ACADEMIC COURSES IN MUSIC (30 credits)

_____ MUSC 646	Seminar in Music Research	3 cr.
_____ MUSC 642	Early Music Notation	3 cr.
_____ 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:

_____ MUSC 899	Doctoral Dissertation Research	6 cr.
_____ MUSC 899	Doctoral Dissertation Research	6 cr.

## LECTURE SERIES AND COLLOQUIUM

Students in the musicology program are expected to attend all Music Scholars Lecture Series events and all Musicology/Ethnomusicology Colloquium events, which are usually held on Friday afternoons at 4:00pm. If you cannot attend, you must inform your advisor. Students are encouraged to submit their own research for academic conferences. Before submission of a proposal, students must have received the permission of their advisor. All papers must be read at divisional colloquia prior to being presented off 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

- \_\_\_\_\_ Pass the MA/Ph.D. qualifying examination in the 2<sup>nd</sup> semester
- \_\_\_\_\_ Select an advisor by the end of the 3<sup>rd</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
- \_\_\_\_\_ Appoint dissertation committee
- \_\_\_\_\_ Write dissertation prospectus
- \_\_\_\_\_ 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 their [guidelines](#)



## PH.D. IN MUSIC THEORY

The Ph.D. in Music Theory requires a minimum of seventy credit hours beyond the Bachelor's degree (forty 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 646	Introduction to Musicology	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 their [guidelines](#)

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

## D.M.A. IN COMPOSITION

### 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 fifteen 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 twentieth-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	3 cr.

(courses in theory and analysis of twentieth-century music only)

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	3 cr.

(courses in theory and analysis only)

### 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 (12 credits)

_____MUSP 899*		12 cr.
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**PRE-CANDIDACY SCHOLARLY PAPER**

Before the end of the fourth semester of study, preliminary exams, and advancement to candidacy, all D.M.A. Composition students must submit a scholarly research paper and a signed certification form for that paper to the Student Services Office (see the section on the D.M.A. pre-candidacy scholarly paper earlier in this handbook). 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 of DMA students in Composition. Instead, the dissertation 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 (one to two double-spaced pages) in consultation with the advisor, to be signed and filed with the Student Services Office. 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.

**RECITAL**

Prior to the defense of the dissertation project, each D.M.A. Composition student will present a recital of original music composed while in the degree program at Maryland. This music may or may not form a portion of the dissertation project (the exact nature and length of the recital will be determined in consultation with the advisor). It is the student's responsibility to schedule this recital in accordance with the scheduling guidelines laid out in this handbook, and it must be held at a time when the advisor can attend. It is also the student's responsibility to organize the recital (including the recruitment of musicians and the rental of special equipment). Recitals with unusual space or equipment demands require the advance approval of the School of Music administration (such arrangements must be made before scheduling the recital). Students must arrange to have the recital recorded by an approved recording technician. In exceptional circumstances a student may petition the division faculty to authorize a performance project other than an on-campus, formal recital.

**COMPOSITION COLLOQUIUM**

Attendance at the Composition Colloquium 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 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 the pre-candidacy paper and signed certification form in the 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
- \_\_\_\_\_ Recital

### 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 the dissertation (to be filed with Graduate School)
- \_\_\_\_\_ Final oral defense of dissertation or evaluation of performances
- \_\_\_\_\_ Submit Dissertation to Graduate School per their [guidelines](#)

## D.M.A. IN CONDUCTING—CHORAL CONDUCTING

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.
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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 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.

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

\*Courses with a performance fee

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

- \_\_\_\_\_ Diction proficiencies: English, German, French, Italian, Latin
- \_\_\_\_\_ Voice proficiency: 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, MUSC 679 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 the 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 their [guidelines](#)

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

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/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.

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

\*Courses with a performance fee



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 75–125 pages in length, will thoroughly explore the theme of the dissertation project. This document and a 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

#### **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 their [guidelines](#)

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

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/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.
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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.

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

\*Courses with a performance fee

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 75–125 pages in length, will thoroughly explore the theme of the dissertation project. This document and a 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

#### **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 the dissertation or evaluation of performances
- \_\_\_\_\_ Submit the dissertation to the Graduate School per their [guidelines](#)

## D.M.A. IN PERFORMANCE—PIANO SOLO

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/lecture 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 of the semester. Students may not 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 may not 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; and 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 requirements as set forth in 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 outlined in his handbook, 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 is not to be 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 it 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.

### **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, 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 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
- \_\_\_\_\_ 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 their [guidelines](#)

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

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/lecture 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). In 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.

### **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.

### **DISSERTATION OPTIONS**

There are two dissertation options for a D.M.A. in Performance. For the performance dissertation option, in addition to the requirements outlined in this handbook, 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 fifty to sixty 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, 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 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)
- \_\_\_\_\_ 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 their [guidelines](#)

## D.M.A. IN PERFORMANCE—STRINGS

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/lecture 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 ten-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 Center 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 fifteen 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.

### GUIDELINES FOR THE TWO PRE-CANDIDACY RECITALS

Two recitals must 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 handouts 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.

### **PROSPECTUS FOR DISSERTATION RECITALS**

The Prospectus, normally one to two 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 Student Services Office.

### **PERFORMANCE DISSERTATION OPTION**

In addition to the policies and procedures laid out in this handbook, string students opting for the performance dissertation option are subject to 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 certification form in the Student Services Office

#### **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 their [guidelines](#)

## D.M.A. IN PERFORMANCE—VOICE

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/lecture 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.

Students who completed their MM degree at the University of Maryland within the last five years and who earned a grade of B- or better in MUSC 643 may replace MUSC 830 with a single credit of MUSC 608. A substitution under the same guidelines for performance in MUSC 645 may be made for MUSC 831. Students must still attend the MUSC 830/831 class sessions and complete the doctoral-level requirements for each.

### 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 comprehensive 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 \_\_\_\_\_ 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
- \_\_\_\_\_ 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 their [guidelines](#)

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

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/lecture 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. The dissertation will demonstrate the candidate's ability to investigate an area of interest, write in a clear and concise manner, and follow a recognized scholarly style manual. The dissertation topic is chosen in consultation with the advisor. It must be a project or investigation that will contribute to the body of knowledge in voice pedagogy; it is more than a term paper. The dissertation is usually between 75 and 125 double-spaced pages in length.

### 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 \_\_\_\_\_ 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 their [guidelines](#)

## D.M.A. IN PERFORMANCE—VOICE OPERA

### 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 the 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.

_____MUSC 601	Advanced English Lyric Diction	1 cr.
_____MUSC 602	Advanced Italian Lyric Diction	1 cr.
_____MUSC 603	Advanced German Lyric Diction	1 cr.
_____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 \_\_\_\_\_ 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 their [guidelines](#)

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

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 their [guidelines](#)