UNIVERSITY OF MARYLAND
SCHOOL OF MUSIC GRADUATE PROGRAMS

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

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

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

FROM THE DIRECTOR OF GRADUATE PROGRAMS

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

This handbook was revised in August 2014. Further revisions may be made at any time, and the latest version of the graduate handbook can be found online. I encourage you to retain the version posted online as of the beginning of your matriculation; it will serve as your contract with the University. If revisions are made to your degree program during your time here, you may opt for the new policies, or you may continue to follow the ones in place when you began your program.

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

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

Dr. Patrick Warfield
Associate Professor of Musicology and Director of Graduate Studies in Music
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CHAPTER I: 
GENERAL INFORMATION

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

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

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

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

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

†Consult the College of Education for the Doctor of Philosophy in Curriculum and Instruction
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## Wind/Percussion

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Chapter 1: General Information
ADMINISTRATIVE PROCEDURES

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

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

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

Students must apply for an accompanist at least one month before a noon recital or a jury, although it is wise to apply earlier. For a degree recital, a minimum of two months is expected. If the repertoire is demanding, several months may be required.

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

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

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

The use of any academic space, administrative space, rehearsal room, or classroom within the School of Music must be scheduled and approved by the School of Music Administrative Office. Class and rehearsal rooms will be scheduled no more than two weeks in advance for individual use and can only be reserved by music majors enrolled in the current semester. No student will be allowed to use their status as a music major to reserve time for individuals or groups not affiliated with the School of Music.
Chapter 1: General Information

**RECITAL SCHEDULING**

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

- Only required degree recitals are allowed to be performed in Center spaces without a rental charge.
- Required degree recitals must be performed during either the fall or spring semesters and may not be performed during the summer or winter terms.
- All use of the Gildenhorn Hall will be scheduled a minimum of three 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 fifteen 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 ninety-minute 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, 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 twenty-one days prior to the event. If the notification is received less than fourteen 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, for the exclusive use of students majoring in music, are located on the second and third floors. These rooms operate on a first-come-first-served basis and may not be reserved. Any practice room left unattended is considered available for the next student (even if personal items are left in the room). Practice rooms may not be used between the hours of 2:00 a.m. and 7:00 a.m. Food and beverages are strictly prohibited in all practice rooms.

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

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

STUDENT RESPONSIBILITY  
It is the responsibility of every graduate student in music to become familiar with the policies, requirements, and deadlines of both the University of Maryland Graduate School and the School of Music. The policies of the Graduate School can be found in the Graduate School Catalog. Those of the School of Music are laid out in this handbook. The requirements and policies detailed here are in addition to those of the Graduate School and do not supersede them.  

ACADEMIC INTEGRITY  
The School of Music expects its students to uphold the highest standards of academic honesty and to be familiar with the University’s Code of Academic Integrity. The following is excerpted from that code:  

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

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

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

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

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

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

The three-hour examination period consists of two parts: (1) a test of music theory knowledge and (2) a test of music history knowledge. Students who fail the music theory examination must register for MUSC 550: Theory Review (please note: although 500-level courses carry graduate credit, they may not be used to satisfy degree requirements). The music history examination is divided into three sections (the Middle Ages and Renaissance; the seventeenth and eighteenth centuries; and the nineteenth century through the present). Students who fail any portion of the music history examination must either retake the test until all units are passed, take the appropriate music history surveys, or take MUSC 450: Musical Form (earning grades of B- or better in each course).

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

ENGLISH LANGUAGE REQUIREMENT
As the coursework and other requirements of the School of Music demand that students read and write English at the graduate level, all graduate students must have a thorough command of the language. All foreign-born students, even if educated at English language institutions, must pass the Test of English as a Foreign Language (TOEFL) with:

(a) a score of at least 575 on the paper-based test (PBT), or
(b) a score of at least 233 on the computer-based test (CBT) (with a writing score of 4.0 or better), or
(c) a score of at least 100 on the internet-based test (IBT) (with a writing score of 26 or better).

It is the responsibility of the student to make certain that this language requirement is satisfied. Foreign-born students who have already completed a non-performance degree in the United
States may have the TOEFL test waived. They may, however, be required to take the Maryland English Institute (MEI) English Proficiency Test. International students being considered for teaching assistantships must also pass a verbal test administered by MEI and receive a certificate of competency. Students who fail this verbal test are not permitted to teach for the University, and are required to take and pass special remedial courses as recommended by MEI before they are permitted to teach. All MEI evaluations are conducted in early or mid-August of each year. For more detail regarding the test for teaching assistants, see the MEI website.

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

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

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

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

DISMISSAL
In accordance with the dismissal policy of the University of Maryland Graduate School, a student is subject to dismissal if their grade point average (GPA) falls below 3.0 for three consecutive semesters. The School of Music has an additional dismissal policy applicable to performance students: upon receiving a grade of C+ or lower in applied music, the student is placed on probation for the following semester. If a grade of C+ or lower is received at the subsequent jury, the student is dismissed.

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

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

WRITTEN THESIS/DISSERTATION PREPARATION
Instructions on preparing the thesis or dissertation manuscript can be found on the Graduate School’s website.
APPLICATION FOR DIPLOMA
Students are responsible for completing an application for a diploma with the Office of Admission and Registration in the Graduate School during the first two weeks of the semester in which they intend to graduate (failure to do so will result in delayed graduation). If for any reason the requirements for graduation are not met in that semester, the student’s application for a diploma will be valid for subsequent semesters within five years of admission.

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

The University of Maryland: http://www.umd.edu
   University Policies: http://www.president.umd.edu/policies/
   Maryland English Institute: http://marylandenglishinstitute.com
The Graduate School: http://www.gradschool.umd.edu
   Graduate Catalog: http://www.gradschool.umd.edu/catalog/
   Thesis and Dissertation Guidelines:
       http://www.gradschool.umd.edu/current_students/electronic_thesis_and_dissertations_at_um.html
   Graduate School Fellowships:
       http://www.gradschool.umd.edu/prospective_students/gs_fellowships.html
   Graduate School Awards:
       http://www.gradschool.umd.edu/current_students/prizes_and_awards.html
   Graduate School Travel Support:
       http://www.gradschool.umd.edu/current_students/travel_awards.html
The College of Arts and Humanities: https://www.arhu.umd.edu
   College Fellowships: https://www.arhu.umd.edu/graduate/fellowships
   College Student Life: https://www.arhu.umd.edu/graduate/life
The School of Music: http://www.music.umd.edu
   School of Music Forms: http://www.music.umd.edu/current_students/forms
Research Guides
   Turabian Style Guide:
       http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html
CHAPTER III:
POLICIES FOR ALL MASTER’S PROGRAMS

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

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

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

TIME LIMITS
All requirements for the master’s degree must be completed within five years of matriculation. Transfer credits must be no more than seven years old at the time of graduation. Time taken for an approved leave of absence for childbearing, adoption, illness, or dependent care does not count toward this five-year limit.

CREDIT BY EXAMINATION
A student seeking a master’s degree may obtain graduate credit by examination in certain 400-level courses. Credit by examination is not generally available for courses at the 600, 700, and 800 levels.
TRANSFER OF CREDITS
A maximum of six credit hours of graduate-level work may be transferred from other accredited U.S. institutions to apply towards the requirements of the master’s degree with the approval of the advisor, the Director of Graduate Studies, and the Graduate School. Credits from foreign universities (including Canada) are not acceptable for transfer. Transfer credit may be used to satisfy only 400-level requirements for the master’s degree and may not be used to satisfy upper-level (e.g. 600-level) degree requirements.

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

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

For each course, the student, advisor, and the Director of Graduate Studies must indicate to the Dean of the Graduate School that the course work taken has been revalidated by the student’s demonstration that the knowledge contained in the course(s) remains current. Each course for which revalidation is requested must be justified separately. Revalidation may be achieved by various procedures, including

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

WRITTEN DIVISIONAL QUALIFYING EXAMINATIONS
All M.A. students and M.M. Composition students must pass written qualifying examinations prepared by their division. The examinations are scheduled in the fall and spring semesters and in Summer Session II. A student must be registered for a minimum of one credit during the semester in which the examinations are taken (except during the summer session), and an application to take the examinations must be approved by the student’s advisor. A student may take the examinations two times. In unusual circumstances, a student may be allowed to take the examinations a third time, but under no circumstances may a student attempt the examinations more than three times.

A committee of three faculty members (appointed by the division chair) will evaluate the divisional qualifying examinations. A majority vote of that committee constitutes a pass or fail. A student who fails the examination with two grades of “fail” and one of “pass” may request a re-evaluation. A request for re-evaluation will not be considered if all three readers have returned a grade of “fail.” The Director of Graduate Studies has the right to accept or reject the request to re-evaluate. If rejected, the student has the right to appeal to the School of Music Graduate Committee.
FINAL PROJECT
All master’s degrees require a final project. The parameters of this project are outlined in the descriptions of the individual degree programs. For most M.A. degrees the final project is a thesis, completed under six credit hours of MUSC 799: Thesis Research. For most M.M. degrees this project is a recital, paper, or composition taken under four credit hours of MUSP 620 or MUSC 699.

THESIS PREPARATION
The written component of all degrees requiring a thesis is the thesis itself. Detailed instructions on preparing and submitting the manuscript of this document can be found on the Graduate School’s website.

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

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

Student’s Name ___________________________ ID# ______________________

Title of Paper __________________________________________________________________________

Course Instructor’s Name ___________________________ Course sem./year __________

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

The materials submitted include:

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

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

[ ] An annotated bibliography

The content of the paper:

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

[ ] Poses an original research question

[ ] Goes well beyond simple reproduction of basic reference sources

[ ] Is organized in a coherent structure that advances a single main argument

[ ] Includes sufficient evidence for each claim and sufficient documentation for that evidence

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

[ ] Includes footnotes that adhere to the format stipulated in the most recent edition of *A Manual for Writers* by Kate L. Turabian (Music Education students should use *The Publication Manual of the American Psychological Association* [APA]). Endnotes and in-text citations are not permitted

The annotated bibliography:

[ ] Includes at least nine different sources cited in the footnotes. These sources include a balance of primary and secondary sources, and include scholarly articles as well as books. Tertiary sources and outdated secondary sources (i.e., published more than forty years ago) should not be cited.

[ ] Adheres to the format stipulated in Turabian (or for students in Music Education, APA)

[ ] Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose

[ ] Contains annotations that accurately represent the content of each source

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

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

Instructor’s Signature ___________________________ Date _________________

Advisor’s Signature ___________________________ Date _________________

This completed form must be placed in the student’s master file in the Student Services Office.
CHAPTER IV:
MASTER OF ARTS (M.A.)
CURRICULA AND REQUIREMENTS

M.A. IN MUSIC EDUCATION
There are two master’s degree options in Music Education; see Chapter V for the M.M. option.

MAJOR STUDIES IN MUSIC (12 credits minimum)
- MUED 690 Research Methods 3 cr.
- MUED 692 Foundations 3 cr.
- MUSC 799 Thesis Research 6 cr.

STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)
- MUED/MUSC/MUSP 4xx/6xx 3 cr.
- MUED/MUSC/MUSP 4xx/6xx 3 cr.
- MUED/MUSC/MUSP 4xx/6xx 3 cr.
(studies outside the major area, selected in consultation with the advisor)

OTHER STUDIES IN MUSIC (9 credits minimum)
- MUSC 4xx/6xx (Theory/Analysis) 3 cr.
- MUSC 4xx/6xx (History/Lit.) 3 cr.
- MUED/MUSC/MUSP 4xx/6xx 3 cr.
(studies outside the major area, selected in consultation with the advisor)

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
- Placement examination (required of all students)
- Maryland English Institute evaluation (for international students)

Completed in the 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 the first two weeks of the semester of graduation
- Approved program form returned to the Music Student Services Office
- Thesis committee form returned to the Music Student Services Office
- Final oral defense of the thesis
- Submit thesis to the Graduate School per their guidelines
M.A. IN ETHNOMUSICOLOGY

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

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

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

One language other than the student’s native language is required. The language required will be determined by the student and their advisor with reference to the student’s research topic. To pass the language requirement, students must take four semesters at the college level or demonstrate their proficiency by passing an examination. Except in special circumstances, the language requirement must be passed in the semester before taking the qualifying examination.

All students must be involved in one of the School of Music’s World Music Ensembles for four semesters (at least two semesters taken for credit). During their period of study, students should study at least two different performance ensemble types. In special cases, an equivalent performance activity may be substituted, with the approval of the student’s advisor.

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

There are two options for the final project: a thesis option and a non-thesis option. (Students intending to continue for a Ph.D. in ethnomusicology or another academic field should choose the thesis option.) The thesis option requires a document of approximately 75–100 pages that makes an original contribution to the field. It is subject to the Graduate School Thesis and Dissertation Guidelines.

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

Chapter 4: M.A. curricula
An oral divisional qualifying examination (the defense of the thesis or scholarly papers) is required following completion of the project. Students choosing the thesis option must be enrolled for thesis credit (MUSC 799) or in at least one other course during the semester of the defense.

Required Program of Study

MAJOR STUDIES IN MUSIC (18 credits minimum)

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

Thesis Option:
______MUSC 799  Thesis Research  6 cr.

or

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

STUDIES IN AREAS SUPPORTING THE MAJOR (8 credits minimum)

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

OTHER STUDIES IN MUSIC (9 credits minimum)

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

MUSIC SCHOLARS LECTURE SERIES AND MUSICOLOGY COLLOQUIUM

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

Completed prior to matriculation
______ Diagnostic examination (required of all students)
______ TOEFL (for all international students) & Maryland English Institute examinations (for international Teaching Assistants)

Completed in the 2nd to 4th semesters of study
______ Select qualifying examination and thesis examining committees
______ Pass language requirement, preferably by the end of the semester preceding the qualifying examinations
______ Pass written Ethnomusicology qualifying examinations

Completed in the final semester of study
______ Approved program form returned to the Music Student Services Office
______ Approved program form returned to the Music Student Services Office
______ Thesis committee form returned to the Music Student Services Office
______ Final oral defense of the thesis
______ Submit thesis to the Graduate School per their guidelines
M.A. IN MUSIC HISTORY AND LITERATURE

There are two options for the final project: the thesis option and the non-thesis option. The thesis option requires a document of approximately 75–100 pages that makes an original contribution to the field. It is prepared under six credits of MUSC 799 and is subject to the Graduate School Thesis and Dissertation Guidelines. Those choosing the non-thesis option must submit a scholarly paper of at least twenty-five pages, written for a seminar taken while enrolled in the Musicology program. This paper is to be substantially revised under the advisor’s supervision while enrolled in MUSC 699. The final paper must be consistent with the requirements of refereed journals in the field of musicology. An oral divisional qualifying examination (defense of the thesis or scholarly paper) is required following completion of either option.

MAJOR STUDIES IN MUSIC (12 credits minimum)

<table>
<thead>
<tr>
<th>Code</th>
<th>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>
</tbody>
</table>

Thesis Option:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 799</td>
<td>Thesis Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

Non-Thesis Option:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 6xx</td>
<td>Seminar</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics (with advisor)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)

<table>
<thead>
<tr>
<th>Code</th>
<th>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 646</td>
<td>Introduction to Musicology</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 6xx</td>
<td>(Ethnomusicology course)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

OTHER STUDIES IN MUSIC (9 credits minimum)

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

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

MUSIC SCHOLARS LECTURE SERIES AND MUSICOLOGY COLLOQUIUM

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

Completed prior to matriculation
- Placement examination (required of all students)
- Maryland English Institute examinations (for international students)

Completed in the 2nd to 4th semesters of study
- Examination of reading knowledge of one foreign language within one year of matriculation (preferably French or German, but substitutions approved by the student’s advisor) are acceptable. If the student fails to pass the language examination three times, s/he is dismissed from the musicology program and any financial aid is terminated.
- Pass School of Music qualifying examinations
- Select final project examining committee
- Pass written divisional qualifying examinations

Completed in the final semester of study
- Apply for diploma within the first two weeks of the semester of graduation
- Thesis committee form or certification of non-thesis form returned to the Music Student Services Office
- Approved program form returned to the Music Student Services Office
- Final oral defense of the thesis or paper
- Submit thesis to the Graduate School per their guidelines
# M.A. IN MUSIC THEORY

## MAJOR STUDIES IN MUSIC (15 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 651</td>
<td>Theories of Heinrich Schenker</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>
</tbody>
</table>

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 658</td>
<td>Seminar in Advanced Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 665</td>
<td>Theory in Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

(courses in theory and analysis only)

Two additional courses in theory and analysis, at least one at the 600-level, selected 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 471</td>
<td>Contemporary Compositional Techniques</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 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 672</td>
<td>Masterworks of the Twentieth Century</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</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

(courses in theory and analysis only)

## ACADEMIC 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 646</td>
<td>Introduction to Musicology</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>Music History</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

## 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)
   _____ Maryland English Institute examinations (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 the Music Student Services Office
   _____ Thesis committee form returned to the Music Student Services Office
   _____ Present thesis
   _____ Final oral defense of the thesis
   _____ Submit thesis to the Graduate School per their guidelines
CHAPTER V: MASTER OF MUSIC (M.M.)
CURRICULA AND REQUIREMENTS

M.M. IN COMPOSITION

MAJOR STUDIES IN MUSIC (10 credits minimum)

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

*Courses with a performance fee

STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)
A minimum of 15 credits in Theory/Composition-related courses at the 400 or 600 level, selected from the following in consultation with the advisor:

1. Orchestration and conducting. Select one of the following:
   - MUSC 688 Advanced Orchestration 3 cr.
   - MUSC 689 Advanced Conducting 3 cr.

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

3. Analysis of twentieth-century music. Select one of the following:
   - MUSC 471 Contemporary Compositional Techniques 3 cr.
   - MUSC 650 The Contemporary Idiom 3 cr.
   - MUSC 658 Seminar in Advanced Analysis 3 cr.
   - MUSC 661 Theory and Analysis of Atonal and Twelve-tone Music 3 cr.
   - MUSC 672 Masterworks of the Twentieth Century 3 cr.
   - MUSC 699 Selected Topics in Music (courses in theory and analysis of twentieth-century music only) 3 cr.

4. Two additional courses selected from those listed under #s 1, 2, or 3 above OR from the following:
   - MUSC 665 Theory in Analysis 3 cr.
   - MUSC 675 Music Theory Pedagogy 3 cr.
   - MUSC 699 Selected Topics in Music (courses in theory and analysis only) 3 cr.

OTHER COURSES IN MUSIC (6 credits minimum)

- MUSC 648 Seminar in Music Research 3 cr.
- MUSC 4xx/6xx Musicology, ethnomusicology, music education, or performance 3 cr.
COMPOSITION COLLOQUIUM
Attendance at Composition Colloquium is expected except in cases of significant extenuating circumstances.

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
- Placement examinations (required of all students)
- Maryland English Institute examinations (for international students)

Completed in the 1st semester
- Scholarly research paper and certification form

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

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

MAJOR STUDIES IN MUSIC (13 credits minimum)

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

STUDIES IN AREAS SUPPORTING THE MAJOR (9 credits minimum)
An in-depth study of one area of music (e.g., performance, conducting, jazz, composition, ethnomusicology, pedagogy, etc.).

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

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
_____Placement examination (required of all students)
_____Maryland English Institute examinations (for international students)

Completed in the 1st semester of study
_____Scholarly research paper and certification form

Completed in the final semester of study
_____Apply for diploma within the first two weeks of the semester of graduation
_____Approved program form returned to the Music Student Services Office
_____Final project
_____Certification of non-thesis form returned to the Music Student Services Office
_____Written divisional qualifying examinations (consult your advisor for specifics)
_____Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline

Chapter 5: M.M. curricula
M.M. IN CONDUCTING—CHORAL CONDUCTING

MAJOR STUDIES IN MUSIC (10 credits minimum)

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

STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

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

ACADEMIC COURSES IN MUSIC (9 credits minimum)

- MUSC 648 Seminar in Music Research 3 cr.

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

- MUSC 450 Musical Form 3 cr.
- MUSC 451 Analysis of Music 3 cr.
- MUSC 651 The Theories of Heinrich Schenker 3 cr.
- MUSC 658 Advanced Analysis 3 cr.
- MUSC 4xx/6xx (History/Lit.) 3 cr.

*Courses with a performance fee

PROFICIENCY REQUIREMENTS

- Diction proficiencies: German, Italian, and a third language chosen in consultation with the advisor
- Piano proficiency: score reading and keyboard harmonization
- Voice proficiency: satisfied by examination or two semesters of vocal study

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 1st semester of study

- Scholarly research paper and certification form

Completed in the final semester of study

- Apply for diploma within the first two weeks of the semester of graduation
- Approved program form returned to the Music Student Services Office
- Final project
- Certification of non-thesis form returned to the Music Student Services Office
- Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline
MAJOR STUDIES IN MUSIC (10 credits minimum)

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

STUDIES IN AREAS SUPPORTING THE MAJOR (13 credits minimum)

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

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

*Courses with a performance fee

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 1st semester of study

- Scholarly research paper and certification form

Completed in the final semester of study

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

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</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 Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 656</td>
<td>Jazz Arranging</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 654</td>
<td>Jazz Improvisation II</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 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 655</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**

- Maryland English Institute examinations (for international students)

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

- Scholarly research paper and certification form

**Completed in the final semester of study**

- Apply for diploma within the first two weeks of the semester of graduation
- Approved program form returned to the Music Student Services Office
- Final project
- Certification of non-thesis form returned to the Music Student Services Office
- Oral examination of major studies and of supporting area courses (jazz: applied, theory, improvisation, history); must be completed prior to the Graduate School deadline
M.M. IN PERFORMANCE—PIANO SOLO

MAJOR STUDIES IN MUSIC (10 credits minimum)

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

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

STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

Each of the five courses below is a required course.

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

Note: MUSC 608 and MUSC 609 are taken concurrently.

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

*Courses with a performance fee

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 1st semester of study

- Scholarly research paper and certification form

Completed in the final semester of study

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

PIANO DIVISIONAL RECITALS

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

Chapter 5: M.M. curricula
CHANGE IN APPLIED MUSIC TEACHER
As a general policy, the Piano division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability, the student should submit, in writing, a request to change studios to the Piano division chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student’s final year on campus.
### M.M. IN PERFORMANCE—COLLABORATIVE PIANO

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

<table>
<thead>
<tr>
<th>Course Code</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>Final Project: Recital I</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 621A*</td>
<td>Final Project: 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 Code</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 Code</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 Code</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)
- Maryland English Institute examinations (for international students)

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

- Scholarly research paper and certification form

**Completed in the final semester of study**

- Apply for diploma within the first two weeks of the semester of graduation
- Approved program form returned to the Music Student Services Office
- Final project
- Certification of non-thesis form returned to the Music Student Services Office
- Oral examination of major studies, of supporting area courses, and of the final project by the examining committee; must be completed prior to the Graduate School deadline
CHANGE IN APPLIED MUSIC TEACHER
As a general policy, the Piano division does not encourage students to change applied studios; however, there may be a desire for students to do so. The student should first discuss the matter openly with his or her current instructor and then approach the faculty member with whom they wish to study to determine if room is available in his or her studio. If there is availability, the student should submit, in writing, a request to change studios to the Piano division chair, who will meet with all faculty members involved to consider the request. All requests must be submitted in the semester prior to when the change will occur. No requests will be considered in the student’s final year on campus.
M.M. IN PERFORMANCE—STRINGS

MAJOR STUDIES IN MUSIC (10 credits minimum)

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

STUDIES IN AREAS SUPPORTING THE MAJOR (12 credits minimum)

_____ MUSC 660 String Pedagogy 3 cr.
_____ MUSC 608 Chamber Music (1 credit x 2 semesters) 2 cr.
_____ MUSC 629A Orchestra (1 credit x 4 semesters) 4 cr.
_____ MUSC/MUED/MUSP 4xx/6xx 3 cr.

(Electives outside the major instrument selected in consultation with the advisor)

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

*Courses with a performance fee

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

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

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

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

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed every semester
   ______ Noon Recital requirement (see above)

Completed prior to matriculation
   ______ Placement examination (required of all students)
   ______ Maryland English Institute examinations (for international students)

Completed in the 1st semester of study
   ______ Scholarly research paper and certification form

Completed in the final semester of study
   ______ Apply for diploma within first two weeks of the semester of graduation
   ______ Approved program form returned to the Music Student Services Office
   ______ Final project (recital)
   ______ Certification of non-thesis form returned to the Music Student Services Office
   ______ Oral examination (see above for details); completed prior to the Graduate School deadline
   ______ Orchestral participation certification form returned to the Music Student Services Office

Chapter 5: M.M. curricula
M.M. IN PERFORMANCE—VOICE

MAJOR STUDIES IN MUSIC (10 credits minimum)

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

STUDIES IN AREAS SUPPORTING THE MAJOR (13 credits minimum)

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

ACADEMIC COURSES IN MUSIC (9 credits minimum)

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

*Courses with a performance fee
†highly recommended, but not required

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

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

1) Selected major and minor scales, 3–4 octaves (student should be able to play any scale)
2) Cadences in all keys (I–IV–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)
    _____ Maryland English Institute examinations (for international students)

Completed in the 1st semester of study
    _____ Scholarly research paper and certification form

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

MAJOR STUDIES IN MUSIC (10 credits minimum)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course 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>
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STUDIES IN AREAS SUPPORTING THE MAJOR (17 credits minimum)

<table>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>MUSC 601</td>
<td>English Diction</td>
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</tr>
<tr>
<td>MUSC 602</td>
<td>Italian Diction</td>
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</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>
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</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
†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)
- Maryland English Institute examinations (for international students)

**Completed in the 1st semester of study**
- Scholarly research paper and certification form

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

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

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

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

*Courses with a performance fee

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
- Placement examination (required of all students)
- Maryland English Institute examinations (for international students)

Completed in the 1st semester of study
- Scholarly research paper and certification form

Completed in the final semester of study
- Apply for diploma within the first two weeks of the semester of graduation
- Approved program form returned to the Music Student Services Office
- Final project
- Certification of non-thesis form returned to the Music Student Services Office
- Oral examination of major studies, of supporting area courses and of the final project by the examining committee; must be completed prior to the Graduate School deadline
CHAPTER VI: 
POLICIES FOR ALL 
DOCTORAL DEGREE PROGRAMS

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

All School of Music doctoral degrees follow a common roadmap. The first two to three years are spent fulfilling course requirements. Upon completion of these requirements (or during the final semester of coursework) the student takes the preliminary (or comprehensive) examinations. After passing these exams, the student applies for admission to candidacy and officially becomes a candidate for the doctoral degree. The last phase of the degree program then begins: the dissertation project followed by the oral defense of the dissertation. From beginning to end, the normal time for completion of the degree is three to five years of work beyond the master’s degree, depending on the specific degree program.

SATISFACTORY PROGRESS
The admission of all graduate students is continued at the discretion of the Graduate Director in Music and the Dean of the Graduate School, consistent with the policies and practices of the Graduate School and graduate program. Students must make satisfactory progress in meeting programmatic requirements, must demonstrate the ability to succeed in their course of study, and must meet the academic and performance standards specified by their program. Failure to maintain satisfactory progress, which is generally determined at the program level, may result in the termination of enrollment.

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

In addition to these time limits, the School of Music has established its own set of benchmarks for completion of various steps in the doctoral programs. A student who falls behind these benchmarks may be declared lacking in satisfactory progress, and risks being terminated from the program. These benchmarks are outlined below:
Chapter 6: Policies for all doctoral degrees

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

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

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

**TRANSFER OF CREDITS**
No credits earned at other institutions may be transferred to the doctoral programs.

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

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

**WAIVER OF THE SEMINAR IN MUSIC RESEARCH (MUSC 648)**
Waiver of the MUSC 648 course requirement at the doctoral level will be considered by the Director of Graduate Studies according to the following policy:
1. If the course was taken at the University of Maryland and used to satisfy School of Music degree requirements during the last five years, it will be automatically waived.
2. If the course was taken at the University of Maryland more than five years ago, a student must present a request with a letter from the current instructor or the chair of the Musicology division stating that the content of the course was similar to the course as currently offered. The student’s advisor and division chair must sign the request.
3. If an equivalent course was taken at another institution, the student must submit to the Director of Graduate Studies a request signed by the student’s advisor and division chair with an official transcript from the other institution and description or official syllabus of the course. If documentation submitted by the student shows that the course is sufficiently similar to the one offered at the University of Maryland and was taken within the last five years, the requirement may be waived.

**FOREIGN LANGUAGE, ENSEMBLE, PIANO, AND VOCAL REQUIREMENTS**
Several doctoral programs have requirements in foreign languages, ensembles, piano, and/or vocal skills over and above the standard course requirements. See the individual program descriptions for details.
PRE-CANDIDACY SCHOLARLY PAPER
The School of Music requires that all doctoral students demonstrate the ability to complete written research prior to advancing to candidacy. For students in Ph.D. programs, this ability is demonstrated through the papers written for the various seminars. For students seeking D.M.A. degrees, it is demonstrated through the completion and certification of a pre-candidacy scholarly paper. This paper, which is usually between twelve and sixteen pages in length, must be completed and submitted to the Student Services Office (along with the certification form found near the end of this chapter; additional writing guidelines can also be found near the end of this chapter).

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

PRELIMINARY (COMPREHENSIVE) EXAMINATIONS
Written preliminary examinations are required of all doctoral students, and in the School of Music they are designed to assess the student’s mastery of the broad field of music as well as the area of specialization. These examinations are generally taken in or immediately following the final semester of coursework, but not before. The examinations are scheduled three times each year, on a consecutive Friday and Saturday in November, March, and August. The student must apply for the examinations at least four weeks in advance and must be registered for a minimum of one credit during the semester in which the examinations are taken (except during Summer Session II). The advisor and the Director of Graduate Studies must approve the application for examination.

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

The first time the examinations are attempted, the student is required to take both the departmental and the divisional portions at the same sitting. Under no circumstances will a student be allowed to take only one portion of the preliminary examinations as a first-time test taker.

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

The majority opinion of the three readers constitutes a decision. A student who fails one or both parts of the examinations with two grades of fail and one of pass may request a re-evaluation. A request for re-evaluation will not be considered if all three readers return a fail grade. The Graduate Director has the right to accept or reject the request to re-evaluate an examination with a mixed verdict. If rejected, the student has the right to appeal to the Graduate Committee.

In the case of a failed examination, the student’s advisor may request a meeting with the committee of faculty readers and the Director of Graduate Studies (the student does not attend this meeting). Such a meeting is scheduled only if the advisor feels that it might provide guidance for the student in preparing for subsequent testing. At the meeting, the student’s identity may be revealed, and any information or circumstances relevant to the student, the overall academic program, and the examinations themselves may be discussed. In a subsequent meeting with the student, the advisor will share a summary of the discussion insofar as the advisor thinks it will be useful in retaking the examinations.

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

ADMISSION TO CANDIDACY
After a student has completed all coursework and other requirements specified by their degree program, and passed both parts of the preliminary examinations, they are eligible for admission to candidacy. The student is responsible for filing an application for candidacy. Upon approval of the application by the advisor and the Director of Graduate Studies, it will be forwarded to the Graduate School for its consideration and official action. A student must be admitted to candidacy for the doctoral degree within five years of beginning the program and at least six months before the degree is conferred.

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

All dissertation committees must have at least five members: the committee chair, the Graduate School dean’s representative (a University of Maryland faculty member outside of the School of Music), and three other members. The committee chair, the dean’s representative, and at least one other member must be full members of the Graduate School faculty (all full-time tenure-track faculty qualify; others generally do not). Normally, the faculty member who directs the dissertation chairs the committee; if that person is not a full member of the Graduate School faculty, the student must find a full member to serve as chair (the research director then becomes one of the three other committee members).
If a student wishes to have a committee member who is not part of the Graduate School faculty, the committee chair may submit an application to appoint that person as an adjunct or special member of the faculty. The application form, a rationale for the prospective member’s value to the project, and a copy of the person’s curriculum vitae will then be submitted to the Director of Graduate Studies, who will present these credentials to the School of Music graduate faculty for a vote. Upon approval of a majority of the music faculty, the Director of Graduate Studies will forward the request to the Graduate School for final approval.

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

**DISSEMINATION OPTIONS**

**Ph.D. Dissertation**
Candidates for the Doctor of Philosophy in Music will submit a written dissertation, demonstrating the candidate’s ability to conduct original and independent scholarly research, write in a clear and concise manner, and follow a recognized scholarly style manual. The dissertation is usually 300 or more double-spaced pages in length. The instructions for the preparation and submission of the written dissertation are found in the Graduate School’s Thesis and Dissertation Manual.

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

**Performance Dissertation Option**
In this option, the student will complete a three-event performance project (recitals, concerts, opera roles, or other appropriate programs). In most circumstances these three events will explore a particular theme. This cohesive group of three events is in addition to the two recitals (MUSP 815, 816) presented as part of the pre-candidacy coursework, and is taken under the course MUSP 899 Doctoral Dissertation Research after admission to candidacy (all MUSP courses carry a performance fee). All three performance events must be scheduled in consultation with the dissertation committee members and take place on campus or near enough as not to pose an inconvenience for the committee members in fulfilling their obligation to attend the events. The student is responsible for seeing that the recitals or other events are professionally recorded, and that these recordings are deposited in the Graduate School as a permanent record of the dissertation project. The student’s dissertation committee will determine whether the live-performance recordings may be submitted without editing or if they should be amended with re-recorded material. The dissertation committee chair must approve the final recording. Student seeking degrees in piano may modify the performance dissertation option with a recording project (see that degree program for details).

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

**Written Dissertation Option**

This option consists of a combination of one dissertation recital or lecture-recital (taken under MUSP 899 and requiring a performance fee) and a written dissertation (taken under MUSC 899, which does not require a performance fee). The recital is in addition to the two recitals (MUSP 815, 816) presented as part of the pre-candidacy coursework. The student is encouraged to relate the dissertation recital repertoire to the topic of the written dissertation. Requirements for the written dissertation are generally the same as for the Ph.D. dissertation, although the final document is usually somewhat shorter (approximately 75–125 pages).

**DISSERTATION PROSPECTUS**

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

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

**HUMAN SUBJECT RESEARCH**

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

**PH.D. DISSERTATION GUIDELINES**

Ph.D. dissertations (and D.M.A. written-option dissertations) should conform to the guidelines for scholarly publications in the appropriate field. Consult the Graduate School’s Style Guide for details on preparing and submitting the dissertation manuscript.
D.M.A. DISSERTATION AND RESEARCH PAPER GUIDELINES

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

A) A scholarly paper usually includes the following components: a title page, a preface, a dedication, a table of contents, a list of musical examples, and a list of illustrations. The paper itself contains an introductory paragraph explaining the topic, a clear thesis statement, a series of paragraphs that present evidence supporting the thesis, at least one paragraph of conclusions, the footnotes, an annotated bibliography, an abstract of 250 words or less (for the dissertation paper only), and any supplementary material (musical examples, appendices, etc.).

B) The papers must be formal documents without colloquial language or jargon.

C) The papers must demonstrate considerable depth of knowledge in some aspect of music, such as a composer, genre or historical period, or an aspect of theory, performance practice, compositional style, or the pedagogy of music.

D) Tertiary sources (i.e. publications lacking footnotes or endnotes, and most sources that exist only as web pages) should not appear in the footnotes or the annotated bibliography.

E) Quotations may be used only if their content provides supporting evidence for claims made in the papers.

F) The papers must consist of clear, grammatically correct, correctly-spelled, and well-organized English prose.

G) The papers must have complete, accurate, stylistically consistent citations in the footnotes or endnotes and in the annotated bibliography.

H) The papers must include an annotated bibliography (Works Consulted), meeting the requirements described in Turabian.

I) The annotated bibliographies must include a variety of source-types, not just books, and give preference to recent sources. Most new scholarship is published first in articles. If sound recordings are used for the project, they should appear in the bibliographies under a separate heading. Do not provide web links for any item existing in hardcopy (i.e. articles in JSTOR).

J) For the dissertation project paper, you must provide a 250-word abstract summarizing the thesis and supporting evidence presented in the paper, using the abstract format in the Journal of the American Musicological Society (and not RILM) as a model.

K) The papers should use the Chicago/Turabian notes system. Do not use the in-text parenthetical author-date option (for more on the Chicago style, see their website; the nearly identical Turabian Quick Guide is also available).

L) Both printed and digital versions of the papers must be submitted.

Each Scholarly Research Paper has its own certification form. These completed and signed forms must be submitted to the Student Services Office.
**DISSERTATION DEFENSE**
An oral final examination in defense of the doctoral dissertation is required upon completion of the project. The examination is administered by the student’s dissertation committee, all members of which must be present. Defenses must be scheduled within the fall or spring semesters, and the student must be registered in the semester of the defense. Procedures for the defense are described in detail in the Graduate Catalog.

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

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

Chapter 6: Policies for all doctoral degrees
Scholarly Research Paper Certification I
D.M.A. Degree: Pre-Candidacy

Student’s Name ______________________________________  ID# ______________________

Title of Paper __________________________________________________________________________

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

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

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

The annotated bibliography:
[ ] Includes at least nine different sources cited in the footnotes. These sources must include a balance of primary and secondary sources, and include scholarly articles as well as books. Tertiary sources and outdated secondary sources (i.e. published more than forty years ago) may not be cited.
[ ] Adheres to the format stipulated in Turabian
[ ] Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
[ ] Contains annotations that accurately represent the content of each source

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

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

Advisor’s Signature ______________________________________  Date __________________

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

Student’s Name ______________________________________ ID# ________________________

Title of Paper __________________________________________________________________________

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

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

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

The annotated bibliography:
[  ] Includes at least nine different sources cited in the footnotes. These sources must include a balance of primary and secondary sources, and include scholarly articles as well as books. Tertiary sources and outdated secondary sources (i.e. published more than forty years ago) may not be cited.
[  ] Adheres to the format stipulated in Turabian
[  ] Contains annotations that demonstrate clear, grammatical, satisfactory, and correctly spelled English prose
[  ] Contains annotations that accurately represent the content of each source

• The student is responsible for assuring that all checklist requirements are met
• The student must obtain the dissertation advisor’s signature prior to the Dissertation Defense

The undersigned certify that the student named above has satisfactorily completed the dissertation performance project scholarly research paper in partial fulfillment of degree requirements for the Doctor of Musical Arts.

Dissertation Advisor’s Signature ________________________________ Date _________________

Graduate Director’s Signature ________________________________ Date _________________

This completed form must be placed in the student’s master file in the Student Services Office.
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 have not studied. You will notice that the composers’ dates are not provided; one of your early self-study assignments should be to look them up and add them after the composers’ names.

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

Jacob Arcadelt — cinquecento madrigals

Arnold von Bruck — sacred and secular German Lieder

Filippo Azzaiolo — *Villote del fiore*

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


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


Bernart de Ventadorn — Troubadour songs

Leonard Bernstein — Mass, Chichester Psalms, *On the Town, West Side Story, Candide*
Gilles Binchois—Magnificats, hymns & motets, chansons

Georges Bizet—Les pêcheurs de perles, L’arlesienne suite, Carmen, Symphony in C Major

Alexander Borodin—Prince Igor, string quartets

Pierre Boulez—Le marteau sans maître

Johannes Brahms—concertos, symphonies, overtures, Variations on a Theme by J. Haydn, Three Hungarian Dances, piano quartets, trios, string quartets, clarinet quintet, Lieder, Ein deutsches Requiem, Alto Rhapsody, piano works

Gace Brulé—Trouvère songs

Antoine Busnois—Missa L’homme armé, motets, chansons

William Byrd—Masses for three, four, and five voices; motets; anthems; psalms; consort songs; madrigals; virginals music

Giulio Caccini—Euridice; arias, monodies, and solo madrigals from Le nuove musiche

Marco Cara—frottole

Giacomo Carissimi—oratorios

Elliott Carter—Variations for Orchestra, piano concerto, piano sonata, string quartets

Frédéric Chopin—concertos, ballades, études, impromptus, mazurkas, nocturnes, polonaises, préludes, scherzi, sonatas, waltzes

Johannes Ciconia—isorhythmic motets, non-isorhythmic motets, song motets, chansons, trecento madrigals, ballate

Loyset Compère—Masses, motetti missales, Magnificats, motets, motet-chansons, chansons, frottole

Aaron Copland—The Tender Land, ballets, Music for the Theatre, piano concerto, El salón México, Lincoln Portrait, Fanfare for the Common Man, Symphony No. 3, piano variations, piano sonata

Arcangelo Corelli—solo sonatas, trio sonatas, concerti grossi

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

Henry Cowell—Aeolian Harp, The Banshee

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

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

Arnaut Daniel—Troubadour songs

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

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

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

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

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

Morton Feldman—orchestral music, chamber music, piano music

Chapter 6: Policies for all doctoral degrees
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
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
Josquin des Prez—Masses, motets, chansons, frottolas, instrumental works
Pierre de La Rue—Masses, motets, chansons
Francesco Landini—trecento madrigals, ballatas
Roland de Lassus—Masses, motets, passions, chansons, madrigals, polyphonic Lieder
Ruggero Leoncavallo—Pagliacci
Léonin—Notre Dame organum duplum

Chapter 6: Policies for all doctoral degrees
György Ligeti — Requiem, Atmosphères, Lux aeterna, Lontano, piano études
Franz Liszt — symphonic poems, Eine Faust-Symphonie, piano concertos, Totentanz, Études d’exécution transcendante, Années de pélérinage, 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 — diferencias
Niccolo da Perugia — trecento madrigals, ballatas, caccias
Jacob Obrecht — Masses, motets, chansons, Flemish songs, instrumental works
Johannes Ockeghem — Masses, motets, chansons
Giovanni Pierluigi da Palestrina — Masses, Magnificats, motets, sacred & secular madrigals
Pierre Passereau — chansons
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 trilum & 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’aye, Daphnis et Chloé, Le tombeau de Couperin, La valse, Boléro, Piano Concerto for the Left Hand, Piano Concerto in G Major, Chansons Madécasses, String Quartet in F Major, Introduction et allegro, Jeux d’eau, Sonatine, Gaspard de la nuit, songs

Ottorino Respighi—Fontane di Roma, Pini di Roma

Richard Coeur-de-Lion—Trouvère song

Nicolai Rimsky-Korsakov—Capriccio espagnol, Scheherazade, Russian Easter Overture, The Golden Cockerel

Cipriano de Rore—cinquecento madrigals, motets

Gioachino Rossini—La scala di seta, L’italiana in Algeri, Il barbiere di Siviglia, La Cenerentola, La gazza ladra, Semiramide, Le Comte Ory, Guillaume Tell, overtures, Stabat mater, Petite messe solennelle.

Camille Saint-Saëns—Samson et Dalila, Danse macabre, Organ Symphony, piano concertos

Erik Satie—Parade, Trois gymnopédies

Alessandro Scarlatti—chamber cantatas, concerti grossi, sonatas a 4

Domenico Scarlatti—essercizi & sonatas

Johann Schein—scared concertos, instrumental suites

Arnold Schoenberg—Erwartung, Moses und Aron, Gurrelieder, A Survivor from Warsaw, Verklärte Nacht, Five Pieces for Orchestra, Variations for Orchestra, Violin Concerto, String Quartet in D Minor, String Quartet in F sharp Minor, Suite in E flat Major, String Quartet No. 4, Pierrot lunaire, Fünf Klavierstücke

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

Heinrich Schütz—Symphoniae sacrae I, II, & III; Musicalisches Exequien; Geistliche Chor-Music; Weihnachts Historie

Robert Schumann—symphonies, Piano Concerto in A Minor, String Quartet in A Major, Piano Quintet in E flat Major, Liederkreis, Mythen, Frauenliebe und -leben, Romanen und Balladen I & II, Dichterliebe, individual Lieder, Davidsbündlertänze, Toccata in C Major, Carnaval, Phantasietücke, 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

Chapter 6: Policies for all doctoral degrees
Chapter 6: Policies for all doctoral degrees

Solage—chansons
Karlheinz Stockhausen—Kontra-Punkte, Zeitmasen, Gruppen, Momente
Richard Strauss—Salome, Elektra, Der Rosenkavalier, Don Juan, Tod und Verklärung, Till Eulenspiegel's 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 Tromboncino—frottolas
Edgar Varèse—Offrandes, Hyperprism, Octandre, Intégrales, Ionisation, Density 21.5, Déserts
Ralph Vaughan Williams—Riders to the Sea, Fantasia on Greensleeves, symphonies, The Lark Ascending
Giuseppe Verdi—Nabucco, Macbeth, Rigoletto, Il trovatore, La traviata, Un ballo in maschera, Don Carlos, Aida, Otello, Falstaff, Messa da Requiem
Tomás Luis de Victoria—Masses, Magnificats, motets
Heitor Villa-Lobos—Bachianas brasileiras
Philippe de Vitry—isorhythmic motets
Antonio Vivaldi—solo sonatas, trio sonatas, solo concertos, concertos for multiple instruments
Richard Wagner—Der fliegende Holländer, Tannhäuser, Lohengrin, Das Rheingold, Die Walküre, Siegfried, 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 PHILOSOPHY (PH.D.)
CURRICULA AND REQUIREMENTS

PH.D. IN CURRICULUM AND INSTRUCTION
The Ph.D. in Curriculum and Instruction emphasizes musicianship, research, and advanced instructional methods. Doctoral students must possess successful teaching experience and show evidence of musicianship. The degree is administered by the College of Education’s Department of Curriculum and Instruction. For further information, please contact that department and the School of Music’s Music Education Division.
PH.D. IN ETHNOMUSICOLOGY

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

Admission Standards

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

Requirements (in addition to the required program of study specified below)

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

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

Required Program of Study

THEORY AND METHODOLOGY (9 credits)

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tr>
<td>MUSC 620</td>
<td>Analysis of World Music</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 679</td>
<td>Seminar in Ethnomusicology</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 679</td>
<td>Seminar in Ethnomusicology</td>
<td>3 cr.</td>
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AREA STUDIES AND SPECIAL TOPICS (15 credits)

The following course is required: (3 credits)

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

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

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

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

The following to be taken after Admission to Candidacy:

______MUSC 899  Doctoral Dissertation Research  6 cr.
______MUSC 899  Doctoral Dissertation Research  6 cr.

CANDIDACY PROCEDURE

Advancement to candidacy involves the following steps:

1. Satisfactory completion of all coursework
2. Certification of competency in two languages other than the student’s native language
3. Completion of preliminary examinations. The examination consists of four parts: 1) in the general examination, students must demonstrate a sophisticated knowledge of the field commensurate with the expectations for teaching and supervising at the university level; 2) for the primary area, the student will demonstrate familiarity with the literature and issues within a broad geographical area and theoretical framework, sufficient for conducting extensive individual research resulting in a Ph.D. dissertation which is a significant original scholarly contribution to the field; 3) for the secondary area, the student must demonstrate a level of knowledge commensurate with teaching a course or seminar on the topic and area; 4) for the aural examination, the student will demonstrate a broad familiarity with musical genres, instruments, and styles from major culture areas, along with skills in transcription and analysis suitable for in-depth discussion of any musical style
4. Admission to candidacy
5. Selection of the dissertation committee, including a chair responsible for supervising the dissertation. The dissertation committee must include at least five members. Three (including the committee chair or one of the co-chairs) must be from the Division of Musicology and Ethnomusicology. The fourth member must be from outside the School of Music and will serve as the dean’s representative at the final oral examination (dissertation defense). The fifth member may also be from outside the School of Music and should represent the concentration area, a geographical region, or a specific theoretical perspective. Submission of a written dissertation prospectus and approval of the prospectus by the dissertation committee. Orally presenting the prospectus to the dissertation committee for discussion
6. Submission of a written dissertation prospectus, oral presentation of the prospectus to the dissertation committee for discussion, and approval of the prospectus by the dissertation committee.
7. The ethnomusicology program’s benchmark for completing the Ph.D. is eight years. Students who do not complete their degree within this time period—or who fail to demonstrate satisfactory progress toward completing their coursework and passing their language requirement, preliminary examinations, and dissertation prospectus defense—will be dismissed from the program. In addition, students who do not complete their degree within four years of advancing to candidacy will normally be required to retake the Ph.D. preliminary examination to demonstrate that their knowledge is consistent with the current standards of the graduate program and the current state of the field.

**FINAL ORAL EXAMINATION (DISSERTATION DEFENSE)**
A complete draft of the dissertation must be presented to the chair of the committee, who approves it for distribution to the rest of the committee. The dissertation must follow the guidelines specified by the Graduate School. When all members agree that the dissertation is complete and defensible, the oral defense date may be set, preferably at least six weeks before the date of graduation. Students must be enrolled for dissertation credit (MUSC 899) during the semester of the defense.

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

- Diagnostic examination (required of all students)
- TOEFL (for all international students) & Maryland English Institute examinations (for international teaching assistants)

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

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

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

- Pass language examinations, preferably by the end of semester preceding preliminary examinations
- Submit bibliographies and essays for preliminary examination by the first week of the semester in which preliminary examinations are taken
- Pass divisional preliminary examinations
- Apply for candidacy
- Write prospectus
- Appoint dissertation committee
- Obtain Institutional Review Board approval for fieldwork

**Completed in the final semester of study**

- Submit application for graduation within the first ten days of the semester
- Write abstract of dissertation
- Final oral defense of dissertation
- Submit dissertation to the Graduate School per their guidelines
PH.D. IN MUSICOLGY

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 or Music Theory and Analysis.

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

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

With the approval of the advisor, the student may take alternative courses if equivalent courses were taken at another institution. The student’s advisor may also approve as credit towards the degree one or more courses outside the discipline of musicology or music if such courses are deemed relevant to the successful completion of the student’s dissertation project.

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, 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 646 Seminar in Music Research 3 cr.
- MUSC 642 Early Music Notation 3 cr.
- MUSC 6xx (at least one course in Ethnomusicology) 3 cr.

Balance of coursework selected in consultation with Advisor 21 cr.

The following to be taken after Admission to Candidacy:

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

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

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

**Completed in the 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
- Appoint dissertation committee
- Write dissertation prospectus
- Oral defense of prospectus with dissertation committee

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

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

**Completed in the final semester of study**

- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- Final oral defense of dissertation or evaluation of performances
- Submit dissertation to Graduate School per their guidelines
**PH.D. IN MUSIC THEORY**

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

**Required Program of Study**

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 651</td>
<td>Theories of Heinrich Schenker</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 675</td>
<td>Music Theory Pedagogy</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

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 658</td>
<td>Advanced Analysis Seminar</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 665</td>
<td>Theory in Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

Two additional courses in Theory and Analysis, at least one at the 600-level, selected 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 471</td>
<td>Contemporary Compositional Techniques</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 665</td>
<td>Theory in Analysis</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 673</td>
<td>Style Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

**(courses in theory and analysis only)**

**ACADEMIC 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 646</td>
<td>Introduction to Musicology</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>Music History</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

**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 & Maryland English Institute examinations (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 their guidelines
CHAPTER VIII:  
DOCTOR OF MUSICAL ARTS (D.M.A.)  
CURRICULA AND REQUIREMENTS

D.M.A. IN COMPOSITION

MAJOR STUDIES IN MUSIC (8 credits)

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

*Courses with a performance fee

STUDIES IN AREAS SUPPORTING THE MAJOR (15 credits minimum)

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

1. Orchestration and conducting. Select one of the following:
   _____ MUSC 688 Advanced Orchestration 3 cr.
   _____ MUSC 689 Advanced Conducting 3 cr.

2. Music Theory Pedagogy
   _____ MUSC 675 Music Theory Pedagogy 3 cr.

3. Analysis of twentieth-century music. Select one of the following:
   _____ MUSC 471 Contemporary Compositional Techniques 3 cr.
   _____ MUSC 650 The Contemporary Idiom 3 cr.
   _____ MUSC 658 Advanced Analysis Seminar 3 cr.
   _____ MUSC 661 Theory and Analysis of Atonal and Twelve-tone Music 3 cr.
   _____ MUSC 672 Masterworks of the Twentieth Century 3 cr.
   _____ MUSC 699 Selected Topics in Music 3 cr.
   (courses in theory and analysis of twentieth-century music only)

4. Two additional courses, at least one at the 600-level, selected from those listed under #s 1 or 3 above OR from the following:
   _____ MUSC 460 Tonal Counterpoint 3 cr.
   _____ MUSC 651 Theories of Heinrich Schenker 3 cr.
   _____ MUSC 665 Theory in Analysis 3 cr.
   _____ MUSC 670 Advanced Analytical Techniques I 3 cr.
   _____ MUSC 671 Advanced Analytical Techniques II 3 cr.
   _____ MUSC 673 Style Analysis 3 cr.
   _____ MUSC 699 Selected Topics in Music 3 cr.
   (courses in theory and analysis only)

OTHER COURSES IN MUSIC (5 credits minimum)

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

DISSERTATION (12 credits)

______ MUSP 899* 12 cr.
PRE-CANDIDACY SCHOLARLY PAPER
Before the end of the fourth semester of study, preliminary exams, and advancement to candidacy, all D.M.A. Composition students must submit a scholarly research paper and a signed certification form for that paper to the Student Services Office (see the section on the D.M.A. pre-candidacy scholarly paper earlier in this handbook). The subject of the paper can be a music analysis or a topic in music theory, musicology, ethnomusicology, or another scholarly field. The student may submit an expanded version of a paper submitted for a course, revised in consultation with a faculty member.

No post-candidacy paper is required of DMA students in Composition. Instead, the dissertation consists of a major written musical composition that represents a significant advancement of the candidate’s career as a composer. This composition will be the culminating musical project for doctoral students in composition and will be a work of major proportions, such as a one-act opera, a large orchestral composition, a multi-movement chamber music composition, a song cycle, or a large multi-media work. The work shall be performed in public if possible and practical. Once a student has advanced to candidacy, he or she will develop a brief dissertation prospectus (one to two double-spaced pages) in consultation with the advisor, to be signed and filed with the Student Services Office. After the completion of the dissertation there is a formal defense before the committee approved by the Graduate School. Following the defense, two copies of the final, corrected version of the full score will be deposited with the Graduate School.

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

COMPOSITION COLLOQUIUM
Attendance at the Composition Colloquium is expected except in cases of significant extenuating circumstances.
CHECKLIST FOR OTHER REQUIREMENTS

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

Completed in the 2nd to 4th semesters of study
- Select an advisor in the 2nd semester
- First-year assessment (2nd semester, to be completed by the faculty)
- File the pre-candidacy paper and signed certification form in the Student Services Office

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
- Recital

Completed in the final semester of study
- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of the dissertation (to be filed with Graduate School)
- Final oral defense of dissertation or evaluation of performances
- Submit Dissertation to Graduate School per their guidelines

Chapter 8: D.M.A. curricula
D.M.A. IN CONDUCTING—CHORAL CONDUCTING

The following to be taken before Admission to Candidacy:

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

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

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

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

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

- **MUSC 648** Seminar in Music Research 3 cr.

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

- **MUSC 450** Musical Form
- **MUSC 451** Analysis of Music
- **MUSC 651** The Theories of Heinrich Schenker
- **MUSC 658** Advanced Analysis
- **MUSC 699** Selected Topics in Music
- **MUSC 4xx/6xx** (Music History period surveys/Musicology seminars)

The following to be taken after admission to candidacy:

**DISSERTATION** (12 credits)

Students in the D.M.A. in Performance—Conducting program are strongly encouraged to use only the Written Dissertation option.

- **MUSP 899*** Doctoral Dissertation Research 6 cr.
- **MUSC 899** Doctoral Dissertation Research 6 cr.

*Courses with a performance fee
CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
   _____ Diction proficiencies: English, German, French, Italian, Latin
   _____ Voice proficiency: examination of voice faculty or two semesters of voice study
   _____ Piano proficiency: score reading and keyboard harmonization. If this proficiency
      requirement is not met at the entrance examination, MUSC 679 will be required and will
      consist of piano study leading to a public jury
   _____ Placement examination (required of all students)
   _____ TOEFL & Maryland English Institute examinations (for international students)

Completed in the 2nd to 4th semesters of study
   _____ Select an advisor in the 2nd semester
   _____ File scholarly paper and approval form in the Student Services Office

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

The following to be taken before admission to candidacy:

### PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719U*</td>
<td>Interpretation and Repertoire (Orchestral)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 621U*</td>
<td>Interpretation, Repertoire and Performance</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719U*</td>
<td>Interpretation and Repertoire (Wind)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 816U*</td>
<td>Intrp., Perf. and Ped. (Lecture Recital)</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 815U*</td>
<td>Intrp., Perf. and Ped. (Recital/Performance Portfolio)</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

### PERFORMANCE-RELATED COURSES (15 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>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 659B</td>
<td>Seminar in Repertoire and Pedagogy: Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659B</td>
<td>Seminar in Repertoire and Pedagogy: Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659A/C</td>
<td>Seminar in Repertoire and Pedagogy: Choral or 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>MUSC 629</td>
<td>Ensemble (chosen in consultation with advisor)</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>
</tbody>
</table>

### ACADEMIC COURSES IN MUSIC (9 credits)

<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>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>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>MUSC 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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee
The Dissertation Project will consist of one performance event and a written document, connected by a central theme or topic. The performance is in addition to the recitals (MUSP 815, 816) presented as part of the pre-candidacy coursework, and is presented under the course MUSP 899 Doctoral Dissertation Research after Admission to Candidacy. The written document, approximately 75–125 pages in length, will thoroughly explore the theme of the dissertation project. This document and a recording of the performance will be submitted to the Graduate School.

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

_____ Select an advisor in the 2nd semester
_____ File scholarly paper and approval form in Student Services Office

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 their guidelines
D.M.A. IN CONDUCTING—WIND CONDUCTING

The following to be taken before admission to candidacy:

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

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

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

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

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

- MUSC 648 Seminar in Music Research 3 cr.

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

- MUSC 4xx/6xx Music History period surveys/Musicology seminars 6 cr.
- MUSC 4xx/6xx Theory/Analysis 6 cr.
- MUSC 4xx/6xx Ethnomusicology 6 cr.
- MUED 6xx Music Education 6 cr.
- THET 4xx Theatre 6 cr.
- DANC 4xx Dance 6 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.

- MUSP 899* Doctoral Dissertation Research 6 cr.
- MUSC 899 Doctoral Dissertation Research 6 cr.

*Courses with a performance fee
The dissertation project will consist of one performance event and a written document, connected by a central theme or topic. The performance is in addition to the recitals (MUSP 815, 816) presented as part of the pre-candidacy coursework, and is presented under the course MUSP 899 Doctoral Dissertation Research after admission to candidacy. The written document, approximately 75–125 pages in length, will thoroughly explore the theme of the dissertation project. This document and a recording of the performance will be submitted to the Graduate School.

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

— Select an advisor in the 2nd semester
— File scholarly paper and approval form in Student Services Office

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 the dissertation or evaluation of performances
— Submit the dissertation to the Graduate School per their guidelines
D.M.A. IN PERFORMANCE—PIANO SOLO

The following to be taken before admission to candidacy:

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719A*</td>
<td>Interpretation and Repertoire.</td>
<td>2 cr.</td>
</tr>
<tr>
<td></td>
<td>(Only one semester is required; normally two are taken)</td>
<td></td>
</tr>
<tr>
<td>MUSP 815A*</td>
<td>Interpretation, Performance and Pedagogy (recital)</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 816A*</td>
<td>Interpretation, Performance and Pedagogy</td>
<td>4 cr.</td>
</tr>
<tr>
<td></td>
<td>(recital/lecture recital)</td>
<td></td>
</tr>
</tbody>
</table>

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

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

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

<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>
</tbody>
</table>

Two academic courses selected from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Music History period surveys/Musicology seminars)</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td></td>
</tr>
<tr>
<td>MUSC 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:

**PERFORMANCE DISSERTATION OPTION** (12 credits)

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

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

or

**WRITTEN DISSERTATION OPTION** (12 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

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

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

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

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

DISSERTATION COMMITTEE
The student must select a dissertation committee meeting the requirements as set forth in this handbook. Additionally, the committee must include three piano faculty members, of whom one must chair the committee (unless special permission from the piano faculty has been obtained to allow a non-piano faculty member to chair the committee). The dissertation committee will approve or disapprove the recital quickly, and the chair will inform the student.

DISSERTATION OPTIONS
There are two dissertation options for D.M.A. in Performance—Piano Solo: the performance dissertation option and the written dissertation option. Within the performance dissertation option a student may choose either the live performance format or the recording project format.

Performance Dissertation Option
In addition to the requirements outlined in his handbook, Piano Solo students have the following requirements and options.

• Live performance format: Students will perform three MUSP 899 recitals connected by a central theme or topic. One recital may be a chamber music recital or a concerto recital; the remaining two recitals must be solo recitals. The concerto must be selected from the more difficult concerto repertoire (a Haydn concerto, for example, would not be acceptable). A student may perform one concerto or two short concertos, the duration of the total program is not to be shorter than forty-five minutes of playing time. The concerto may be accompanied by a second piano or by an
orchestra. Only a performance with orchestra may be scheduled off campus, and it must be approved and attended by the student’s dissertation committee.

• Recording project format: Students choosing this project must adhere to the above requirements where applicable (including registering for MUSP 899, which carries a performance fee, not MUSC 899). Students choosing to perform a recording project must prepare 120 minutes of repertoire for the recording. Both the recording and the written document must be prepared in a format acceptable to the Graduate School. Detailed guidelines for the recording project are available from the Piano division chair or the Student Services Office.

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

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

CHECKLIST FOR OTHER REQUIREMENTS

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

Completed in the 2nd to 4th semesters of study
- File pre-candidacy scholarly paper and certification form in Student Services Office

Completed in the 4th to 6th semesters of study
- Pass School of Music preliminary examinations
- Pass divisional preliminary examinations
- Apply for candidacy
- Write prospectus
- Create dissertation committee and secure approval of prospectus in writing (email) from entire committee
- File nomination of committee form with Graduate School

Completed in the final semester of study
- Apply for a diploma within first two weeks of the semester in which you plan to graduate
- Write abstract of dissertation (to be filed with Graduate School)
- File dissertation performance project scholarly paper and signed certification form in Student Services Office (Performance dissertation option or recording option only)
- Final oral defense of dissertation or evaluation of performances
- Submit dissertation to Graduate School per their guidelines

Chapter 8: D.M.A. curricula
D.M.A. IN PERFORMANCE—COLLABORATIVE PIANO

The following to be taken before admission to candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719A*</td>
<td>Interpretation and Repertoire</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 815A*</td>
<td>Interpretation, Performance and Pedagogy (recital)</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 816A*</td>
<td>Interpretation, Performance and Pedagogy (recital/lecture)</td>
<td>4 cr.</td>
</tr>
</tbody>
</table>

PERFORMANCE-RELATED COURSES (18 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 800A</td>
<td>Advanced Seminar in Music Pedagogy I (Chamber Music Coaching)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 801A</td>
<td>Advanced Seminar in Music Pedagogy II (Opera Coaching)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 802A</td>
<td>Advanced Seminar in Music Pedagogy III (Vocal Diction for Pianists)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 830A</td>
<td>Doctoral Seminar in Music Literature I (Vocal Literature I)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 831A</td>
<td>Doctoral Seminar in Music Literature II (Vocal Literature II)</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 832A</td>
<td>Doctoral Seminar in Music Literature III (Piano Chamber Music Literature)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

ACADEMIC COURSES IN MUSIC (9 credits)

<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>
</tbody>
</table>

Two academic courses selected from:

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

PERFORMANCE DISSERTATION OPTION (12 credits)

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

or

WRITTEN DISSERTATION OPTION (12 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee
FIRST-YEAR D.M.A. COLLABORATIVE PIANO MAJORS
A first-year student is encouraged to spend the first year learning as much repertoire as possible. Normally, a student enrolls in MUSP 719 for the first two semesters. However, a recital (MUSP 815 or 816) may be performed in the first year with approval of the Collaborative Piano faculty and the advisor.

SECOND-YEAR D.M.A. COLLABORATIVE PIANO MAJORS
During the third semester, the student normally presents the first recital (MUSP 815 or 816). In the fourth semester, the student may then enroll in either a recital (MUSP 815 or 816) or non-recital (MUSP 719) course number. The second recital should be performed before the end of the fourth semester.

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

DISSERTATION COMMITTEE
The dissertation committee must include two members of the piano/collaborative piano faculty, one of whom must chair the committee.

DISSERTATION OPTIONS
There are two dissertation options for a D.M.A. in Performance. For the performance dissertation option, in addition to the requirements outlined in this handbook, Collaborative Piano D.M.A. students have the following requirements:

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

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

Completed prior to matriculation

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

Completed in the 2nd to 4th semesters of study

_____ Select an advisor in the 2nd semester
_____ File pre-candidacy scholarly paper and certification form in Student Services Office

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 their guidelines
D.M.A. IN PERFORMANCE—STRINGS

The following to be taken before admission to candidacy:

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

- MUSP 719* Interpretation and Repertoire 2 cr.
- MUSP 815* Interpretation, Performance and Pedagogy (recital) 4 cr.
- MUSP 816* Interpretation, Performance and Pedagogy (recital/lecture recital) 4 cr.

**PERFORMANCE RELATED COURSES** (12 credits)

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

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

- MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected from:

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

**WRITTEN DISSERTATION OPTION** (12 credits)

- MUSP 899* Doctoral Dissertation Research 6 cr.
- MUSC 899 Doctoral Dissertation Research 6 cr.

*Courses with a performance fee

**ORCHESTRA REQUIREMENT**

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

**LIMIT ON STUDIO INSTRUCTION**

D.M.A. string students can receive no more than seven semesters of studio instruction towards the degree.
JURY EXAMINATIONS
Students taking performance courses MUSP 719, 815 and 816 must perform a ten-minute jury at the end of each semester in which a degree recital is not presented. Students taking MUSP 899 are not required to perform juries.

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

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

II. The Recital Hearing
   A. For students registered for MUSP 815 or 816, the division chair will schedule a recital hearing for no later than two weeks before the proposed recital date
   B. At least two String Division faculty members must be present including the candidate’s private teacher (adjunct teachers’ schedules permitting).
   C. At the recital hearing, the student must be prepared to perform the entire recital. The committee will select for presentation approximately fifteen minutes of excerpts from the full program
   D. Recital hearings for 899 students will be in the form of a public performance on the String Division Noon Recital. Selections for the hearing will be made by the string faculty and communicated to the student 24 hours before the Noon Recital performance
   E. Passage of the recital hearing requires a unanimous vote of the committee
III. The Recital Grade
Immediately after an 815 or 816 recital, each recital committee member will grade the recital, using the standard University of Maryland A–F grading system. The grade for the recital, which is also the grade for the semester, will be the weighted average of the two grades, with the teacher’s grade counting for 60%, and the other recital committee member’s grade counting for 40%. The other recital committee member will also fill out a semester performance evaluation form to be placed in the student’s file.

GUIDELINES FOR THE TWO PRE-CANDIDACY RECITALS

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

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

1. The topic of the lecture recital is usually a single major work (20–30 minutes), which may be a sonata, concerto or other work featuring the student’s instrument. Sometimes two or more works are presented to be compared and contrasted.
2. The lecture is 20–30 minutes of speaking. Normally the lecture is given at the opening of the program, and then the music is performed in its entirety following intermission.
3. The content of the lecture may include some or all of the following: biographical information about the composer; stylistic hallmarks of the composer relevant to the work in question; the musical and cultural context of the work and composer; theoretical analysis of the music; discussion of performance challenges and their solutions; and the performer’s personal relation to the music, among other things. It is recommended that the student identify and support a single thesis.
4. In addition, the lecture usually opens by expressing thanks to the audience for coming, followed by opening remarks about the topic of the lecture and its interest to the student. The lecture usually closes by announcing what will take place after intermission and acknowledging mentors, friends, pianists, etc., who have helped make the presentation possible.
5. The student usually distributes handouts to the audience, which may contain outlines, musical examples, photographs, etc. The student normally performs musical examples to illustrate the lecture.
6. The lecture should be prepared in written form at least one week in advance of the recital. The student is expected to seek editorial advice from the teacher as well as coaching on clear elocution in the performance venue prior to the recital.
7. If there is an intermission, it must be no longer than ten minutes.
8. The text of the lecture recital provides some of the text for the pre-candidacy scholarly paper, which is on the same topic. It is highly likely that content will need to be added in order to fulfill the guidelines for the pre-candidacy scholarly paper.
PROSPECTUS FOR DISSERTATION RECITALS
The Prospectus, normally one to two pages in length, includes the three proposed recital programs, an explanation of the purpose of the project, and an explanation of how the proposed repertoire relates to that purpose. The student must obtain signatures from all five dissertation committee members on a single hard copy of the prospectus at least two months in advance of the first dissertation recital. The student must then provide photocopies of the signed copy to each of the committee members, to the Division chair, and to the Student Services Office.

PERFORMANCE DISSERTATION OPTION
In addition to the policies and procedures laid out in this handbook, string students opting for the performance dissertation option are subject to the following:

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

CHECKLIST FOR OTHER REQUIREMENTS
Completed prior to matriculation
____ Placement Examination (required of all students)
____ TOEFL & Maryland English Institute examinations (for international students)

Completed in the 2nd to 4th semesters of study
____ File pre-candidacy scholarly paper and certification form in the Student Services Office

Completed in the 4th to 6th semesters, before the first 899 Dissertation Recital is performed
____ File orchestra participation certificate form
____ Pass School of Music preliminary examinations
____ Pass divisional preliminary examinations
____ Apply for candidacy
____ Write prospectus
____ Appoint dissertation committee

Completed in the final semester of study
____ Apply for a diploma within first two weeks of the semester in which you plan to graduate
____ Write abstract of dissertation (to be filed with Graduate School)
____ File dissertation performance project scholarly paper and signed certification form in Student Services Office (performance dissertation option only)
____ Final oral defense of dissertation or evaluation of performances
____ Submit dissertation to Graduate School per their guidelines
## D.M.A. IN PERFORMANCE—VOICE

The following to be taken before admission to candidacy:

### PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

<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>Interpretation, Performance and Pedagogy (recital)</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 816B*</td>
<td>Interpretation, Performance and Pedagogy</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>
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</table>

### ACADEMIC COURSES IN MUSIC (9 credits)

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

Two academic courses selected from:

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

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<tbody>
<tr>
<td>MUSC 4xx/6xx</td>
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<td></td>
</tr>
<tr>
<td>MUED 6xx</td>
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<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:

### 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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Dissertation Research</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*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 comprehensive and/or preliminary exams.

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

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

**Completed in the 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

**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 their guidelines
D.M.A. IN PERFORMANCE—VOICE PEDAGOGY

The following to be taken before admission to candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (10 credits)

______ MUSP 719B* Interpretation and Repertoire 2 cr.
______ MUSP 815B* Interpretation, Performance and Pedagogy (recital) 4 cr.
______ MUSP 816B* Interpretation, Performance and Pedagogy (recital/lecture recital) 4 cr.

PERFORMANCE-RELATED COURSES (12 credits)

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

ACADEMIC COURSES IN MUSIC (12 credits)

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

Two academic courses selected from: 6 cr.

______ MUSC 4xx/6xx (Music History period surveys/Musicology seminars)
______ MUSC 4xx/6xx (Theory/Analysis)
______ MUSC 4xx/6xx (Ethnomusicology)
______ MUED 6xx (Music Education)

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

The following to be taken after admission to candidacy:

WRITTEN DISSERTATION (12 credits)

______ MUSP 899* Doctoral Dissertation Research 6 cr.
______ MUSC 899 Doctoral Dissertation Research 6 cr.

*Courses with a performance fee

DISSERTATION

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

FOREIGN LANGUAGE REQUIREMENT

Voice Pedagogy students must complete one year each (or its equivalent) of college-level study of Italian, French, and German, and must demonstrate piano proficiency.
PIANO PROFICIENCY
All graduate voice students will be expected to take a piano proficiency exam at the start of their first fall semester. The exam will consist of:
1) Selected major and minor scales, 3–4 octaves (student should be able to play any scale)
2) Cadences in all keys (I–IV–V–I)
3) A prepared solo work comparable in difficulty to a movement from a Haydn piano sonata or a Beethoven sonata such as op. 49, a Chopin nocturne, waltz, or mazurka, etc.
4) Sight-reading of song/aria selections (piano part)

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation
______ Placement examination (required of all students)
______ Piano proficiency examination (required of all students)
______ TOEFL & Maryland English Institute examinations (for international students)
______ One year each of ___French ___German ___Italian

Completed in the 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 their guidelines
D.M.A. IN PERFORMANCE—VOICE OPERA

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

Courses to be taken before the preliminary (comprehensive) examinations:

PERFORMANCE, PRINCIPAL MEDIUM (14 credits)

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

MUSP 817B may be waived, in which case the student’s performance dissertation project will consist of three performance events.

*Courses with a performance fee

PERFORMANCE RELATED COURSES (20 credits)

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

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

***If the second opera role is planned as part of the performance dissertation project, MUSC 813 and 814 may be waived and incorporated into MUSP 899.

ACADEMIC COURSES (9 credits)

- MUSC 648 Seminar in Music Research 3 cr.

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

- MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 6 cr.
- MUSC 4xx/6xx (Theory/Analysis) 6 cr.
- MUSC 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 student’s doctoral study (post-master’s and before admission to candidacy).

Dissertation credits, to be taken after successful completion of the preliminary examinations and admission to candidacy:

PERFORMANCE DISSERTATION (12 credits minimum)

- MUSP 899* Doctoral Dissertation Research 6 cr.
- MUSP 899* Doctoral Dissertation Research 6 cr.

Chapter 8: D.M.A. curricula
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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 601</td>
<td>Advanced English Lyric Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 602</td>
<td>Advanced Italian Lyric Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 603</td>
<td>Advanced German Lyric Diction</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 604</td>
<td>Advanced French Lyric Diction</td>
<td>1 cr.</td>
</tr>
</tbody>
</table>

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

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

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

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

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

Completed in the 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

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 their guidelines
D.M.A. IN PERFORMANCE—WINDS AND PERCUSSION

The following to be taken before Admission to Candidacy:

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

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

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

- **MUSC 800W** Advanced Seminar in Music Pedagogy I 3 cr.
- **MUSC 801W** Advanced Seminar in Music Pedagogy II 3 cr.
- **MUSC 830W** Doctoral Seminar in Music Literature I 3 cr.
- **MUSC 831W** Doctoral Seminar in Music Literature II 3 cr.
- **MUSC 608 or MUSC 629A or 629W** Chamber Music (2 sem. x 1 cr.) 2 cr.
- **MUSC 629C, M, or P**
- **MUSC 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)
- **MUSC 4xx/6xx** (Ethnomusicology)
- **MUED 6xx** (Music Education)

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

The following to be taken after admission to candidacy:

**PERFORMANCE DISSERTATION OPTION** (12 credits)

Concurrent with three (3) doctoral performances

- **MUSP 899** Doctoral Research 6 cr.
- **MUSP 899** Doctoral Research 6 cr.

or

**WRITTEN DISSERTATION OPTION** (12 credits)

- **MUSP 899** Doctoral Dissertation Research 6 cr.
- **MUSP 899** Doctoral Dissertation Research 6 cr.

*Courses with a performance fee

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

**Completed prior to matriculation**
- Placement Examination (required of all music students)
- TOEFL & Maryland English Institute examinations (for international students)

**Completed in the 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)
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