UNIVERSITY OF MARYLAND
SCHOOL OF MUSIC GRADUATE PROGRAMS

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

Graduate programs in music at the University of Maryland offer qualified students the opportunity (1) to achieve excellence in a music specialization of their choice, (2) to master the appropriate skills, knowledge and competencies required for a successful professional career in the chosen specialization, and (3) to develop a sound and broad musicianship that supports and complements that specialization. The flexible nature of our programs makes it possible to design and to complete degree programs that meet students’ needs and interests.

The faculty of the School of Music is a dedicated community of artist performers, scholars, and teachers. They have first of all committed their individual and combined creativity, scholarship, and instructional expertise to assist students in the accomplishment of program objectives and secondly, to contribute to a heightened musical and cultural environment for the University of Maryland, the State of Maryland, and the nation at large.

FROM THE DIRECTOR OF GRADUATE PROGRAMS

Dear Graduate Student:

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

This Handbook was revised in August 2012. Further revisions to this handbook may be included at any time in the year, and the latest version can be found online at http://www.music.umd.edu/current_students/handbooks. If you are beginning your degree program in the Fall 2012 semester, I encourage you to download and retain the version posted online as of the beginning of your matriculation; that Handbook is in effect your contract with the University. If there are revisions 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. One of them may refer you to me; my office is room 3120.

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

Sincerely yours,

Dr. Gerald Fischbach
Director of Graduate Studies
gf@umd.edu
# TABLE OF CONTENTS

## CHAPTER I: Information for All
- Graduate Degrees Offered ........................................................................................................... 1
- Whom to Contact for What ............................................................................................................ 2
- School of Music Faculty and Staff Directory .................................................................................. 4
- Administrative Procedures .............................................................................................................. 7
- Applied Music Fee .......................................................................................................................... 7
- Accompanist/Accompanying .......................................................................................................... 7
- Reserving Rooms And Halls ........................................................................................................... 7
- Recital Scheduling .......................................................................................................................... 7
- Practice Rooms ............................................................................................................................... 8
- Building Use ................................................................................................................................... 8
- Lockers ........................................................................................................................................... 8

## CHAPTER II: Policies for All Graduate Degree Programs
- Student Responsibility .................................................................................................................... 9
- Academic Integrity .......................................................................................................................... 9
- Advising .......................................................................................................................................... 9
- Placement Examinations ................................................................................................................. 10
- English Language Requirement .................................................................................................... 10
- Foreign Language Requirement ..................................................................................................... 11
- Records ......................................................................................................................................... 11
- Arbitration ....................................................................................................................................... 11
- Dismissal ......................................................................................................................................... 11
- Continuous Registration ............................................................................................................... 11
- Thesis/Dissertation Preparation .................................................................................................... 11
- Application for Diploma ............................................................................................................... 11

## CHAPTER III: Policies for All Master's Programs
- General Requirements .................................................................................................................... 12
- Course of Study .............................................................................................................................. 12
- Time Limit ....................................................................................................................................... 12
- Transfer of Credits .......................................................................................................................... 12
- Credit By Examination .................................................................................................................... 12
- Written Divisional Qualifying Examinations .................................................................................. 13
- Written Examination Re-Evaluation Policy ................................................................................... 13
- Oral Divisional Qualifying Examination ....................................................................................... 13
- Thesis Preparation .......................................................................................................................... 14
- Scholarly Research Paper Certification Form for M.M. Degree ..................................................... 15

## CHAPTER IV: Master of Music (M.M.) Curricula and Requirements
- M.M. in Composition ...................................................................................................................... 16
- M.M. in Music Education ............................................................................................................... 18
- M.M. in Choral Conducting ............................................................................................................ 19
- M.M. in Instrumental Conducting ................................................................................................... 20
- M.M. in Performance – Jazz ............................................................................................................ 21
- M.M. in Performance – Piano solo .................................................................................................. 22
- M.M. in Performance – Collaborative Piano ................................................................................... 23
- M.M. in Performance – Strings ....................................................................................................... 24
- M.M. in Performance – Voice .......................................................................................................... 26
- M.M. in Performance – Opera ......................................................................................................... 28
- M.M. in Performance – Winds And Percussion ............................................................................ 30
CHAPTER I: GENERAL INFORMATION FOR ALL

GRADUATE DEGREES OFFERED
The School of Music offers the following graduate degrees:

- **Master of Music (M.M.)** in
  - Composition
  - Conducting
    - Choral Conducting
    - Instrumental Conducting
  - Music Education
  - Performance
    - Jazz
    - Piano
    - Collaborative Piano
    - Strings
    - Voice
    - Voice (Opera Emphasis)
    - Woodwinds, Brass and Percussion

- **Master of Arts (M.A.)** in
  - Ethnomusicology
  - Music Education
  - Music History and Literature
  - Music Theory

- **Doctor of Musical Arts (D.M.A.)** in
  - Composition
  - Conducting
    - Choral Conducting
    - Orchestral Conducting
    - Wind Conducting
  - Performance
    - Piano
    - Collaborative Piano
    - Strings
    - Voice
    - Voice Pedagogy
    - Voice Opera
    - Winds and Percussion

- **Doctor of Philosophy (Ph.D.)** in
  - Ethnomusicology
  - Musicology
  - Music Theory

Please consult with the College of Education for the degrees of Doctor of Philosophy in Curriculum and Instruction (Music Education).
WHOM TO CONTACT FOR WHAT

ADMINISTRATIVE OFFICES (Room 2110)
Main Office reception, ID cards, supplies, keys, parking and paychecks:
Tina Hoitt, Administrative Assistant, thoitt@umd.edu, (301) 405-5390

Appointments with the Director and Conference Room (2115) scheduling:
Edward Griggs, Assistant to the Director, egriggs@umd.edu, (301) 405-6514

Fiscal matters, payroll and benefits, tuition remission, purchasing:
Jeannette Oliver, Business Manager, jlo@umd.edu, (301) 405-5565

Publications, concert/event promotion:
Cara Fleck, Communications Coordinator, fleckc@umd.edu (301) 405-7283

Admissions, student recruitment & auditions, undergraduate scholarships:
Jenny Lang, Assistant Director-Admissions, jenlang@umd.edu (301) 405-5031, or
David Powell, dgp@umd.edu, (301) 405-8380

Internships, Music Opportunities Office:
Cara Fleck, Communications Coordinator, fleckc@umd.edu (301) 405-7283

ACADEMIC POLICY
Gerald Fischbach, Director of Graduate Studies gf@umd.edu (301) 405-5526
Michael Hewitt, Director of Undergraduate Studies mphewitt@umd.edu, (301) 405-5504
Craig Arnold, Assistant Director-Student Services csarnold@umd.edu, (301) 405-5563

OFFICE OF STUDENT SERVICES; registration issues (Room 2112)
Graduate Students:
Deborah Kuckuda, Graduate Services Coordinator
dkuckuda@umd.edu, (301) 405-5560

Undergraduate Students:
Tawanaka Edwards, Undergraduate Services Coordinator
tedward1@umd.edu, (301) 405-5574

DIVISION CHAIRS
Piano Bradford Gowen rm3130B bgown@umd.edu (301) 405-5520
Strings James Stern rm 3117 jstern1@umd.edu (301) 405-5530
Voice/Opera Deores Ziegler rm 3123 dziegler@umd.edu (301) 405-5511
Winds & Percussion Michael Votta rm 2531 mvotta@umd.edu (301) 405-5544
Music Education Janet Montgomery rm 2130B janetm@umd.edu (301) 405-5503
Theory & Composition Dora Hanninen rm 1110F dhann@umd.edu (301) 405-5467
Musicology/Ethnomusicology Barbara Haggh-Huglo rm 3110C haggh@umd.edu (301) 405-3247
SCHEDULING & FACILITIES
Classroom & rehearsal space reservations, locker assignments:
Richard Scerbo, Assistant Director-Operations, music-schedule@umd.edu

Performance venues scheduling, Clarice Smith Performing Arts Center
Nicholas Roberts, nicholas@umd.edu, (301) 405-8176

Accompanying
Ted Guerrant, Accompanying Coordinator, tguerran@umd.edu, (301) 405-0284

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

Piano Maintenance
Ming Li, Piano Technician, fuali@umd.edu, (301) 405-5542

Building/Facilities Maintenance, to report a repair need
Work Control (301) 405-2222

ENSEMBLES
Maryland Opera Studio
Ashley Pollard, pollarda@umd.edu, (301) 405-5546

UM Bands
Tina Hoitt, thoitt@umd.edu, (301) 405-0177

UM Orchestras
Mark Wakefield, mwake@umd.edu, (301) 405-5572

UM Choirs
Lauri Johnson, umchoirs@umd.edu, (301) 405-5571

Ethnomusicology Ensembles
Boden Sandstrom, boden@umd.edu, (301) 405-5567

National Orchestral Institute
Richard Scerbo, noi@umd.edu, (301) 405-1900
## Administration

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gibson, Robert</td>
<td>Professor, Director</td>
<td>(301) 405-5553</td>
<td><a href="mailto:rgibson@umd.edu">rgibson@umd.edu</a></td>
</tr>
<tr>
<td>DeBoy, Lori</td>
<td>Associate Director</td>
<td>(301) 405-5564</td>
<td><a href="mailto:ldeboy@umd.edu">ldeboy@umd.edu</a></td>
</tr>
<tr>
<td>Hewitt, Michael</td>
<td>Assoc. Prof., Dir. Undergraduate Studies</td>
<td>(301) 405-5504</td>
<td><a href="mailto:mphewitt@umd.edu">mphewitt@umd.edu</a></td>
</tr>
<tr>
<td>Fischbach, Gerald</td>
<td>Professor, Director of Graduate Studies</td>
<td>(301) 405-5526</td>
<td><a href="mailto:gf@umd.edu">gf@umd.edu</a></td>
</tr>
</tbody>
</table>

## Ensembles/Conducting

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maclary, Edward</td>
<td>Professor, Choruses</td>
<td>(301) 405-4561</td>
<td><a href="mailto:emaclary@umd.edu">emaclary@umd.edu</a></td>
</tr>
<tr>
<td>Ross, James</td>
<td>Assoc. Professor, Orchestra</td>
<td>(301) 405-6716</td>
<td><a href="mailto:jross5@umd.edu">jross5@umd.edu</a></td>
</tr>
<tr>
<td>Sparks, L. Richmond</td>
<td>Assoc. Professor, Bands</td>
<td>(301) 405-5543</td>
<td><a href="mailto:lrsparks@umd.edu">lrsparks@umd.edu</a></td>
</tr>
<tr>
<td>Vadalga, Christopher</td>
<td>Professor, Jazz Bands</td>
<td>(301) 405-5519</td>
<td><a href="mailto:cv@umd.edu">cv@umd.edu</a></td>
</tr>
<tr>
<td>Votta, Michael</td>
<td>Professor, Wind Orchestra</td>
<td>(301) 405-5544</td>
<td><a href="mailto:mvotta@umd.edu">mvotta@umd.edu</a></td>
</tr>
</tbody>
</table>

## Music Education

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elpus, Kenneth</td>
<td>Asst. Professor</td>
<td>(301) 405-5537</td>
<td><a href="mailto:elpus@umd.edu">elpus@umd.edu</a></td>
</tr>
<tr>
<td>Hewitt, Michael</td>
<td>Assoc. Professor</td>
<td>(301) 405-5504</td>
<td><a href="mailto:mphewitt@umd.edu">mphewitt@umd.edu</a></td>
</tr>
<tr>
<td>Montgomery, Janet</td>
<td>Professor of the Practice, Chair</td>
<td>(301) 405-5503</td>
<td><a href="mailto:jmontgomery@umd.edu">jmontgomery@umd.edu</a></td>
</tr>
</tbody>
</table>

## Musicology/Ethnomusicology

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hagg-Huglo, Barbara</td>
<td>Professor</td>
<td>(301) 405-3247</td>
<td><a href="mailto:hagg-huglo@umd.edu">hagg-huglo@umd.edu</a></td>
</tr>
<tr>
<td>Haldey, Olga</td>
<td>Asst. Professor</td>
<td>(301) 405-4389</td>
<td><a href="mailto:ohaldey@umd.edu">ohaldey@umd.edu</a></td>
</tr>
<tr>
<td>King, Richard</td>
<td>Assoc. Professor, Chair</td>
<td>(301) 405-5523</td>
<td><a href="mailto:rkging@umd.edu">rkging@umd.edu</a></td>
</tr>
<tr>
<td>Okamoto, Kyoko</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:kokamoto@umd.edu">kokamoto@umd.edu</a></td>
</tr>
<tr>
<td>Provine, Robert</td>
<td>Professor</td>
<td>(301) 405-0278</td>
<td><a href="mailto:provine@umd.edu">provine@umd.edu</a></td>
</tr>
<tr>
<td>Rios, Fernando</td>
<td>Asst. Professor</td>
<td>(301) 405-5549</td>
<td><a href="mailto:frios@umd.edu">frios@umd.edu</a></td>
</tr>
<tr>
<td>Sandstrom, Boden</td>
<td>Lecturer</td>
<td>(301) 405-5567</td>
<td><a href="mailto:boden@umd.edu">boden@umd.edu</a></td>
</tr>
<tr>
<td>Suadin, Ketut</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:isuadin@umd.edu">isuadin@umd.edu</a></td>
</tr>
<tr>
<td>Warfield, Patrick</td>
<td>Asst. Professor</td>
<td>(301) 405-1274</td>
<td><a href="mailto:pwarfield@umd.edu">pwarfield@umd.edu</a></td>
</tr>
<tr>
<td>Wexler, Richard</td>
<td>Professor</td>
<td>(301) 405-5538</td>
<td><a href="mailto:wex@umd.edu">wex@umd.edu</a></td>
</tr>
<tr>
<td>Witzleben, Lawrence</td>
<td>Professor</td>
<td>(301) 405-5502</td>
<td><a href="mailto:jlwitz@umd.edu">jlwitz@umd.edu</a></td>
</tr>
</tbody>
</table>

## Piano/Accompanying

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedova, Larissa</td>
<td>Professor</td>
<td>(301) 405-8686</td>
<td><a href="mailto:dedova@umd.edu">dedova@umd.edu</a></td>
</tr>
<tr>
<td>Gowen, Bradford</td>
<td>Assoc. Professor, Chair</td>
<td>(301) 405-5520</td>
<td><a href="mailto:bgowen@umd.edu">bgowen@umd.edu</a></td>
</tr>
<tr>
<td>Page, Cleveland</td>
<td>Professor</td>
<td>(301) 405-5513</td>
<td><a href="mailto:cpage2@umd.edu">cpage2@umd.edu</a></td>
</tr>
<tr>
<td>Sloan, Rita</td>
<td>Professor</td>
<td>(301) 405-5527</td>
<td><a href="mailto:rsloan@umd.edu">rsloan@umd.edu</a></td>
</tr>
<tr>
<td>Volchok, Mikhail</td>
<td>Lecturer</td>
<td>(301) 405-8686</td>
<td><a href="mailto:volchok@umd.edu">volchok@umd.edu</a></td>
</tr>
</tbody>
</table>

## Strings

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adkins, Elisabeth</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:eadkins@umd.edu">eadkins@umd.edu</a></td>
</tr>
<tr>
<td>Barber, Richard</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:rbarber@umd.edu">rbarber@umd.edu</a></td>
</tr>
<tr>
<td>Cavallaro, Giorgia</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:gcavalla@umd.edu">gcavalla@umd.edu</a></td>
</tr>
<tr>
<td>Elsing, Evelyn</td>
<td>Professor</td>
<td>(301) 405-5535</td>
<td><a href="mailto:elelsing@umd.edu">elelsing@umd.edu</a></td>
</tr>
<tr>
<td>Fischbach, Gerald</td>
<td>Professor</td>
<td>(301) 405-5526</td>
<td><a href="mailto:gf@umd.edu">gf@umd.edu</a></td>
</tr>
<tr>
<td>Foster, Daniel</td>
<td>Lecturer</td>
<td>(301) 405-8347</td>
<td><a href="mailto:dfoster@umd.edu">dfoster@umd.edu</a></td>
</tr>
<tr>
<td>Fuller, Sarah</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
<td><a href="mailto:sfuller2@umd.edu">sfuller2@umd.edu</a></td>
</tr>
<tr>
<td>Hardy, David</td>
<td>Lecturer</td>
<td>(301) 405-5594</td>
<td><a href="mailto:dhardtly1@umd.edu">dhardtly1@umd.edu</a></td>
</tr>
<tr>
<td>Manzo, Anthony</td>
<td>Lecturer</td>
<td>(301) 405-5594</td>
<td></td>
</tr>
<tr>
<td>Murdock, Katherine</td>
<td>Assoc. Professor</td>
<td>(301) 405-5549</td>
<td><a href="mailto:kmurdock@umd.edu">kmurdock@umd.edu</a></td>
</tr>
<tr>
<td>Oppelt, Robert</td>
<td>Lecturer</td>
<td>(301) 405-5529</td>
<td><a href="mailto:roppelt@umd.edu">roppelt@umd.edu</a></td>
</tr>
<tr>
<td>Ross, James</td>
<td>Assoc. Professor</td>
<td>(301) 405-6716</td>
<td><a href="mailto:jross5@umd.edu">jross5@umd.edu</a></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Contact Information</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---------------------------------</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>Salness, David</td>
<td>Professor</td>
<td>(301) 405-8348 <a href="mailto:dsalness@umd.edu">dsalness@umd.edu</a></td>
<td></td>
</tr>
<tr>
<td>Slowik, Kenneth</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:kslowik@umd.edu">kslowik@umd.edu</a></td>
<td></td>
</tr>
<tr>
<td>Steinhardt, Arnold</td>
<td>Visiting Professor</td>
<td>(301) 405-5549</td>
<td></td>
</tr>
<tr>
<td>Stern, James</td>
<td>Assoc. Professor, Chair</td>
<td>(301) 405-5530 <a href="mailto:jstern1@umd.edu">jstern1@umd.edu</a></td>
<td></td>
</tr>
<tr>
<td>Teie, David</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:dteie@umd.edu">dteie@umd.edu</a></td>
<td></td>
</tr>
<tr>
<td>Tree, Michael</td>
<td>Visiting Professor</td>
<td>(301) 405-5549</td>
<td></td>
</tr>
<tr>
<td>Wiley, Peter</td>
<td>Visiting Professor</td>
<td>(301) 405-5549</td>
<td></td>
</tr>
</tbody>
</table>

**Theory/Composition**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>DeLio, Thomas</td>
<td>Professor</td>
<td>(301) 405-5534 <a href="mailto:tdelio@umd.edu">tdelio@umd.edu</a></td>
</tr>
<tr>
<td>Evans, William</td>
<td>Lecturer</td>
<td>(301) 405 5501 <a href="mailto:wevans1@umd.edu">wevans1@umd.edu</a></td>
</tr>
<tr>
<td>Fry, James</td>
<td>Assoc. Professor</td>
<td>(301) 405-9580 <a href="mailto:jamesfry@umd.edu">jamesfry@umd.edu</a></td>
</tr>
<tr>
<td>Gibson, Robert</td>
<td>Professor</td>
<td>(301) 405-5611 <a href="mailto:rgibson@umd.edu">rgibson@umd.edu</a></td>
</tr>
<tr>
<td>Hanninen, Dora</td>
<td>Assoc. Professor, Chair</td>
<td>(301) 405-5467 <a href="mailto:dhann@umd.edu">dhann@umd.edu</a></td>
</tr>
<tr>
<td>Layton, Richard</td>
<td>Lecturer</td>
<td>(301) 405-5556 <a href="mailto:rdlayton@umd.edu">rdlayton@umd.edu</a></td>
</tr>
<tr>
<td>Moss, Lawrence</td>
<td>Professor</td>
<td>(301) 405-5531 <a href="mailto:mossy@umd.edu">mossy@umd.edu</a></td>
</tr>
<tr>
<td>Pilzer, Leigh</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:lpilzer@umd.edu">lpilzer@umd.edu</a></td>
</tr>
<tr>
<td>Wilson, Mark</td>
<td>Assoc. Professor</td>
<td>(301) 405-5518 <a href="mailto:mwilson2@umd.edu">mwilson2@umd.edu</a></td>
</tr>
<tr>
<td>Zimmerman, Daniel</td>
<td>Lecturer</td>
<td>(301) 405-5533 <a href="mailto:dzimmer1@umd.edu">dzimmer1@umd.edu</a></td>
</tr>
</tbody>
</table>

**Voice/Opera**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balthrop, Carmen</td>
<td>Professor</td>
<td>(301) 405-5496 <a href="mailto:cbalthro@umd.edu">cbalthro@umd.edu</a></td>
</tr>
<tr>
<td>Cossa, Dominic</td>
<td>Professor</td>
<td>(301) 405-5525 <a href="mailto:dcossa@umd.edu">dcossa@umd.edu</a></td>
</tr>
<tr>
<td>Diamond, Pat</td>
<td>Lecturer</td>
<td>(301) 405-5549</td>
</tr>
<tr>
<td>Gero, Edward</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:egero@gmu.edu">egero@gmu.edu</a></td>
</tr>
<tr>
<td>Jacobson, Naomi</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:njacobso@umd.edu">njacobso@umd.edu</a></td>
</tr>
<tr>
<td>Lee, Justina</td>
<td>Lecturer</td>
<td>(301) 405-5528 <a href="mailto:justinal@umd.edu">justinal@umd.edu</a></td>
</tr>
<tr>
<td>Mabbs, Linda</td>
<td>Professor</td>
<td>(301) 405-5507 <a href="mailto:lmabbs@umd.edu">lmabbs@umd.edu</a></td>
</tr>
<tr>
<td>Maclary, Edward</td>
<td>Professor</td>
<td>(301) 405-4561 <a href="mailto:emaclary@umd.edu">emaclary@umd.edu</a></td>
</tr>
<tr>
<td>McReynolds, Robert T.</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:rmcreyno@umd.edu">rmcreyno@umd.edu</a></td>
</tr>
<tr>
<td>Michnewicz, Paul</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:pmichnew@umd.edu">pmichnew@umd.edu</a></td>
</tr>
<tr>
<td>Olcott, Nicholas</td>
<td>Lecturer</td>
<td>(301) 405-5546 <a href="mailto:nolcott@umd.edu">nolcott@umd.edu</a></td>
</tr>
<tr>
<td>Randall, Martha</td>
<td>Lecturer</td>
<td>(301) 405-5497 <a href="mailto:mrandal@umd.edu">mrandal@umd.edu</a></td>
</tr>
<tr>
<td>Wilson, Gran</td>
<td>Assoc. Professor</td>
<td>(301) 405-5549 <a href="mailto:gnwilson@umd.edu">gnwilson@umd.edu</a></td>
</tr>
<tr>
<td>Wiltz, Alcine</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:awiltz@umd.edu">awiltz@umd.edu</a></td>
</tr>
<tr>
<td>Ziegler, Delores</td>
<td>Professor, Chair</td>
<td>(301) 405-5511 <a href="mailto:dziegler@umd.edu">dziegler@umd.edu</a></td>
</tr>
</tbody>
</table>

**Wind/Percussion**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ames, Tony</td>
<td>Lecturer</td>
<td>(301) 405-5517 <a href="mailto:fames1@umd.edu">fames1@umd.edu</a></td>
</tr>
<tr>
<td>Baldwin, Thomas</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:tbaldwi1@umd.edu">tbaldwi1@umd.edu</a></td>
</tr>
<tr>
<td>Cigan, Paul</td>
<td>Lecturer</td>
<td>(301) 405-5870 <a href="mailto:pcigan@umd.edu">pcigan@umd.edu</a></td>
</tr>
<tr>
<td>DiLutis, Robert</td>
<td>Assoc. Professor</td>
<td>(301) 405-5549</td>
</tr>
<tr>
<td>Dudley, Christopher</td>
<td>Lecturer</td>
<td>(301) 405-5512 <a href="mailto:cdudley@umd.edu">cdudley@umd.edu</a></td>
</tr>
<tr>
<td>Dumaine, Stephen</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:sdumaine@umd.edu">sdumaine@umd.edu</a></td>
</tr>
<tr>
<td>Gekkker, Chris</td>
<td>Assoc. Professor</td>
<td>(301) 405-5506 <a href="mailto:cgekker@umd.edu">cgekker@umd.edu</a></td>
</tr>
<tr>
<td>Gilliam, Jauvon</td>
<td>Lecturer, Dir. of Percussion Studies</td>
<td>(301) 405-5517 <a href="mailto:gilliamj@umd.edu">gilliamj@umd.edu</a></td>
</tr>
<tr>
<td>Guilford, Matt</td>
<td>Assoc. Artist-in-Residence</td>
<td>(301) 405-5512 <a href="mailto:lochops@umd.edu">lochops@umd.edu</a></td>
</tr>
<tr>
<td>Heineman, Sue</td>
<td>Assoc. Artist-in-Residence</td>
<td>(301) 405-5515 <a href="mailto:suehein@umd.edu">suehein@umd.edu</a></td>
</tr>
<tr>
<td>Hendrickson, Steven</td>
<td>Lecturer</td>
<td>(301) 405-5506 <a href="mailto:shendri1@umd.edu">shendri1@umd.edu</a></td>
</tr>
<tr>
<td>Hill, Mark</td>
<td>Professor</td>
<td>(301) 405-5524 <a href="mailto:markhill@umd.edu">markhill@umd.edu</a></td>
</tr>
<tr>
<td>Hinkle, Lee</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:lwhinkle@umd.edu">lwhinkle@umd.edu</a></td>
</tr>
<tr>
<td>Jones, David</td>
<td>Lecturer</td>
<td>(301) 405-5870 <a href="mailto:djonse66@umd.edu">djonse66@umd.edu</a></td>
</tr>
<tr>
<td>Kellner, Steve</td>
<td>Lecturer</td>
<td>(301) 405-5549 <a href="mailto:pkellner@umd.edu">pkellner@umd.edu</a></td>
</tr>
</tbody>
</table>
Kunkel, Gerard Lecturer (301) 405-5529 gkunkel@umd.edu
Miller, Gregory Assoc. Professor (301) 405-2577 gemiller@umd.edu
Montgomery, William Professor (301) 405-5539 wlm@umd.edu
Mulcahy, Craig Lecturer (301) 405-5512 mulcbone@umd.edu
Ozment, Jon Lecturer (301) 405-5549 jdozment@umd.edu
Patterson, Benjamin Lecturer (301) 405-5549 bpatter2@umd.edu
Pilzer, Leigh Lecturer (301) 405-5549 lpilzer@umd.edu
Redd, Charles Lecturer (301) 405-5549 credd1@umd.edu
Sparks, Richmond Assoc. Prof. (301) 405-5543 lrsparks@umd.edu
Trahan, Kathleen Lecturer (301) 405-5539 ktrahan@umd.edu
Vadala, Chris Professor (301) 405-5519 cv@umd.edu
Votta, Michael Professor, Chair (301) 405-5542 mvotta@umd.edu

Staff
Arnold, Craig Assistant Director, Student Services (301) 405-5563 csarnold@umd.edu
Edwards, Tawanaka Administrative Assistant (301) 405-5574 tedward1@umd.edu
Fleck, Cara Coordinator, Communications (301) 405-7283 fleckc@umd.edu
Guerrant, Theodore Accompanist (301) 405-0284 guerrant@umd.edu
Hoitt, Tina Administrative Assistant (301) 405-0177 tlewis3@umd.edu
Johnson, Lauri Coordinator, Choirs (301) 405-5571 kayla@umd.edu
Kuckuda, Debbie Program Management Specialist (301) 405-5560 dkuckuda@umd.edu
Lang, Jenny Assistant Director, Admissions (301) 405-5031 jenlang@umd.edu
Li, Ming Piano Technician (301) 405-5542 fuali@umd.edu
Oliver, Jeannette Business Manager (301) 405-5565 jlo@umd.edu
Pollard, Ashley Coordinator, Md. Opera Studio (301) 405-5564 pollarda@umd.edu
Powell, David Coordinator, Admissions (301) 405-8380 dgp@umd.edu
Scerbo, Richard Assistant Director, Operations (301) 405-1900 rscerbo@umd.edu
Wakefield, Mark Coordinator, Orchestras (301) 405-5572 mwake@umd.edu
ADMINISTRATIVE PROCEDURES

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

APPLIED MUSIC FEE
An applied music fee of $400.00 per semester in addition to regular tuition is assessed for all registrations in the MUSP Principal and Major Series, and $200.00 per semester for the MUSP Minor Series.

ACCOMPANIST/ACCOMPANYING
If you need an accompanist (either for lessons or for a performance), you may check with your applied music teacher for a list of accompanists or check with Ted Guerrant, Accompanying Coordinator, at <tguerran@umd.edu> or (301) 405-0284. Accompanist’s fees, which average $40/hour, are the responsibility of the student.

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

The use of any academic space, administrative space, rehearsal rooms or classrooms within the School of Music must be scheduled and approved by the School of Music Administrative Office. Class and rehearsal rooms will only be scheduled two weeks ahead 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 music major to reserve time for individuals or campus groups not affiliated with the School of Music.

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

- Required degree recitals must be performed during either the fall or spring semesters and may not be performed during the summer or winter terms.
- All use of the Gildenhorn Hall will be scheduled a minimum of 3 weeks prior to the time of the requested use. Scheduling requests are made through the Scheduling Office of the Clarice Smith Performing Arts Center, Room 2604, (301) 405-1837.
- All recitals are held at the following times: 2:00pm, 5:30pm or 8:00pm in Gildenhorn Recital Hall.
- Recitalists may have access to the hall one hour prior to their recital. There is a half hour to set-up and warm-up. Recitalists will be cleared from the stage a half hour prior to the beginning of the performance. Doors open to the public 15 minutes prior to the performance. Recitalists must vacate the hall within fifteen minutes following the scheduled performance end time. All recitals shall be no more than one hour and fifteen minutes in length (including intermission). A recital may be longer than one hour and fifteen minutes only if the hall can still be fully vacated by the required time and a request has been made to the recital coordinator at least three weeks prior to the recital date and approved.
An example of timings for a 5:30pm recital:

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

- A 1½ hour dress rehearsal slot must be scheduled at the same time the recital request is made. The Center cannot guarantee availability for dress rehearsals if a reservation is not made when the recital reservation is made. Designated rehearsal slots have been built into the Recital Hall schedules and only these times are available for rehearsal.

- All lecture recitals are held in the Lecture Hall, Room 2200. To schedule a lecture recital in the Lecture Hall, Room 2200, contact Richard Scerbo, School of Music Scheduling Coordinator, at <music-schedule@umd.edu>. (All scheduling of School of Music classrooms, practice rooms and rehearsal rooms should be scheduled through Richard Scerbo).

- To cancel or reschedule a recital, the recitalist must submit a Recital Change Request and Cancellation Form (available from the Scheduling Office, Room 2604) no less than 21 days prior to the event. If the notification is received less than 14 days prior or if a recitalist fails to show for his/her recital or if a recitalist arrives after the scheduled recital start time, the student will be billed a $100 late notification fee for services. If a recitalist fails to show for his/her dress rehearsal, a $50 late notification fee will be charged. This fee will be billed to the student through the University Bursar’s office. A student may cancel and reschedule a recital only one time per semester. A student who cancels a second time (in one semester) must wait until the following semester to reschedule.

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

**PRACTICE ROOMS**

Practice rooms are located on the second and third floors and are on a “first-come-first-served” basis and are for students majoring in music. You may not attempt to reserve a practice room by leaving personal items in the practice room. Any practice room left unattended is considered available for the next student (even if personal items are left in the room). Practice rooms may not be used between the hours of 2:00a.m. and 7:00 a.m. Food and beverages are strictly prohibited in all practice rooms.

**BUILDING USE**

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

**LOCKERS**

At the beginning of each semester, you may have a locker in the Clarice Smith Performing Arts Center assigned to you for that year. Locker assignments are made through the School of Music Administrative Office. 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 the instrument you play. (Voice students are allowed to have a locker). Please DO NOT leave your instruments (or anything of value) in your lockers overnight, as break-ins and thefts do occasionally happen.
CHAPTER II: POLICIES FOR ALL GRADUATE DEGREE PROGRAMS

STUDENT RESPONSIBILITY
It is the student’s responsibility to read and become familiar with all policies, requirements and deadlines of the University of Maryland Graduate School and all applicable School of Music requirements that govern the program of study. The requirements and policies of the School of Music are in addition to the requirements and policies of the University of Maryland Graduate School and do not supersede them. The Graduate School’s policies and deadlines can be found at http://www.gradschool.umd.edu/current/.

ACADEMIC INTEGRITY
The School of Music is committed to excellence in the mentoring of musicians and considers academic material as vital as performance technique to making a consummate musician. To that end, the School of Music regards academic integrity with the utmost importance and expects its students to do the same. Unreported acts of dishonesty devalue the worth of the education for all students, and it is the School of Music’s hope that any student who is aware of dishonesty should feel compelled to report it. Students are encouraged to read and be familiar with the codes of academic integrity found at http://www.president.umd.edu/policies/docs/III-100A.pdf. The following is excerpted from that section of the catalog:

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

All members of the University community—students, faculty, and staff—share the responsibility and authority to challenge and make known acts of apparent academic dishonesty.

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

ADVISING
Advising is one of the most important elements in a student’s successful work towards a graduate degree. It is the student’s responsibility to consult with an Advisor on a regular basis for the entire period of studies in the School of Music. Should a student be unable to secure an Advisor, the Division Chair will appoint one. If the appointment cannot be accomplished on the divisional level, the matter should be reported to the Director of Graduate Studies.
The Advisor’s signature is necessary on all student communication with the School of Music as well as the University of Maryland Graduate Studies Office.

Students must be advised each semester and must have a completed registration form signed by the Advisor before registering for the next semester.

PLACEMENT EXAMINATIONS
The School of Music requires a diagnostic Placement Examination for all new incoming Master’s and Doctoral students, prior to matriculation. The results of the Placement Examination are used by Graduate Advisors to guide and assist students in planning programs of study and in preparing for the required Preliminary Examinations at the doctoral level. Students moving from the University of Maryland’s M.M. degree to a D.M.A. program must retake the Placement Exams.

The three-hour Placement Examination consists of two parts:
- Part I tests music theory knowledge with an emphasis on aural skills and dictation.
- Part II tests knowledge in music history (Medieval–Renaissance, 17th–18th centuries, 19th century, 20th–21st centuries) and Form & Analysis.

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

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

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

ENGLISH LANGUAGE REQUIREMENT
All graduate students must have a reasonable command of the English language. All foreign born students, even if educated in English language institutions, must pass the TOEFL test with a score of 575 or above on the paper based test (PBT) or 233 or above on the computer based test (CBT) (with a writing score of 4.0 or above) or a score of 100 and above on the internet based test (IBT) (with a writing score of 26 or above). It is the responsibility of the student to make sure that this language requirement is satisfied. Foreign-born students who have already completed a non-performance degree in the United States may have the TOEFL test waived. However, they may still be required to take the Maryland English Institute (MEI) English Proficiency Test. International students being considered for teaching assistantships must also pass a verbal test administered by MEI and receive a certificate of competency. Students who fail this verbal test are not permitted to teach for the University, and are required to take and pass special remedial courses as recommended by MEI before they are permitted to teach. All MEI evaluations are conducted in early or mid-August of each year. For more detail regarding the TA English Test, see http://www.education.umd.edu/institutesandcenters/MEI/Learning-English-ELTs/ITAE.htm
FOREIGN LANGUAGE REQUIREMENT
The Musicology, Ethnomusicology and Voice/Opera divisions have established their own foreign language requirements. Please refer to each of those sections for those requirements.

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

ARBITRATION
Questions or arbitration about policies should be directed first to the student’s Advisor. If there is no resolution at that level, the question should be directed then to the Division Chair of the student’s program, and then to the Director of Graduate Studies. Under rare circumstances, an exception to School of Music graduate requirements shall be acted on by the Director of Graduate Studies upon written recommendation from the student’s Advisor and the Division Chair.

MINIMUM GRADE FOR COURSES NEEDED FOR GRADUATION
Only courses completed with a grade of B-minus or better can be used to satisfy degree requirements.

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

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

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

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

WRITTEN THESIS/DISSERTATION PREPARATION
Written Thesis/Dissertation Preparation Detailed instructions on preparing and submitting the manuscript of your thesis or dissertation can be found on the Graduate School’s website: http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html

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

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

All Master’s students must:
• Earn a grade of B-minus or better in all courses used to fulfill degree requirements
• Complete the appropriate music research (bibliography) seminar:
  ° MUSC 648 Seminar in Music Research for M.M. in Composition, all M.M. in Performance degrees, M.A. in Music History and Literature, M.A. in Music Theory, M.A. in Ethnomusicology
  ° MUED 690 Research Methods in Music and Music Education for M.M. and M.A. in Music Education

• Complete Final Project (recital or concert, composition, thesis, etc., as specified by the student’s degree program). The student’s Advisor will chair a three-member committee. In consultation with the student, the Advisor selects two other faculty members for the committee, usually from the same division of the student’s area of specialization.

• Pass the Oral Comprehensive Examination or Defense of Thesis (check with your division for specifics)

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

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

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

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

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

TRANSFER OF CREDITS
A maximum of six semester credit hours of graduate level work may be transferred from other accredited U.S. institutions to apply towards the requirements of the Master’s degree with the approval of the advisor, Director of Graduate Studies, and the Graduate School. Credits from foreign universities (including Canada) are not acceptable for transfer. Any student requesting acceptance of transfer credits should submit the necessary academic transcripts and the certified approval of the School of Music to the Graduate School as early as possible for review and decision-making. All credits offered for transfer must
meet the following criteria:

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

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

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

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

ORAL DIVISIONAL QUALIFYING EXAMINATION
An Oral Divisional Qualifying Examination is required for all Master’s degree students. A student must be registered for a minimum of 1 credit during the semester in which the Oral Examination is taken. M.M. students are referred to their degree program listing in Chapter IV or to their Division Chair for further information.
For M.A. students, the Oral Examination is the Defense of Thesis. The student’s Advisor chairs a three-member committee; at least two members of the committee must be Full Members of the Graduate Faculty. In consultation with the student, the Advisor selects two other faculty members for the committee, usually from the student’s division. The committee’s decision to accept the Oral Defense of Thesis must be unanimous, and the committee report, signed by each member and the Director of Graduate Studies, is forwarded to the Graduate School immediately following the Defense. A student may Defend the Thesis no more than two times.

M.A. THESIS PREPARATION
Written Thesis/Dissertation Preparation Detailed instructions on preparing and submitting the manuscript of your thesis or dissertation can be found on the Graduate School’s website:
http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html

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

Student’s Name ___________________________________________  ID # __________________________

Title of Paper ____________________________________________

Course Instructor’s Name ___________________________________  Course sem/year ___________

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

Materials for Submission include:

[ ] A research paper submitted in electronic form, in a recent and 'official' version of Microsoft Word, with Times New Roman 12-pt font and 1” margins, with a 2,500-word minimum, 3,750-word maximum text length (9–15 pages, not including the annotated bibliography)

[ ] A 250-word abstract that fulfills the requirements of the instructor

[ ] An annotated bibliography

Content of Paper:

[ ] Poses original research question

[ ] Goes well beyond simple reproduction of basic reference sources

[ ] Is organized by a coherent structure

[ ] Advances one main argument

[ ] Displays clear, grammatical, satisfactory, and correctly spelled English prose

[ ] Footnotes and all citations in the annotated bibliography adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (For music education MM, use The Publication Manual of the American Psychological Association [APA]). Endnotes and in-text citations are not permitted.

[ ] Includes sufficient evidence for each reason supporting a claim

[ ] Deals with the study of music (i.e., not a different subject)

Bibliography:

[ ] Includes at least 9-15 different sources cited in the footnotes, which must include a balance of primary and secondary sources, and include scholarly articles as well as books. (Tertiary sources and outdated secondary sources [i.e. published more than 40 years ago] may not be cited.)

[ ] Adheres to format stipulated in Turabian (Music Education: APA)

[ ] Annotations demonstrate clear, grammatical, satisfactory, and correctly spelled English prose

[ ] Annotations accurately represent the content of each source

• Student is responsible for assuring that all checklist requirements are met.

• Student must obtain advisor’s signature within one semester of completing MUSC 648 or MUED 690 (i.e., no later than the end of Spring Semester if course is completed in the Fall).

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

Instructor’s Signature ___________________________  Date ________________

Advisor’s Signature ____________________________  Date ________________

This completed form must be placed in the student’s master file in the Student Services Office. (rev. 03/12)
### M.M. IN COMPOSITION

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

#### Required Program of Study

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620T*</td>
<td>Final Project</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

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

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 688</td>
<td>Advanced Orchestration</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Advanced Conducting</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

2. Tonal analysis. Select one of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 460</td>
<td>Tonal Counterpoint</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 651</td>
<td>Theories of Heinrich Schenker</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 670</td>
<td>Advanced Analytical Techniques I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 671</td>
<td>Advanced Analytical Techniques II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 673</td>
<td>Style Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (courses in theory and analysis of tonal music only)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

3. Analysis of 20th-century music. Select one of the following:

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 665</td>
<td>Theory in Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 675</td>
<td>Music Theory Pedagogy</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (courses in theory and analysis only)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>Musicology, ethnomusicology, music education or performance</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>
COMPOSITION COLLOQUIUM
Attendance at Composition Colloquium is expected except in cases of significant extenuating circumstances.

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
- Theory and Music History Placement Examinations (required of all students)
- MEI Evaluation (for international students)

Completed in the 1st semester
- Scholarly Research Paper (see Chapter III)

Completed in the final semester of study
- Apply for diploma within first two weeks of the semester of graduation
- Approved Program Form returned to Music Student Services
- Final Project
- Certification of Non-Thesis Form returned to Music Student Services
- Written Divisional Qualifying Examinations (see Chapter III for details)
- Oral Examination of Major Studies, of Supporting Area Courses of the Final Project by the Examining Committee; completed prior to Graduate School deadline
M.M. IN MUSIC EDUCATION

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

Required Program of Study

<table>
<thead>
<tr>
<th>MAJOR STUDIES IN MUSIC</th>
<th>(13–14 credits minimum)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUED 690</td>
<td>Research Methods</td>
</tr>
<tr>
<td>MUED 692</td>
<td>Foundations</td>
</tr>
<tr>
<td>MUED 6xx</td>
<td>(Consult Advisor)</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Final Project</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STUDIES IN AREAS SUPPORTING THE MAJOR</th>
<th>(9 credits minimum)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC/MUET/MUSP/4xx/6xx</td>
<td>(Consult Advisor)</td>
</tr>
<tr>
<td>MUSC/MUET/MUSP/4xx/6xx</td>
<td>(Consult Advisor)</td>
</tr>
<tr>
<td>MUSC/MUET/MUSP/4xx/6xx</td>
<td>(Consult Advisor)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACADEMIC COURSES IN MUSIC</th>
<th>(9 credits minimum)</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC/MUET4xx/6xx</td>
<td>(Theory/Analysis, History/Lit, or Ethno)</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
</tr>
</tbody>
</table>

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

| Placement Examination (required of all students) |
| MEI Evaluation (for international students) |

Completed in the 1st semester of study

| Scholarly Research Paper (see Chapter III) |

Completed in the final semester of study

| Apply for diploma within first two weeks of the semester of graduation |
| Approved Program Form returned to Music Student Services |
| Final Project |
| Certification of Non-Thesis Form returned to Music Student Services |
| Written Divisional Qualifying Examinations (consult your Advisor for specifics) |
| Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project |

by the Examining Committee; must be completed prior to Graduate School deadline
M.M. IN CONDUCTING – CHORAL CONDUCTING

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

Required Program of Study

MAJOR STUDIES IN MUSIC (10 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619U*</td>
<td>Lessons and Lab (Choral)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 621U*</td>
<td>Lessons and Performance</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619U*</td>
<td>Lessons and Lab (Orchestral)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620U*</td>
<td>Final Project: Lessons and Performance</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 659</td>
<td>Seminar in Choral Repertoire and Pedagogy</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659</td>
<td>Seminar in Choral Repertoire and Pedagogy</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659</td>
<td>Seminar in Choral Repertoire and Pedagogy</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659</td>
<td>Seminar in Choral Repertoire and Pedagogy</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 645</td>
<td>Seminar in Vocal Pedagogy</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 757</td>
<td>Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>or</td>
<td>MUSP 679A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instrumental Practicum</td>
<td>1 cr.</td>
</tr>
</tbody>
</table>

ACADEMIC COURSES IN MUSIC (9 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

Two courses selected from the following (in consultation with an advisor)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 450</td>
<td>Musical Form</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 451</td>
<td>Analysis of Music</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 651</td>
<td>The Theories of Heinrich Schenker</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 658</td>
<td>Advanced Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

PROFICIENCY REQUIREMENTS

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

<table>
<thead>
<tr>
<th>Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>Placement Examination (required of all students)</td>
</tr>
<tr>
<td>MEI Evaluation (for international students)</td>
</tr>
</tbody>
</table>

Completed in the 1st semester of study

<table>
<thead>
<tr>
<th>Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarly Research Paper (see Chapter III)</td>
</tr>
</tbody>
</table>

Completed in the final semester of study

<table>
<thead>
<tr>
<th>Step</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apply for diploma within first two weeks of the semester of graduation</td>
</tr>
<tr>
<td>Approved Program Form returned to Music Student Services</td>
</tr>
<tr>
<td>Final Project</td>
</tr>
<tr>
<td>Certification of Non-Thesis Form returned to Music Student Services</td>
</tr>
<tr>
<td>Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline</td>
</tr>
</tbody>
</table>
M.M. IN CONDUCTING – INSTRUMENTAL CONDUCTING

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

**Required Program of Study**

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619U*</td>
<td>Lessons and Lab</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 621U*</td>
<td>Lessons and Performance</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619U*</td>
<td>Lessons and Lab</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620U*</td>
<td>Final Project: Lessons and Performance</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 689</td>
<td>Advanced Conducting: Lit.</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659B/C</td>
<td>Repertoire and Pedagogy: Wind or Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659B/C</td>
<td>Repertoire and Pedagogy: Wind or Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 6xx</td>
<td>(Performance Practice, Choral Literature, Vocal Pedagogy Ensemble, or other selected with approval of advisor)</td>
<td>2-3 cr.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 757</td>
<td>Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSP 679A</td>
<td>Instrumental Practicum</td>
<td>1 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

- Placement Examination (required of all students)
- MEI Evaluation (for international students)

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

- Scholarly Research Paper (see Chapter III)

**Completed in the final semester of study**

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

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

Required Program of Study

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620*</td>
<td>Final Project</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 699N</td>
<td>Jazz Arranging</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699Z</td>
<td>Jazz Theory and Improvisation</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 629Z</td>
<td>Small Ensemble or Workshop (1 credit x 4 semesters)</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSC 629J</td>
<td>Large Ensemble or Workshop (1 credit x 4 semesters)</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699J</td>
<td>Theory of Jazz</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 436</td>
<td>Jazz Then and Now</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEI Evaluation</td>
<td>(for international students)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarly Research Paper</td>
<td>(see Chapter III)</td>
</tr>
</tbody>
</table>

**Completed in the final semester of study**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apply for diploma</td>
<td>within first two weeks of the semester of graduation</td>
</tr>
<tr>
<td>Approved Program Form</td>
<td>returned to Music Student Services</td>
</tr>
<tr>
<td>Final Project</td>
<td></td>
</tr>
<tr>
<td>Certification of Non-Thesis Form</td>
<td>returned to Music Student Services</td>
</tr>
<tr>
<td>Oral Examination of Major Studies</td>
<td>of Supporting Area Courses (jazz--applied, theory, improvisation, history); must be completed prior to Graduate School deadline</td>
</tr>
</tbody>
</table>
M.M. IN PERFORMANCE – PIANO SOLO

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

Required Program of Study

MAJOR STUDIES IN MUSIC (10 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619A*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
</tbody>
</table>

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

STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

Each of the four courses below is a required course.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 467</td>
<td>Piano Pedagogy I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 492</td>
<td>Keyboard Music I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 493</td>
<td>Keyboard Music II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 608</td>
<td>Chamber Music</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 609</td>
<td>Chamber Music Practicum and Analysis</td>
<td>2 cr.</td>
</tr>
</tbody>
</table>

ACADEMIC COURSES IN MUSIC (9 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Placement Examination</td>
<td>(required of all students)</td>
</tr>
<tr>
<td>MEI Evaluation</td>
<td>(for international students)</td>
</tr>
</tbody>
</table>

Completed in the 1st semester of study

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scholarly Research Paper</td>
<td>(see Chapter III)</td>
</tr>
</tbody>
</table>

Completed in the final semester of study

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apply for diploma</td>
<td>within first two weeks of the semester of graduation</td>
</tr>
<tr>
<td>Approved Program Form</td>
<td>returned to Music Student Services</td>
</tr>
<tr>
<td>Final Project</td>
<td></td>
</tr>
<tr>
<td>Certification of Non-Thesis Form</td>
<td>returned to Music Student Services</td>
</tr>
<tr>
<td>Oral Examination of Major Studies,</td>
<td>of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline</td>
</tr>
</tbody>
</table>
M.M. IN PERFORMANCE – COLLABORATIVE PIANO

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

Required Program of Study

MAJOR STUDIES IN MUSIC (12 credits minimum)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619A*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619A*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620A*</td>
<td>Recital I</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 621A*</td>
<td>Recital II</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 643</td>
<td>Vocal Literature I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699V</td>
<td>Vocal Coaching</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 608</td>
<td>Chamber Music</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 609</td>
<td>Chamber Music Practicum and Analysis</td>
<td>2 cr.</td>
</tr>
</tbody>
</table>

Select one course from the following two:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 699D</td>
<td>Diction for Pianists</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 644</td>
<td>Vocal Literature II</td>
<td></td>
</tr>
</tbody>
</table>

ACADEMIC COURSES IN MUSIC (9 credits minimum)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

- Placement Examination (required of all students)
- MEI Evaluation (for international students)

Completed in the 1st semester of study

- Scholarly Research Paper (see Chapter III)

Completed in the final semester of study

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

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

Required Program of Study

MAJOR STUDIES IN MUSIC (10 credits minimum)

- MUSP 619* Lessons 2 cr.
- MUSP 619* Lessons 2 cr.
- MUSP 619* Lessons 2 cr.
- MUSP 620* Recital 4 cr.

STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

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

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

*Courses with a performance fee

JURY EXAMINATIONS

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

NOON RECITAL POLICIES

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

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

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

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed every semester
   _____ Noon Recital Requirement (see above)

Completed prior to matriculation
   _____ Placement Examination (required of all students)
   _____ MEI Evaluation (for international students)

Completed in the 1st semester of study
   _____ Scholarly Research Paper (see Chapter III)

Completed in the final semester of study
   _____ Apply for diploma within first two weeks of the semester of graduation
   _____ Approved Program Form returned to Music Student Services
   _____ Final Project (Recital)
   _____ Certification of Non-Thesis Form returned to Music Student Services
   _____ Oral Examination (see above for details); completed prior to Graduate School deadline
   _____ Orchestral Participation Certification form returned to Music Student Services office
## M.M. IN PERFORMANCE – VOICE

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

### Required Program of Study

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620B*</td>
<td>Final Project</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 601</td>
<td>English Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 602</td>
<td>Italian Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 603</td>
<td>German Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 604</td>
<td>French Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 643</td>
<td>Seminar in Vocal Literature I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 644</td>
<td>Seminar in Vocal Literature II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 645</td>
<td>Vocal Pedagogy</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 605†</td>
<td>Opera Repertory I</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 606†</td>
<td>Opera Repertory II</td>
<td>1 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*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(7)—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)
   _____ MEI Evaluation (for international students)

Completed in the 1st semester of study
   _____ Scholarly Research Paper (see Chapter III)

Completed in the 2nd to 4th semesters of study
   _____ Foreign language proficiencies
   _____ Piano proficiency; must be satisfied before the MUSP 620 semester

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

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 619B*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 620B*</td>
<td>Final Project</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 601</td>
<td>English Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 602</td>
<td>Italian Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 603</td>
<td>German Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 604</td>
<td>French Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 605</td>
<td>Opera Repertory I</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 606</td>
<td>Opera Repertory II</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 611</td>
<td>Opera Techniques I</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 612</td>
<td>Opera Techniques II</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 613</td>
<td>Opera Techniques III</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 614</td>
<td>Opera Techniques IV</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 645</td>
<td>Vocal Pedagogy</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 643†</td>
<td>Seminar in Vocal Literature</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(History/Lit.)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

*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—V7—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)
    _____ MEI Evaluation (for international students)

Completed in the 1st semester of study
    _____ Scholarly Research Paper (see Chapter III)

Completed in the 2nd to 4th semesters of study
    _____ Foreign language proficiencies
    _____ Piano proficiency; must be satisfied before the MUSP 620 semester

Completed in the final semester of study
    _____ Apply for diploma within first two weeks of the semester of graduation
    _____ Approved Program Form returned to Music Student Services
    _____ Final Project
    _____ Certification of Non-Thesis Form returned to Music Student Services
    _____ Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project
        by the Examining Committee; must be completed prior to Graduate School deadline
M.M. IN PERFORMANCE – WINDS AND PERCUSSION

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

Required Program of Study

**MAJOR STUDIES IN MUSIC** (10 credits minimum)
- **MUSP 619*** Lessons 2 cr.
- **MUSP 619*** Lessons 2 cr.
- **MUSP 619*** Lessons 2 cr.
- **MUSP 620*** Final Project 4 cr.

**STUDIES IN AREAS SUPPORTING THE MAJOR** (12 credits minimum)
- **MUSC 6xx** Pedagogy 3 cr.
- **MUSC 608** Chamber Music Repertoire (1 credit x 2 semesters) 2 cr.
- **MUSC 629x** Large Ensemble (1 credit x 4 semesters) 4 cr.
- **MUSC 4xx/6xx** (Elective outside instrument selected w/Advisor) 3 cr.

**ACADEMIC COURSES IN MUSIC** (9 credits minimum)
- **MUSC 648** Seminar in Music Research 3 cr.
- **MUSC 4xx/6xx** (Theory/Analysis) 3 cr.
- **MUSC 4xx/6xx** (History/Lit.) 3 cr.

*Courses with a performance fee

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**
- Placement Examination (required of all students)
- MEI Evaluation (for international students)

**Completed in the 1st semester of study**
- Scholarly Research Paper (see Chapter III)

**Completed in the final semester of study**
- Apply for diploma within first two weeks of the semester of graduation
- Approved Program Form returned to Music Student Services
- Final Project
- Certification of Non-Thesis Form returned to Music Student Services
- Oral Examination of Major Studies, of Supporting Area Courses and of the Final Project by the Examining Committee; must be completed prior to Graduate School deadline
CHAPTER V: MASTER OF ARTS (M.A.)
CURRICULA AND REQUIREMENTS

M.A. IN MUSIC EDUCATION

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

Required Program of Study

MAJOR STUDIES IN MUSIC (12 credits minimum)

______ 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/MUET/MUSC/MUSP 4xx/6xx 3 cr.
______ MUED/MUET/MUSC/MUSP 4xx/6xx 3 cr.
______ MUED/MUET/MUSC/MUSP 4xx/6xx 3 cr.
(Studies outside major area, in consultation w/Advisor)

OTHER STUDIES IN MUSIC (9 credits minimum)

______ MUSC 4xx/6xx (Theory/Analysis) 3 cr.
______ MUSC 4xx/6xx (History/Lit.) 3 cr.
______ MUED/MUET/MUSC/MUSP 4xx/6xx 3 cr.
(Studies outside major area, in consultation w/Advisor)

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

______ Placement Examination (required of all students)
______ MEI Evaluation (for international students)

Completed in the 2nd to 4th semesters of study

______ Select Thesis Examining Committee
______ Pass Written Divisional Qualifying Examinations

Completed in the final semester of study

______ Apply for diploma within first two weeks of the semester of graduation
______ Approved Program Form returned to Music Student Services
______ Thesis Committee Form returned to Music Student Services
______ Present Thesis
______ Final Oral Defense of Thesis
______ Submit Thesis to Graduate School per guidelines at
http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
M.A. IN ETHNOMUSICOLOGY

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

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

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

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

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

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

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

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

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

MAJOR STUDIES IN MUSIC (12 credits minimum)

_____MUET 660  Field Methods in Ethnomusicology I  3 cr.
_____MUET 675  Historical Theory & Method in Ethnomusicology  3 cr.

Thesis Option:
_____MUSC 799  Thesis Research  6 cr.

or

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

STUDIES IN AREAS SUPPORTING THE MAJOR (17 credits minimum)

_____MUET 438x  Area Studies (may be repeated on different topics)  3 cr.
_____MUSC 648  Research Methods  3 cr.
_____MUET 650  Anthropology of Music  3 cr.
_____MUET 676  Current Theory & Method in Ethnomusicology  3 cr.
_____MUSC 4xx/6xx  Seminar in music history/literature  3 cr.
_____MUSC/MUSP 6xx  Performance electives, 2 semesters  2 cr.

OTHER STUDIES IN MUSIC (6 credits minimum)

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

_____Diagnostic Examination (required of all students)
_____TOEFL (for all international students) & MEI Examination (for international Teaching Assistants)

Completed in the 2nd to 4th semesters of study

_____Select Thesis Examining Committee
_____Pass language requirement, preferably by the end of the semester preceding Qualifying Examinations
_____Pass Written Ethnomusicology Qualifying Examinations

Completed in the final semester of study

_____Apply for diploma within first two weeks of the semester of graduation
_____Return approved Program Form to Music Student Services
_____Return Thesis Committee Form to Music Student Services
_____Final Project
MA. IN MUSIC HISTORY AND LITERATURE

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

Required Program of Study
In consultation with the Advisor, the student in the Music History and Literature program selects at least one Ethnomusicology course, such as MUET 675 or one of the seminars in the MUET 679 series. Students are strongly encouraged to take part in ensembles when schedules permit, such as MUSC 439 Collegium Musicum or MUSC 629X Non-Western Ensembles.

MAJOR STUDIES IN MUSIC (12 credits minimum)
The Seminars are selected in consultation with the Advisor

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>____MUSC 6xx</td>
<td>(Seminar)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>____MUSC 6xx</td>
<td>(Seminar)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>____MUSC 799</td>
<td>Thesis Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>____MUSC 642</td>
<td>Early Music Notation</td>
<td>3 cr.</td>
</tr>
<tr>
<td>____MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>____MUET 6xx</td>
<td>(Ethnomusicology course)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

OTHER STUDIES IN MUSIC (9 credits minimum)
Studies outside major area, selected in consultation with the Advisor

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>____MUED/MUET/MUSC/MUSP 4xx/6xx</td>
<td>(3 courses x 3 credits)</td>
<td>9 cr.</td>
</tr>
</tbody>
</table>

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____Placement Examination</td>
<td>(required of all students)</td>
</tr>
<tr>
<td>_____MEI Evaluation</td>
<td>(for international students)</td>
</tr>
</tbody>
</table>

Completed in the 2nd to 4th semesters of study

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____Examination of reading knowledge of one foreign language within one year of matriculation</td>
<td>(preferably French or German, but substitutions approved by the student’s Advisor) are acceptable. If the student fails to pass the language examination three times, s/he is dismissed from the musicology program and any financial aid is terminated.</td>
</tr>
<tr>
<td>_____Pass School of Music Qualifying Examinations</td>
<td></td>
</tr>
<tr>
<td>_____Select Thesis Examining Committee</td>
<td></td>
</tr>
<tr>
<td>_____Pass Written Divisional Qualifying Examinations</td>
<td></td>
</tr>
</tbody>
</table>

Completed in the final semester of study

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____Apply for diploma within first two weeks of the semester of graduation</td>
<td></td>
</tr>
<tr>
<td>_____Thesis Committee Form returned to Music Student Services</td>
<td></td>
</tr>
<tr>
<td>_____Present Thesis</td>
<td></td>
</tr>
<tr>
<td>_____Approved Program Form returned to Music Student Services</td>
<td></td>
</tr>
<tr>
<td>_____Final Oral Defense of Thesis</td>
<td></td>
</tr>
<tr>
<td>_____Submit Thesis to Graduate School per guidelines at</td>
<td></td>
</tr>
<tr>
<td><a href="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</a></td>
<td></td>
</tr>
</tbody>
</table>
M.A. in Music Theory

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

Required Program of Study

Major Studies in Music (15 credits minimum)

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

Select one of the following:

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

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

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

Academic Courses in Music (6 credits minimum)

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

Supportive Electives (3 credits)

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)

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)
_____ MEI Evaluation (for international students)

Completed in the 2nd to 4th semesters of study
_____ Select Thesis Examining Committee
_____ Pass Written Divisional Qualifying Examinations
_____ Pass School of Music Qualifying Examinations

Completed in the final semester of study
_____ Apply for diploma within first two weeks of the semester of graduation
_____ Approved Program Form returned to Music Student Services
_____ Thesis Committee Form returned to Music Student Services
_____ Present Thesis
_____ Final Oral Defense of Thesis
_____ Submit Thesis to Graduate School per guidelines at
http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
CHAPTER VI: POLICIES FOR ALL DOCTORAL DEGREE PROGRAMS

OVERVIEW
The Doctor of Musical Arts is designed as an applied degree, and the Doctor of Philosophy as an academic degree. The doctoral programs provide training that prepares graduates to function professionally at the highest level as soloist and ensemble performers, conductors and research scholars, and to teach on graduate and undergraduate levels at the finest universities in the United States and abroad.

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

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

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

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

However, the D.M.A. and Ph.D. programs of the School of Music have set benchmarks for completion of various steps that are tailored to the expectations of the program. A student who falls behind the pace as defined by these benchmarks may be declared lacking in satisfactory progress, and risks being terminated from the program.
BENCHMARKS FOR SATISFACTORY PROGRESS
Following are the Benchmarks for Satisfactory Progress established for each doctoral program:

D.M.A.
Complete required pre-Candidacy coursework: Semester 4
Pass Preliminary Exams, Advance to Candidacy: Semester 5
Complete and Defend Dissertation Project: Semester 8
A motivated, well-qualified D.M.A. student can complete the degree in 3 years.

Ph.D.
Complete required pre-Candidacy coursework: semester 4
Pass Preliminary Exams, Advance to Candidacy: Semester 6
Complete and Defend Dissertation Proposal: Semester 6
Complete and Defend Dissertation: Semester 12
(Some field study and research projects may require longer Benchmark timelines, particularly in Ethnomusicology. Such exceptions are made with the approval of the Advisor and the Director of Graduate Studies.)

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

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

MINIMUM GRADE FOR COURSES NEEDED FOR GRADUATION
Only courses completed with a grade of B-minus or better can be used to satisfy degree requirements.

WAIVER OF SEMINAR IN MUSIC RESEARCH (MUSC 648)
Waiver of course requirements of MUSC 648 on Doctoral level will be considered by the Office of the Director of Graduate Studies according to the following policy:

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

FOREIGN LANGUAGE REQUIREMENTS
Several doctoral programs have foreign language requirements; see the individual programs in Chapters VII and VIII for details.
ENSEMBLE, PIANO PROFICIENCY, VOCAL SKILLS REQUIREMENTS
Some D.M.A. programs have ensemble requirements and piano and/or voice proficiency requirements over and above the standard course requirements. See the individual programs in Chapter VII for details.

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

A. In support of the Lecture Recital requirement, a scholarly paper of 12–16 pages of double-spaced text will be required. Some or all of this document may provide the text for the lecture portion of this recital requirement. The paper must be in a recent and 'official' version of Microsoft Word, with Times New Roman 12-pt font and 1-inch margins. The page count does not include the annotated bibliography or non-text material—e.g., musical examples, pictures, etc.

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

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

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

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

Each paper must adhere to the following:

• A Scholarly Paper usually includes the following components: a title page, preface, dedication, table of contents, list of musical examples, list of illustrations, proper pagination, introductory paragraph explaining the topic, clear thesis statement, body of the paper in which paragraphs present the evidence supporting the thesis, at least one paragraph of conclusions, footnotes, an annotated bibliography of Works Consulted, an abstract of 250 words or less (dissertation paper only), and optional supplementary
material (musical examples, appendices).

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

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

**PRELIMINARY EXAMINATIONS (COMPREHENSIVE EXAMINATIONS)**

1. Written Preliminary Examinations are required of all doctoral students prior to Admission to Candidacy. The Examinations may be taken in or immediately following the final semester of coursework, but not before. The student and the Advisor determine the appropriate semester in which to take the Examinations. The Advisor and the Director of Graduate Studies in Music must approve the Application for Examination.
2. The Examinations are scheduled three times a year, on a consecutive Friday and Saturday in November, March, and August, and the scheduled dates are announced well in advance. The student must apply for the Examinations at least four weeks in advance and must be registered for a minimum of one credit during the semester in which the Examinations are taken (except during Summer Session II).

3. Designed to assess the student’s mastery of the broad field of music as well as the area of the student’s specialization, the Preliminary Examinations consist of two parts: Departmental (School of Music) and Divisional. The Departmental part is prepared and periodically reviewed by the School of Music faculty as a whole or by authorized representatives. The Divisional part is prepared and periodically reviewed by the faculty in the student’s division. (Students in Ethnomusicology take only the Preliminary Examinations designed for that program. For further information, see Ph.D. in Ethnomusicology, Chapter VIII.)

4. For a Departmental Exam Study Repertoire List, see the end of this chapter.

5. The first time the Examinations are taken, the student is required to take both the Departmental and the Divisional parts of the Examinations AT THE SAME SITTING. Under no circumstances will a student be allowed to take only one portion of the Preliminary Examinations as a first-time test taker.

6. Each part of the Examinations is evaluated by a committee of three faculty members. The readers of the Departmental part are selected by the Director of Graduate Studies; those of the Divisional part are selected by the student’s Division Chair. The anonymity of both the students and the readers is maintained during the grading process.

7. Faculty readers are provided with a photocopy of each student’s Examination, and a cover sheet. On the cover sheet, the faculty reader indicates a grade of Pass or Fail, and in addition may provide brief comments, especially in the case of a grade of Fail. The reader does not write comments or other markings on the copy of the student’s Examination. The reader returns all papers and the graded and signed cover sheet to the Student Services Office within one month of the Examinations.

8. The majority opinion of the three readers constitutes a decision.

9. The Student Services Office assembles the evaluations of both parts of the Examinations and immediately forwards the decision to the Advisor of each student and the Director of Graduate Studies in Music who then notifies the student in writing of the results.

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

11. If the readers’ evaluation is Fail, the student’s Advisor may request a meeting with the committee of faculty readers and the Director of Graduate Studies. The student does not attend. Such a meeting is scheduled only if the Advisor feels that it might provide guidance for the student in preparing for subsequent testing. At the meeting, the student’s identity may be revealed, and any information or circumstances relevant to the student, the overall academic program, and the Examinations themselves may be discussed. In a subsequent meeting with the student, the Advisor will share with the student a summary of the discussion insofar as the Advisor thinks it will be useful to the student in retaking the Examinations.
12. A student may take the Examinations two times. A student may, by petition, receive special permission to take the Examinations a third time. Under no circumstances may a student attempt the Examinations more than three times.

13. If a student fails for the third and final time, the Director of Graduate Studies calls a meeting with the student’s Advisor and the three readers, and the readers make a final decision to Pass or Fail the Examination. The written decision is forwarded to the Student Services Office, and the Director of Graduate Studies notifies the student in writing of that decision.

14. With the exception of a single printed English-foreign language dictionary, the use of dictionaries or study aids is not permitted during the Examinations.

15. A student with a documented medical problem may, with the permission of the Director of Graduate Studies, use a computer. Permission to use a computer must be secured at least two weeks in advance of the Examinations. The computer will be provided by the School of Music; a student may not use his/her own computer.

16. All Preliminary Examinations are filed in the student’s file with the Music Office. A student may review faculty comments in the Music Office upon request. Under no circumstances, however, may any papers be removed from the Music Office.

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

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

1. The Doctoral Dissertation Committee must have at least five members: the Dissertation Committee Chair, the Graduate School Dean’s Representative (a UMCP faculty member outside of the School of Music), and three other Committee members. The Committee Chair, the Dean’s Representative, and at least one other Committee member must be “Full Members” of the Graduate School Faculty. (All full-time tenure-track faculty qualify; generally, other faculty do not.)

2. Normally, the faculty member who directs the dissertation research chairs the Committee; if that person is not a Full Member of the Graduate School faculty, the student finds a Full Member who agrees to serve as Committee Chair, and the research director becomes one of the three other Committee members.

3. If a prospective member of the Committee is not a Member of the Graduate School Faculty, the Dissertation Committee Chair submits an application for appointment of that person as an Adjunct or Special Member of the Graduate School Faculty. The application form, with a rationale for the prospective member’s pertinence to the project and a copy of his/her curriculum vitae, is submitted to the School of Music Director of Graduate Studies, who presents the prospective member’s credentials to the School of Music graduate faculty for a vote. Upon approval of a majority of the music faculty, the Director of Graduate Studies forwards the request to the Graduate School for final approval.
4. Once Committee membership is settled, the student submits a form with the list of nominees for the Doctoral Dissertation Committee, signed by the Advisor, to the Director of Graduate Studies in Music who forwards the request to the Graduate School. The Committee, once approved, then follows the policies and procedures described in the University of Maryland Graduate Catalog. The Committee, once approved, then follows the policies and procedures described in the University of Maryland Graduate Catalog. The Com
mittee, once approved, then follows the policies and procedures described in the University of Maryland Graduate Catalog. [http://www.gradschool.umd.edu/catalog/].

5. Some programs have additional requirements for the formation of the Dissertation Committee; see specific program information in Chapters VII and VIII for further details.

**Dissertation Prospectus**

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

1. A student, in consultation with the Dissertation Committee Chair, prepares a Dissertation Prospectus, which should include a detailed outline of the final project. In the case of a written dissertation, it should contain a definition of the problem, necessary background, sources, methodology, expected conclusions with possible interpretations, contribution to the field, and bibliography. A performance dissertation Prospectus should include a list of and rationale for proposed repertoire for the recitals and/or other performances, background sources, selected bibliography of texts and scores, and any other relevant information. A composition dissertation Prospectus should include a detailed description of the proposed project. A written dissertation Prospectus is normally 5–10 double-spaced pages in length; a performance or composition dissertation Prospectus is usually shorter.

2. All members of the Committee should be consulted during the preparation of the Prospectus, and all must sign it.

3. After approval, the Prospectus is deposited in the Student Services Office. The Dissertation Chair and all members of the Committee must approve any subsequent changes to the Prospectus and a revised Prospectus must be deposited in the Student Services Office.

**Dissertation**

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

**Ph.D. Dissertation**

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

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

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

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

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

2. **Written Dissertation Option**

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

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

**DISSERTATION DEFENSE**

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

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

**SUBMISSION OF THE DISSERTATION TO THE GRADUATE SCHOOL**

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

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

Office of the Registrar  
1113 Mitchell Building  
Campus  
301-314-8259 (phone)  
301-314-9568 (fax)
Scholarly Research Paper Certification I  
D.M.A. Degree: Pre-Candidacy

Student’s Name ________________________________  ID # ___________________
Title of Paper ___________________________________________________________________________

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

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

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

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

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

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

Instructor’s Signature ________________________________  Date ______________
Advisor’s Signature ________________________________  Date ______________

This completed form must be placed in the student’s master file in the Student Services Office.  (rev.9/17/12)
Scholarly Research Paper Certification II
D.M.A. Degree: Dissertation Performance Project

Student’s Name ______________________________________ ID # ___________________

Title of Paper _____________________________________________________________________________

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

Materials for Submission include:

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

[ ] An Annotated Bibliography

[ ] A 250-word abstract

Content of Paper:

[ ] Poses clear, focused research question

[ ] Goes well beyond simple reproduction of basic reference sources

[ ] Is organized by a coherent structure

[ ] Advances one main argument—in addition to treating the individual works performed, the notes for the
Dissertation events are expected to discuss the works of the series in relation to one another where applicable

[ ] Displays clear, grammatical, satisfactory, and correctly spelled English prose

[ ] Footnotes and all citations in the annotated bibliography adheres to the format stipulated in the most recent
edition of A Manual for Writers by Kate L. Turabian

[ ] Includes sufficient evidence supporting claims

[ ] Includes sufficient documentation supporting the evidence

[ ] Deals with the study of music (i.e., not a different subject)

Bibliography:

[ ] Includes at least 9-15 different sources cited in the footnotes, which must include a balance of primary and
secondary sources, and include scholarly articles as well as books. (Tertiary sources and secondary sources
dating from before 1950 may not be cited.)

[ ] Adheres to format stipulated in Turabian

[ ] Annotations demonstrate clear, grammatical, satisfactory, and correctly spelled English prose

[ ] Annotations accurately represent the content of each source

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

The undersigned certify that the student named above has satisfactorily completed the Dissertation Performance

Dissertation Advisor’s Signature ___________________________ Date ________________

Graduate Director’s Signature _______________________________ Date ________________

This completed form must be placed in the student’s master file in the Student Services Office. (rev.9/17/12)
By definition, the word “doctor” means “teacher,” related to the Latin adjective “doctus -a -um,” one who has been taught or has become learned. As you approach the end of your doctoral studies, you should be well acquainted with the works of music on the following list. One day of the day-long test that leads to candidacy for the doctorate, the Preliminary Examination, will consist of pages drawn from twelve of these works. In order to analyze the music on these pages and put it into its historical context, it will be necessary for you to be able to recognize at least the characteristics of its style, if not the piece itself. Academic coursework will greatly help you to gain a sense of why these works are iconic and how they figure in the theory and history of music. This, however, also will require much listening and study on your part, quite separate from your work in lessons, rehearsals, or the classroom. Your teachers and professors do know this repertory; you should, too.

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

***************
Anonymous (medieval)—Gregorian chant for the Mass (Ordinary, Proper of the Time, Proper of the Saints) and Office (Matins, Vespers, Compline); Goliard songs; parallel, oblique, and free organum; monophonic and polyphonic versus and conductus; Ars antiqua motet; Ars nova motet and polyphonic Mass music
Jacob Arcadelt—cinquecento madrigals
Arnold von Bruck—sacred and secular German Lieder
Filippo Azzaiolo—Villote del fiore
Johann Sebastian Bach—church cantatas; secular cantatas; Mass in B Minor; Magnificat in D Major; passions and oratorios; motets; organ works; Inventions; English and French Suites & Partitas; Das wohntemperirte 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,
Bernard 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


Arcangelo Corelli—solo sonatas, trio sonatas, concerti grossi

François Couperin—*Les goûts réunis; L’apothéose de Lully; Les nations; Pièces de clavecin I, II, III, & IV; L’art de toucher le clavecin*

Henry Cowell—*Aeolian Harp, The Banshee*

George Crumb—*Ancient Voices of Children, Black Angels, Vox balaenae*

Luigi Dallapiccola—*Il prigioniero, Quaderno musicale di Annalibera,* Variations for Orchestra

Arnaut Daniel—Troubadour songs

Claude-Achille Debussy—*Pelléas et Mélisande, Jeux, Le martyre de St Sébastien, Prélude à l’après-midi d’un faune, Nocturnes, La mer, Images, Syrinx, String Quartet in G Minor, songs, Rêverie, Estampes, Children’s Corner, Préludes I & II*

Gaetano Donizetti—*L’elisir d’amore, Lucrezia Borgia, Lucia di Lammermoor, La fille du régiment, Don Pasquale*

Guillaume Dufay—Masses, Magnificats, hymns, isorhythmic motets, non-isorhythmic motets, secular works

John Dunstable—Masses and Mass movements, isorhythmic motets, non-isorhythmic motets, secular works

Antonin Dvořák—symphonies, ’Cello Concerto in B Minor, Piano Quintet in A Major, Piano Trio in E Minor, String Quartet in F Major

Morton Feldman—orchestral music, chamber music, piano music
César Franck—Symphony in D Minor, Symphonic Variations, Piano Quintet in F Minor, String Quartet in D Major, Violin Sonata in A Major
Franco de Cologne—Ars antiqua motets
Girolamo Frescobaldi—toccatas & partitas for keyboard, canzonas
Andrea Gabrieli—canzonas & ricercars, polychoral motets
Giovanni Gabrieli—canzonas & sonatas, polychoral motets
Giovanni Gastoldi—balletti
George Gershwin—Rhapsody in Blue, Piano Concerto in F Major, An American in Paris, Porgy and Bess, songs
Carlo Gesualdo—motets, madrigals
Ghirardello da Firenze—trecento madrigals, caccias
Orlando Gibbons—consort music, keyboard works
Giovanni da Firenze—trecento madrigals, caccias
Christoph Willibald Gluck—Orfeo ed Euridice, Alceste, Iphigénie en Tauride
Charles-François Gounod—Faust
Edvard Grieg—Piano Concerto in A Minor, Peer Gynt Suites Nos. I & II, solo piano music
Georg Frideric Handel—Rinaldo, Giulio Cesare, Serse, Acis and Galatea, Esther, Alexander’s Feast, Saul, Israel in Egypt, Messiah, Samsom, Semele, Judas Maccabaeus, Chandos Anthems, Coronation Anthems, concerti grossi, keyboard concertos, Water Music, Royal Fireworks Music, trio sonatas, solo sonatas, solo keyboard works
Franz Joseph Haydn—Missa in tempore belli; Lord Nelson Mass; Die Schöpfung; Die Jahreszeiten; symphonies nos. 6–8, 45, 84, 88, 92, & 93–104; trumpet concerto; string quartets opp. 20, 33, 50, 54, 55, 64, 71, 74, 76, & 77; piano trios, keyboard sonatas
Hayne van Ghizeghem—chansons
Paul Hindemith—Symphony Mathis der Maler, Symphonic Metamorphosis, Das Marienleben, Ludus tonalis, chamber music, sonatas
Arthur Honegger—Le roi David, Pacific 231
Engelbert Humperdinck—Hänsel und Gretel
Henricus Isaac—Masses, motets, chansons, frottolas, polyphonic Lieder
Jacob de Senleches—chansons
Jacopo da Bologna—trecento madrigals
Clément Janequin—chansons
Francesco Landini—trecento madrigals, ballatas
Roland de Lassus—Masses, motets, passions, chansons, madrigals, polyphonic Lieder
Ruggero Leoncavallo—Pagliacci
Léonin—Notre Dame organum duplum
György Ligeti—Requiem, Atmosphères, Lux aeterna, Lontano, piano études
Franz Liszt—symphonic poems, Eine Faust-Symphonie, piano concertos, Totentanz, Etudes d’exécution transcendante, Années de pèlerinage, Sonata in B Minor, Hungarian Rhapsodies
Guillaume de Machaut—Messe de Nostre Dame, isorhythmic motets, Hocquetus David, chansons
Gustav Mahler—symphonies, Des Knaben Wunderhorn, Kindertotenlieder, Das Lied von der Erde
Rossino Mantovano—frottolas
Luca Marenzio—cinquecento madrigals & villanellas
Felix Mendelssohn—A Midsummer Night’s Dream, Elijah, overtures, symphonies, Piano Concerto in G Minor, Violin Concerto, chamber music, Lieder ohne Worte, Variations sérieuses
Olivier Messiaen—Quatuor pour la fin du temps, Oiseaux exotiques
Darius Milhaud—Le boeuf sur le toit, La création du monde, La cheminée du roi René
Claudio Monteverdi—La favola d’Orfeo, Il ritorno d’Ulisse in patria, L’incoronazione di Poppea, Combattimento di Tancredi e Clorinda, madrigals & scherzi musicali, Selva morale e spirituale, Vespro della Beata Vergine (1610)
Thomas Morley—madrigals, canzonets, & balletts; consort lessons
Robert Morton—chansons
Johannes Mouton—Masses, Magnificats, motets, chansons
Wolfgang Amadeus Mozart—Coronation Mass; Große Messe in C Moll; Requiem; Idomeneo; Die Entführung aus dem Serail; Le nozze di Figaro; Così fan tutte; Die Zauberflöte; Symphonies nos. 25, 35, 36, 38, 39, 40, & 41; Ein musikalischer Spass; Eine kleine Nachtmusik; concertos for piano, violin, horn, & clarinet; string quartets; quartet for piano & winds; clarinet quintet; string quintets; piano sonatas; piano variations; violin sonatas
Modeste Mussorgsky—Boris Godunov, Night on Bald Mountain, Pictures at an Exhibition, songs
Luis de Narváez—differencias
Niccolo da Perugia—trecento madrigals, ballatas, caccias
Jacob Obrecht—Masses, motets, chansons, Flemish songs, instrumental works
Johannes Ockeghem—Masses, motets, chansons
Giovanni Pierluigi da Palestrina—Masses, Magnificats, motets, sacred & secular madrigals
Pierre Passereau—chansons
Krysztof Penderecki—Threnody for the Victims of Hiroshima, Polymorphia, St. Luke Passion, string quartets
Giovanni Battista Pergolesi—La serva padrona, sacred vocal works
Pérotin—Notre Dame organum triplum & quadruplum
Petrus de Cruce—Ars antiqua motets
Sergei Prokofiev—Romeo and Juliet, Classical Symphony, Symphony No. 5 in B♭ flat 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 F♯ minor, Suite in E♭ major, String Quartet No. 4, *Pierrot lunaire*, Fünf Klavierstücke

Franz Schubert—*Mass in B♭ major, Die schöne Müllerin; Winterreise; Schwanengesang; individual Lieder; Symphonies Nos. 5, 8, & 9; Piano Quintet in A Major; Quartettsatz in C Minor; Octet in F Major; String Quartet in A Minor; String Quartet in D Minor (“Der Tod und das Mädchen”); Piano Trio in B♭ major; Piano Trio in E♭ major; String Quintet in C Major; Piano Sonata in a minor; Piano Sonata in B♭ major; Wanderer Fantasie in C Major; moments musicaux, impromptus, waltzes

Heinrich Schütz—*Symphoniae sacrae I, II, & III; Musicalisches 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, Phantastistücke, 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*
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 Trombonci—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, Göttterdammerung, 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—*Aufsteig und Fall der Stadt Mahagonny, Die Dreigroschenoper*
Hugo Wolf—Lieder
Carl Friedrich Zelter—Lieder
CHAPTER VII: DOCTOR OF MUSICAL ARTS (D.M.A.)
CURRICULA AND REQUIREMENTS

D.M.A. IN COMPOSITION

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

Required Program of Study

MAJOR STUDIES IN MUSIC (8 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 688</td>
<td>Advanced Orchestration</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Advanced Conducting</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 675</td>
<td>Music Theory Pedagogy</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

3. Analysis of 20th-century music. Select one of the following:

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

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:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 460</td>
<td>Tonal Counterpoint</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 651</td>
<td>Theories of Heinrich Schenker</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 665</td>
<td>Theory in Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 670</td>
<td>Advanced Analytical Techniques I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 671</td>
<td>Advanced Analytical Techniques II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 673</td>
<td>Style Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (courses in theory and analysis only)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

OTHER COURSES IN MUSIC (5 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>Musicology, ethnomusicology, theory, or performance</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

DISSERTATION: MUSP 899 (12 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>12 cr.</td>
</tr>
</tbody>
</table>
Advancement to Candidacy is required before commencing the dissertation, which consists of a major written musical composition representing a significant advancement of the candidate’s career as a composer. This composition will be the culminating musical project of a doctoral music composition student 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. Two copies of the final version of the full score will be deposited with the Graduate School. After the completion of the dissertation there is a formal defense before the committee approved by the Graduate School.

COMPOSITION COLLOQUIUM
Attendance at 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 & MEI Examination (for international students)

Completed in the 2nd to 4th semesters of study

_____ Select an Advisor in the 2nd semester

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

_____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
_____ Write abstract of dissertation (to be filed with Graduate School)
_____ Final Oral Defense of Dissertation or Evaluation of Performances
_____ Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN CONDUCTING – CHORAL CONDUCTING

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

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

**Required Program of Study**

The following to be taken before Admission to Candidacy:

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

- MUSP 719U* Lessons and Lab (Choral) 2 cr.
- MUSP 721U* Lessons and Performance 2 cr.
- MUSP 719U* Lessons and Lab (Orchestral) 2 cr.
- MUSP 815U* Recital and Performance Portfolio 4 cr.

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

- 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.

or

- MUSP 679* Instrumental Practicum 1 cr.

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

- MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected (in consultation with an advisor) from:

- 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 699 Selected Topics in Music 3 cr.
- MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 3 cr.

The following is to be taken after admission to candidacy:

**DISSERTATION** (12 credits)

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

- MUSP 899* Doctoral Research—Recital Preparation 6 cr.
- MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

*Courses with a performance fee

(program continues on next page)
CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

_____ Select an Advisor in the 2nd semester
_____ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

_____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
_____ Write abstract of dissertation (to be filed with Graduate School)
_____ Final Oral Defense of Dissertation or Evaluation of Performances
_____ Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN CONDUCTING – ORCHESTRAL CONDUCTING

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

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

Required Program of Study

The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

Δ MUSP 719U* Lessons and Lab (Orchestral) 2 cr.
Δ MUSP 721U* Lessons and Performance 2 cr.
Δ MUSP 719U* Lessons and Lab (Wind) 2 cr.
Δ MUSP 816U* Lecture Recital 4 cr.
Δ MUSP 815U* Recital and Performance Portfolio 4 cr.

PERFORMANCE-RELATED COURSES (15 credits)

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

ACADEMIC COURSES IN MUSIC (9 credits)

Δ MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected (in consultation with an advisor) from: 6 cr.

Δ MUSC 4xx/6xx (Music History period surveys/Musicology seminars)
Δ MUSC 4xx/6xx (Theory/Analysis)
Δ MUET 4xx/6xx (Ethnomusicology)
Δ MUED 6xx (Music Education)
Δ THET 4xx (Theatre)
Δ DANC 4xx (Dance)

The following is to be taken after admission to candidacy:

DISSERTATION (12 credits)

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

Δ MUSP 899* Doctoral Research—Recital Preparation 6 cr.
Δ MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

*Courses with a performance fee

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

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

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN CONDUCTING – WIND CONDUCTING

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

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

**Required Program of Study**

The following to be taken before Admission to Candidacy:

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719U*</td>
<td>Lessons and Lab (Wind)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 721U*</td>
<td>Lessons and Performance</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719U*</td>
<td>Lessons and Lab (Orchestral)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 816U*</td>
<td>Lecture Recital</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 815U*</td>
<td>Recital and Performance Portfolio</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 689</td>
<td>Seminar in Advanced conducting</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659C</td>
<td>Seminar in Repertoire and Pedagogy: Wind</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659C</td>
<td>Seminar in Repertoire and Pedagogy: Wind</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659C</td>
<td>Seminar in Repertoire and Pedagogy: Wind</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 679*</td>
<td>Instrumental Practicum</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSP 679*</td>
<td>Instrumental Practicum</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSP 679*</td>
<td>Instrumental Practicum</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 757</td>
<td>Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

Two academic courses selected (in consultation with an advisor) from: 6 cr.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Music History period surveys/Musicology seminars)</td>
<td></td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td></td>
</tr>
<tr>
<td>MUET 4xx/6xx</td>
<td>(Ethnomusicology)</td>
<td></td>
</tr>
<tr>
<td>MUED 6xx</td>
<td>(Music Education)</td>
<td></td>
</tr>
<tr>
<td>THET 4xx</td>
<td>(Theatre)</td>
<td></td>
</tr>
<tr>
<td>DANC 4xx</td>
<td>(Dance)</td>
<td></td>
</tr>
</tbody>
</table>

The following is to be taken after admission to candidacy:

**DISSERTATION** (12 credits)

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research—Recital Preparation</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation (written) Preparation</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

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

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN PERFORMANCE – PIANO SOLO
(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

Required Program of Study
The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

- MUSP 719* Interpretation and Repertoire 2 cr.
- MUSP 815* Recital 4 cr.
- MUSP 816* 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.

Two academic courses selected from:

- MUSC 4xx/6xx (Music History period surveys/Musicology seminars)
- MUSC 4xx/6xx (Theory/Analysis)
- MUET 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.

or

WRITTEN DISSERTATION OPTION (12 credits)

- MUSP 899* Doctoral Research—Doctoral Recital Preparation 6 cr.
- MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

*Courses with a performance fee

(program continues on next page)
FIRST-YEAR D.M.A. PIANO MAJORS
First-year D.M.A. piano performance majors must enroll in MUSP 719 (lessons) and cannot perform a recital except when written approval is given by three members of the piano faculty. It is expected that first year DMA students learn as much repertoire as possible during the first year. All graduate students must memorize repertoire before bringing it to lessons.

SECOND-YEAR D.M.A. PIANO MAJORS
Second-year D.M.A. piano performance majors may enroll in MUSP 815 (recital) and play the first recital during the first semester. A hearing must be scheduled two weeks before the recital. Students who fail the pre-recital hearing more than twice will be eliminated from the program. A student may register for MUSP 816 (recital) or 719 (lessons) during the second semester of the second year. The second recital may be performed at the end of the third semester or at the beginning of the fourth. Both the MUSP 815 and 816 recitals require a pre-recital hearing prior to the public performance. This hearing must be attended by three piano faculty who must approve the recital. The studio teacher will attend and grade the recital.

LIMIT ON STUDIO INSTRUCTION
D.M.A. piano students can receive no more than seven semesters of studio instruction towards the degree.

DISSERTATION COMMITTEE
The student must select a Dissertation Committee meeting the School of Music requirements as set forth in Chapter VI of this Handbook. Additionally, the Committee must include three piano faculty members, and one must chair the Committee (unless special permission from the piano faculty has been obtained to allow a non-piano faculty to chair the Committee). The Dissertation Committee must meet with the student after each dissertation recital, discuss the recital, and approve or not approve it.

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 a Recording Project variation.

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

• 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 and the remaining two recitals must be solo recitals. The concerto must be selected from the more difficult concerto repertoire (a Haydn concerto, for example, would not be acceptable). A student may perform one concerto or two short concertos, the duration of the total program to be not shorter than forty-five minutes of playing time. The concerto may be accompanied by a second piano or by an orchestra. Only a performance with orchestra may be scheduled off campus and must be approved and attended by the student’s Dissertation Committee.

• Recording Project—this is a variation of the Performance Dissertation Option and students choosing this project must adhere to the above requirements where applicable (including registering for MUSP 899, which carries a performance fee, not MUSC 899). Students choosing to perform a Recording Project must prepare 120 minutes of repertoire for the recording. Both the recording and the written document must be prepared in a format acceptable to the Graduate School. Detailed guidelines for the Recording Project are available from the Piano Division Chair or the Student Services Office.
**Written Dissertation Option**
For this option, students must still perform one recital or lecture-recital in addition to the written dissertation. While they are preparing for this recital they may register for private lessons under MUSP 899 for no more than one year. This recital may be a lecture-recital if the music is related to the written dissertation topic. For further information regarding this option, see Chapter VI.

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**
- Placement Examination (required of all students)
- TOEFL & MEI Examination (for international students)

**Completed in the 2nd to 4th semesters of study**
- Select an Advisor in the 2nd semester
- File pre-candidacy scholarly paper and signed certification form in Student Services Office
  (Performance Dissertation Option or Recording Option only)

**Completed in the 4th to 6th 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 guidelines at
D.M.A. in Performance – Collaborative Piano

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

Required Program of Study

The following to be taken before admission to candidacy:

**Performance, Principal Medium** (10 credits)
- MUSP 719* Interpretation and Repertoire 2 cr.
- MUSP 815* Recital 4 cr.
- MUSP 816* 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.

Two academic courses selected from: 6 cr.
- MUSC 4xx/6xx (Music History period surveys/Musicology seminars)
- MUSC 4xx/6xx (Theory/Analysis)
- MUET 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 Research—Doctoral Recital Preparation 6 cr.
- MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

*Courses with a performance fee
FIRST-YEAR D.M.A. COLLABORATIVE PIANO MAJORS
First-year students must enroll in MUSP 719 and are encouraged to spend their first year learning as much repertoire as possible. A recital may be performed in the first year with approval of the Collaborative Piano faculty and Advisor.

SECOND-YEAR D.M.A. COLLABORATIVE PIANO MAJORS
During the second year, the student may enroll in MUSP 815 and play their first recital during the first semester. The next semester, the student may then enroll in either MUSP 719 or 816 depending on whether they are playing a recital in that semester. (The second recital should be performed before the end of the fourth semester in any event).

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 stated in Chapter VI, Collaborative Piano D.M.A. students have the following requirements:

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

CHECKLIST FOR OTHER REQUIREMENTS
Completed prior to matriculation
  _____ Placement Examination (required of all students)
  _____ TOEFL & MEI Examination (for international students)

Completed in the 2nd to 4th semesters of study
  _____ Select an Advisor in the 2nd semester
  _____ File pre-candidacy scholarly paper and signed certification form in Student Services Office
    (Performance Dissertation Option only)

Completed in the 4th to 6th semesters of study
  _____ Pass School of Music Preliminary Examinations
  _____ Pass Divisional Preliminary Examinations
  _____ Apply for Candidacy
  _____ Write prospectus
  _____ Appoint Dissertation Committee

Completed in the final semester of study
  _____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
  _____ Write abstract of dissertation (to be filed with Graduate School)
  _____ File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
  _____ Final Oral Defense of Dissertation or Evaluation of Performances
  _____ Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN PERFORMANCE – STRINGS
(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

Required Program of Study

The following to be taken before admission to candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____ MUSP 719* Interpretation and Repertoire 2 cr.
_____ MUSP 815* Recital 4 cr.
_____ MUSP 816* 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.

Two academic courses selected from:

_____ MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 6 cr.
_____ MUSC 4xx/6xx (Theory/Analysis) 6 cr.
_____ MUET 4xx/6xx (Ethnomusicology) 6 cr.
_____ MUED 6xx (Music Education) 6 cr.

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 Recital Preparation 6 cr.
_____ MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

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

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

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

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

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

(program continues on next page)
II. The Recital Hearing

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

III. The Recital Grade

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

PROSPECTUS FOR DISSERTATION RECITALS

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

PERFORMANCE DISSERTATION OPTION

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

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

Completed prior to matriculation

_____ Placement Examination (required of all students)
_____ TOEFL & MEI Examination (for international students)

Completed in the 2nd to 4th semesters of study

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

Completed in the 4th to 6th semesters, before the first 899 Dissertation Recital is performed

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

Completed in the final semester of study

_____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
_____ Write abstract of dissertation (to be filed with Graduate School)
_____ File dissertation performance project scholarly paper and signed certification form in Student
   Services Office (Performance Dissertation Option only)
_____ Final Oral Defense of Dissertation or Evaluation of Performances
_____ Submit Dissertation to Graduate School per guidelines at
   http://www.gradschool.umd.edu/current_students/electronc_thesis_and_dissertations_at_um.html
D.M.A. in Performance – Voice
(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

Required Program of Study
The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)
   ___ MUSP 719B* Interpretation and Repertoire  2 cr.
   ___ MUSP 815B* Recital  4 cr.
   ___ MUSP 816B* 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 (9 credits)
   ___ MUSC 648 Seminar in Music Research  3 cr.

Two academic courses selected from:

   ___ MUSC 4xx/6xx (Music History period surveys/Musicology seminars)  6 cr.
   ___ MUSC 4xx/6xx (Theory/Analysis)  6 cr.
   ___ MUET 4xx/6xx (Ethnomusicology)  6 cr.
   ___ MUED 6xx (Music Education)  6 cr.

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 Research – Lecture Recital Preparation  6 cr.
   ___ MUSP 899 Doctoral Dissertation (performance) Preparation  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—V7—I)
3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as Op. 49, a Chopin Nocturne, Waltz or Mazurka, etc.
4) Sight-reading of song/aria selections (piano part)

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

CHECKLIST FOR OTHER REQUIREMENTS
Completed prior to matriculation

_____ Placement Examination (required of all music students)
_____ Piano Proficiency Examination (required of all voice students)
_____ TOEFL & MEI Examination (required of all international students)
_____ One year each of ___French ___German and ___Italian

Completed in the 2nd to 4th semesters of study

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

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

_____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
_____ Write abstract of dissertation (to be filed with Graduate School)
_____ File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
_____ Final Oral Defense of Dissertation or Evaluation of Performances
_____ Submit Dissertation to Graduate School per guidelines at
http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
### Required Program of Study

The following to be taken before admission to candidacy:

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719B*</td>
<td>Interpretation and Repertoire</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 815B*</td>
<td>Recital</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 816B*</td>
<td>Recital/Lecture Recital</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 800V</td>
<td>Advanced Seminar in Music Pedagogy I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 801V</td>
<td>Advanced Seminar in Music Pedagogy II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 830V</td>
<td>Doctoral Seminar in Music Literature I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 831V</td>
<td>Doctoral Seminar in Music Literature II</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music, Supervised Teaching</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

Two academic courses selected from: 6 cr.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Music History period surveys/Musicology seminars)</td>
<td></td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td></td>
</tr>
<tr>
<td>MUET 4xx/6xx</td>
<td>(Ethnomusicology)</td>
<td></td>
</tr>
<tr>
<td>MUED 6xx</td>
<td>(Music Education)</td>
<td></td>
</tr>
</tbody>
</table>

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)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research - Lecture Recital Preparation</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation (written) Preparation</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

#### DISSERTATION

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

#### FOREIGN LANGUAGE REQUIREMENT

Voice Pedagogy students must complete one year each (or its equivalent) of college-level study of Italian, French, and German, and must demonstrate piano proficiency.
PIANO PROFICIENCY
All graduate voice students will be expected to take a piano proficiency exam at the start of their first fall semester. The exam will consist of:

1) Selected major and minor scales, 3—4 octaves (student should be able to play any scale)
2) Cadences in all keys (I—IV—V—V7—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 & MEI Examination (required of all international students)
_____ One year each of ____ French ____ German and ____ Italian

Completed in the 2nd to 4th semesters of study

_____ Select an Advisor in the 2nd semester

Completed in the 4th to 6th semesters of study

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

Completed in the final semester of study

_____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
_____ Write abstract of dissertation (to be filed with Graduate School)
_____ Final Oral Defense of Dissertation or Evaluation of Performances
_____ Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. IN PERFORMANCE – VOICE OPERA

Required Program of Study

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

PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

- MUSP 719B Applied Voice 2 cr.
- MUSP 816B Performance I (Lecture Recital) 4 cr.
- MUSP 815B Performance II (Opera Role) 4 cr.
- MUSP 817B Performance III (Opera Role)** 4 cr.

Doctoral students must be concurrently registered for applied voice under one of the above MUSP courses while registered for Opera Techniques. MUSP 719B may be taken more than once. MUSP 817B may be waived, in which case the student’s Dissertation Performance Project will consist of three performance events.

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.

ACADEMIC COURSES (9 credits)

- MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected in consultation with the student’s advisor from:

- MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 3 cr.
- MUSC 4xx/6xx (Theory/Analysis) 3 cr.

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

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

PERFORMANCE DISSERTATION (12 credits minimum)

- MUSP 899 Doctoral Dissertation Performance 6 cr.
- MUSP 899 Doctoral Dissertation Performance 6 cr.

A minimum of five performances are required for this degree. The five performances must be: 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 either before or after Admission to Candidacy.
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.

PROGRAM NOTES
With the exception of the lecture recital, all DMA voice/opera students are required to write extensive program notes for each of the programs performed.

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—V7—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 & MEI Examination (required of all international students)
____ One year each of ___ French ___ German and ___ Italian

Completed in the 2nd to 4th semesters of study
____ Select an Advisor in the 2nd semester
____ File pre-candidacy scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)

Completed in the 4th to 6th semesters of study
____ Pass School of Music Preliminary Examinations
____ Pass Divisional Preliminary Examinations
____ Apply for Candidacy
____ Appoint Dissertation Committee
____ Write prospectus

Completed in the final semester of study
____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
____ Write abstract of dissertation (to be filed with Graduate School)
____ File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance Dissertation Option only)
____ Final Oral Defense of Dissertation or Evaluation of Performances
____ Submit Dissertation to Graduate School per guidelines at http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
D.M.A. in PERFORMANCE – WINDS AND PERCUSSION
(Please also refer to Chapters II & VI for general policies regarding all doctoral degrees.)

Required Program of Study

The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

_____ MUSP 719* Interpretation and repertoire 2 cr.
_____ MUSP 815* Recital 4 cr.
_____ MUSP 816* Recital/Lecture Recital 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 Chamber Music (2 sem. x 1 cr.) 2 cr.
_____ MUSC 629C, M, or P
_____ MUSC 629A or 629W Large Ensemble 2 cr.

ACADEMIC COURSES IN MUSIC (9 credits)

_____ 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)
_____ MUET 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 Research—Recital Preparation 6 cr.
_____ MUSC 899 Doctoral Dissertation (written) Preparation 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 & MEI Examination (required of all international students)

Completed in the 2nd to 4th semesters of study
____ File pre-candidacy scholarly paper and signed certification form in Student Services Office
     (Performance Dissertation Option only)

Completed in the 4th to 6th semesters of study
____ Pass School of Music Preliminary Examinations
____ Pass Divisional Preliminary Examinations
____ Apply for Candidacy
____ Write prospectus
____ Appoint Dissertation Committee

Completed in the final semester of study
____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
____ Write abstract of dissertation (to be filed with Graduate School)
____ File dissertation performance project scholarly paper and signed certification form in Student
     Services Office (Performance Dissertation Option only)
____ Final Oral Defense of Dissertation or Evaluation of Performances
____ Submit Dissertation to Graduate School per guidelines at
     http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
CHAPTER VIII: DOCTOR OF PHILOSOPHY (PH.D.)
CURRICULA AND REQUIREMENTS

PH.D. IN CURRICULUM AND INSTRUCTION

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

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

PH.D. IN ETHNOMUSICOLOGY

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

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

Admission Standards

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

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

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

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

THEORY AND METHODOLOGY (9 credits)

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

AREA STUDIES AND SPECIAL TOPICS (15 credits)

The following course is required: (3 credits)
_____ MUET 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:

_____ MUET 661 Field Methods in Ethnomusicology II 3 cr.
_____ MUET 679 Seminar in Ethnomusicology: Music and Film, Historical Ethnomusicology, The Study of Popular Music, etc.
_____ MUET 689 Advanced Seminar in Ethnomusicology 3 cr.
_____ MUET/MUSC 6xx (seminar, various) 3 cr.

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

The following to be taken after Admission to Candidacy:

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

CANDIDACY PROCEDURE for Ph.D. in Ethnomusicology

Candidacy involves the following steps:

1. Satisfactory completion of all coursework
2. Certification of competency in two languages other than the student’s native language
3. Completion of Preliminary Examinations. The Examination consists of four parts: 1) in the General Examination, students must demonstrate a sophisticated knowledge of the field commensurate with the expectations for teaching and supervising at the university level; 2) for the Primary Area, the student will demonstrate familiarity with the literature and issues within a broad geographical area and theoretical framework, sufficient for conducting extensive individual research resulting in a Ph.D. dissertation which is a significant original scholarly contribution to the field; 3) for the Secondary Area, the student must demonstrate a level of knowledge commensurate with teaching a course or seminar on the topic and area; 4) In the Aural Examination, the student will demonstrate a broad familiarity with musical genres, instruments, and styles from major culture areas, along with skills in transcription and analysis suitable for in-depth discussion of any musical style. For the primary and secondary areas, essays and annotated bibliographies and mediaographies must be submitted to the examination committee one month prior to the first examination date.
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. (See also Chapter VI for Dissertation Prospectus guidelines.)

6. Submission of a written Dissertation Prospectus, oral presentation of the Prospectus to the Dissertation Committee for discussion, and approval of the Prospectus by the Dissertation Committee. (See also Chapter VI for Dissertation Prospectus guidelines.)

7. The ethnomusicology program's benchmark for completing the Ph.D. is eight years. Students who do not complete their degree within this time period—or who fail to demonstrate satisfactory progress toward completing their coursework and passing their language requirement, Preliminary Examinations, and Dissertation Prospectus Defense—will be dismissed from the program. In addition, students who do not complete their degree within four years of advancing to candidacy will normally be required to retake the Ph.D. Preliminary Examination to demonstrate that their knowledge is consistent with the current standards of the graduate program and the current state of the field.

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

A complete draft of the Dissertation must be presented to the Chair of the Committee, who approves it for distribution to the rest of the Committee. The Dissertation must follow the guidelines specified by the Graduate School. The oral defense of the dissertation should preferably be scheduled at least six weeks before the date of graduation. Students must be enrolled for dissertation credit (MUSC 899) during the semester of the defense.

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

- Diagnostic Examination (required of all students)
- TOEFL (for all international students) & MEI Examination (for international Teaching Assistants)

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

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

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

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

**Completed in the final semester of study**

- Submit application for graduation within the first ten days of the semester.
- Write Abstract of Dissertation
- Final Oral Defense of Dissertation
- Submit Dissertation to Graduate School per guidelines at [http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html](http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html)
PH.D. IN MUSICOLOGY

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

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

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

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

- MUSC 642 (Early Music Notation)
- MUSC 648 (Seminar in Music Research)
- At least one course in Ethnomusicology, such as MUET 675 or one of the seminars in the MUET 679 series, or the equivalents of these courses (MUSC 642, 648, and MUET course) if they were taken at another institution.
- 12 credits of MUSC 899 Doctoral Dissertation Preparation)

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

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

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

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

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

The following to be taken before Admission to Candidacy:

**ACADEMIC COURSES IN MUSIC (30 credits)**
- MUSC 648 Seminar in Music Research 3 cr.
- MUSC 642 Early Music Notation 3 cr.
- MUET 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 Dissertation Research 6 cr.
- MUSC 899 Dissertation Research 6 cr.

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**
- Placement Examination (required of all students)
- TOEFL & MEI Examination (for international students)

**Completed in the 2nd to 4th semesters of study**
- Select an Advisor in the 2nd semester
- Pass language #1 examination

**Completed in the 4th to 6th semesters of study**
- Pass language #2 examination (prior to Preliminary Examinations)
- Pass School of Music Preliminary Examinations
- Pass Divisional Preliminary Examinations
- Apply for Candidacy
- Write prospectus of not more than ten double-spaced pages
- Appoint Dissertation Committee
- Oral Defense of prospectus with Dissertation Committee

**Completed in the next to last semester of study**
- Submission of a full draft of the dissertation to the Advisor

**Completed in the final semester of study**
- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write Abstract of Dissertation (to be filed with Graduate School)
- Final Oral Defense of Dissertation or Evaluation of Performances
- Submit Dissertation to Graduate School per guidelines at
Ph.D. in Music Theory

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

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

Required Program of Study

**Major Studies in Music** (18 credits minimum)

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

Select one of the following:

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

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

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

**Academic Courses in Music** (6 credits minimum)

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

**Supportive Electives** (4 credits)

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 & MEI Examination (for international students)

Completed in the 1st to 4th semesters of study

- Select an Advisor in the 2nd 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 4th to 6th semesters of study

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

Completed in the final semester of study

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