

**UNIVERSITY OF MARYLAND**  
**SCHOOL OF MUSIC**  
**ACADEMIC HANDBOOK**



**2020–2021**

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**UNIVERSITY OF MARYLAND**  
**SCHOOL OF MUSIC**

The University of Maryland School of Music is a fully accredited member of the [National Association of Schools of Music](#). It—along with the [School of Theatre, Dance, and Performance Studies](#) and the [Michelle Smith Performing Arts Library](#)—is housed within the [Clarice Smith Performing Arts Center](#) on the College Park campus of the University of Maryland.

The faculty of the School of Music is a community of artists, scholars, and teachers who are dedicated to music in all its global variety, and who have committed their individual and combined expertise to the guidance of their students. Through coursework, rehearsals, performances, and special events, the School of Music seeks to transform creative and curious students into artists, scholars, composers, and teachers equipped with the skills necessary for success in a rapidly changing world.

**ABOUT THIS HANDBOOK**

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 2020. Further revisions will be made as necessary, and the latest version can be found [online](#). We encourage you to retain the version posted at the start of your matriculation, as 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 academic policy, you may wish to start with Josh Thompson, Graduate Student Services Coordinator, or Heather Mundwiler, Undergraduate Academic Advisor and Student Services Coordinator, in the Office of Student Services, room 2112; or your program advisor or division coordinator. Any one of them may refer you to Prof. Carmen Balthrop, Director for Undergraduate Studies or to Prof. Patrick Warfield, Director for Graduate Studies.

We wish you a happy, productive, and successful experience as a student at the University of Maryland!

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**PART I:  
POLICIES FOR ALL DEGREE PROGRAMS**

# Chapter I.1 General Academic Policies

## **Mission**

The University of Maryland School of Music serves as an advocate for the art of music in American culture. In creating the next generation of artist-citizens, the School is fiercely dedicated to the highest standards of artistic and scholarly excellence; diversity in curriculum and programming; robust engagement with our region, nation, and world; entrepreneurial thinking and problem solving; and the creation of an inclusive, open, and welcoming community.

## **Organization**

The School of Music is organized into eight academic divisions: Piano, Strings, Conducting, Voice & Opera, Winds & Percussion, Music Education, Music Theory & Composition, and Musicology & Ethnomusicology. Each division has a faculty coordinator who, in addition to other duties, oversees scheduling, teaching assignments, divisional examinations, and juries. All matters pertaining to student issues and curricula fall under the purview of the Associate Directors for Undergraduate and Graduate Studies. The School of Music is part of the [College of Arts and Humanities](#), and is governed by the policies and regulations of the College and University (as well as those of the [Graduate School](#)). The requirements and policies detailed here do not supersede those of higher administrative structures.

## **Student Responsibility**

It is the responsibility of every student to become familiar with all applicable policies, requirements, and deadlines as articulated by the division, the [School of Music](#), the [College of Arts and Humanities](#), the [Office of Undergraduate Studies](#) or the [Graduate School](#) (as appropriate), and the University of Maryland. Questions should be raised and addressed as early as possible to avoid any delay in fulfilling requirements. The School of Music will seek to provide timely and correct advice, but adherence to academic policy is ultimately the responsibility of the student.

## **Academic Integrity**

The School of Music expects its students to be familiar with the University's [Code of Academic Integrity](#) and to uphold the highest standards of academic honesty. The range of penalties for academic dishonesty includes expulsion from the University.

## **Degree Programs**

The School of Music offers three undergraduate degrees: the Bachelor of Arts (BA), the Bachelor of Music (BM), and the Bachelor of Music Education (BME). It also offers two undergraduate minors: one in Music Performance and the other in Music and Culture. At the Graduate level, the School of Music offers four degrees: the Master of Arts (MA), the Master of Music (MM), the Doctor of Philosophy (Ph.D.), and the Doctor of Musical Arts (DMA). School of Music students are admitted into specific degree programs. Requests to change from one degree program to another must be made to the appropriate division coordinator, who may require a new jury, audition, or interview. Final decision of whether or not to approve a change in degree program rests with the Associate Directors.

## **Admission**

Students seeking admission to School of Music degree programs must apply to and be admitted by both the School of Music and the University of Maryland. Admission to many School of Music degree programs requires the performance of an on-campus audition. For audition schedules, as well as other School of Music admission requirements and policies, consult with the School of Music's [Office of Admissions](#).

### Undergraduate

Students seeking admission to undergraduate degree programs (BA, BM, BME) as well as the music minors, must apply to and be accepted by the University of Maryland. For additional information on undergraduate admission requirements and policies consult with the [Office of Undergraduate Admissions](#).

### Graduate

Students seeking admission to graduate degree programs (MA, MM, Ph.D., DMA) must apply to and be accepted by the University of Maryland Graduate School. Requirements for Graduate School admission include a completed or expected undergraduate degree from an accredited program and a combined undergraduate grade point average of at least 3.0. Students who are admitted to graduate study while in the final semester of their undergraduate program must submit a completed transcript showing their earned undergraduate degree by the end of their first semester of graduate study. For additional information on Graduate School requirements and policies consult with the [Graduate School](#). The School of Music expects the earned undergraduate degree to be in an area relevant to the planned graduate degree. Exceptions to these policies require the approval of the Associate Director for Graduate Studies and may result in provisional admission, which often requires the completion of undergraduate-level courses.

## **English Language Proficiency**

As the course work and other requirements of the School of Music demand that students read, write, and speak in English, all students must have a thorough command of the language prior to admission.

## Undergraduate

Undergraduate applicants whose native language is not English must meet the English language proficiency requirements laid out by the [Office of Undergraduate Admissions](#).

## Graduate

Graduate applicants whose native language is not English must meet the English language proficiency requirements laid out by the Graduate School and the School of Music to demonstrate that they can read, write, and speak English at the graduate level. All non-native English speaking students, even those who have earned performance-centered degrees at English language institutions, must take and submit results from the Test of English as a Foreign Language (TOEFL). All graduate students must demonstrate internet-based (IBT) TOEFL scores equal to or exceeding the following:

Reading:	26
Listening:	24
Speaking:	22

In addition to meeting the above requirements, students applying for MA or MM degrees must submit an overall TOEFL score of 92 or higher. Students applying for a Ph.D. or DMA degree must submit an overall score of 100 or higher. Contact the School of Music admissions office for minimum scores on other TOEFL formats and other examinations.

It is the responsibility of the student to make certain that this language requirement is satisfied. In some cases, 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. 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](#).

## **School of Music Fees**

All applied lessons are taken under the course prefix MUSP, and all MUSP courses require the payment of an applied music fee per course per semester. This fee is \$600.00 for courses in the principal and major series (those applied lessons taken by students majoring in music) and \$300.00 for courses in the minor series (those applied lessons taken by students whose major is not music and those seeking the minor in music). This fee helps to fund adjunct salaries, piano tuning, and access to practice rooms. All student teachers must pay a \$750 student teaching fee during the semester in which they undertake full-time student teaching. This fee helps to defray the cost of K–12 mentor teachers. All graduate students seeking degrees in musicology, ethnomusicology, music theory, or music education are assessed a \$200.00 program fee each semester. This fee helps to defray the cost of guest lecturers, student travel, and research fellowships. All of these fees are in addition to University of Maryland tuition and fees.

## **Matriculation**

Offers of admission assume matriculation into the following fall semester. Any delay of matriculation requires the written approval of the appropriate Associate Director. Admitted students who delay their matriculation by more than one semester must reapply, repeat any entrance audition, and meet any new requirements for admission. The School of Music does not generally accept applications for the spring semester, and all applicants must meet the posted deadlines for application.

## **Financial Aid**

The School of Music may offer merit-based financial aid upon a student's acceptance into a degree-granting program. Failure to maintain continuous enrollment or failure to make satisfactory progress toward the School of Music degree to which the student was originally admitted may result in termination of all School of Music financial aid.

## Undergraduate Students

Applicants for undergraduate degree programs are automatically considered for merit-based financial aid at the time of admission. The Assistant Director for Admissions and Enrollment Management, in consultation with a faculty committee on financial aid, determines merit awards based on institutional needs and resources. For most programs, individual auditions play the greatest role in determining merit-based aid, however, other factors—including academic profile—are considered. To remain eligible for merit-based aid, an undergraduate student must:

1. remain a degree-seeking student in the School of Music and make satisfactory progress toward that degree each semester,
2. register for and successfully complete a minimum of twelve credit hours each semester,
3. maintain at least a 3.0 grade-point average in required music courses each semester,

4. receive positive recommendations each semester from the appropriate applied studio teacher and ensemble director,
5. participate fully every semester in a School of Music major ensemble or accompanying activity as assigned.

Failure to meet any of these requirements may result in the immediate termination of any School of Music financial aid.

In addition to School of Music merit-based aid, there are a variety of scholarships offered through the College of Arts and Humanities, each with its own criteria. Most deadlines are between March and May for funding the following August. For descriptions of each scholarship, consult with the [College of Arts and Humanities](#). For additional information on need-based financial aid consult with the [Office of Financial Aid](#).

### Graduate Students

Applicants for graduate programs may elect to be considered for graduate assistantships at the time of admission. 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 or fails to maintain satisfactory progress in the degree program, the remainder of the assistantship will be forfeited. During each semester a graduate assistant must successfully complete a minimum of five and an average of eight credits, make satisfactory progress towards their degree, and receive positive recommendations from appropriate divisional faculty.

In addition to School of Music assistantships, there are many graduate assistantships available across the University. For more information, consult with the [Graduate School](#).

### **Applied Instructors**

In the areas of performance and composition, students may indicate their preferred applied teacher during the application process. While specific studios cannot be guaranteed, these preferences are taken into consideration. Once assignments are made, any request to change applied instructors must be made to the division coordinator. Under most circumstances, changes to studio assignments will be made only with the written consent of the affected instructors and only in light of studio availability. All requests must be made at least one semester in advance and are rarely approved for the final academic year of work. Students seeking the undergraduate minor in music are generally not assigned to adjunct studios, and will instead study with either a full time member of the faculty or with a graduate teaching assistant.

### **Attendance**

Because music is an applied skill, instructors may require attendance at classes, rehearsals, and lessons. Attendance may be used in the calculation of grades in music courses.

### **Exceptions and Grievances**

The most efficient way to address questions and resolve disputes is to make use of the School's administrative structure. Academic issues should be brought first to the student's major teacher or advisor, then to the division coordinator, and finally to the Associate Director of Undergraduate or Graduate Studies, as appropriate. Exceptions to School of Music policies and requirements are made only under rare circumstances, and requests for exceptions must come to the appropriate Associate Director with letters of support from the student's advisor and division coordinator.

Questions about course content and grades fall under the purview of the course instructor. Grades are given at the sole discretion of the instructor. Grade disputes may be brought to the attention of the coordinator of the division in which the course is taught and then to the appropriate Associate Director.

### **Commencement**

In order to participate in the University or School of Music commencement exercises, undergraduate students must have completed all degree requirements prior to the last day of the semester. Graduate students who have completed all degree requirements, including (if applicable) the successful completion of a thesis or dissertation defense, by the appropriate deadlines and who will be able to deposit their final documents (thesis or dissertation) before the beginning of the next term (winter or summer) may take part in the School of Music ceremony (eligibility for the campus commencement is determined by the University).

# Chapter I.2 Facilities and Recitals

## **The Clarice Smith Performing Arts Center**

The Clarice Smith Performing Arts Center is open from 7:00a.m. until 2:00a.m., at which time security patrols will clear the building. If a building entrance is locked during normal open hours, an approved university identification card will act as a key for entrance (see the receptionist in the School of Music Administrative offices to activate an identification card). Locked doors must not be propped open for any reason. Food and beverages are strictly prohibited in all practice rooms, classrooms, rehearsal rooms, and performance halls. Smoking is prohibited throughout the building. Violation of any rule related to School of Music or Clarice Smith Performing Arts Center facilities or equipment will be treated as a violation of the University's [Code of Academic Integrity](#).

## **School of Music Property**

School of Music equipment and property may not be removed from the building without the written permission of the Assistant Director for Production and Operations (this policy includes, but is not limited to, university-owned instruments, amplifiers, microphones, chairs, and music stands). Some divisions have specialized equipment that may be used by properly-trained students. In appropriate cases, such equipment may be checked out through the division coordinator. Violations of these policies will be treated as a violation of the University's [Code of Academic Integrity](#).

## **Lockers**

Students may request a locker assignment for the academic year at the beginning of each semester. These assignments are made through the School of Music administrative office. While a combination lock will be provided, a stronger lock may be purchased with the advance permission of the administrative offices. The size of the locker will depend on the size of the major instrument (voice students are allowed to have a locker). Neither the University nor its elements are responsible for thefts, and students are advised not to leave anything of value (including instruments) in lockers overnight.

## **Practice and Class Rooms**

Practice rooms are for the exclusive use of students enrolled in applied music instruction and music courses with a required performance element. These rooms operate on a first-come-first-served basis and may not be reserved. Any practice room left unattended for more than ten minutes is considered available for the next student (even if personal items are left in the room). Students enrolled in applied piano instruction have priority in the use of practice rooms with grand pianos (classrooms with grand pianos may also be used by piano majors for practice when no other classes or events have been scheduled in them).

The use of Clarice Smith Performing Arts Center spaces must be scheduled through the Center's administrative offices, located in room 3800. The use of any space within the School of Music must be scheduled through the School of Music administrative office. Class and rehearsal rooms will be scheduled no more than two weeks in advance for individual use and may only be reserved by music majors enrolled in the current semester. Students may not reserve rooms for individuals or groups not affiliated with the School of Music.

The TA Bay (room 2121) is a shared space meant for the use of School of Music Teaching Assistants. All Graduate Assistants who are formally assigned as instructor of a course will be granted access. Division coordinators may request access for other Graduate Assistants through the Associate Director for Graduate Studies. The bay may be used for teaching preparation, grading, and meeting with students. The room is not authorized as a social or storage space. Any misuse of the room may result in the immediate suspension of access.

No space within the Clarice Smith Performing Arts Center may be used between the hours of 2:00a.m. and 7:00a.m.

## **Piano Accompanying**

The hiring of accompanists for both lessons and performances is the responsibility of the student (fees average \$30/hour for undergraduate students and \$40/hour for graduate students). As additional fees for recitals or other events may also be charged, it is important that financial arrangements be agreed upon from the outset, preferably in writing. Before hiring an accompanist, students should consult with the applied teacher and the accompanying coordinator. Students must apply for an accompanist at least one month before a noon recital or jury, although it is wise to apply earlier. For a degree recital, a minimum of two months is expected. If the repertoire is demanding, several months may be required. All requests for accompanists must include the student's name, instrument or voice type, contact information (email and phone number), degree program and year of study, repertoire (title of works and composers), name of applied teacher, and the date, time, and place of the recital, lesson, studio class, or other event. Collaborative pianist request forms are available [online](#).

## **Recital Scheduling**

Only required degree recitals may be performed in Clarice Smith Performing Arts Center spaces without a rental charge (the individual student is responsible for any fees associated with optional recitals). Degree recitals normally take place in the fall or spring semester. In extraordinary situations, and with the approval of the applied teacher and division coordinator, the appropriate Associate Director may grant permission for summer and winter term recitals. All recital arrangements, including the securing of the studio teacher's permission, the processing of all necessary paperwork, and the scheduling of all necessary space, must be made one semester in advance of the performance. Students must follow all policies and requirements laid out in the [Recital Manual](#). Recording services are available through

the Recording Engineer, and the payment of recording fees is the responsibility of the student. Please note: post-candidacy DMA recitals must be recorded as part of the dissertation. Many programs also require other degree recitals to be recorded.

**Recital Programs**

All degree recitals must have printed programs, the creation, printing, and duplication of which is the responsibility of the student. Recital programs must follow template designs approved by the School of Music and appropriate division, available in the Recital Manual, linked above. A final version of the program must be submitted to the applied teacher for approval not less than three weeks before the performance (some divisions require an earlier deadline). A hard copy of all degree-recital programs, signed by a faculty member in attendance, must be submitted to the Office of Student Services within one week completing the recital.



PART II  
UNDERGRADUATE STUDIES

# Chapter II.1 Academic Policies for all Undergraduate Degrees

## **Mission**

The School of Music offers comprehensive undergraduate training in music performance, education, theory, and composition within the context of a liberal arts college and a research university. It awards three undergraduate degrees and two minors. The curriculum leading to the degree Bachelor of Arts (BA) is designed for qualified undergraduate students whose interests include a broad liberal arts experience or who wish to double major in both music and another subject. The curriculum leading to the degree Bachelor of Music (BM) is designed for qualified undergraduate students with extensive pre-college training and potential for successful careers in professional music. The curriculum leading to the degree Bachelor of Music Education (BME) is designed for qualified undergraduate students with potential for successful musical careers in the K-12 school system. The curriculum leading to the minor in Music Performance is designed for students pursuing other majors who wish to enhance their knowledge of music and its performance. The minor in Music and Culture is designed for students who wish to enhance their knowledge of music's interaction with various world cultures.

## **Advising**

The School of Music provides an academic advisor to all students. In consultation with this advisor, students will develop a four-year plan based on the models provided in this handbook. This plan serves as an agreement between the student and the University and acts as a guide through the program. Any deviation from the four-year plan must be approved by the academic advisor.

Students are expected to schedule their advising appointments in advance of all deadlines, should arrive at their advising sessions prepared, and must assume ultimate responsibility for all decisions regarding their degree progress. A pre registration advising session must be held in the middle of each semester for the following semester's registration (additional advising with a College of Arts and Humanities advisor may also be required). Students should come to these sessions with their programs planned in order to speed the registration process. Students are encouraged to consult with their undergraduate advisor frequently for answers to specific questions or help with individual problems. Any exceptions to degree requirements must be approved in writing by the Associate Director for Undergraduate Studies.

All BA, BM, and minor students are advised by Heather Mundwiler (hmundwil@umd.edu). BME students following the choral/general education track are advised by Prof. Kenneth Elpus (elpus@umd.edu). BME students following the instrumental track are advised by Prof. Stephanie Prichard (sfp@umd.edu).

Once advised (and after all registration blocks have been cleared) students may register online or in person at the Mitchell Building.

## **Advanced Placement and Transfer Credit**

Students who earn a score of 4 or 5 on the Advanced Placement Music Theory exam may be granted credit for MUSC 140 (music theory for non-majors). Students who earn a score of 5 may elect to convert credit for MUSC 140 into credit for MUSC 150 (the first semester of music theory for music majors) pending the results of the School of Music Theory Placement exam.

Requests for transfer credit will be considered by the Associate Director for Undergraduate Studies only after the student is accepted into the School of Music. If music theory courses are transferred, the student must take the School of Music Theory Placement Test, which is given immediately prior to each fall semester.

## **Minimum Credits**

All undergraduate degrees require at least 120 credit hours (approximately 40 courses). Some degrees and concentrations may require additional credit hours.

## **Grading Options and Minimum Grades**

Courses taken to satisfy General Education and/or major requirements must be taken for credit and for a letter grade (such courses may not be taken pass/fail or audited). While a minimum grade of D- is required for all General Education courses, a minimum grade of C- must be earned in all courses required by the major. If a grade falls below the minimum the course must be repeated or with the advisor's permission another course may be substituted. The Associate Director for Undergraduate Studies along with the College of Arts and Humanities advising office must approve all courses attempted more than twice. A minimum grade point average (GPA) of 2.0 is required for both the cumulative GPA and the GPA in required major courses.

## **Satisfactory Progress and Benchmarks**

All students seeking an undergraduate degree in the School of Music are required to make satisfactory progress toward that degree. Failure to maintain satisfactory progress may result in termination from the program.

In order to maintain satisfactory progress, applied music lessons must be completed in consecutive semesters. Waiver of this policy requires the written permission of the Associate Director for Undergraduate Studies. Under special circumstances, such as childbearing, adoption, illness, and dependent care, students may apply for a leave of absence.

In order to maintain satisfactory progress, students must also complete a series of benchmark requirements no later than the approved semester. For benchmarking purposes, the School of Music determines class standing by the semester of applied lessons (i.e., sophomore year = 200-level lessons; junior year = 300-level lessons):

1. By the end of the freshman year, all majors must have successfully completed four credits of lessons and two credits of major ensembles.
2. By the end of the sophomore year, all majors must have successfully completed MUSC 150: Theory of Music I and MUSC 151: Theory of Music II.
3. By the end of the sophomore year, all students seeking the BME degree must have successfully completed the Praxis I examination.
4. By the end of the junior year, all majors must have successfully completed MUSC 250: Advanced Theory of Music I and MUSC 251: Advanced Theory of Music II.

Failure to meet these benchmarks may result in termination from the program.

### **Degree Program**

Student-initiated requests for a change of degree program (between the BA, BM, BME, and the undergraduate minor) must be made in writing to the appropriate division coordinator no less than two weeks prior to that semester's jury (earlier requests are welcome). For movement into the BM or BME degree, the divisional faculty will make a recommendation to the Associate Director for Undergraduate Studies (usually following the semester's jury). Movement from the BM or BME to the BA can usually be accomplished prior to the jury. All changes between degree programs must be approved by the division and the Associate Director for Undergraduate Studies.

### **Application for Diploma**

University policies require that students be enrolled in the major program from which they plan to graduate when registering for the final fifteen credits of the degree. Students simultaneously completing two majors or two degrees must have advance approval from the appropriate deans. Forms for the double major or double degree must be completed and filed at least two semesters prior to the expected date of graduation.

An application for diploma must be completed and submitted before the end of the two-week schedule adjustment period at the beginning of the final semester.

## APPLIED MUSIC

### Lesson Tracks

Applied lessons are taken under the prefix MUSP (which carries the applied music fee). Lessons in the Major Series track are limited to Bachelor of Music students with a concentration in performance. Lessons in the Principal Series track are limited to Bachelor of Music students with concentrations in Music Theory, Composition, or Music Education, and to students seeking the Bachelor of Arts degree in Music. Each course in each series must be taken in sequence and all lessons are taken for two credits each semester except for MUSP 420, which is taken for four credits.

Fourteen private lessons plus assigned independent practice time are required for each course. The grade for applied lessons is calculated from the weighted scores of the studio grade, jury grade, and recital attendance (according to policies set by each division). The jury grade is designed to evaluate a student's overall performance ability and is based not only on technique and musicianship, but on stage presence and composure as well.

	<u>Principal Series</u> BA;BME	<u>Major Series</u> BM; BM in Theory; BM in Composition (performance track)	<u>Minor Series</u> Minors (starting at 302) and non-majors
Freshman	MUSP 109, 110	MUSP 119, 120	MUSP 102, 103
Sophomore	MUSP 207, 208	MUSP 217, 218	MUSP 202, 203
Junior	MUSP 305, 306	MUSP 315, 316	MUSP 302, 303
Senior	MUSP 409, 410	MUSP 419, 420	MUSP 402, 403

Initial registration for all new music majors, both freshman and transfer, is MUSP 109 (Principal Series) or 119 (Major Series). Transfer students are evaluated for higher placement after one semester of study. MUSP 109, 119, 208, 218, 409, and 419 may be repeated upon recommendation of the faculty following a jury examination, but only one successful attempt in each course may be applied towards baccalaureate degree requirements. In the MUSP 208 or 218 semester music majors must demonstrate, in lessons and the jury, readiness to move into Junior Standing.

### Degree Recitals

Each performance division has its own policies regarding degree recitals, which are performed as part of MUSP 420 for BM students, as part of MUSP 410 for BME students, and as part of MUSP 305 for BA students (when applicable). (Other degree recitals may be required.) In most performance programs, BM students must complete a full recital during the final semester of applied lessons, while BME students complete a half recital during the final semester of applied lessons. Some programs also require a junior recital. Recitals are not generally required of students seeking the BA degree. Any student wishing to give a recital that is not required by their degree program is responsible for any associated fees. The Clarice Smith Performing Arts Center provides this guide to [Degree Recital Scheduling](#).

### Elective Lessons

Permission to take lessons outside of a degree program or to continue lessons beyond the required number of semesters is granted only under rare circumstances and requires the approval of the instructor, division coordinator, and the Associate Director for Undergraduate Studies. To be considered for elective lessons, submit an [Elective Lessons Application](#).

### Noon Recitals

The Noon Recital series provides an opportunity for students to perform before an audience of their peers. Attendance at Noon Recitals is a requirement for all MUSP courses and affects the grade for those courses. Registering for an MUSP course automatically blocks out a seventy-five-minute time slot so that students may attend and participate in the Noon Recital series (Tuesdays, 12:30–1:45 for all programs except jazz, which holds its series Fridays, 12:00–1:15). This time slot may not be used for lessons or other courses. Individual divisions have varying requirements regarding these recitals, and it is the student's responsibility to know and conform to those requirements. Only the division coordinator can excuse a student from any portion of the Noon Recital requirement.

### Ensemble Participation

All students enrolled in applied lessons are required to concurrently participate in a School of Music Major Ensemble appropriate to their program of study (piano students may fulfill this requirement by participating in a vocal ensemble or by playing on a secondary instrument). While students are welcome to participate in non-required ensembles, participating in two large ensembles in a single semester does not waive the requirement for future semesters. The following major ensembles have been approved for the satisfaction of program requirements:

#### Large Ensembles for Instrumentalists

Orchestra	MUSC 229A or MUSC 229R as assigned by the string faculty
Wind Orchestra	MUSC 229D
Wind Ensemble	MUSC 229E (Most freshmen wind and percussion students enroll in this ensemble.)

Jazz Ensemble MUSC 229J (Satisfies the major ensemble requirement for jazz majors only. Music education instrumentalists may satisfy one semester of their major ensemble requirement with MUSC 229J, sections 0101 or 0201. Music majors whose specialization is not jazz may take Jazz Ensemble as an elective.)

Ensembles for Vocalists

Chorale MUSC 329A  
 Chamber Singers MUSC 329B  
 Men’s Chorus MUSC 329M  
 Women’s Chorus MUSC 329W  
 Opera Chorus MUSC 329O (Elective ensemble – does not satisfy major ensemble requirement unless approved by the Director of Choral Activities)

Auditions for ensembles are held prior to or during the first week of classes. Call the appropriate office to schedule an audition time.

Strings, Winds, & Percussion	Orchestral Office	Mark Wakefield	mwake@umd.edu	301-405-5572
Voice	Choral Office	Lauri Johnson	umchoirs@umd.edu	301-405-5571
Jazz	Jazz Studies Office	Tim Powell	tjpowell@umd.edu	301-405-5519

In addition to the major ensemble requirement, students seeking an instrumental BM degree are also usually required to participate in one small ensemble per semester of lessons.

Small Ensembles for Instrumentalists

Chamber Music—Strings MUSC 129A sec 0101 for all strings except harp; sec 0701 for harp only  
 Chamber Music—Woodwinds MUSC 129B sec 0101  
 Chamber Music—Brasses MUSC 129C  
 Percussion Ensemble MUSC 129P  
 Jazz Combos MUSC 229Z (Satisfies the small ensemble requirement for jazz majors only.)

**Performance Attendance (MUSC 099)**

All undergraduate music majors are required to register for MUSC 099 (0 credits) for a fixed number of semesters. While registered for MUSC 099, students are required to attend six performances per semester. Acceptable events for MUSC 099 include: student degree recitals, musical events sponsored by the Clarice Smith Performing Arts Center, faculty solo and chamber recitals, School of Music opera, band, chorus, orchestra, or world music ensemble performances, School of Music honors recitals, chamber music recitals, and performances and master classes presented by visiting artists or ensembles. Noon Recitals and divisional studio classes may not be used to fulfill MUSC 099 requirements.

Grading for MUSC 099 is pass/fail. Students earning the BM and BME degrees are required to take and pass six semesters of MUSC 099. Students earning the BA degree are required to take and pass four semesters of MUSC 099. For transfer students, the 099 requirement is adjusted as follows:

<u>Entering Class Standing</u>	<u>Required number of semesters</u>	
	BM/BME	BA
mid-year freshman	5	3
entering or mid-year sophomore	4	2
entering junior	3	1
mid-year junior	2	0

## ACADEMIC REQUIREMENTS

### **Music Theory**

All music majors are required to take a minimum of four semesters of music theory. All BM and BA students must complete an additional semester of Musical Form (MUSC 450). The timing of the music theory sequence is governed by the benchmarks described above. Permission to take MUSC 150, 151, 250, or 251 after a benchmark year (or to repeat any course for a third time) must be approved by the Associate Director for Undergraduate Studies and by the College of Arts and Humanities. Transfer students with prior college-level courses in music theory as well as freshmen with Advanced Placement music theory credit, must take the music theory placement test at the beginning of their first semester to assess the appropriate placement level.

### **Music History & World Music**

All music majors must take three semesters of music history in the sequence MUSC 260, 360, and 361. Prior to starting this sequence, students must have passed Theory II (MUSC 151). Any request to begin the music history sequence without this prerequisite or to take the courses out of order requires the approval of the division coordinator for Musicology & Ethnomusicology as well as the Associate Director for Undergraduate Studies. MUSC260: Global Music also counts in the General Education program as a Humanities <HU> course and as an Understanding Plural Societies <UP> course. All BM and BME students are required to take a 400-level ethnomusicology or musicology course of their choosing. Course offerings vary in subject and change each semester. Students can find the current offerings on Testudo or from the Undergraduate Academic Advisor.

### **Requirements for Students Seeking the Bachelor of Arts**

The College of Arts and Humanities requirements described below apply only to students seeking the Bachelor of Arts degree, and not to students seeking the Bachelor of Music or the Bachelor of Music Education degree. Consult the College of Arts and Humanities Student Affairs Office for more information.

#### Upper Level Requirement

Forty-five credits (out of the total 120) must be upper level. Any course taken at the 300 or 400 level (whether within or outside one's major) counts toward this requirement. Students pursuing a BA in Music should attempt to take all elective courses at upper level in order to satisfy this requirement.

#### Global Engagement Requirement

The ARHU Global Engagement Requirement extends the college's long-standing commitment to international education, and is part of a larger effort to enhance cross-cultural learning for all of our undergraduate majors. All BA students must demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>

### Requirements for Students Seeking the Minor in Music

The School of Music offers two minors: the Minor in Music Performance and the Minor in Music and Culture.

The College of Arts and Humanities also offers a Minor in Arts Leadership aimed at providing students with the opportunity to acquire the practical and strategic skills to become leaders in the arts, whether it be as artists, as entrepreneurs in the business of the arts, or as cultural leaders in government and non-governmental agencies involved in the arts. [Learn more in the academic catalog](#) or contact the minor advisor, Susan Miller in TDPS at [smille13@umd.edu](mailto:smille13@umd.edu).

### MINOR IN MUSIC PERFORMANCE

The Minor in Music Performance offers a high level of training in instrumental or vocal performance.

#### **Admission**

Admission to the minor requires an audition before a faculty committee. These auditions are held concurrently with those for students seeking admission to the music major.

#### **Curriculum**

The minor in Music Performance requires four semesters of individual study (the four semesters do not need to be completed consecutively). Applied lessons, taken under the Minor Series, are weekly half-hour sessions and carry an applied music fee. One credit of a major ensemble must be taken concurrently with each semester of applied lessons. Enrollment in ensembles is by audition. Students must audition for the ensemble appropriate to their applied instrument. Students seeking the minor in music performance are generally not assigned to adjunct studios and will instead study with either a full time member of the faculty or with a graduate teaching assistant.

MUSC 130: Survey of Music Literature and MUSC 140: Music Fundamentals I are required for the minor in Music Performance and are also approved for General Education Distributive Studies.

#### **REQUIRED COURSES**

**(18 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs.</u>
<u>Performance Courses</u>			
___	MUSP 302	Applied Lessons	___ 2
___	MUSP 303	Applied Lessons	___ 2
___	MUSP 402	Applied Lessons	___ 2
___	MUSP 403	Applied Lessons	___ 2
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
<u>Academic Courses</u>			
___	MUSC 130	Survey of Music Literature	___ 3
___	MUSC 140	Fundamentals of Music	___ 3

## MINOR IN MUSIC AND CULTURE

The Music and Culture Minor Program offers students from any discipline or major the opportunity to study the ways in which human cultural diversity is represented through music, and to learn how musical practices and values, including those embedded in the teaching and transmission of music, relate to core values in a particular culture or subculture. They will also develop skills in hearing, thinking about, analyzing, discussing, and writing about music and relating it to other aspects of human life.

The Program's curriculum has three components: 1) courses that use the concepts, methods, and theoretical approaches of ethnomusicology (an interdisciplinary field of study that focuses on music in culture and in global contexts) to explore diverse musical cultures and genres; 2) courses that provide more in-depth case studies of particular musical cultures or regions; and 3) world music ensemble courses that complement knowledge about musical practices with embodied knowledge of how they are transmitted and performed.

There is no audition required, but students enrolling in the program must demonstrate that they will be able to complete all the required courses before graduation.

### **Curriculum**

#### Academic Courses

**15 crs.**

1) Any two of the 200-level courses offered by the School of Music's division of Musicology and Ethnomusicology (these courses also satisfy General Education requirements, usually in Humanities and Plural Societies). The following courses are approved to fulfill this requirement, but in consultation with the Coordinator of Ethnomusicology, other courses may be substituted.

MUSC 204	Popular Music of Black America	3 crs.
MUSC 210	The Impact of Music on Life	3 crs.
MUSC 215	Global Popular Music and Identity	3 crs.
MUSC 220	Selected Music Cultures of the World	3 crs.
MUSC 289I	The Power of Performance in Social Engagement	3 crs.

2) Three 400-level courses, including at least two of the MUSC 438 area studies courses. Each of these courses covers a different geographic area, and their topics vary from semester to semester (at least three different 438 courses are generally offered over any two-year period). Recent offerings in the series include:

MUSC 438D	Music of Bolivia, Peru, and Ecuador	3 crs.
MUSC 438L	Latino/a Communities in the U.S.	3 crs.
MUSC 438M	Sounds of the Mediterranean	3 crs.
MUSC 438M	Mexican and Mexican/American Music	3 crs.
MUSC 438R	Roma in Europe	3 crs.
MUSC 438S	Music of Southeast Asia	3 crs.
MUSC 438X	Music of China and Japan	3 crs.

The following courses may also be used to satisfy this requirement:

MUSC 435	Music of North America	3 crs.
MUSC 436	Jazz Then and Now	3 crs.
MUSC 448F	Music and Film in Cross-Cultural Perspectives	3 crs.

Other 400-level music courses (or relevant courses offered by other departments) may also be approved on a case-by-case basis.

#### Performance Courses

**4 crs.**

Four semesters of World Music Ensembles. Other than in the Advanced Japanese Koto class (or other advanced classes that may be added in the future), none of these classes require any prior performance experience. All of these ensemble courses may be repeated for credit, but students must take ensembles from at least two different culture areas. Other performance courses (including dance) may be substituted on a case-by-case basis. The following courses have been approved (other courses may be approved as World Music Ensembles are added):

MUSC 129G	Ensemble: Balinese Gamelan	1 cr.
MUSC 129K	Ensemble: Japanese Koto	1 cr.
MUSC 129L	Ensemble: Advanced Japanese Koto	1 cr.
MUSC 129Q	Ensemble: Korean Percussion	1 cr.

### **Policies**

No more than six credits may be applied to satisfy both the requirements of this minor and a student's major program. So long as this rule is followed, a student majoring in Music (BM, BME, or BA) may add this minor. No course used to satisfy this minor may be used to satisfy another minor. All courses in the minor must be completed with a minimum grade of C-. A minimum cumulative grade point average of C (2.00) must be obtained across the courses in the minor.



**Applications and Advising**

Interested students should contact J. Lawrence Witzleben (jlwitz@umd.edu) and Heather Mundwiler (hmundwil@umd.edu) and complete the [Application for the Minor in Music and Culture](#).

## **Chapter II.2**

# **Undergraduate Degree Requirements**

## **DIVISION OF MUSIC EDUCATION**

### **Policies & Requirements**

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Bachelor of Music Education**

A student with the degree Bachelor of Music Education (BME) is eligible for teaching certification in the state of Maryland. While the BME program is housed within the College of Arts and Humanities, certification to teach is approved by the College of Education and is subject to its policies. Students in the BME program must apply to and be approved by the College of Education for entry into the Teacher Education program, typically during spring semester of the second year in the program. BME students are subject to the policies of both the College of Education and the College of Arts and Humanities.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Noon Recitals**

For requirements associated with noon recitals, check the section of this handbook relevant to your instrument or voice. Additionally, music education students must attend all scheduled Music Education Noon Recitals.

#### **Lesson and Jury Policies**

Music Education students take private lessons in a principal instrument or voice and follow the Principal Series track of MUSP lessons. Music education students typically register for the senior recital during the first semester of the senior year.

Freshman Courses	MUSP 109	110
Sophomore Courses	MUSP 207	208
Junior Courses	MUSP 305	306
Senior Course	MUSP 410 (senior recital)	

For requirements associated with lessons, check the section of this handbook relevant to your instrument or voice.

#### **Teacher Certification Exams: Praxis Core, Praxis II, and edTPA**

A student must pass the Praxis Core examination or meet Maryland state minimums on the SAT or ACT to be admitted into the College of Education Teacher Education program. Prior to student teaching, the student must pass the Praxis II examination. During student teaching, the student must pass the edTPA. These tests are required for State of Maryland teacher certification.

#### **Admission to the College of Education Teacher Education Program (Prerequisites for Junior Level MUED Courses)**

Prior to enrolling in MUED 471 and 472 (choral/general track) or MUED 411, 420, and 473 (instrumental track) students must be admitted to the Teacher Education Program in the College of Education. For admission, students must: (1) have completed at least 56 credit hours, (2) have maintained a minimum overall UMD GPA of 2.75, (3) either: successfully complete the Praxis Core exam *or* meet Maryland State minimums on the SAT or ACT, (4) complete MUED 333 (choral/general track) or MUED 320 (instrumental track) with a grade of B or higher, (5) successfully completed MUSC 251, (6) be admitted to junior standing in applied music (MUSP 305), and (7) pass a comprehensive review by the music education faculty which requires consistently demonstrating the College of Education Foundational Competencies during music education coursework and field experiences.

#### **Clearance for Internships and Field Experiences**

The music education faculty believe that you learn to teach best by teaching. To this end, there are multiple required internships throughout the program. These internships take place in area school districts, each of which has, in addition to requirements set forth by the State of Maryland and the University, its own requirements for interns to be cleared for work in schools with PreK-12 students. These regulations include completion of paperwork requesting sensitive information necessary to perform FBI background checks, fingerprinting, other paperwork, and, in some cases, online safety training modules. Some requirements come at a cost to the intern. The primary purpose of these background checks is for school systems to attempt to keep their schools and students safe. Interns should plan to complete the required checks in a timely manner and be able to present required documentation (e.g., driver's license, passport, etc.) when asked. Students prevented from completing internships due to precluding circumstances revealed on a criminal background check will not be able to successfully complete the degree program.

#### **Student Teaching**

All required education/music education courses including MUED 474 and the Praxis II examination must be successfully completed prior to student teaching (taken under MUED 484/494). Students may not enroll in additional courses, including lessons or ensembles, during the full-time student teaching semester.

**BACHELOR OF MUSIC EDUCATION  
CHORAL/GENERAL MUSIC EDUCATION DEGREE**

<b>MUSIC PERFORMANCE AREA</b>		<b>(21 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSP 109	Lessons	2
___	MUSP 110	Lessons	2
___	MUSP 207	Lessons	2
___	MUSP 208	Lessons	2
___	MUSP 305	Lessons	2
___	MUSP 306	Lessons	2
___	MUSP 410	Lessons	2
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
<b>MUSIC ACADEMIC AREA</b>		<b>(40 crs.)</b>	
___	MUSC 102	Class Piano I (voice prin.)	2
___	MUSC 103	Class Piano II (voice prin.)	2
___	MUSP 102B	Voice Lessons (piano prin.)	2
___	MUSP 103B	Voice Lessons (piano prin.)	2
___	MUSC 202	Class Piano III (both prin.)	2
___	MUSC 203	Class Piano IV (both prin.)	2
___	MUSC 106	Class Guitar	2
___	MUSC 127	Italian Diction	1
___	MUSC 126/226/227	Diction (select 1)	1
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Music in Global Culture	3
___	MUSC 360	Music History I	3
___	MUSC 361	Music History II	3
___	MUSC 490	Conducting I	2
___	MUSC 4xx	Musicology/Ethno Elec.	3
<b>MAJOR PROFESSIONAL AREA</b>		<b>(40 crs.)</b>	
___	MUED 186	Pre-Prof. Exp I	2
___	MUED 187	Pre-Prof. Exp II	1
___	MUED 222	Class Inst. Tech.	2
___	MUED 213/15/16/17	Class Inst.	2
___	MUED 333	Class Vocal Ped.	2
___	MUED 471	Teaching General Music	4
___	MUED 472	Teaching Choral Music	4
___	EDHD 413	Adolescent Development	3
___	EDHD 426	Cogn. & Motivation Reading	3
___	TLPL 360	Foundations in Education	3
___	MUED 474	Pre-Student Teaching	2
___	MUED 484	Student Teaching Elem.	6
___	MUED 494	Student Teaching Sec.	6
<b>MUSC 099 PERFORMANCE ATTENDANCE</b>		<b>(0Crs.)</b>	
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

<b>GENERAL EDUCATION REQUIREMENTS (34 crs.)</b>		
<u>Term</u>	<u>Course</u>	<u>Grade Crs</u>
<b>FUNDAMENTAL STUDIES (15 credits)</b>		
___	Academic Writing <AW>	3
___	Mathematics <MA>	3
___	Professional Writing <PW>	3
___	Oral Communication <OC>	3
___	Analytic Reasoning <AR>	3
<b>DISTRIBUTIVE STUDIES (19 credits)</b>		
___	MUSC 260	3
___	Humanities <HU>	3
___	Humanities <HU>	3
___	Natural Science <NS> Lab	4
___	Natural Science <NS>	3
___	Natural Science <NS>	3
___	History and Social Science <HS>	3
___	History and Social Science <HS>	3
___	MUED 472	3
___	Scholarship in Practice <SP>	3
___	Scholarship in Practice <SP>	3
<b>I-SERIES (6 credits)</b>		
May double count with Distributive Studies		
___	I-Series <IS>	3
___	I-Series <IS>	3
<b>DIVERSITY (6 credits)</b>		
May double count with Distributive Studies		
___	MUSC 260	3
___	Understanding Plural Societies <UP>	3
___	another <UP> or a Cultural Competence <CC>	3
<b>EXPERIENTIAL LEARNING (optional)</b>		
May count in place of one Distributive Studies		
<b>Total Credits</b>		<b>135</b>

**BACHELOR OF MUSIC EDUCATION  
CHORAL/GENERAL MUSIC EDUCATION DEGREE  
SUGGESTED PROGRAM**

**Freshman Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP 109	Lessons	2	crs	MUSP 110	Lessons	2	crs
MUSC 329	Ensemble	1		MUSC 329	Ensemble	1	
MUSC 150	Theory I	3		MUSC 151	Theory II	3	
MUSC 102	Class Piano I			MUSC 103	Class Piano II		
or MUSP 102 Voice Lessons		2		or MUSP 103 Voice Lessons		2	
MUSC 127	Italian Diction	1		MUSC 126/226/227	Diction elective	1	
MUED 186	Pre-Professional	2		MUED 187	Pre-Professional	1	
MUSC 099	Concert Att.	0		MUSC 099	Concert Att.	0	
ENGL 101 <AW>	Freshman English	3		STAT 100 <MA><AR>	Elem. Statistics	3	
Distributive Studies		<u>3</u>		Distributive Studies		<u>6</u>	
		17				19	

**Sophomore Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP 207	Lessons	2		MUSP 208	Lessons	2	
MUSC 329	Ensemble	1		MUSC 329	Ensemble	1	
MUSC 250	Adv. Theory I	4		MUSC 251	Adv. Theory II	4	
MUSC 260<HU><UP>	Global Music	3		MUSC 360	Musc Hist Pre1900	3	
MUSC 202	Inter. Class Piano I	2		MUSC 203	Intr. Class Piano II	2	
MUED 333	Class Vocal Ped.	2		MUSC 106	Class Guitar	2	
MUSC 099	Concert Att.	0		MUSC 490	Conducting	2	
Distributive Studies/I Series		<u>3</u>		MUED 222	Class Inst. Tech.	2	
		17		MUSC 099	Concert Att.	<u>0</u>	
						18	

Prerequisite for MUED 489, 478, 471, 472 is admission to the Teacher Education program in the College of Education (Praxis I) 2.5 G.P.A. min., 56 credits, review by music education faculty, successful completion of MUSC 251, and admission to junior standing in applied music (MUSP 305). You must obtain permission from the College of Education Advising Office before registering for College of Education courses.

**Junior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP 305	Lessons	2		MUSP 306	Lessons	2	
MUSC 329	Ensemble	1		MUSC 329	Ensemble	1	
MUSC 361	MuscHist Post1900	3		EDHD 413	Adolescent Dev.	3	
MUED 471	Elem. Methods	4		MUED 472 <SP>	Choral Methods	4	
TLPL 360	Foundation in Ed	3		ENGL 391 <PW>	Prof. Writing	3	
MUSC 099	Concert Att.	0		MUED 215/213/216/217	Inst. Tech	2	
Distributive Studies/I Series		<u>3</u>		MUSC 099	Concert Att.	0	
		16		Distributive Studies/I Series/Diversity		<u>3</u>	
						18	

All required education/music education courses and the PRAXIS II Test must be completed before student teaching.

**Senior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP 410	Lessons	2		EDCI 484	Elem. Student Teaching	6	
MUSC 329	Ensemble	1		EDCI 494	Sec. Student Teaching	<u>6</u>	
EDHD 426	Cong/Motv/Read	3				12	
MUED 474	Pre-Student Teach.	2					
MUSC 4xx	Musicology/Ethno	3					
Oral Communications <OC>		3					
Distributive Studies (lab sci.)		<u>4</u>					
		18					
				<b>Total Credits</b>		<b>135</b>	

(Student teaching is a full day at the school, usually 8:00-4:00 for the entire semester.)

**BACHELOR OF MUSIC EDUCATION  
INSTRUMENTAL MUSIC EDUCATION DEGREE**

<b><u>MUSIC PERFORMANCE AREA</u></b>			<b>(21 crs.)</b>
<u>Term</u>	<u>Course</u>		<u>Grade Crs</u>
___	MUSP 109	Lessons	2
___	MUSP 110	Lessons	2
___	MUSP 207	Lessons	2
___	MUSP 208	Lessons	2
___	MUSP 305	Lessons	2
___	MUSP 306	Lessons	2
___	MUSP 410	Lessons	2
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
___	MUSC 229	Ensemble	1
<b><u>MUSIC ACADEMIC AREA</u></b>			<b>(32 crs.)</b>
___	MUSC 102	Class Piano I	2
___	MUSC 103	Class Piano II	2
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Global Music	3
___	MUSC 360	Music History Pre 1900	3
___	MUSC 361	Music History Post 1900	3
___	MUSC 490	Conducting I	2
___	MUSC 4xx	Musicology/Ethno Elec.	3
<b><u>MAJOR PROFESSIONAL AREA</u></b>			<b>(53 crs.)</b>
___	MUED 186	Pre-Prof. Exp I	2
___	MUED 187	Pre-Prof. Exp II	1
___	MUED 213	String Tech./Ped.I	2
___	MUED 214	String Tech./Ped.II	2
___	MUED 215	Woodwind Tech./Ped.I	2
___	MUED 216	Perc Tech./Ped.	2
___	MUED 217	Brass Tech./Ped.	2
___	MUED 311	Found.Teaching Elem.	2
___	MUED 320	Found.Teaching Sec.	2
___	MUED 411	Adv. Elem. Inst.	4
___	MUED 420	Adv. Sec. Inst.	4
___	MUED 473	Teaching Gen. Mus. for Inst.	2
___	EDHD 413	Adolescent Development	3
___	EDHD 426	Cogn. & Motivation Reading	3
___	TLPL 360	Foundations in Education	3
___	MUED 474	Pre-Student Teaching	2
___	MUED 484	Student Teaching Elem.	6
___	MUED 494	Student Teaching Sec.	6
<b><u>MUSC 099 PERFORMANCE ATTENDANCE (0 crs.)</u></b>			
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

<b><u>GENERAL EDUCATION REQUIREMENTS (34 crs.)</u></b>		
<u>Term</u>	<u>Course</u>	<u>Grade Crs</u>
<b><u>FUNDAMENTAL STUDIES (15 credits)</u></b>		
___	ENGL 101	3
___	Academic Writing <AW>	3
___	Mathematics <MA>	3
___	Professional Writing <PW>	3
___	Oral Communication <OC>	3
___	Analytic Reasoning <AR>	3
<b><u>DISTRIBUTIVE STUDIES (19 credits)</u></b>		
___	MUSC 260	3
___	Humanities <HU>	3
___	Humanities <HU>	3
___	Natural Science <NS>	4
___	Natural Science <NL> Lab	3
___	History and Social Science <HS>	3
___	History and Social Science <HS>	3
___	MUED 420	3
___	Scholarship in Practice <SP>	3
___	Scholarship in Practice <SP> outside major.	3
<b><u>I-SERIES (6 credits)</u></b>		
May double count with Distributive Studies and/or Diversity		
___	I-Series <IS>	3
___	I-Series <IS>	3
<b><u>DIVERSITY (6 credits)</u></b>		
May double count with Distributive Studies and/or I-Series..		
___	MUSC 260	3
___	Understanding Plural Societies <UP>	3
___	another <UP> or a Cultural Competence <CC>	3
<b><u>EXPERIENTIAL LEARNING (optional)</u></b>		
May count in place of one Distributive Studies		

**Total Credits 137**

**BACHELOR OF MUSIC EDUCATION  
INSTRUMENTAL MUSIC EDUCATION DEGREE  
SUGGESTED PROGRAM**

**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109	Lessons	2 crs	MUSP 110	Lessons	2 crs
MUSC 229	Ensemble	1	MUSC 229	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
MUED 186	Pre-Professional	2	MUED 187	Pre-Professional	1
MUSC 099	Concert Attndnc	0	MUSC 099	Concert Attndnc	0
ENGL 101 <AW>	Freshman Writing	3	STAT 100 <MA><AR>	Elem. Statistics	3
Distributive Studies		<u>6</u>	Distributive Studies		<u>6</u>
		19			18

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207	Lessons	2 crs	MUSP 208	Lessons	2 crs
MUSC 229	Ensemble	1	MUSC 229	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global Music	3	MUSC 360	Music His Pre1900	3
MUED 217	Brass Tech/Ped.I	2	MUED 213 or 214	String Tech/Ped	2
MUED 320	Found.Teac. Sec.	2	MUED 311	Found.Teac. Elem	2
MUSC 099	Concert Attndnc	0	MUSC 099	Concert Attndnc	0
Distributive Studies/I Series		<u>3</u>	MUSC 490	Conducting	<u>2</u>
		17			16

Prerequisites for MUED 489, 411, 420 are admission to the Teacher Education program in the College of Education (Praxis I), 2.5 G.P.A. min., 56 credits, successful completion of MUSC 251, review by music education faculty and admission to junior standing (MUSP305).

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305	Lessons	2	MUSP 306	Lessons	2
MUSC 229	Ensemble	1	MUSC 229	Ensemble	1
MUSC 361	MuscHis Post1900	3	MUED 411	Adv. Elem. Inst.	4
MUED 420 <SP>	Adv. Sec. Inst.	4	MUED 213 or 214	String Tech/Ped.	2
MUED 215	WW Tech/Ped	2	MUED 216	Perc. Tech/Ped.	2
TLPL 360 <HS>	Foundations of Ed	3	MUED 473	Gen. Mus. for Inst.	2
MUSC 099	Concert Attndnc	0	EDHD 413	Adolescent Dev.	3
Oral Communication <OC>		<u>3</u>	EDHD 426	Cogn. /Motiv/Read	3
		18	MUSC 099	Concert Attndnc	<u>0</u>
					19

All required education/music education courses and the PRAXIS II test must be completed before student teaching.

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 410	Lessons	2	MUED 484	Elem. Student Teaching	6
MUSC 229	Ensemble	1	MUED 494	Sec. Student Teaching	<u>6</u>
MUSC 4xx	Musc/Ethno Elec.	3			12
MUED 474	Pre-Student Teach.	2	(Student teaching is a full day at the school, usually from 8:00 to 4:00 for the entire semester.)		
ENGL 391 <PW>	Prof. Writing	3			
Distributive Studies (lab sci.)		<u>7</u>			
		18			

**Total Credits**

**137**

## **DIVISION OF PIANO**

### **Policies & Requirements**

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Piano Practice Facilities**

Piano majors have priority over other students in the use of practice rooms with grand pianos. Classrooms with grand pianos may also be used by piano majors for practice when no other classes or events have been scheduled in them. Check with the School of Music Scheduling Office before using a classroom for practice.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Noon Recitals**

Divisional Noon Recitals are held three to four times during the semester. Students are encouraged to perform on the noon recital series as often as possible, but must have their primary teacher's permission in order to be scheduled on the series. Performers must submit program information (including repertoire and performance time) to the division coordinator according to instructions that will be emailed before each recital.

#### **Lesson and Jury Policies**

All undergraduate piano students are required to play a performance examination (jury) at the end of each semester in which applied music is taken. Students enrolled in the recital courses MUSP 420A, MUSP 410A, or 305A may use the recital in lieu of a jury at the discretion of the studio teacher. The piano faculty will supply critical evaluations for each jury performance in addition to submitting a grade. These comments are submitted to the appropriate teacher, who will share them with the student at the end of the jury period. The faculty reserve the right to request a special jury for any student who does not exhibit sufficient progress during any semester.

#### **Bachelor of Music (BM) Students**

Students seeking the Bachelor of Music degree will enroll in the Major Series for applied lessons:

Freshman Courses	MUSP 119A	120A
Sophomore Courses	MUSP 217A	218A
Junior Courses	MUSP 315A	316A
Senior Courses	MUSP 419A	420A (senior recital)

The following technical requirements (to be demonstrated before the applied teacher) are expected of students enrolled in MUSP 119A, 120A, 217A, 218A, and 315A: scales, major double-thirds, sixths, tenths, and arpeggios in root position and all inversions.

Juries for students enrolled in the Major Series are fifteen minutes in length, and are played before the entire piano faculty. All music must be performed from memory, except for avant-garde selections. The student's final grade will be determined by an equal weighting of the jury and studio grade.

During the 316 semester (junior year) students must perform a half recital consisting of approximately twenty-five minutes of music (half recitals are usually shared with another student). This recital must be preceded by a successful hearing, which will be graded by the studio teacher and reflected in the studio grade. Successful performance of the junior recital will exempt the student from playing a jury in the 316 semester. In the 420 semester (senior year) students are required to give a senior recital. This recital must be preceded by a successful hearing before three members of the piano faculty. The studio instructor will attend and grade the recital. The repertoire played on the junior recital may not be included in the senior recital, although any other repertoire learned throughout the student's course of study is eligible for the senior recital, as determined in consultation with the studio teacher.

#### **Bachelor of Music Education and Bachelor of Arts (BME/BA) Students**

Students seeking the Bachelor of Music Education (BME) or Bachelor of Arts (BA) degrees will enroll in the Principal Series for applied lessons:

Freshman Courses	MUSP 109A	110A
Sophomore Courses	MUSP 207A	208A
Junior Courses	MUSP 305A	306A
Senior Courses	MUSP 409A	410A

For students seeking the BME degree, MUSP 410 is the terminal semester of applied study, and it is usually taken during the seventh semester (instead of 409). For students seeking the BA degree, MUSP 305 is the terminal semester of applied study. Students seeking lessons beyond the terminal semester must secure approval through the process described in this handbook.



Students registered for Principal Series lessons are required to play scales and arpeggios (as described with the BM section above). These technique requirements are heard by the studio teacher. An etude, selected by the applied teacher, must be learned during the fourth semester (MUSP208). It may be performed as part of the jury program at the discretion of the teacher.

Juries for students enrolled in the Principal Series are ten minutes in length and may be played in one of the faculty piano studios before a committee of three piano faculty members. The jury must be performed from memory. The student's final grade will be determined by an equal weighting of the jury and studio grade.

Students seeking the BA and BME degrees are required to give a half recital during the final semester of lessons.

**BACHELOR OF MUSIC  
PIANO PERFORMANCE DEGREE**

**MAJOR PERFORMANCE AREA**

**(34 crs.)**

Term	Course	Grade	Crs
___	MUSP 119A Piano Lessons	___	2
___	MUSP 120A Piano Lessons	___	2
___	MUSP 217A Piano Lessons	___	2
___	MUSP 218A Piano Lessons	___	2
___	MUSP 315A Piano Lessons	___	2
___	MUSP 316A Piano Lessons	___	2
___	MUSP 419A Piano Lessons	___	2
___	MUSP 420A Senior Recital	___	4
___	MUSC 128 Sight Reading	___	2
___	MUSC 128 Sight Reading	___	2
___	MUSC 228 Accompanying	___	2
___	MUSC 228 Accompanying	___	2
___	MUSC 328 Chamber Music	___	2
___	MUSC 328 Chamber Music	___	2

Ensembles:

___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1

**MAJOR ACADEMIC AREA**

**(37 credits)**

Term	Course	Grade	Crs
___	MUSC 150 Theory I	___	3
___	MUSC 151 Theory II	___	3
___	MUSC 250 Advanced Theory I	___	4
___	MUSC 251 Advanced Theory II	___	4
___	MUSC 260 Global Music	___	3
___	MUSC 360 Music History Pre 1900	___	3
___	MUSC 361 Music History Post 1900	___	3
___	MUSC 450 Musical Form	___	3
___	MUSC 490 Conducting I	___	2
___	MUSC 492 Keyboard Music I	___	3
___	MUSC 467 Piano Pedagogy	___	3
___	MUSC 4xx Ethno/Musc Elective	___	3

**MUSIC ELECTIVES**

**(7 credits)**

Choose from MUSC/MUSP/MUED/MUET

Term	Course	Grade	Crs
___	___	___	___
___	___	___	___
___	___	___	___
___	___	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0Crs.)**

___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0

**GENERAL ELECTIVES**

**(2 Crs.)**

**GENERAL EDUCATION REQUIREMENTS (40 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	MUSP 420A	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

___	___	___	___
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**Total Credits**

**120**

**BACHELOR OF MUSIC**  
**PIANO PERFORMANCE DEGREE SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 119A	Piano Lessons	2 crs	MUSP 120A	Piano Lessons	2 crs
MUSC 128	Sight Reading	2	MUSC 128	Sight Reading	2
MUSC 229/329	Ensemble	1	MUSC 229/329	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
ENGL 101 <AW>	Fresh. English	3	MATH 107 <MA>	Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies (4 crs. lab sci.)		<u>4</u>
		14			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 217A	Piano Lessons	2	MUSP 218A	Piano Lessons	2
MUSC 228	Accompanying	2	MUSC 228	Accompanying	2
MUSC 229/329	Ensemble	1	MUSC 229/329	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global History	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies		<u>3</u>	Distributive Studies		<u>3</u>
		15			15

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 315A	Piano Lessons	2	MUSP 316A	Piano Lessons	2
MUSC 328	Chamber Music	2	MUSC 328	Chamber Music	2
MUSC 361	Musc Hist Post 1900	3	MUSC 467	Pedagogy	3
MUSC 450	Musical Form	3	MUSC 490	Conducting	2
ENGL 391 <PW>	Prof. Writing	3	Distributive Studies		3
Analytical Reasoning <AR>		<u>3</u>	Oral Communication <OC>		<u>3</u>
		16			15

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 419A	Piano Lessons	2	MUSP 420A <SP>	Senior Recital	4
MUSC 492	Keyboard I	3	Music Elective		4
MUSC 4xx	Music History Elective	3	Distributive Studies		6
Music Elective		3	General Electives		<u>1</u>
Diversity <UP> or <CC>		3			15
General Electives		<u>1</u>			
		15			

**Total Credits** **120**

**BACHELOR OF ARTS  
PIANO PERFORMANCE EMPHASIS**

**MAJOR PERFORMANCE AREA**

**(15 crs.)**

Term	Course	Grade	Crs
___	MUSP 109A Piano Lessons	___	2
___	MUSP 110A Piano Lessons	___	2
___	MUSP 207A Piano Lessons	___	2
___	MUSP 208A Piano Lessons	___	2
___	MUSP 305A Piano Lessons	___	2

Ensembles:

___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1
___	MUSC 229/329 Ensemble	___	1

**MAJOR ACADEMIC AREA**

**(26 crs.)**

Term	Course	Grade	Crs
___	MUSC 150 Theory I	___	3
___	MUSC 151 Theory II	___	3
___	MUSC 250 Advanced Theory I	___	4
___	MUSC 251 Advanced Theory II	___	4
___	MUSC 260 Global Music	___	3
___	MUSC 360 MuscHist Pre1900	___	3
___	MUSC 361 MuscHist Post1900	___	3
___	MUSC 450 Musical Form	___	3

**MUSIC ELECTIVES**

**(10crs.)**

Choose from MUSC/MUSP/MUED/

Term	Course	Grade	Crs
___	___	___	___
___	___	___	___
___	___	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0CrS.)**

___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0

**GENERAL ELECTIVE**

**(12 crs.)**

___	___	___	___
___	___	___	___
___	___	___	___

**ARHU COLLEGE REQUIREMENTS**

GLOBAL ENGAGEMENT: Demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>

UPPER LEVELS: A minimum of 45 (out of the total 120) must be upper level (300 or 400 level).

**GENERAL EDUCATION REQUIREMENTS (42 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

___	___	___	___
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**Total Credits**

**120**

**BACHELOR OF ARTS  
PIANO PERFORMANCE EMPHASIS  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109A	Piano Lessons	2 crs	MUSP 110A	Piano Lessons	2 crs
MUSC 329	Ensemble	1	MUSC 329	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
ENGL 101 <AW>	Fresh. Writing	3	MATH 107 <MA>	Fund. Math	3
Distributive Studies		3	Distributive Studies		<u>6</u>
ARHU 158	Exp. in ARHU	<u>3</u>			15
		15			

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207A	Piano Lessons	2	MUSP 208A	Piano Lessons	2
MUSC 329	Ensemble	1	MUSC 329	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global Music	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies	(lab sci.)	4	Distributive Studies		6
Music Electives		1			16
		15			

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305A	Piano Lessons	2	Music Elective		3
MUSC 329	Ensemble	1	MUSC 450	Musical Form	3
MUSC 361	Musc Hist Post 1900	3	ENGL 931 <PW>	Prof. Writing	3
Distributive Studies		3	Distributive Studies		3
Foreign Language		4	Foreign Language		<u>4</u>
General Electives		<u>2</u>			16
		15			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
Distributive Studies		3	Analytic Reasoning <AR>		3
Music Electives		6	Diversity Course <UP or CC>		3
Oral Communication <OC>		3	General Electives		<u>8</u>
General Electives		<u>2</u>			14
		14			

**Total Credits 120**

**MINOR IN MUSIC PERFORMANCE  
PIANO PERFORMANCE EMPHASIS**

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The minor in Music Performance requires four semesters of individual study (the four semesters do not need to be completed consecutively). Applied lessons, taken under the Minor Series, are weekly half-hour sessions and carry an applied music fee. One credit of a major ensemble must be taken concurrently with each semester of applied lessons. Enrollment in ensembles is by audition. Students must audition for the ensemble appropriate to their applied instrument. Students seeking the minor in music performance are generally not assigned to adjunct studios and will instead study with either a fulltime member of the faculty or with a graduate teaching assistant.

MUSC 130: Survey of Music Literature and MUSC 140: Music Fundamentals I are required for the minor in Music Performance and are also approved for General Education Distributive Studies.

<u>REQUIRED COURSES</u>		<b>(18 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs.</u>
<u>Performance Courses</u>			
___	MUSP 302A Applied Lessons	___	2
___	MUSP 303A Applied Lessons	___	2
___	MUSP 402A Applied Lessons	___	2
___	MUSP 403A Applied Lessons	___	2
___	MUSC 229/329 Large Ensemble	___	1
___	MUSC 229/329 Large Ensemble	___	1
___	MUSC 229/329 Large Ensemble	___	1
___	MUSC 229/329 Large Ensemble	___	1
<u>Academic Courses</u>			
___	MUSC 130 Survey of Music Literature	___	3
___	MUSC 140 Fundamentals of Music	___	3

## **DIVISION OF STRINGS**

### Undergraduate Policies & Requirements

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Noon Recitals**

Dates and policies for noon recitals will be distributed to all string students at the beginning of each semester.

#### **Ensemble Requirement**

All string students must be enrolled in orchestra (MUSP 229A or MUSC 229R as assigned by the string faculty) each semester in which they are registered for studio instruction.

#### **Chamber Music Requirement**

All BM string students (other than those majoring in double bass or harp) are required to take six semesters of MUSC 129A: Chamber Music. String students studying double bass or harp take two semesters of MUSC 129A: Chamber Music and four semesters of MUSC 469: Orchestral Excerpts (MUSC 469F: Excerpts for Bassists or MUSC 469V: Excerpts for Harpists). The Orchestral Excerpts classes for double bass and harp must be taken in four consecutive semesters to avoid duplication of material. As opportunities for placement in chamber ensembles are difficult to guarantee in any given semester, a student wishing to take advantage of an ideal opportunity for chamber placement while in the midst of the Orchestral Excerpts sequence is strongly advised to take both courses concurrently.

#### **Lesson and Jury Policies**

When registering for applied lessons (MUSP), use the appropriate suffix for your instrument (e.g., MUSP 119C for violin):

Violin (C)                  Viola (D)                  Cello (E) String Bass (F)                  Harp (V)

All undergraduate string students are required to play a performance examination (jury) at the end of each semester in which applied music is taken. Students enrolled in the recital courses MUSP 420, MUSP 410, or 305 may use the recital in lieu of a jury at the discretion of the studio teacher.

Repertoire presented in any jury may not have been presented in any previous jury. At least three members of the string faculty will hear all juries; appropriate part-time faculty will be present. Faculty members hearing juries will provide written comments for each student as well as a letter grade. The average of these grades constitutes 40% of the student's grade for the semester; the student's teacher determines the other 60% of the final grade.

#### **Recitals and Hearings**

Two weeks prior to the recital date, all students performing recitals must present a recital hearing to a committee consisting of the studio teacher and one other member of the string faculty. This committee must approve the hearing before the recital may be presented. All degree recitals must be attended by the studio teacher. In addition, one other string faculty member must also hear the recital, providing written comments and a letter grade. This letter grade constitutes 40% of the student's grade for the semester. The studio teacher determines the other 60% and submits the final grade. All degree recitals must be recorded.

#### **Bachelor of Music (BM) Students**

Students seeking the Bachelor of Music in Performance degree will enroll in the Major Series of applied lessons:

Freshman Courses	MUSP 119	120
Sophomore Courses	MUSP 217	218
Junior Courses	MUSP 315	316
Senior Courses	MUSP 419	420

At least twenty-four hours of weekly preparation time is expected for students registered in the Major Series. This expectation does not include time spent in ensemble rehearsals.

Juries for MUSP 119, 217, 315, and 419 are 5–10 minutes in length, with the repertoire selected at the teacher's discretion. Requirements for the MUSP 120, 218, 316, and 420 juries appear below:

MUSP 120:	10 minutes of music, repertoire selected at the teacher's discretion
MUSP 218:	15 minutes of music to include a first or last movement of a major concerto

The jury for 218 qualifies a student to continue in the degree program. Promotion to junior standing is the faculty's endorsement of the student's ability to successfully complete this degree. A student may be required either to repeat the MUSP 218 semester or to change majors.

MUSP 316: 25 minutes of music; presentation of a complete concerto or comparable works  
MUSP 420: Senior Recital in lieu of the jury

Students completing the BM in Performance degree are required to present a full recital while enrolled in MUSP 420. This recital consists of 55–65 minutes of music. Repertoire should include music from the Baroque/Classical periods, Romantic period and the twentieth century or later. Ensemble music involving three or more players may be programmed provided all players can be present for the recital hearing. At least half of the program must be presented from memory. A student may also perform a Junior Recital during the MUSP 316 semester in lieu of a Junior Jury. Repertoire for a Junior Recital must be comparable in scope to the requirement for the Junior Jury and is at the discretion of the instructor.

### **Bachelor of Music Education (BME) and Bachelor of Arts (BA) Students**

Students seeking the Bachelor of Music Education (BME) or Bachelor of Arts (BA) degrees will enroll in the Principal Series for applied lessons:

Freshman Courses	MUSP 109	110
Sophomore Courses	MUSP 207	208
Junior Courses	MUSP 305	306
Senior Courses	MUSP 409	410

For students seeking the BME degree, MUSP 410 is the terminal semester of applied study, and it is usually taken during the seventh semester (instead of 409). For students seeking the BA degree, MUSP 305 is the terminal semester of applied study. Students seeking lessons beyond the terminal semester must secure approval through the process described in this handbook.

At least fifteen hours of weekly preparation time is expected for students registered in the Principal Series. This expectation does not include time spent in ensemble rehearsals.

Juries for all semesters of the Principle Series will consist of a presentation of at least ten minutes of music with the repertoire selected at the teacher's discretion.

BME students are required to perform a recital in the 410 semester. This may be either a half recital of 25–35 minutes of music or a full recital of 50–65 minutes of music. BA students continuing lessons beyond MUSP 305 are encouraged (but not required) to present either a full recital of 50–65 minutes or half recital of 25–35 minutes in their final year of study, upon the advice and consent of their private instructor. These students should petition the string faculty for permission to perform a recital in the MUSP 410 semester. Repertoire for Principal Series recitals should include music from at least two stylistic periods and at least half of the program should be presented from memory.



**BACHELOR OF MUSIC  
STRING PERFORMANCE DEGREE**

<b>MAJOR PERFORMANCE AREA</b>			<b>(32 crs.)</b>
<u>Term</u>	<u>Course</u>		<u>Grade</u> <u>Crs</u>
___	MUSP 119	Lessons	___ 2
___	MUSP 120	Lessons	___ 2
___	MUSP 217	Lessons	___ 2
___	MUSP 218	Lessons	___ 2
___	MUSP 315	Lessons	___ 2
___	MUSP 316	Lessons	___ 2
___	MUSP 419	Lessons	___ 2
___	MUSP 420	Senior Recital	___ 4
<b>Ensembles</b>			
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 229A or R	Orchestra	___ 1
___	MUSC 129A	Chamber Music	___ 1
___	MUSC 129A	Chamber Music	___ 1
___	MUSC 129A	Chamber Music	___ 1
___	MUSC 129A	Chamber Music	___ 1
___	MUSC 129A	Chamber Music	___ 1
___	MUSC 129A	Chamber Music	___ 1
<b>MAJOR ACADEMIC AREA</b>			<b>(39 credits)</b>
<u>Term</u>	<u>Course</u>		<u>Grade</u> <u>Crs</u>
___	MUSC 102	Class Piano I	___ 2
___	MUSC 103	Class Piano II	___ 2
___	MUSC 150	Theory I	___ 3
___	MUSC 151	Theory II	___ 3
___	MUSC 250	Adv Theory I	___ 4
___	MUSC 251	Adv Theory II	___ 4
___	MUSC 260	Global Music	___ 3
___	MUSC 360	Music History Pre 1900	___ 3
___	MUSC 361	Music History Post 1900	___ 3
___	MUSC 450	Musical Form	___ 3
___	MUSC 490	Conducting I	___ 2
___	MUSC 400S	Pedagogy	___ 3
___	MUSC 446	String Literature	___ 1
___	MUSC 4xx	Ethno/Musicology Elective	___ 3
<b>MUSIC ELECTIVES</b>			<b>(3 credits)</b>
<i>Choose from MUSC/MUSP/MUED/</i>			
___	_____		___ ___
___	_____		___ ___
___	_____		___ ___
<b>MUSC 099 PERFORMANCE ATTENDANCE (0CrS.)</b>			
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
<b>GERERAL ELECTIVES</b>			<b>(6 credits)</b>

<b>GENERAL EDUCATION REQUIREMENTS (40 crs.)</b>		
<u>Term</u>	<u>Course</u>	<u>Grade</u> <u>Crs</u>
___	ARHU 158	___ 3
<b>FUNDAMENTAL STUDIES (15 credits)</b>		
___	ENGL 101	___ 3
___	Academic Writing <AW>	___ 3
___	Mathematics <MA>	___ 3
___	Professional Writing <PW>	___ 3
___	Oral Communication <OC>	___ 3
___	Analytic Reasoning <AR>	___ 3
<b>DISTRIBUTIVE STUDIES (25 credits)</b>		
___	MUSC 260	___ 3
___	Humanities <HU>	___ 3
___	Humanities <HU>	___ 3
___	Natural Science <NS>	___ 4
___	Natural Science <NL> Lab	___ 3
___	History and Social Science <HS>	___ 3
___	History and Social Science <HS>	___ 3
___	MUSP 420	___ 3
___	Scholarship in Practice <SP>	___ 3
___	Scholarship in Practice <SP> outside major.	___ 3
<b>I-SERIES (6 credits)</b>		
May double count with Distributive Studies and/or Diversity		
___	I-Series <IS>	___ 3
___	I-Series <IS>	___ 3
<b>DIVERSITY (6 credits)</b>		
May double count with Distributive Studies and/or I-Series..		
___	MUSC 260	___ 3
___	Understanding Plural Societies <UP>	___ 3
___	another <UP> or a Cultural Competence <CC>	___ 3
<b>EXPERIENTIAL LEARNING (optional)</b>		
May count in place of one Distributive Studies		
___	_____	___ ___
<b>Total Credits</b>		<b>120</b>

**BACHELOR OF MUSIC  
STRING PERFORMANCE DEGREE  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 119	Lessons	2 crs	MUSP 120	Lessons	2 crs
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 129A	Chamber Music	1	MUSC 129A	Chamber Music	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101 <AW>	Acad. Writing	3	MATH 107 <MA>	Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies		<u>3</u>
		15			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 217	Lessons	2	MUSP 218	Lessons	2
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 129A	Chamber Music	1	MUSC 129A	Chamber Music	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global History	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies	(lab sci)	<u>4</u>	Music Elective		1
		15	Distributive Studies		<u>3</u>
					15

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 315	Lessons	2	MUSP 316	Lessons	2
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 361	Musc Hist Post 1900	3	MUSC 4xx	Ethno/Musclgy	3
ENGL 391 <PW>	Prof. Writing	3	MUSC 450	Musical Form	3
Distributive Studies		3	Distributive Studies		3
Oral Communication	<OC>	<u>3</u>	Analytic Reasoning	<AR>	<u>3</u>
		15			15

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 419	Lessons	2	MUSP 420 <SP>	Senior Recital	4
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 129A	Chamber Music	1	MUSC 129A	Chamber Music	1
MUSC 490	Conducting	2	MUSC 446	Literature	1
MUSC 400S	Pedagogy	3	Music Electives		2
Distributive Studies		3	Diversity <UP> or <CC>		3
General Electives		<u>3</u>	General Electives		<u>3</u>
		15			15

**Total Credits 120**

**BACHELOR OF MUSIC**  
**STRING PERFORMANCE DEGREE – BASS/HARP TRACK**

**MAJOR PERFORMANCE AREA (32 crs.)**

Term	Course	Grade	Crs
___	MUSP 119	Lessons	2
___	MUSP 120	Lessons	2
___	MUSP 217	Lessons	2
___	MUSP 218	Lessons	2
___	MUSP 315	Lessons	2
___	MUSP 316	Lessons	2
___	MUSP 419	Lessons	2
___	MUSP 420	Senior Recital	4
<b>Ensembles</b>			
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 229A or R	Orchestra	1
___	MUSC 129A	Chamber Music	1
___	MUSC 129A	Chamber Music	1
___	MUSC 469F or V	Orch. Excerpts	1
___	MUSC 469F or V	Orch. Excerpts	1
___	MUSC 469F or V	Orch. Excerpts	1
___	MUSC 469F or V	Orch. Excerpts	1

**MAJOR ACADEMIC AREA (39 credits)**

Term	Course	Grade	Crs
___	MUSC 102	Class Piano I	2
___	MUSC 103	Class Piano II	2
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Global Music	3
___	MUSC 360	Music History Pre 1900	3
___	MUSC 361	Music History Post 1900	3
___	MUSC 450	Musical Form	3
___	MUSC 490	Conducting I	2
___	MUSC 400S	Pedagogy	3
___	MUSC 446	String Literature	1
___	MUSC 4xx	Ethno/Musicology Elective	3

**MUSIC ELECTIVES (3 credits)**

Choose from MUSC/MUSP/MUED/

___	___	___	___
___	___	___	___
___	___	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0Cr.)**

___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

**GERERAL ELECTIVES (6 credits)**

**GENERAL EDUCATION REQUIREMENTS (40 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	MUSP 420	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits 120**

**BACHELOR OF MUSIC**  
**STRING PERFORMANCE DEGREE – BASS/HARP TRACK**  
**SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 119	Lessons	2 crs	MUSP 120	Lessons	2 crs
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 129A	Chamber Music	1	MUSC 129A	Chamber Music	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101 <AW>	Acad. Writing	3	MATH 107 <MA>	Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies		<u>3</u>
		15			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 217	Lessons	2	MUSP 218	Lessons	2
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 469F or V	Orch. Excerpts	1	MUSC 469F or V	Orch. Excerpts	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global History	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies	(lab sci)	<u>4</u>	Music Elective		1
		15	Distributive Studies		<u>3</u>
					15

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 315	Lessons	2	MUSP 316	Lessons	2
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 469F or V	Orch. Excerpts	1	MUSC 469F or V	Orch. Excerpts	1
MUSC 490	Conducting	2	Music Electives		2
MUSC 361	Musc Hist Post 1900	3	MUSC 4xx	Ethno/Musclgy	3
ENGL 391 <PW>	Prof. Writing	3	MUSC 450	Musical Form	3
Oral Communication <OC>		<u>3</u>	Analytic Reasoning <AR>		<u>3</u>
		15			15

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 419	Lessons	2	MUSP 420 <SP>	Senior Recital	4
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 400S	Pedagogy	3	MUSC 446	Literature	1
Distributive Studies		6	Distributive Studies		3
General Electives		<u>3</u>	Diversity <UP> or <CC>		3
		15	General Electives		<u>3</u>
					15

**Total Credits 120**

**BACHELOR OF ARTS  
STRING PERFORMANCE EMPHASIS**

**MAJOR PERFORMANCE AREA**

**(15 crs.)**

Term	Course	Grade	Crs
___	MUSP 109 Lessons	___	2
___	MUSP 110 Lessons	___	2
___	MUSP 207 Lessons	___	2
___	MUSP 208 Lessons	___	2
___	MUSP 305 Lessons	___	2

Ensembles:

___	MUSC 229A or R Orchestra	___	1
___	MUSC 229A or R Orchestra	___	1
___	MUSC 229A or R Orchestra	___	1
___	MUSC 229A or R Orchestra	___	1
___	MUSC 229A or R Orchestra	___	1

**MAJOR ACADEMIC AREA**

**(30 crs.)**

Term	Course	Grade	Crs
___	MUSC 102 Class Piano I	___	2
___	MUSC 103 Class Piano II	___	2
___	MUSC 150 Theory I	___	3
___	MUSC 151 Theory II	___	3
___	MUSC 250 Adv Theory I	___	4
___	MUSC 251 Adv Theory II	___	4
___	MUSC 260 Global Music	___	3
___	MUSC 360 Music Hist Pre1900	___	3
___	MUSC 361 Music Hist Post 1900	___	3
___	MUSC 450 Musical Form	___	3

**MUSIC ELECTIVES**

**(6 crs.)**

Choose from MUSC/MUSP/MUED/

Term	Course	Grade	Crs
___	___	___	___
___	___	___	___
___	___	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0Crs.)**

___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0

**GENERAL ELECTIVES**

**(12 crs.)**

___	___	___	___
___	___	___	___
___	___	___	___

**ARHU COLLEGE REQUIREMENTS**

GLOBAL ENGAGEMENT: Demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>

UPPER LEVELS: A minimum of 45 (out of the total 125) must be upper level (300 or 400 level).

**GENERAL EDUCATION REQUIREMENTS 49 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits 120**

**BACHELOR OF ARTS  
STRING PERFORMANCE EMPHASIS  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109	Lessons	2 crs	MUSP 110	Lessons	2 crs
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101	<AW> Acad. Writing	3	MATH 107	<MA> Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies (4 crs lab sci.)		<u>4</u>
		14			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207	Lessons	2	MUSP 208	Lessons	2
MUSC 229A or R	Orchestra	1	MUSC 229A or R	Orchestra	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global Music	3	MUSC 360	Mus Hist Pre1900	3
Music Elective		2	Music Elective		2
Distributive Studies		<u>3</u>	Distributive Studies		<u>3</u>
		15			15

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305	Lessons	2	MUSC 450	Musical Form	3
MUSC 229A or R	Orchestra	1	ENGL 391	<PW> Prof. Writing	3
MUSC 361	Mus Hist Post 1900	3	Distributive Studies		6
Distributive Studies		6	Foreign Language		<u>4</u>
Foreign Language		<u>4</u>			16
		16			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
Oral Communication	<OC>	3	Analytic Reasoning	<AR>	3
Distributive Studies		3	Electives		<u>12</u>
Diversity Course	<CC>	3			15
Music Electives		2			
Electives		<u>3</u>			
		14	<b>Total Credits</b>		<b>120</b>

## **MINOR IN MUSIC PERFORMANCE STRING PERFORMANCE EMPHASIS**

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The minor in Music Performance requires four semesters of individual study (the four semesters do not need to be completed consecutively). Applied lessons, taken under the Minor Series, are weekly half-hour sessions and carry an applied music fee. One credit of a major ensemble must be taken concurrently with each semester of applied lessons. Enrollment in ensembles is by audition. Students must audition for the ensemble appropriate to their applied instrument. Students seeking the minor in music performance are generally not assigned to adjunct studios and will instead study with either a fulltime member of the faculty or with a graduate teaching assistant.

MUSC 130: Survey of Music Literature and MUSC 140: Music Fundamentals I are required for the minor in Music Performance and are also approved for General Education Distributive Studies.

<b><u>REQUIRED COURSES</u></b>		<b>(18 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs.</u>
<u>Performance Courses</u>			
___	MUSP 302	Applied Lessons	___ 2
___	MUSP 303	Applied Lessons	___ 2
___	MUSP 402	Applied Lessons	___ 2
___	MUSP 403	Applied Lessons	___ 2
___	MUSC 229A or R	Large Ensemble	___ 1
___	MUSC 229A or R	Large Ensemble	___ 1
___	MUSC 229A or R	Large Ensemble	___ 1
___	MUSC 229A or R	Large Ensemble	___ 1
<u>Academic Courses</u>			
___	MUSC 130	Survey of Music Literature	___ 3
___	MUSC 140	Fundamentals of Music	___ 3

## **DIVISION OF MUSIC THEORY & COMPOSITION**

### Undergraduate Policies & Requirements

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Colloquium & New Music Ensemble Concerts**

All undergraduate majors in both composition and theory are expected to: 1) participate in all meetings of the Composer Colloquia and attend presentations by visiting guest composers; 2) attend the New Music at Maryland concerts in the spring and fall, which offer students the important opportunity to hear their own music and that of their colleagues; and 3) attend the guest lectures in music theory, musicology, and ethnomusicology sponsored by the Music Scholars Lecture Series (usually three per semester).

#### **Bachelor of Music (BM) in Music Theory**

Students who have completed MUSC 150 and MUSC 151 with an A or A+ in both courses may apply to the Division of Theory & Composition for acceptance to the BM program in Music Theory. Acceptance is subject to review and evaluation of the student's portfolio, progress, and potential in music theory by the division faculty. Advanced coursework in music theory generally begins in the student's junior year, after the core theory and history sequences have been completed.

Students in the theory program follow the Principal (BA) track of lessons:

Freshman Courses	MUSP	109	110
Sophomore Courses	MUSP	207	208
Junior Course	MUSP	305	

Theory students must take a final exam (jury) each semester of lessons. The 15-minute jury consists of a 10–12 minute program of music (normally a solo work) that is indicative of the student's studies for the semester. A panel of three faculty members will grade all juries. Whenever possible, the student's performance instructor will be a member of the jury committee. The student may elect to perform on a student recital in lieu of a jury, provided the student's teacher approves and the music chosen is of a length and difficulty comparable to the jury requirements. Students seeking lessons beyond the MUSP 305 semester must secure approval through the process described in this handbook.

The BM in Theory program requires a minimum of five semesters of participation in a major ensemble (taken concurrently with lessons).



## Bachelor of Music (BM) in Composition

### Piano Proficiency

A piano proficiency examination must be successfully completed prior to enrolling in 400-level theory courses. The examination will consist of the performance of three works, two of which will be selected in advance of the examination by the student with the approval of the student's principal instructor in composition. The third piece, typically a chorale, will be sight-read by the student.

Students in composition take the following two tracks of lessons:

Principal instrument lessons, which follow the BA track:				Plus	Composition lessons which follow the BM track:			
Freshman Courses	MUSP	109	110		Freshman Courses	MUSP	119T	120T
Sophomore Courses	MUSP	207	208 <sup>†</sup>		Sophomore Courses	MUSP	217T	218T
Junior Courses	MUSP	305	306		Junior Courses	MUSP	315T	316T
Senior Courses	MUSP	409	410		Senior Courses	MUSP	419T	420T

<sup>†</sup> This program requires four semesters of performance lessons (109, 110, 207, 208). Students seeking performance lessons beyond the 208 semester must secure approval through the process described in this handbook.

The BM in Composition program requires a minimum of eight semesters of participation in a major ensemble (taken concurrently with lessons).

Composition students are required to have at least one of their original compositions performed each year during their tenure at the University of Maryland.

In the final semester of study, composition students have the option to present a full or half recital of original music, subject to permission of the primary composition studio teacher.

**BACHELOR OF MUSIC  
THEORY DEGREE**

**MAJOR PERFORMANCE AREA (15 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSP 109	Lessons	___ 2
___	MUSP 110	Lessons	___ 2
___	MUSP 207	Lessons	___ 2
___	MUSP 208	Lessons	___ 2
___	MUSP 305	Lessons	___ 2
Ensembles:			
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1

**MAJOR ACADEMIC AREA (50 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSC 102	Class Piano I	___ 2
___	MUSC 103	Class Piano II	___ 2
___	MUSC 150	Theory I	___ 3
___	MUSC 151	Theory II	___ 3
___	MUSC 250	Adv Theory I	___ 4
___	MUSC 251	Adv Theory II	___ 4
___	MUSC 260	Global Music	___ 3
___	MUSC 360	Music History Pre 1900	___ 3
___	MUSC 361	Music History Post 1900	___ 3
___	MUSC 450	Musical Form	___ 3
___	MUSC 460	Counterpoint	___ 3
___	MUSC 461	Post Tonal & Twelve Tone	___ 3
___	MUSC 463	MIDI Applications	___ 3
___	MUSC 464	Theories of Schenker	___ 3
___	MUSC 490	Conducting	___ 2
___	MUSC 499	Independent Studies	___ 3
___	MUSC 4xx	Ethno/Musicology Elec.	___ 3

**One music history course chosen from the following: (3cr)**

___	MUSC 480	Antiquity & Middle Ages	___ 3
___	MUSC 481	Renaissance	___ 3
___	MUSC 482	Baroque Era	___ 3
___	MUSC 483	Classic Era	___ 3
___	MUSC 484	Romantic Era	___ 3
___	MUSC 485	Music in the 20 <sup>th</sup> Century	___ 3

**Three courses chosen from the following: (9 crs)**

___	MUSC 451	Music Analysis	___ 3
___	MUSC 455	Theory of Jazz	___ 3
___	MUSC 465	Theory in Analysis	___ 3
___	MUSC 470	Harmonic & Contrapuntal	___ 3
___	MUSC 471	Contemp. Comp. Tech.	___ 3
___	MUSC 4xx	(with division permission)	___ 3

**MUSC 099 PERFORMANCE ATTENDANCE (0Crs.)**

___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0

**MUSIC ELECTIVES (1 crs.)**

Choose from MUSC/MUSP/MUED

**GENERAL EDUCATION REQUIREMENTS (43 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	ARHU 158	___	___ 3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	___ 3
___	Academic Writing <AW>	___	___ 3
___	Mathematics <MA>	___	___ 3
___	Professional Writing <PW>	___	___ 3
___	Oral Communication <OC>	___	___ 3
___	Analytic Reasoning <AR>	___	___ 3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	___ 3
___	Humanities <HU>	___	___ 3
___	Humanities <HU>	___	___ 3
___	Natural Science <NS>	___	___ 4
___	Natural Science <NL> Lab	___	___ 3
___	History and Social Science <HS>	___	___ 3
___	History and Social Science <HS>	___	___ 3
___	Scholarship in Practice <SP>	___	___ 3
___	Scholarship in Practice <SP> outside major.	___	___ 3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	___ 3
___	I-Series <IS>	___	___ 3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	___ 3
___	Understanding Plural Societies <UP>	___	___ 3
___	another <UP> or a Cultural Competence <CC>	___	___ 3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits**

**121**

**BACHELOR OF MUSIC  
THEORY DEGREE  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109	Lessons	2 crs	MUSP 110	Lessons	2 crs
MUSC 229/329	Ensemble	1	MUSC 229/329	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101 <AW>	Acad. Writing	3	MATH 107 <MA>	Fund. Math	3
Oral Communication	<OC>	3	Distributive Studies	(4crs. lab sci.)	4
ARHU 158	Exp. in ARHU	<u>3</u>			15
		17			

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207	Lessons	2	MUSP 208	Lessons	2
MUSC 229/329	Ensemble	1	MUSC 229/329	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global History	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies		<u>6</u>	Diversity <UP> or <CC>		3
		16	Distributive Studies		<u>3</u>
					16

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305	Lessons	2	MUSC 460	Counterpoint	3
MUSC 229/329	Ensemble	1	MUSC 48x	Music History	3
MUSC 450	Musical Form	3	ENGL 391 <PW>	Prof. Writing	3
MUSC 361	Musc Hist Post 1900	3	MUSC 4xx	Ethno/Musclgy	3
MUSC 463	MIDI Apps.	3	Distributive Studies		<u>3</u>
Distributive Studies		<u>3</u>			15
		15			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSC 4xx	Theory Elec.	3	MUSC 4xx	Theory Elective	3
MUSC 4xx	Theory Elec.	3	MUSC 461	Post Tonal/12 Tone	3
MUSC 464	Theories of Schenker	3	MUSC 490	Conducting	2
Analytic Reasoning	<AR>	3	MUSC 499	Independent Studies	3
Distributive Studies		<u>3</u>	Music Elective		<u>1</u>
		15			12
			<b>Total Credits</b>		<b>121</b>

**BACHELOR OF MUSIC  
COMPOSITION DEGREE**

**MAJOR PERFORMANCE AREA**

**(34 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSP 109	Instrument Lessons	___ 2
___	MUSP 110	Instrument Lessons	___ 2
___	MUSP 207	Instrument Lessons	___ 2
___	MUSP 208	Instrument Lessons	___ 2
___	MUSP 119T	Composition Lessons	___ 2
___	MUSP 120T	Composition Lessons	___ 2
___	MUSP 217T	Composition Lessons	___ 2
___	MUSP 218T	Composition Lessons	___ 2
___	MUSP 315T	Composition Lessons	___ 2
___	MUSP 316T	Composition Lessons	___ 2
___	MUSP 419T	Composition Lessons	___ 2
___	MUSP 420T	Composition Lessons	___ 4
<b>Ensembles</b>			
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1
___	MUSC 229/329	Large Ensemble	___ 1

**MAJOR ACADEMIC AREA**

**(47 credits)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSC 102	Class Piano I	___ 2
___	MUSC 103	Class Piano II	___ 2
___	MUSC 150	Theory I	___ 3
___	MUSC 151	Theory II	___ 3
___	MUSC 250	Adv Theory I	___ 4
___	MUSC 251	Adv Theory II	___ 4
___	MUSC 260	Global Music	___ 3
___	MUSC 360	Music History Pre 1900	___ 3
___	MUSC 361	Music History Post 1900	___ 3
___	MUSC 450	Musical Form	___ 3
___	MUSC 460	Counterpoint	___ 3
___	MUSC 463	MIDI Applications	___ 3
___	MUSC 470	Harmonic & Contrapuntal	___ 3
___	MUSC 486	Orchestration	___ 3
___	MUSC 490	Conducting I	___ 2
___	MUSC 4xx	Ethno/Musicology Elective	___ 3

**MUSC 099 PERFORMANCE ATTENDANCE (0Crs.)**

___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0

**GENERAL EDUCATION REQUIREMENTS (40 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 220	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	3
___	Natural Science <NL> Lab	___	4
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	MUSP 420T	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 220	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits**

**121**

**BACHELOR OF MUSIC  
COMPOSITION DEGREE  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	109	Inst. Lessons	2 crs	MUSP	110	Inst. Lessons	2 crs
MUSP	119T	Comp. Lessons	2	MUSP	120T	Comp Lessons	2
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	150	Theory I	3	MUSC	151	Theory II	3
MUSC	102	Class Piano I	2	MUSC	103	Class Piano II	2
ENGL	101	<AW> Acad. Writing	3	MATH	107	<MA> Fund. Math	3
ARHU	158	Exp. in ARHU	<u>3</u>	Distributive Studies			<u>3</u>
			16				16

**Sophomore Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	207	Inst. Lessons	2	MUSP	208	Inst. Lessons	2
MUSP	217T	Comp. Lessons	2	MUSP	218T	Comp. Lessons	2
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	250	Adv. Theory I	4	MUSC	251	Adv. Theory II	4
MUSC	260<HU><UP>	Global History	3	MUSC	360	Musc Hist Pre 1900	3
Distributive Studies			<u>3</u>	Distributive Studies			<u>3</u>
			15				15

**Junior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	315T	Comp. Lessons	2	MUSP	316T	Comp. Lessons	2
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	361	Musc Hist Post 1900	3	MUSC	450	Musical Form	3
MUSC	460	Counterpoint	3	MUSC	463	MIDI Appl.	3
ENGL	391	<PW> Prof. Writing	3	MUSC	4xx	Ethno/Musclgy	3
Distributive Studies			<u>3</u>	Distributive Studies			<u>3</u>
			15				15

**Senior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	419T	Comp. Lessons	2	MUSP	420T	Senior Project	4
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	470	Harmonic & Contrapuntal	3	MUSC	486	Orchestration	3
MUSC	490	Conducting	2	Analytic Reasoning	<AR>		3
Oral Communication <OC>			3	Distributive Studies (lab sci.)			<u>4</u>
Distributive Studies			<u>3</u>				15
			14				

**Total Credits**

**121**

## **DIVISION OF VOICE & OPERA**

### **Policies & Requirements**

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Noon Recitals**

Attendance at noon recitals is required. Students who have more than three unexcused absences will have their studio grades lowered one whole letter grade (e.g. an A- becomes B-). All undergraduate voice students are required to perform once each semester in the divisional noon recital. The choice of repertoire may not exceed eight minutes and is to be chosen in consultation with the studio teacher. The performance schedule is posted on the Noon Recital bulletin board next to room 3125 and is also available through the applied music teacher. It is the students' responsibility to know when they are scheduled to perform. A completed program form must be turned in (either electronically or by placing the form in the envelope on the Noon Recital bulletin board) by 4:00 p.m. on the Thursday prior to the student's noon-recital performance. Students who do not meet the deadline will not be allowed to perform and will have their studio grades lowered one half grade (e.g. an A- becomes a B+)

#### **Ensemble Requirement**

Enrollment is required in an approved ensemble each semester a student is registered for applied voice study. The approved vocal ensembles are:

MUSC 329A: University Chorale

MUSC 329B: Chamber Singers

MUSC 329W: Women's Chorus

MUSC 329M: Men's Chorus

MUSC 329O: Opera Chorus (This ensemble is an elective and may be taken concurrently with one of the approved ensembles listed above.)

#### **Syllabus**

At the beginning of each semester, students will receive an emailed version of the syllabus outlining the requirements for their series of lessons. These syllabi outline the expectations for each course and the requirements for the jury examination and/or the recital repertoire requirements and expectations. In each semester of study, students must learn and memorize a minimum amount of new repertoire as listed in the syllabus. Students are expected to prepare for each lesson and are responsible for providing an accompanist as well as printed musical scores of assigned repertoire. Individual studio teachers may also have requirements in addition to those found in the syllabus. These additions should be given to you in writing at the beginning of the semester.

#### **Lesson and Jury Policies**

When students register for voice lessons, they must select the section number that is attached to their assigned studio teacher. Lessons take place in the studio of the assigned instructor at mutually agreed upon times. It is the student's responsibility to contact the teacher to arrange for a lesson time.

<b>Studio Teacher</b>	<b>Room</b>	<b>Section Number</b>	<b>Email address</b>
Carmen Balthrop	3122	0101	<a href="mailto:cbalthro@umd.edu">cbalthro@umd.edu</a>
Delores Ziegler	3123	0601	<a href="mailto:dziegler@umd.edu">dziegler@umd.edu</a>
Kevin Short	3124	0701	<a href="mailto:kshort@umd.edu">kshort@umd.edu</a>
Gran Wilson	3121	1001	<a href="mailto:gnwilson@umd.edu">gnwilson@umd.edu</a>
Jennifer Casey Cabot	3126	0401	<a href="mailto:jcabot@umd.edu">jcabot@umd.edu</a>

Each of the eight courses in the eight-semester series comprise fourteen lessons plus assigned independent practice and preparation. At least ten hours of preparation time is expected each week including individual practice, work with an accompanist, research, translations, etc. Information about jury examinations and other requirements may be found in the syllabi.

### **Bachelor of Music (BM) Students**

Students seeking the Bachelor of Music in Performance degree will enroll in the Major Series of applied lessons:

Freshmen Courses	MUSP 119B	120B
Sophomore Courses	MUSP 217B	218B
Junior Courses	MUSP 315B	316B
Senior Courses	MUSP 419B	420B

### **Bachelor of Music Education (BME) and Bachelor of Arts (BA) Students**

Students seeking the Bachelor of Music Education (BME) or Bachelor of Arts (BA) degrees will enroll in the Principal Series for applied lessons:

Freshman Courses	MUSP 109B	110B
Sophomore Courses	MUSP 207B	208B
Junior Courses	MUSP 305B	306B
Senior Courses	MUSP 409B	410B

When a student is pursuing a dual degree BM in voice and BME, the BM degree syllabus requirements will take precedence. For students seeking the BME degree, MUSP 410 is the terminal semester of applied study, and it is usually taken during the seventh semester (instead of 409). For students seeking the BA degree, MUSP 305 is the terminal semester of applied study. Students seeking lessons beyond the terminal semester must secure approval through the process described in this handbook.

### **Foreign Language Requirements**

BM degree students must complete one accelerated semester (level 103) of each of two different languages chosen from Italian, French, and German. Students may satisfy the requirement by successfully testing out of the level 103 course in a given language. BA degree students must complete a language course through the intermediate level (level 203). Transferred foreign language credits will be evaluated for equivalency.

### **Studio Classes**

Studio classes are held in various venues, usually on Thursdays from 12:30–1:50. Although they may not be held every week, students are expected to keep this Thursday time open in their schedules so that they can perform as well as listen to others in their studio. Teachers will post the dates and places of their studio's classes well in advance.

### **Voice/Opera Bulletin Board**

Announcements, auditions, brochures about summer programs and graduate schools, the hearing schedule, recital announcements, jury schedule, etc. will be posted on the bulletin board across from room 3123. Students should check the board on a regular basis for updated information.

### **Office hours**

Faculty will have office hours when students can meet with them outside of the voice lesson time. Please see your teacher for those times.

**BACHELOR OF MUSIC  
VOICE PERFORMANCE DEGREE**

**MAJOR PERFORMANCE AREA**

(33 crs.)

Term	Course	Grade	Crs
___	MUSP 119B Voice Lessons	___	2
___	MUSP 120B Voice Lessons	___	2
___	MUSP 217B Voice Lessons	___	2
___	MUSP 218B Voice Lessons	___	2
___	MUSP 315B Voice Lessons	___	2
___	MUSP 316B Voice Lessons	___	2
___	MUSP 419B Voice Lessons	___	2
___	MUSP 420B Senior Recital	___	4
___	MUSC 123 Movement for Singers	___	1
___	MUSC 126 Eng/Lat Diction	___	1
___	MUSC 127 Italian Diction	___	1
___	MUSC 226 French Diction	___	1
___	MUSC 227 German Diction	___	1
___	MUSC 379 Opera Workshop	___	1
___	MUSC 379 Opera Workshop	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1
___	MUSC 329 Ensemble	___	1

**MAJOR ACADEMIC AREA**

(43 credits)

___	MUSC 102 Class Piano	___	2
___	MUSC 103 Class Piano	___	2
___	MUSC 202 Class Piano	___	2
___	MUSC 150 Theory I	___	3
___	MUSC 151 Theory II	___	3
___	MUSC 250 Advanced Theory I	___	4
___	MUSC 251 Advanced Theory II	___	4
___	MUSC 260 Global Music	___	3
___	MUSC 360 Music History I	___	3
___	MUSC 361 Music History II	___	3
___	MUSC 450 Musical Form	___	3
___	MUSC 490 Conducting I	___	2
___	MUSC 443 Solo Vocal Lit	___	3
___	MUSC 400V Vocal Pedagogy	___	3
___	MUSC 4xx Ethno Music	___	3

**FOREIGN LANGUAGE REQUIREMENT (8 credits)**

The equivalent of one semester each of two different languages chosen from Italian, French, or German at the accelerated elementary level (103).

___	___	___	___
___	___	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0CrS.)**

___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0
___	MUSC 099 Performance Attendance	___	0

**GENERAL EDUCATION REQUIREMENTS (40 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	MUSP 420B	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

___	___	___	___
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**Total Credits 124**



**BACHELOR OF MUSIC**  
**VOICE PERFORMANCE DEGREE SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	119B	Voice Lessons	2 crs	MUSP	120B	Voice Lessons	2 crs
MUSC	127	Italian Diction	1	MUSC	126	Eng/Lat Diction	1
MUSC	329	Ensemble	1	MUSC	329	Ensemble	1
MUSC	150	Theory I	3	MUSC	151	Theory II	3
MUSC	102	Class Piano I	2	MUSC	103	Class Piano II	2
ENGL	101	<AW> Acad. Writing	3	MATH	107	<MA> Fund. Math	3
ARHU	158	Exp. in ARHU	<u>3</u>		Distributive Studies		<u>3</u>
			15				15

**Sophomore Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	217B	Voice Lessons	2	MUSP	218B	Voice Lessons	2
MUSC	227	German Diction	1	MUSC	226	French Diction	1
MUSC	123	Movement	1	MUSC	329	Ensemble	1
MUSC	329	Ensemble	1	MUSC	251	Adv. Theory II	4
MUSC	250	Adv. Theory I	3	MUSC	360	Musc Hist Pre1900	3
MUSC	202	Int. Class Piano	2		Distributive Studies (lab sci)		<u>4</u>
MUSC	260<HU><UP>	Global Music	3				15
	Distributive Studies		<u>3</u>				
			17				

**Junior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	315B	Voice Lessons	2	MUSP	316B	Voice Lessons	2
MUSC	329	Ensemble	1	MUSC	329	Ensemble	1
MUSC	361	Musc Hist Post 1900	3	MUSC	450	Musical Form	3
MUSC	443	Solo Vocal Lit	3		Foreign Language		4
	Foreign Language		4		Distributive Studies		<u>6</u>
	Distributive Studies		<u>3</u>				16
			16				

**Senior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	419B	Voice Lessons	2	MUSP	420B	<SP> Senior Recital	4
MUSC	329	Ensemble	1	MUSC	329	Ensemble	1
MUSC	490	Conducting	2	MUSC	400V	Pedagogy	3
MUSC	379	Opera Workshop	1	MUSC	379	Opera Workshop	1
MUSC	4xx	Musc/Ethno Elec	3		Analytic Reasoning<AR>		3
ENGL	391	<PW> Prof. Writing	3		Distributive Studies		<u>3</u>
	Oral Communication	<OC>	<u>3</u>				15
			15				

**Total Credits**

**124**

**BACHELOR OF ARTS  
VOICE PERFORMANCE EMPHASIS**

**MAJOR PERFORMANCE AREA (15 crs.)**

Term	Course	Grade	Crs
___	MUSP 109B	Voice Lessons	2
___	MUSP 110B	Voice Lessons	2
___	MUSP 207B	Voice Lessons	2
___	MUSP 208B	Voice Lessons	2
___	MUSP 305B	Voice Lessons	2

Ensembles:

___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1
___	MUSC 329	Ensemble	1

**MAJOR ACADEMIC AREA (30 crs.)**

Term	Course	Grade	Crs
___	MUSC 102	Class Piano I	2
___	MUSC 103	Class Piano II	2
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Global Music	3
___	MUSC 360	Musc Hist Pre 1900	3
___	MUSC 361	Musc Hist Post1900	3
___	MUSC 450	Musical Form	3

**MUSIC ELECTIVES (6 crs.)**

Choose from MUSC/MUSP/MUED/

Term	Course	Grade	Crs
___	_____	___	___
___	_____	___	___
___	_____	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0)**

___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

**ARHU COLLEGE REQUIREMENTS**

GLOBAL ENGAGEMENT: Demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>

UPPER LEVELS: A minimum of 45 (out of the total 120) must be upper level (300 or 400 level).

**GENERAL ELECTIVES (6 crs)**

___	_____	___	___
___	_____	___	___
___	_____	___	___

**GENERAL EDUCATION REQUIREMENTS (55 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

___	_____	___	___
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**Total Credits**

**120**

**BACHELOR OF ARTS  
VOICE PERFORMANCE EMPHASIS  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109B	Voice Lessons	2 crs	MUSP 110B	Voice Lessons	2 crs
MUSC 329	Ensemble	1	MUSC 329	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101	<AW> Acad. Writing	3	MATH 107	<MA> Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies (4 crs lab sci.)		<u>4</u>
		14			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207B	Voice Lessons	2	MUSP 208B	Voice Lessons	2
MUSC 329	Ensemble	1	MUSC 329	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260	<HU><UP> Global Music	3	MUSC 360	MuHistPre1900	3
Distributive Studies		<u>6</u>	Distributive Studies		<u>6</u>
		16			16

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305B	Voice Lessons	2	MUSC 450	Musical Form	3
MUSC 329	Ensemble	1	Music Elective		3
MUSC 361	MuHistPst1900	3	Foreign Language		4
Foreign Language		4	Distributive Studies/I-Series		3
Distributive Studies/I-Series		3	Diversity <UP>		<u>3</u>
Electives		<u>1</u>			16
		14			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
Distributive Studies		3	Music Elective		3
ENGL 391	<PW> Prof. Writing	3	Diversity <UP> or <CC>		3
I-Series		3	I-Series		3
Electives		3	Electives		2
Oral Communication <OC>		<u>3</u>	Analytic Reasoning	<AR>	<u>3</u>
		15			14

**Total Credits 120**

## **MINOR IN MUSIC PERFORMANCE VOICE PERFORMANCE EMPHASIS**

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The minor in Music Performance requires four semesters of individual study (the four semesters do not need to be completed consecutively). Applied lessons, taken under the Minor Series, are weekly half-hour sessions and carry an applied music fee. One credit of a major ensemble must be taken concurrently with each semester of applied lessons. Enrollment in ensembles is by audition. Students must audition for the ensemble appropriate to their applied instrument. Students seeking the minor in music performance are generally not assigned to adjunct studios and will instead study with either a fulltime member of the faculty or with a graduate teaching assistant.

MUSC 130: Survey of Music Literature and MUSC 140: Music Fundamentals I are required for the minor in Music Performance and are also approved for General Education Distributive Studies.

### **REQUIRED COURSES**

**(18 crs.)**

<u>Term</u>	<u>Course</u>	<u>Grade</u>	Crs.
<u>Performance Courses</u>			
___	MUSP 302B	Applied Lessons	___ 2
___	MUSP 303B	Applied Lessons	___ 2
___	MUSP 402B	Applied Lessons	___ 2
___	MUSP 403B	Applied Lessons	___ 2
___	MUSC 329	Large Ensemble	___ 1
___	MUSC 329	Large Ensemble	___ 1
___	MUSC 329	Large Ensemble	___ 1
___	MUSC 329	Large Ensemble	___ 1
<u>Academic Courses</u>			
___	MUSC 130	Survey of Music Literature	___ 3
___	MUSC 140	Fundamentals of Music	___ 3

## **DIVISION OF WINDS & PERCUSSION (including jazz)**

### **Undergraduate Policies & Requirements**

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It is each student's responsibility to be familiar with the policies, requirements, and procedures of the division. If you have any questions, contact your advisor immediately to avoid delay in fulfilling requirements. In addition to knowing the policies and requirements of the division, students should read and become familiar with the academic policies described in the beginning of this handbook.

#### **Performance Attendance (MUSC 099)**

All undergraduate music majors must complete the MUSC 099 requirement as outlined in this handbook.

#### **Noon Recitals**

All Winds & Percussion students are required to perform on at least one noon recital each semester in which they are taking lessons on their major instrument, except semesters in which they are performing a degree recital. Students will obtain, complete, and submit a Student Recital Form from the Music Office, and return that form at least one week prior to the recital date. Forms must include the title and movements of the piece(s) to be performed, the full name of the composer and/or arranger, the full names of all performers, and an accurate timing for each piece. Performances should be between five and ten minutes in length (selections of less than five minutes must be approved by the major instructor). Pieces written to be accompanied must be performed with accompaniment. Appropriate dress is required.

In addition to performing on noon recitals, all Winds & Percussion students are required to attend at least five noon recitals per semester. Exceptions to this requirement will be allowed only if the student has unavoidable course scheduling conflicts due to required courses in a second major. Students seeking the BM degree must meet this requirement for eight semesters. Students seeking the BME degree must meet this requirement for seven semesters. Students seeking the BA degree must meet this requirement for five semesters. Absences due to illness or for other legitimate reasons may be excused at the discretion of the studio teacher. However, failure to meet the minimum attendance requirement will result in the lowering of the applied studio grade by one third of a letter grade for each unexcused absence (i.e. one unexcused absence, A to A-; two unexcused absences, A- to B+.)

#### **Ensemble Requirement**

All Winds & Percussion students are required to participate in a large ensemble in each semester during which they are enrolled in lessons. Auditions take place at the beginning of each academic year, and students are placed into a large ensemble by the faculty audition committee.

#### **Chamber Music**

All BM performance majors are required to complete eight semesters of chamber music. Groups are formed by the chamber music faculty at the beginning of each semester. Requests for particular personnel and repertoire are welcome and encouraged, and attempts will be made to honor them if possible and appropriate, but not guaranteed.

#### **Lesson and Jury Policies**

When registering for applied lessons (MUSP), use the appropriate suffix for your instrument (e.g., MUSP 119G for flute).

Flute (G)	Oboe (H)	Clarinet (I)	Bassoon (J)	Saxophone (K)	Horn (L)
Trumpet (M)	Trombone (N)	Tuba (O)	Euphonium (P)	Percussion (Q)	

All applied students are required to perform a jury examination at the end of each semester in which lessons are taken. This jury will be performed for a panel of at least three faculty members, one of whom will be the primary teacher. Students enrolled in the recital courses may use the recital in lieu of a jury at the discretion of the studio teacher.

Juries will not exceed fifteen minutes in length and should represent the student's work for the semester and progress to date. Normally jury exams will feature a solo work but may also include scales, etudes, and/or orchestral excerpts. Juries will be graded on a pass/fail basis. A grade of "pass minus" (P-) will result in no higher than a "B" for the semester's studio grade. A jury grade of fail (F) will result in no higher than a "D" for the semester studio grade.

#### **Degree Recital Policies**

Half recitals (required of junior B.M. students in the Wind and Percussion division) should consist of approximately thirty minutes of music and ideally the recital slot should be shared with another student. Full recitals should consist of approximately sixty minutes of music. Recital repertoire should represent a variety of styles and periods of solo repertoire and may include chamber works when appropriate. All degree recitals must be recorded. All recitals will be graded by a panel of two Winds & Percussion faculty members either live or by hearing the recital recording. The average of the two grades will determine the final semester grade.

**Bachelor of Music (BM) Students**

Students seeking the Bachelor of Music in Performance (BM) degree will enroll in the Major Series for applied lessons:

Freshman year:	MUSP	119	120
Sophomore year:	MUSP	217	218
Junior year:	MUSP	315	316 (half recital)
Senior year:	MUSP	419	420 (full recital)

All BM-Winds & Percussion students are required to play a half recital in their junior year (MUSP 316) and a full recital in their senior year (MUSP 420). For BM students seeking a jazz degree, a senior recital is required and a junior half recital is recommended but not required.

All BM seniors are required to register for MUSC 448: Wind and Percussion Literature concurrently with MUSP 420. The preparation of program notes for the senior recital is required as part of this course. These program notes must be approved by the studio teacher. Each set of program notes should be a minimum of 800 words, and be presented in double-spaced format. They should demonstrate an awareness of the historical context of the works, the importance of the works to the genre, and research from a rich variety of sources.

**Bachelor of Music Education and Bachelor of Arts (BME/BA) Students**

Students seeking the Bachelor of Music Education (BME) or Bachelor of Arts (BA) degrees will enroll in the Principal Series for applied lessons:

Freshman Courses	MUSP	109	110
Sophomore Courses	MUSP	207	208
Junior Courses	MUSP	305	306
Senior Courses	MUSP	409	410

For students seeking the BME degree, MUSP 410 is the terminal semester of applied study, and it is usually taken during the seventh semester (instead of 409). For students seeking the BA degree, MUSP 305 is the terminal semester of applied study. Students seeking lessons beyond the terminal semester must secure approval through the process described in this handbook.

All BME students are required to play a half recital during the first semester of their senior year (MUSP 410).

**BACHELOR OF MUSIC  
WIND AND PERCUSSION PERFORMANCE DEGREE**

**MAJOR PERFORMANCE AREA**

**(34 crs.)**

Term	Course	Grade	Credits
___	MUSP 119	Lessons	2
___	MUSP 120	Lessons	2
___	MUSP 217	Lessons	2
___	MUSP 218	Lessons	2
___	MUSP 315	Lessons	2
___	MUSP 316	Lessons	2
___	MUSP 419	Lessons	2
___	MUSP 420	Senior Recital	4

**Ensembles**

___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 229A,D or E	Large Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1
___	MUSC 129B,C, or P	Small Ensemble	1

**MAJOR ACADEMIC AREA**

**(37 credits)**

Term	Course	Grade	Crs
___	MUSC 102	Class Piano I	2
___	MUSC 103	Class Piano II	2
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Global Music	3
___	MUSC 360	Music History Pre 1900	3
___	MUSC 361	Music History Post 1900	3
___	MUSC 450	Musical Form	3
___	MUSC 490	Conducting I	2
___	MUSC 448W	Pedagogy	1
___	MUSC 444	Literature	1
___	MUSC 4xx	Ethno/Musicology Course	3

**MUSIC ELECTIVES**

**(3 credits)**

Choose from MUSC/MUSP/MUED/MUET

**MUSC 099 PERFORMANCE ATTENDANCE**

**(0)**

___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

**GENERAL ELECTIVES**

**6**

**GENERAL EDUCATION REQUIREMENTS (40 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	3
___	Natural Science <NL> Lab	___	4
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	MUSP 420	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits**

**120**

**BACHELOR OF MUSIC  
WIND AND PERCUSSION PERFORMANCE DEGREE  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	119	Lessons	2 crs	MUSP	120	Lessons	2 crs
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	129	Small Ensemble	1	MUSC	129	Small Ensemble	1
MUSC	150	Theory I	3	MUSC	151	Theory II	3
MUSC	102	Class Piano I	2	MUSC	103	Class Piano II	2
ENGL	101	<AW> Acad. Writing	3	MATH	107	<MA> Fund. Math	3
ARHU	158	Exp. in ARHU	<u>3</u>			Distributive Studies/I-Series	<u>3</u>
			15				15

**Sophomore Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	217	Lessons	2	MUSP	218	Lessons	2
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	129	Small Ensemble	1	MUSC	129	Small Ensemble	1
MUSC	250	Adv. Theory I	4	MUSC	251	Adv. Theory II	4
MUSC	260<HU><UP>	Global Music	3	MUSC	360	Musc Hist Pre 1900	3
		Distributive Studies	<u>3</u>			Distributive Studies (4 crs. lab sci.)	<u>4</u>
			14				15

**Junior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	315	Lessons	2	MUSP	316	Lessons	2
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	129	Small Ensemble	1	MUSC	129	Small Ensemble	1
MUSC	361	Musc Hist Post 1900	3	MUSC	450	Musical Form	3
		Music Elective	2			Oral Communication <OC>	3
ENGL	Prof. Writing	<PW>	3			Distributive Studies	<u>6</u>
		Distributive Studies/I-Series	<u>3</u>				16
			15				

**Senior Year**

<u>Semester 1</u>				<u>Semester 2</u>			
MUSP	419A	Lessons	2	MUSP	420A	Lessons	4
MUSC	229	Large Ensemble	1	MUSC	229	Large Ensemble	1
MUSC	129	Small Ensemble	1	MUSC	129	Small Ensemble	1
MUSC	490	Conducting	2	MUSC	444	Literature	1
MUSC	448W	Pedagogy	1			Music Electives	1
MUSC	4xx	Ethno/Musicology Elec	3			Diversity <UP> or <CC>	3
		Analytic Reasoning <AR>	3			Electives	<u>4</u>
		General Electives	<u>2</u>				15
			15				

**Total Credits**

**120**



**BACHELOR OF ARTS  
WIND AND PERCUSSION PERFORMANCE EMPHASIS**

**MAJOR PERFORMANCE AREA (15 crs.)**

Term	Course	Grade	Crs
___	MUSP 109	Lessons	2
___	MUSP 110	Lessons	2
___	MUSP 207	Lessons	2
___	MUSP 208	Lessons	2
___	MUSP 305	Lessons	2

Ensembles:

___	MUSC 229	Large Ensemble	1
___	MUSC 229	Large Ensemble	1
___	MUSC 229	Large Ensemble	1
___	MUSC 229	Large Ensemble	1
___	MUSC 229	Large Ensemble	1

**MAJOR ACADEMIC AREA (30 crs.)**

Term	Course	Grade	Crs
___	MUSC 102	Class Piano I	2
___	MUSC 103	Class Piano II	2
___	MUSC 150	Theory I	3
___	MUSC 151	Theory II	3
___	MUSC 250	Adv Theory I	4
___	MUSC 251	Adv Theory II	4
___	MUSC 260	Global Music	3
___	MUSC 360	Musc Hist Pre 1900	3
___	MUSC 361	Musc Hist Post1900	3
___	MUSC 450	Musical Form	3

**MUSIC ELECTIVES (6 crs.)**

Choose from MUSC/MUSP/MUED/

Term	Course	Grade	Crs
___	_____	___	___
___	_____	___	___
___	_____	___	___

**MUSC 099 PERFORMANCE ATTENDANCE (0)**

___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0
___	MUSC 099	Performance Attendance	0

**GENERAL ELECTIVES (12 crs.)**

___	_____	___	___
___	_____	___	___
___	_____	___	___

**ARHU COLLEGE REQUIREMENTS**

GLOBAL ENGAGEMENT: Demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>

UPPER LEVELS: A minimum of 45 (out of the total 120) must be upper level (300 or 400 level).

**GENERAL EDUCATION REQUIREMENTS (49 crs.)**

Term	Course	Grade	Crs
___	ARHU 158	___	3

**FUNDAMENTAL STUDIES (15 credits)**

___	ENGL 101	___	3
___	Academic Writing <AW>	___	3
___	Mathematics <MA>	___	3
___	Professional Writing <PW>	___	3
___	Oral Communication <OC>	___	3
___	Analytic Reasoning <AR>	___	3

**DISTRIBUTIVE STUDIES (25 credits)**

___	MUSC 260	___	3
___	Humanities <HU>	___	3
___	Humanities <HU>	___	3
___	Natural Science <NS>	___	4
___	Natural Science <NL> Lab	___	3
___	History and Social Science <HS>	___	3
___	History and Social Science <HS>	___	3
___	Scholarship in Practice <SP>	___	3
___	Scholarship in Practice <SP> outside major.	___	3

**I-SERIES (6 credits)**

May double count with Distributive Studies and/or Diversity

___	I-Series <IS>	___	3
___	I-Series <IS>	___	3

**DIVERSITY (6 credits)**

May double count with Distributive Studies and/or I-Series..

___	MUSC 260	___	3
___	Understanding Plural Societies <UP>	___	3
___	another <UP> or a Cultural Competence <CC>	___	3

**EXPERIENTIAL LEARNING (optional)**

May count in place of one Distributive Studies

**Total Credits 120**

**BACHELOR OF ARTS  
WIND & PERCUSSION PERFORMANCE EMPHASIS  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109	Lessons	2 crs	MUSP 110	Lessons	2 crs
MUSC 229	Ensemble	1	MUSC 229	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101	<AW> Acad. Writing	3	MATH 107	<MA> Fund. Math	3
ARHU 158	Intro. to Univ.	<u>2</u>	Distributive Studies	(4 cr. lab. sci.)	<u>4</u>
		13			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207	Lessons	2	MUSP 208	Lessons	2
MUSC 229	Ensemble	1	MUSC 229	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260	<HU><UP> Global Music	3	MUSC 360	MuHistPre1900	3
Distributive Studies		<u>6</u>	Distributive Studies		<u>6</u>
		16			16

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305	Lessons	2	MUSC 450	Musical Form	3
MUSC 229	Ensemble	1	Music Elective		3
MUSC 361	MuHistPst1900	3	Oral Communication<OC>		3
Music Elective		3	Distributive Studies		<u>6</u>
ENGL 391	<PW> Prof. Writing	3			15
Distributive Studies		<u>3</u>			
		15			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
Diversity <UP>		3	Diversity Course <UP> or <CC>		3
Analytic Reasoning	<AR>	3	Foreign Language		4
Foreign Language		4	General Electives		<u>8</u>
General Electives		<u>5</u>			15
		15			

**Total Credits 120**

**MINOR IN MUSIC PERFORMANCE**  
**WIND & PERCUSSION PERFORMANCE EMPHASIS**

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The minor in Music Performance requires four semesters of individual study (the four semesters do not need to be completed consecutively). Applied lessons, taken under the Minor Series, are weekly half-hour sessions and carry an applied music fee. One credit of a major ensemble must be taken concurrently with each semester of applied lessons. Enrollment in ensembles is by audition. Students must audition for the ensemble appropriate to their applied instrument. Students seeking the minor in music performance are generally not assigned to adjunct studios and will instead study with either a fulltime member of the faculty or with a graduate teaching assistant.

MUSC 130: Survey of Music Literature and MUSC 140: Music Fundamentals I are required for the minor in Music Performance and are also approved for General Education Distributive Studies.

<u>REQUIRED COURSES</u>		<b>(18 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs.</u>
<u>Performance Courses</u>			
___	MUSP 302 Applied Lessons	___	2
___	MUSP 303 Applied Lessons	___	2
___	MUSP 402 Applied Lessons	___	2
___	MUSP 403 Applied Lessons	___	2
___	MUSC 229 Large Ensemble	___	1
___	MUSC 229 Large Ensemble	___	1
___	MUSC 229 Large Ensemble	___	1
___	MUSC 229 Large Ensemble	___	1
<u>Academic Courses</u>			
___	MUSC 130 Survey of Music Literature	___	3
___	MUSC 140 Fundamentals of Music	___	3

**BACHELOR OF MUSIC  
JAZZ PERFORMANCE DEGREE**

<b>MAJOR PERFORMANCE AREA</b>			<b>(34 crs.)</b>	
Term	Course		Grade	Crs
___	MUSP 119	Lessons	___	2
___	MUSP 120	Lessons	___	2
___	MUSP 217	Lessons	___	2
___	MUSP 218	Lessons	___	2
___	MUSP 315	Lessons	___	2
___	MUSP 316	Lessons	___	2
___	MUSP 419	Lessons	___	2
___	MUSP 420	Senior Recital	___	4

**Ensembles:**

___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229J	Jazz Ensemble	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1
___	MUSC 229Z	Jazz Combo	___	1

<b>MAJOR ACADEMIC AREA</b>			<b>(44 crs.)</b>	
Term	Course		Grade	Crs
___	MUSC 102	Class Piano I	___	2
___	MUSC 103	Class Piano II	___	2
___	MUSC 150	Theory I	___	3
___	MUSC 151	Theory II	___	3
___	MUSC 250	Adv Theory I	___	4
___	MUSC 251	Adv Theory II	___	4
___	MUSC 260	Global Music	___	3
___	MUSC 360	Musc Hist Pre 1900	___	3
___	MUSC 361	Musc Hist Post1900	___	3
___	MUSC 453	Improvisation	___	3
___	MUSC 455	Jazz Theory	___	3
___	MUSC 436	Jazz Then & Now	___	3
___	MUSC 456	Jazz Arranging	___	3
___	MUSC 490	Conducting	___	2
___	MUSC 4xx	Musc/Ethno Crs	___	3

<b>MUSC 099 PERFORMANCE ATTENDANCE (0)</b>				
___	MUSC 099	Performance Attendance	___	0
___	MUSC 099	Performance Attendance	___	0
___	MUSC 099	Performance Attendance	___	0
___	MUSC 099	Performance Attendance	___	0
___	MUSC 099	Performance Attendance	___	0
___	MUSC 099	Performance Attendance	___	0

<b>GENERAL ELECTIVES</b>		<b>(2 crs.)</b>	
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<b>GENERAL EDUCATION REQUIREMENTS (40 crs.)</b>		
Term	Course	Grade Crs
___	ARHU 158	___ 3

<b>FUNDAMENTAL STUDIES (15 credits)</b>		
___	ENGL 101	___ 3
___	Academic Writing <AW>	___ 3
___	Mathematics <MA>	___ 3
___	Professional Writing <PW>	___ 3
___	Oral Communication <OC>	___ 3
___	Analytic Reasoning <AR>	___ 3

<b>DISTRIBUTIVE STUDIES (25 credits)</b>		
___	MUSC 260	___ 3
___	Humanities <HU>	___ 3
___	Humanities <HU>	___ 3
___	Natural Science <NS>	___ 4
___	Natural Science <NL> Lab	___ 3
___	History and Social Science <HS>	___ 3
___	History and Social Science <HS>	___ 3
___	MUSP 420	___ 3
___	Scholarship in Practice <SP>	___ 3
___	Scholarship in Practice <SP> outside major.	___ 3

<b>I-SERIES (6 credits)</b>		
May double count with Distributive Studies and/or Diversity		
___	I-Series <IS>	___ 3
___	I-Series <IS>	___ 3

<b>DIVERSITY (6 credits)</b>		
May double count with Distributive Studies and/or I-Series..		
___	MUSC 260	___ 3
___	Understanding Plural Societies <UP>	___ 3
___	another <UP> or a Cultural Competence <CC>	___ 3

<b>EXPERIENTIAL LEARNING (optional)</b>		
May count in place of one Distributive Studies		

**Total Credits 120**

**BACHELOR OF MUSIC  
JAZZ PERFORMANCE  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 119	Lessons	2 crs	MUSP 120	Lessons	2 crs
MUSC 229J	Jazz Ensemble	1	MUSC 229J	Ensemble	1
MUSC 229Z	Jazz Combo	1	MUSC 229Z	Jazz Combo	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101	<AW> Acad. Writing	3	MATH 107	<MA> Fund. Math	3
ARHU 158	Exp. in ARHU	<u>3</u>	Distributive Studies/I-Series		<u>3</u>
		15			15

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 217	Lessons	2 crs	MUSP 218	Lessons	2 crs
MUSC 229J	Jazz Ensemble	1	MUSC 229J	Ensemble	1
MUSC 229Z	Jazz Combo	1	MUSC 229Z	Jazz Combo	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260<HU><UP>	Global Music	3	MUSC 360	Hist Pre 1900	3
Distributive Studies/I-Series		<u>3</u>	Distributive Studies	(4 cr. lab. sci.)	<u>4</u>
		14			15

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 315	Lessons	2	MUSP 316	Lessons	2
MUSC 229J	Jazz Ensemble	1	MUSC 229J	Ensemble	1
MUSC 229Z	Jazz Combo	1	MUSC 229Z	Jazz Combo	1
MUSC 361	Hist Post 1900	3	MUSC 4xx	Msc/Ethno Elec	3
MUSC 436	Jazz History	3	ENGL 391	<PW> Prof. Writing	3
Distributive Studies		<u>6</u>	Distributive Studies		3
		16	General Elective		<u>2</u>
					15

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 419	Lessons	2	MUSP 420	Sr. Recital	4
MUSC 229J	Jazz Ensemble	1	MUSC 229J	Ensemble	1
MUSC 229Z	Jazz Combo	1	MUSC 229Z	Jazz Combo	1
MUSC 490	Conducting	2	MUSC 456	Jazz Arranging	3
MUSC 453	Improvisation	3	Diversity	<UP> or <CC>	3
MUSC 455	Jazz Theory	3	Analytic Reasoning	<AR>	<u>3</u>
Oral Communication	<OC>	<u>3</u>			15
		15			

**Total Credits 120**

**BACHELOR OF ARTS  
JAZZ STUDIES EMPHASIS**

<b><u>MAJOR PERFORMANCE AREA</u></b>		<b>(15 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSP 109 Lessons	___	2
___	MUSP 110 Lessons	___	2
___	MUSP 207 Lessons	___	2
___	MUSP 208 Lessons	___	2
___	MUSP 305 Lessons	___	2
Ensembles:			
___	MUSC 229J Jazz Ensemble	___	1
___	MUSC 229J Jazz Ensemble	___	1
___	MUSC 229J Jazz Ensemble	___	1
___	MUSC 229J Jazz Ensemble	___	1
___	MUSC 229J Jazz Ensemble	___	1

<b><u>MAJOR ACADEMIC AREA</u></b>		<b>(36 crs.)</b>	
<u>Term</u>	<u>Course</u>	<u>Grade</u>	<u>Crs</u>
___	MUSC 102 Class Piano I	___	2
___	MUSC 103 Class Piano II	___	2
___	MUSC 150 Theory I	___	3
___	MUSC 151 Theory II	___	3
___	MUSC 250 Adv Theory I	___	4
___	MUSC 251 Adv Theory II	___	4
___	MUSC 260 Global Music	___	3
___	MUSC 360 MuscHist Pre1900	___	3
___	MUSC 361 MuscHist Post1900	___	3
___	MUSC 453 Improvisation	___	3
___	MUSC 455 Jazz Theory	___	3
___	MUSC 436 Jazz Then & Now	___	3

<b><u>MUSC 099 PERFORMANCE ATTENDANCE (0)</u></b>			
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0
___	MUSC 099	Performance Attendance	___ 0

<b><u>GENERAL ELECTIVES</u></b>		<b>(12 crs.)</b>	
___	_____	___	___
___	_____	___	___
___	_____	___	___
___	_____	___	___

**ARHU COLLEGE REQUIREMENTS**  
**GLOBAL ENGAGEMENT:** Demonstrate language proficiency in at least one foreign language via the options listed at <https://arhu.umd.edu/academicsadvising/global-engagement>  
**UPPER LEVELS:** A minimum of 45 (out of the total 120) must be upper level (300 or 400 level).

<b><u>GENERAL EDUCATION REQUIREMENTS (49 crs.)</u></b>		
<u>Term</u>	<u>Course</u>	<u>Grade Crs</u>
___	ARHU 158	___ 3
<b><u>FUNDAMENTAL STUDIES (15 credits)</u></b>		
___	ENGL 101	___ 3
___	Academic Writing <AW>	___ 3
___	Mathematics <MA>	___ 3
___	Professional Writing <PW>	___ 3
___	Oral Communication <OC>	___ 3
___	Analytic Reasoning <AR>	___ 3

<b><u>DISTRIBUTIVE STUDIES (25 credits)</u></b>		
___	MUSC 260	___ 3
___	Humanities <HU>	___ 3
___	Humanities <HU>	___ 3
___	Natural Science <NS>	___ 4
___	Natural Science <NL> Lab	___ 3
___	History and Social Science <HS>	___ 3
___	History and Social Science <HS>	___ 3
___	Scholarship in Practice <SP>	___ 3
___	Scholarship in Practice <SP> outside major.	___ 3

<b><u>I-SERIES (6 credits)</u></b>		
May double count with Distributive Studies and/or Diversity		
___	I-Series <IS>	___ 3
___	I-Series <IS>	___ 3

<b><u>DIVERSITY (6 credits)</u></b>		
May double count with Distributive Studies and/or I-Series..		
___	Understanding Plural Societies <UP>	___ 3
___	another <UP> or a Cultural Competence <CC>	___ 3

<b><u>EXPERIENTIAL LEARNING (optional)</u></b>		
May count in place of one Distributive Studies		
___	_____	___

**Total Credits 120**

**BACHELOR OF ARTS  
JAZZ STUDIES EMPHASIS  
SUGGESTED PROGRAM**

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**Freshman Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 109	Lessons	2 crs	MUSP 110	Lessons	2 crs
MUSC 229J	Ensemble	1	MUSC 229J	Ensemble	1
MUSC 150	Theory I	3	MUSC 151	Theory II	3
MUSC 102	Class Piano I	2	MUSC 103	Class Piano II	2
ENGL 101	<AW> Acad. Writing	3	MATH 107	<MA> Fund. Math	3
ARHU 158	Exp. In ARHU	<u>3</u>	Oral Communication	<OC>	<u>3</u>
		14			14

**Sophomore Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 207	Lessons	2 crs	MUSP 208	Lessons	2 crs
MUSC 229J	Ensemble	1	MUSC 229J	Ensemble	1
MUSC 250	Adv. Theory I	4	MUSC 251	Adv. Theory II	4
MUSC 260	<HU><UP> Global Music	3	MUSC 360	Musc Hist Pre 1900	3
Distributive Studies		<u>6</u>	Distributive Studies		<u>6</u>
		16			16

**Junior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSP 305	Lessons	2	MUSC 436	Jazz History	3
MUSC 229J	Ensemble	1	Foreign Language		4
MUSC 455	Jazz Theory	3	Distributive Studies		6
MUSC 361	Musc Hist Post 1900	3	Diversity	<UP>	<u>3</u>
General Electives		<u>6</u>			16
		15			

**Senior Year**

<u>Semester 1</u>			<u>Semester 2</u>		
MUSC 453	Improvisation	3	Diversity Course	<UP> or <CC>	3
ENGL 391	<PW> Prof. Writing	3	Analytic Reasoning	<AR>	3
Distributive Studies	(lab. Sci.)	4	General Elective		<u>9</u>
Foreign Language		<u>4</u>			15
		14			
			<b>Total Credits</b>		<b>120</b>

PART III  
GRADUATE STUDIES



## Chapter III.1 Policies Applying to all Graduate Degrees

### **Mission**

The School of Music offers comprehensive graduate education in music performance, conducting, education, theory, composition, musicology, and ethnomusicology. It awards four graduate degrees. The curriculum leading to the degree Master of Arts (MA) is designed for qualified graduate students who desire a focused study in Music Education, Ethnomusicology, Musicology, or Music Theory within the context of a major research university. The curriculum leading to the degree Master of Music (MM) is designed for qualified graduate students who desire a focused study in Music Education, Composition, Conducting, or Performance. The curriculum leading to the degree Doctor of Philosophy (Ph.D.) is designed for qualified graduate students who desire highly advanced study in Music Education, Ethnomusicology, Musicology, or Music Theory. The curriculum leading to the degree Doctor of Musical Arts (DMA) is designed for qualified graduate students who desire highly advanced study in Composition, Conducting, or Performance along with a deep understanding of research and pedagogy.

### **Advising**

Advising is one of the most important elements in a graduate student's career. Each student, in consultation with their division coordinator, shall secure an advisor before the end of the first year of graduate studies. Should a student be unable to secure an advisor, they should consult first with their division coordinator and then with the Associate Director for 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 must be approved by the division coordinator, and the student must submit the advisor's name, in writing, to the Office of Student Services. A student who wishes to change advisors must request the change in writing. The request must then be co-signed by the division coordinator and submitted to the Office of Student Services.

It is the student's responsibility to consult regularly with their advisor during the entire period of their graduate studies. Each semester students must present a completed registration form (listing all courses for which they intend to register) to their advisor. This form must be signed by the advisor prior to each semester's registration (the advisor's signature is also necessary on all official student communication with both the School of Music and the Graduate School). Once advising is complete, the completed and signed advising form should be submitted to the Office of Student Services for the removal of the advising block and the individual course blocks. All graduate-level music courses are blocked by default to ensure that School of Music students have first access to these courses, meaning that any change to a student's schedule will require the advisor's permission, as well as the removal of the block for that particular course.

Graduate students are able to track their degree progress online through [uachieve](#). While this resource is very helpful, it often does not accurately reflect all requirements. If you see any errors in your uachieve record, please email or visit the Student Services Office to request correction. The School of Music does not consider uachieve an official advising tool.

### **Common Advising Questions**

- **Theory/Analysis:** Many degree programs require a three-credit course in music theory/analysis. Each semester, a list of approved courses will be distributed. As a general rule, courses taught by the music theory or composition faculty may be used to satisfy this requirement. MUSC 463 may not be used to complete this requirement.
- **History/Lit.:** Many degree programs require a three-credit course in music history/literature. Each semester, a list of approved courses will be distributed. As a general rule, courses taught by the musicology or ethnomusicology faculty may be used to satisfy this requirement. MUSC 436 may be used to satisfy this requirement.
- **Outside the Major Area:** A number of degree programs require a course "outside the major area" or "outside the major instrument." Only courses that require students to undertake work unrelated to the major (i.e., not playing or studying the major instrument) may be used to satisfy this requirement.

### **Common Registration Blocks**

- **Immunization forms:** new graduate students are required to submit a completed immunization form before the first day of classes; failure to do so may result in assessment of a late fee. Graduate students are not able to register for a second semester of coursework until this form is submitted.
- **Academic ineligibility:** for a new graduate student, this block usually means that we need one or more of the final, official transcripts from a previous institution. Information about where to submit your transcript is available [here](#).
- **Financial ineligibility:** all outstanding bills must be paid before registration.

### **Graduate Assistantship Advising**

Graduate assistants are an important part of the School of Music community and are governed by the policies of the Graduate School. All Graduate Assistants will have an assigned mentor (either a member of the faculty or the staff). Prior to the start of the assistantship, the supervising faculty or staff member and the Graduate Assistant must meet to review and confirm expectations, including a summary of the

nature of the required duties. To facilitate these discussions, sample Statements of Mutual Expectations can be found on the Graduate School [website](#).

### **Placement Examinations**

The School of Music requires that most incoming graduate students complete a diagnostic placement examination prior to matriculation. The results of this examination are used to guide students in planning their programs of study and in preparing for their preliminary examinations. Results of the placement examinations (and any courses used to fulfill deficiencies) hold for five years, regardless of degree program.

Most new graduate students must take the music theory placement examination (students who earned a *graduate* degree at the University of Maryland School of Music within the past five years and those majoring in ethnomusicology or jazz performance are exempt from this requirement). Most of the questions on the exam relate to basic music theory normally covered in the first two years of an undergraduate music program. There are also a few questions related to counterpoint, chromatic harmony, instrumentation, and early twentieth-century compositional techniques. Students are advised to prepare for this exam by reviewing one or more of the following texts:

Stefan Kostka and Dorothy Payne, *Tonal Harmony* (McGraw-Hill).  
Edward Aldwell and Carl Schachter, *Harmony and Voice Leading* (Cengage).  
Steven G. Laitz, *Graduate Review of Tonal Theory* (Oxford University Press).

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).

Several degree programs require additional, specialized placement examinations.

### **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 will be placed on probation for the following semester. If a grade of C+ or lower is received at the subsequent jury, the student will be dismissed from the School of Music and the University of Maryland.

### **Continuous Registration**

All students must register for courses and pay the associated tuition and fees each semester (not including summer and winter sessions) until the degree is awarded. In special cases, limited-term waivers of tuition and fees may be granted. Waiver requests must be made at least thirty days before the beginning of the semester or year for which the waiver is sought, and must be approved by the Associate Director for 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 during the fall and spring semesters. MUSP 899 carries the applied music fee. It is the responsibility of the student to notify the Student Services Office each semester if they plan to change from MUSP to MUSC or vice versa by the end of the drop/add period.

### **Written Thesis/Dissertation Preparation**

For more information on the preparation of the thesis or dissertation consult with the [Graduate School](#).

### **Human Subject Research**

In some degree programs (especially in Ethnomusicology and Music Education) students 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. Any research conducted prior to receiving IRB approval will be considered invalid and cannot be used as part of a dissertation. For application forms and guidelines on such issues as research involving minors or prisoners, surveys, and the use of audio or visual recordings and photographs, please consult with the [Institutional Review Board](#).

## **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 may result in delayed graduation). If for any reason the requirements for graduation are not met in that semester, the application for a diploma will be valid for subsequent semesters within five years of admission.

## **Travel and Research Funding**

The funds available from the School of Music, Graduate School, and College of Arts and Humanities for student travel, research, and other projects vary from year to year. This section of the handbook is for informational purposes only, and students should watch for opportunities to apply for several kinds of funding. Typically, notice of all funding opportunities will be sent by email from the Student Services Office or Associate Director for Graduate Studies:

Travel Funding: limited funds are available to support students who are presenting, performing, conducting, or otherwise taking part in programmed events at competitive conferences, festivals, and workshops (simply attending events is generally not sufficient to be awarded travel funds). In all cases, one must be a student at the time of the proposed travel. Students should watch the School of Music graduate email list for specific opportunities and deadlines.

Research and Creative Funding: The School of Music and the Graduate School have programs to assist with research and other creative activities:

Graduate School Research Awards (Ph.D. students only): The Graduate School's Summer Research Fellowship is designed for mid-career doctoral students (defined as that period approximately before, during, or after advancement to candidacy). The fellowship is designed to provide doctoral students with the opportunity to concentrate fully on their own scholarly activities and research.

School of Music Research Award (MA and Ph.D. students only): These School of Music fellowships are designed to support research projects and travel that will lead to the completion of a major degree benchmark (usually a thesis or dissertation).

Dissertation Fellowships and Awards: The Graduate School has several awards to support various stages of doctoral dissertation writing (for Ph.D. students only). These awards usually have School of Music deadlines early in the spring semester.

The opportunities described above are only the most common forms of academic funding. Students are advised to consult the [Graduate School](#) website and the website of the [College of Arts and Humanities](#) for additional detail and opportunities.

## **Useful Websites**

### **[The University of Maryland](#)**

[University Policies](#)

[Maryland English Institute](#)

[Institutional Review Board](#)

### **[The Graduate School](#)**

[Graduate Catalog](#)

[Graduate School Forms](#)

[Graduation Deadlines](#)

[Thesis and Dissertation Guidelines](#)

[Graduate School Funding](#)

[Graduate School Travel Support](#)

### **[The Office of Student Financial Services and Cashiering](#)**

[Terp Payment Plan](#)

### **[The College of Arts and Humanities](#)**

[College Fellowships](#)

[College Student Life](#)

### **[Office of the Registrar](#)**

[Academic Calendar & Deadlines](#)

### **[The School of Music](#)**

[School of Music Forms](#)

## **Research Guides**

[Chicago Manual of Style](#)

[Turabian Style Guide](#)

Hard copies of multiple style guides, including these, can be found in the Michelle Smith Performing Arts library reference section under LB2369.

## Chapter III.2 Policies Applying to all Master's Degrees

### General Requirements

The course of study undertaken for the Master of Arts (MA) and the Master of Music (MM) degrees constitutes a unified, coherent program that is approved by the student's advisor and the Associate Director for 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 Musicology, Ethnomusicology, and Music Theory.
  - MUSC 648: Seminar in Music Research for students in Composition, Conducting, 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 area of study.
- (d) Pass an oral comprehensive examination or a defense of the thesis as required by the area of study.

### 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 programs require more than thirty credits). The School of Music offers both thesis (most MA degrees) and non-thesis (all MM degrees) degrees. For degrees requiring a thesis, six of the thirty credit hours must be in thesis research (MUSC 799) and at least twelve hours must be at the 600-level or higher. For non-thesis degrees, a minimum of eighteen credit hours must be taken in courses numbered 600 or higher. See individual program requirements for degree-specific credit distribution and course requirements.

### Time Limits

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

### Credit by Examination

A student seeking a master's degree may obtain graduate credit by examination in certain 400-level courses. Credit by examination is not generally available for courses at the 600, 700, and 800 levels. All master's students must meet the credit requirements for their degree.

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

Any student requesting the acceptance of transfer credits must submit the necessary academic transcripts and the completed [form](#) to the Student Services Office for submission to the Graduate School during their first semester of study at the University of Maryland. 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 Associate Director for Graduate Studies must indicate to the Dean of the Graduate School that the coursework 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.

In accordance with Graduate School policy, up to nine graduate credits may be transferred from the University of Maryland's Non-Degree Seeking Student Program, subject to the approval of the Associate Director for Graduate Studies. The total number of credits transferred in to a master's program may not exceed nine.

### **Written Divisional Qualifying Examinations**

All MA students and MM Composition students must pass written qualifying examinations prepared by the faculty in their area of study. For most programs, these 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, for which they must register for the upcoming fall semester), and an application to take the examinations must be approved by the student's advisor. A student may attempt 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 coordinator) 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 Associate Director for 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 MA degrees the final project is a thesis, completed under six credit hours of MUSC 799: Thesis Research. For most MM degrees this project is a recital, paper, or composition taken under four credit hours of MUSP 620 or MUSC 699 in the final year of the degree.

### **Thesis Preparation**

The written component of all degrees requiring a thesis is the thesis itself. For detailed instructions on preparing and submitting the manuscript of this document consult with the [Graduate School](#).

### **MM 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 (for musicology and ethnomusicology students completing the non-thesis option, the defended final project completes this requirement). The paper must meet the requirements listed on the [Scholarly Research Paper Certification Form](#). This form, completed and signed, should be submitted to the Office of Student Services at the end of the semester in which the course is taken, and must be submitted no later than the final day of classes in the following semester.

### **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 Associate Director for 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.

**Chapter III.3**  
**Master of Arts (MA) Degree Programs**  
**Curricula and Divisional Requirements**

**DIVISION OF MUSIC EDUCATION**  
**MA Policies & Requirements**

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**MA IN MUSIC EDUCATION (thesis option)**

There are two master's degree options in Music Education; see also the requirements for the MM degree. It is the responsibility of the student to ensure that they are enrolled in the intended degree track *before* the final semester.

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

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

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

_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.

(studies outside the major area, selected in consultation with the advisor)

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

_____ MUSC 4xx/6xx	(Theory/Analysis)	3 cr.
_____ MUSC 4xx/6xx	(History/Lit.)	3 cr.
_____ MUED/MUSC/MUSP 4xx/6xx		3 cr.

(studies outside the major area, selected in consultation with the advisor)

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

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

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

- \_\_\_\_\_ Select thesis examining committee
- \_\_\_\_\_ Pass divisional qualifying examinations

**Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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](#)

## **DIVISION OF MUSICOLOGY & ETHNOMUSICOLOGY**

### **MA Policies & Requirements**

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#### **MA 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 the field. The required coursework covers historical and contemporary scholarship, training in fieldwork including a hands-on research project, 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.

Working with their advisor, the student will select one language, other than their native language, in which they must demonstrate reading knowledge. To fulfill this language requirement, students may either take and pass four semesters of the language at the undergraduate level or pass an examination designed by the faculty to assess reading knowledge of the language at a level suitable for research in music.

Near the beginning of the second year of study students will take the MA qualifying examination. The examination has three parts, each of which consists of questions that test the knowledge that students have obtained from one of the three required ethnomusicology courses: Introduction to Ethnomusicology, Field Methods in Ethnomusicology, and Anthropology of Music. Students will have two hours to complete each part of the exam (i.e., six hours total for the entire exam).

There are two options for the final project: a thesis option and a non-thesis option.

The thesis option requires six credits of MUSC 799, and may take one of three forms:

- 1) a substantial document (usually between 60 and 80 pages of text)
- 2) an article suitable for submission to a refereed journal; or
- 3) a public sector/applied project that includes a supplemental written document explaining its methodologies.

All three of these options must include a central thesis, use scholarly argumentation, and make a meaningful contribution to the field.

All three thesis options will include the following benchmarks:

- 1) a one-page description of the project submitted to the advisor at the end of the spring semester of the student's first year;
- 2) a full proposal and literature review submitted to the advisor and committee at the beginning of the fall semester of the second year;
- 3) a workshop presentation on the thesis progress by the end of the fall semester of the second year; and
- 4) completion and formal defense of the project by mid-April of the second year.

The non-thesis option requires two 600-level seminars (in addition to the Required Program of Study) that include substantial written papers.

Students choosing the thesis option must be enrolled in thesis credit (MUSC 799) or in at least one other course during the semester of the defense.



## Required Program of Study (32 credits)

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

_____MUSC 632	Anthropology of Music	3 cr.
_____MUSC 633	Field Methods in Ethnomusicology I	3 cr.
_____MUSC 677	Introduction to Ethnomusicology	3 cr.

#### *Thesis Option:*

_____MUSC 799	Thesis Research or	6 cr.
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#### *Non-Thesis Option:*

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

### 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	Asian Music Ensembles (1 cr. x 2 semesters)	2 cr.

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

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

### LECTURE SERIES AND COLLOQUIUM

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

### CHECKLIST FOR OTHER REQUIREMENTS

#### Completed prior to matriculation

\_\_\_\_\_TOEFL (for all international students) & Maryland English Institute examinations (for international Teaching Assistants)

#### Completed in the final semester of study ([graduation deadlines](#))

- \_\_\_\_\_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](#)

## **MA IN MUSICOLOGY**

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

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.

Working with their advisor, the student will select one language, other than their native language, in which they must demonstrate reading knowledge. To fulfill this language requirement, students may either take and pass four semesters of the language at the undergraduate level or pass an examination designed by the faculty to assess reading knowledge of the language at a level suitable for research in music.

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

There are two options for the final project: a thesis option and a non-thesis option.

The thesis option requires six credits of MUSC 799, and may take one of three forms:

- 1) a substantial document (usually between 60 and 80 pages of text)
- 2) an article suitable for submission to a refereed journal; or
- 3) a public sector/applied project that includes a supplemental written document explaining its methodologies.

All three of these options must include a central thesis, use scholarly argumentation, and make a meaningful contribution to the field.

All three thesis options will include the following benchmarks:

- 1) a one-page description of the project submitted to the advisor at the end of the spring semester of the student's first year;
- 2) a full proposal and literature review submitted to the advisor and committee at the beginning of the fall semester of the second year;
- 3) a workshop presentation on the thesis progress by the end of the fall semester of the second year; and
- 4) completion and formal defense of the project by mid-April of the second year.

The non-thesis option requires two 600-level seminars (in addition to the Required Program of Study) that include substantial written papers.

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 (30 credits)**

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

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

*Thesis Option:*

___MUSC 799	Thesis Research	6 cr.
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*or*

*Non-Thesis Option:*

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

**STUDIES IN AREAS SUPPORTING THE MAJOR (6 credits minimum)**

___MUSC 646	Introduction to Musicology	3 cr.
___MUSC 677	Introduction to Ethnomusicology	3 cr.

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

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

___MUED/MUSC/MUSP 4xx/6xx (4 courses x 3 credits)	12 cr.
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**LECTURE SERIES AND COLLOQUIUM**

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

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

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

**Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_ Thesis committee 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](#)

**DIVISION OF MUSIC THEORY & COMPOSITION**  
**MA Policies & Requirements**

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**MA IN MUSIC THEORY**

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

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

Select one of the following:

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

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

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

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

_____MUSC 646	Introduction to Musicology	3 cr.
_____MUSC 4xx/6xx	Music History	3 cr.

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

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

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

The thesis will consist of a substantial research paper on an original topic in the field. Upon completion of the thesis the student must pass the final oral examination (defense of thesis).

**MUSIC SCHOLARS LECTURE SERIES**

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

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

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

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

- \_\_\_\_\_ Select thesis examining committee
- \_\_\_\_\_ Pass written divisional qualifying examinations
- \_\_\_\_\_ Pass School of Music qualifying examinations

**Completed in the final semester of study** ([graduation deadlines](#))

- \_\_\_\_\_ 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
- \_\_\_\_\_ Final oral defense of the thesis
- \_\_\_\_\_ Submit thesis to the Graduate School per their [guidelines](#)

**Chapter III.4**  
**Master of Music (MM) Degree Programs**  
**Curricula and Divisional Requirements**

**DIVISION OF CONDUCTING**  
**MM Policies & Requirements**

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**MM 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.
_____MUSP 679*	Instrumental Practicum	1 cr.

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

_____MUSC 648	Seminar in Music Research	3 cr.
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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.

**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 ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

## **MM IN CONDUCTING—INSTRUMENTAL CONDUCTING**

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

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

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

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

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

_____	MUSC 648	Seminar in Music Research	3 cr.
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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.

### **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 ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

**DIVISION OF MUSIC THEORY & COMPOSITION**  
**MM Policies & Requirements**

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**MM IN COMPOSITION**

**CURRICULA AND REQUIREMENTS**

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

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

\*Courses with a performance fee

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

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

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

_____MUSC 688	Advanced Orchestration	3 cr.
_____MUSC 689	Advanced Conducting	3 cr.

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

_____MUSC 460	Tonal Counterpoint	3 cr.
_____MUSC 651	The 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 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 (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	Ethno/musicology, 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 ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

**DIVISION OF MUSIC EDUCATION**  
**MM Policies & Requirements**

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**MM IN MUSIC EDUCATION (project option)**

There are two master's degree options in Music Education; see also the requirements for the MA degree.

**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 prior to the final semester of study**

- \_\_\_\_\_ Final project prospectus approved by advisor

**Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Music Student Services Office
- \_\_\_\_\_ Pass divisional qualifying examination (prior to completion of the final project)
- \_\_\_\_\_ Present MM portfolio (see advisor for details)
- \_\_\_\_\_ Final project
- \_\_\_\_\_ 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

**DIVISION OF PIANO**  
**MM Policies & Requirements**

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**MM 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.

**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 ([graduation deadlines](#))**

- \_\_\_\_\_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
- \_\_\_\_\_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 coordinator 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.

## **MM IN PERFORMANCE—COLLABORATIVE PIANO**

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

_____MUSP 619A*	Lessons	2 cr.
_____MUSP 619A*	Lessons	2 cr.
_____MUSP 620A*	Final Project: Recital I	4 cr.
_____MUSP 621A*	Final Project: Recital II	4 cr.

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

### **STUDIES IN AREAS SUPPORTING THE MAJOR (11 credits minimum)**

_____MUSC 643	Vocal Literature I	3 cr.
_____MUSC 699V	Vocal Coaching	3 cr.
_____MUSC 608	Chamber Music	1 cr.
_____MUSC 609	Chamber Music Practicum and Analysis	2 cr.
Select one course from the following:		2–3 cr.
_____MUSC 699D	Diction for Pianists	
_____MUSC 644	Vocal Literature II	

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

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

\*Courses with a performance fee

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

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

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

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

#### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

**DIVISION OF STRINGS**  
**MM Policies & Requirements**

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**MM 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 repertoire is expected to demonstrate, in a variety of styles, instrumental and artistic mastery appropriate to the degree.
- b. The normal length for a full recital program is 60–65 minutes of music. The program and proposed date must be submitted to the division coordinator for approval at least eight class weeks before the recital date (i.e., the program for a September 15 recital must be submitted April 1, the previous semester). A proposed program may be rejected because of inappropriate length or content. Ensemble music involving three or more players may be programmed provided all players can be present for the recital hearing.
- c. The recital must be scheduled at a time when the student's teacher is able to attend.
- d. 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.
- e. The student must arrange to have the recital recorded by an approved recording technician.

### II. The Recital Hearing and Oral Examination

- a. The division coordinator 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 MM 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 jury evaluation form to be placed in the student's file.

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

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

### Completed every semester

- \_\_\_\_\_ Noon Recital requirement

### Completed in the 1st semester of study

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

### Completed in the final semester of study ([graduation deadlines](#))

- \_\_\_\_\_ Apply for diploma within the first two weeks of the semester of graduation
- \_\_\_\_\_ Approved program form returned to the Student Services Office
- \_\_\_\_\_ Final project (recital)
- \_\_\_\_\_ Oral examination completed prior to the Graduate School deadline
- \_\_\_\_\_ Orchestral participation certification form returned to the Student Services Office

**DIVISION OF VOICE & OPERA**  
**MM Policies & Requirements**

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**MM IN PERFORMANCE—VOICE**

The Voice/Opera division offers two MM degree programs. The MM—Voice is a four-semester program featuring study in studio voice, diction and vocal coaching, culminating in a major performance, usually a recital. The performance must be at a professional level and demonstrate an understanding of different periods and styles of music, an advanced vocal technique, and advanced skill in diction.

**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 (or its equivalent) of college level German, French, or Italian, plus one year of an additional language suitable to the student's professional interests.

**NOON RECITAL REQUIREMENT**

Divisional Noon Recitals are an opportunity for students to perform before an audience of their peers. Students are required to attend the divisional noon recitals and to perform in a noon recital once each semester. Attendance at Noon Recitals is a part of the course requirement and affects the final studio grade. Attendance and grading policies can be found in the MUSP syllabi, which are distributed, to all students at the beginning of each semester.

**JURY EXAMINATIONS**

Students enrolled in MUSP 619B must present a jury for the full Voice & Opera faculty at the end of each semester. No jury is required in the semester in which the degree recital is given. Recital Hearing and Oral Examination policies can be found in the MUSP 619/620B syllabi.

## **PIANO PROFICIENCY**

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

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

Students who do not pass this examination will be required to take the Piano Class for Singers.

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

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

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

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

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

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

### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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



## **MM IN PERFORMANCE—OPERA**

The division of Voice & Opera offers two MM degree programs. The MM—Opera is a four-semester program featuring study in studio voice, acting, movement, diction and operatic coaching, culminating in fully staged opera performances. The student usually performs at least two different operatic roles.

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

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

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

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

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

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

\*Courses with a performance fee

†Highly recommended, but not required

### **FOREIGN LANGUAGE REQUIREMENT**

One year (or its equivalent) of college level Italian, plus one year of either French or German.

### **NOON RECITAL REQUIREMENT**

Divisional Noon Recitals are an opportunity for students to perform before an audience of their peers. Students are required to attend the divisional noon recitals and to perform in a noon recital once each semester. Attendance at Noon Recitals is a part of the course requirement and affects the final studio grade. Attendance and grading policies can be found in the MUSP syllabi, which are distributed to all students at the beginning of each semester.

### **JURY EXAMINATIONS**

Students enrolled in MUSP 619X must present a jury for the full Voice & Opera faculty at the end of the first two semesters. No jury is required in the two semesters in which the student sings an opera role. Policies about the operatic roles and the Oral Examination can be found in the MUSP 619/620X syllabi.

## **PIANO PROFICIENCY**

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

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

Students who do not pass this examination will be required to take the Piano Class for Singers.

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

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

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

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

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

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

### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

**DIVISION OF WINDS & PERCUSSION**  
**MM Policies & Requirements**

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**MM IN PERFORMANCE—WINDS & PERCUSSION**

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

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

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

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

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

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

\*Courses with a performance fee

**Ensemble Requirement**

All MM Winds & Percussion students are required to participate in four semesters of a large ensemble. Auditions take place at the beginning of each academic year and students are placed into a large ensemble by the faculty audition committee.

**Chamber Music**

All MM Winds & Percussion students are required to complete two semesters of chamber music. Groups are formed by the chamber music faculty at the beginning of each semester. Request for particular personnel and repertoire are welcome and encouraged, and attempts will be made to honor them if possible and appropriate.

**Lesson and Jury Policies**

When registering for applied lessons (MUSP), use the appropriate suffix for your instrument (e.g., MUSP 119G for flute).

Flute (G)	Oboe (H)	Clarinet (I)	Bassoon (J)	Saxophone (K)	Horn (L)
Trumpet (M)	Trombone (N)	Tuba (O)	Euphonium (P)	Percussion (Q)	

In each semester all applied students are required to perform either a final jury examination or a degree recital. Juries will be performed for a panel of at least three faculty members, one of whom will be the primary teacher (MM degree recitals must be graded by at least two faculty members including the studio teacher).

Juries will not exceed fifteen minutes in length and should represent the student's work for the semester and progress to date. Normally jury exams will feature a solo work but may also include scales, etudes, and/or orchestral excerpts. Juries will be graded on a pass/fail basis. A grade of "pass minus" will result in no higher than a "B" for the semester's studio grade. A jury grade of "fail" will result in no higher than a "D" for the semester's studio grade.

**Recitals**

MM degree recitals should consist of approximately sixty minutes of music. Recital repertoire should represent a variety of styles and periods of solo repertoire and may include chamber works when appropriate. All degree recitals must be recorded. All recitals will be graded by a panel of two Wind & Percussion faculty member either live or by hearing the recital recording. The average of the two grades will be considered in determining the final semester grade.

## 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 ([graduation deadlines](#))

- \_\_\_\_\_ 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
- \_\_\_\_\_ 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

## **MM IN PERFORMANCE—JAZZ**

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

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

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

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

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

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

\*Courses with a performance fee

## **CHECKLIST FOR OTHER REQUIREMENTS**

### **Completed prior to matriculation**

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

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

\_\_\_\_\_Scholarly research paper and certification form

### **Completed in the final semester of study ([graduation deadlines](#))**

\_\_\_\_\_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

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

## Chapter III.5 Policies Applying to all Doctoral Degree Programs

### **Mission**

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 (DMA) 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 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 Associate Director for Graduate Studies 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 to the degree program terminates if the requirements are not completed in the time specified.

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

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

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

#### **DMA**

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 DMA 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 Associate Director for Graduate Studies.

### **Transfer of Credits**

No credits earned at other institutions may be transferred to University of Maryland doctoral programs.

### **Waiver of Course Requirements**

The Associate Director for 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 Associate Director for 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 coordinator 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 coordinator must sign the request.
3. If an equivalent course was taken at another institution, the student must submit to the Associate Director for Graduate Studies a request signed by the student's advisor and division coordinator with an official transcript from the other institution and description or official syllabus of the course. If documentation submitted by the student shows that the course is sufficiently similar to the one offered at the University of Maryland, was taken within the last five years, and was passed with a grade of B- or better, the requirement may be waived.

### **Limit on Studio Instruction**

DMA students are limited to no more than seven semesters of studio instruction.

### **DMA Pre-Candidacy Recitals**

Most DMA degrees require that two recitals, taken under the course numbers MUSP 815/816, be performed prior to advancement to candidacy. While unusual and imaginative formats for both recitals are welcome (with the approval of the studio teacher, advisor, and division coordinator), the MUSP 815 recital usually takes the form of a standard professional concert program containing a representative variety of styles, while the MUSP 816 recital must contain a combination of performance, scholarship, and public speaking. Both recitals usually last approximately one hour. The MUSP 816 recital (commonly known as the lecture recital) should contain approximately equal proportions of performance and public speaking. Most successful MUSP 816 recitals present some combination of biographical information, stylistic analysis, and cultural background regarding the repertoire performed, as well as some discussion of the performance challenges and choices surrounding that repertoire. Both the performance itself and the lecture must be prepared under the supervision of the studio instructor. In most cases, the written text of the lecture provides some of the material used in the pre-candidacy scholarly paper (described below). See the individual degree programs for further 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 DMA degrees, it is demonstrated through the completion of a pre-candidacy scholarly paper. This paper, which is usually between twelve and sixteen pages in length, must be approved by the advisor and submitted to the Office of Student Services, along with the [Pre-Candidacy Paper Certification Form](#). Both the paper and the signed certification form must be submitted at least thirty days before the student takes the November or March comprehensive examinations, and by the last day of classes in the spring semester preceding the August exams.

For DMA 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). DMA 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 DMA 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 DMA Scholarly Research Paper Guidelines.

### **Comprehensive Examinations**

Written comprehensive examinations are required of all doctoral students. In the School of Music these examinations are designed to assess the student's mastery of the broad field of music as well as the area of specialization. In most areas, these examinations are taken in or immediately following the final semester of coursework, but not before. In areas where a pre-candidacy scholarly paper is required, that paper must have been approved and filed with the Office of Student Services prior to the exams.

Comprehensive examinations are scheduled three times each year, on two consecutive days in November, March, and August. The student must apply for the examinations at least four weeks in advance of the examination seating for the November and March exams, and by the last day of spring classes for the August exams. In order to sit for the November and March examinations, all pre-candidacy degree requirements must be fully completed at least two weeks prior to the first testing day. (In cases where students take the examinations during their last semester of coursework, they must be registered for their final pre-candidacy course requirements and making acceptable progress.) In order to sit for the August examinations, all pre-candidacy degree requirements must be fully completed by August 1. Students must be registered for a minimum of one credit during the semester in which the examinations are taken (students taking the August exams should register for one credit in the fall semester, but do not need to register for Summer Session II). The advisor and the Associate Director for Graduate Studies must approve the application for examination.

The examinations consist of two parts: the departmental (School of Music) and the divisional.

#### Departmental Examination

The departmental section of the comprehensive examinations is prepared and periodically reviewed by the School of Music faculty, and it must be taken during the time scheduled by the School of Music (students in Music Education and Ethnomusicology do not take the departmental examination). Students may use a translation dictionary to assist in translating from their native language to English. No other study aids are permitted. This examination consists of two three-hour periods taken on the same day. In each period, students are presented with a package consisting of six unidentified scores from across the history of western art music (twelve scores for the day). In each period, the student will select three scores (six total) and will spend approximately one hour crafting an essay on each score. Successful essays usually do the following for each score: identify a reasonable genre, time period, and composer; explain elements of musical style; and place the piece and its genre within a historical context. In reading the essay answers, the faculty committee is looking for clear and well-organized English prose, evidence of the ability to successfully analyze a musical text, and the ability to correctly place an unknown musical score within an appropriate historical context.

#### Divisional Examination

The divisional exams are prepared and periodically reviewed by the faculty in the student's division. For most divisions, these examinations are given on the day following the School of Music examination, although some divisions allow students to schedule divisional examinations at other times. For details on divisional examinations, see the individual program requirements in this handbook.

#### Evaluation and Appeal

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 Associate Director for Graduate Studies; those of the divisional section are selected by the student's division coordinator. 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 on each section 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 failing grade. The Associate Director for Graduate Studies 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 Associate Director for 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 Associate Director for 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 Associate Director for 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 all elements of the preliminary examinations, they are eligible for admission to candidacy (DMA Voice–Opera students should refer to the appropriate degree page in this handbook for information about the distribution of performance events before and after candidacy). The student is responsible for filing an [application for candidacy](#). Upon approval of the application by the advisor and the Associate Director for Graduate Studies, it will be forwarded to the Graduate School for 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. In most cases, the committee should be formed in the first semester of candidacy. No work may begin on the dissertation until the committee is formally approved.



All dissertation committees must have at least five members: the committee chair, the Graduate School dean's representative (a tenured member of the Graduate Faculty at the University of Maryland 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). Full information about Graduate Faculty membership is available in the [Graduate Catalog](#).

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 Associate Director for 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 Associate Director for Graduate Studies will forward the request to the Graduate School for final approval. Nominations are typically valid for five years; the Office of Student Services can help determine whether a new nomination is required.

Once the committee membership is settled, the student will submit a [committee nomination form](#) with the list of nominees for the dissertation committee, signed by the advisor, to the Associate Director for 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. All required forms can be found on the Graduate School's [website](#).

### **Dissertation Prospectus**

Prior to beginning work on the dissertation project, including any performance events, the entire committee (minus the dean's representative) must approve a dissertation prospectus and this prospectus must be filed in the Office of Student Services. A template for the required cover page can be obtained through the Office of Student Services.

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 DMA 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 DMA 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 (the dean's representative is not required to take part in the process leading to the proposal, but must sign the approved prospectus at the point of committee nomination). After approval, the prospectus is deposited in the Student Services Office. This is normally done during the first semester of 899. Under no circumstances will a dissertation defense be scheduled for a project that does not have an approved prospectus on file (and no dissertation recitals may be performed until after a prospectus has been approved). 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.

### **Dissertation Options**

#### Ph.D. Dissertation

Candidates for the Doctor of Philosophy 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 University of Maryland Graduate Catalog.

#### DMA Dissertation

DMA dissertation projects normally require at least one post-candidacy recital to be given in an authorized hall at the Clarice Smith Performing Arts Center. Most students seeking the DMA degree in performance areas complete either (1) the performance dissertation option or (2) the written dissertation option (both described below). The process for proposing alternative dissertation formats is also described below. Some programs encourage or require students to complete a specific option. For DMA in Composition requirements, see that program's description. Please note: for all DMA dissertation projects, both the written and the performed components are considered portions of the final documents. This means that all post-candidacy recitals or other events must be recorded and such recordings must be submitted as part of the dissertation.

#### Performance Dissertation Option

In this option, the student will normally complete a three-event performance project (recitals, concerts, opera roles, or other appropriate programs). In many circumstances, these three events will explore a particular theme (see individual divisional requirements). 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 an applied music fee). All performance events must be scheduled in consultation with the dissertation committee members and should normally 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. At least one member of the dissertation committee must be in attendance at each recital. A student may propose to have one or more of the recitals take place further away from campus, and all such proposals must be unanimously approved by the dissertation committee (the committee may require pre-recital hearings for such performances). All recitals must be professionally recorded, and these recordings must be deposited as part of the submission of the final dissertation project to the Registrar's office or through the ETD system. 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. The student is responsible for ensuring that recordings or reproductions of copyrighted material are submitted in accordance with the guidelines published in the Graduate School's ETD Style Guide and ProQuest's ETD [Resources and Guidelines](#).

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, however the final submitted dissertation document does. All requirements are outlined below under **DMA Scholarly Research Paper Guidelines**.)

#### Written Dissertation Option

This option consists of a combination of one dissertation recital or lecture recital (taken under MUSP 899 and requiring an applied music fee) and a written dissertation (taken under MUSC 899, which does not require an applied music fee). The recital is in addition to the two recitals (MUSP 815, 816) presented as part of the pre-candidacy coursework and the guidelines for the performance event are the same as those for the performance dissertation option, above. 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).

#### Alternative Dissertation Options

Recognizing that some topics may be best addressed through formats not described above, the School of Music will consider alternative formats. Proposals for such formats should be made as part of the formal dissertation prospectus. All proposed formats must: demonstrate a level of work and expertise equivalent to the performance and written options described above; include at least one on-campus performance event; be unanimously endorsed by the approved dissertation committee; and be approved by the Associate Director for Graduate Studies. Projects likely to receive approval include those in which: one or more of the recitals includes a significant lecture component; is replaced with a significant recorded element; or includes an ambitious community engagement activity. In all cases, alternative formats are expected to form cohesive wholes. If proposing an alternative format, the proposal must clearly explain the value of that format. Students seeking alternative formats are encouraged to consult with all levels of review early in the process, as alternative formats are only approved with substantial justification. Students undertaking an alternative format dissertation project, where a significant recorded element is fundamental to the project itself (as determined by the committee and the Associate Director for Graduate Studies), may receive up to eight hours of uncharged time in Clarice halls (exclusive of hiring an recording engineer).

#### Scheduling a Defense

Once the committee has been formed and approved, the work for the dissertation project is nearly complete, and the student and dissertation research director and/or committee chair agree that the work will soon be ready to defend, a student may schedule a defense. Normally defenses are scheduled between the first and last day of classes for the spring or fall semesters, and in planning for a defense date students should consult the Provost's [Academic Calendar](#) as well as the [Graduate School's graduation deadlines](#). Students should then find several dates and times that work for themselves and their committee and send a request for a room reservation to the School of Music's scheduling office at [music-schedule@umd.edu](mailto:music-schedule@umd.edu). The office will confirm the date with the student and with the Office of Student Services, from which the student can expect to receive further information about the process of preparing for the defense.

It is recommended that students schedule a defense no later than one week prior to their expected date of final dissertation submission. All requests for exceptions relating to a defense must be submitted to the Office of Student Services before the defense scheduling request is sent to the scheduling office.

#### Before the Defense

Students must provide all dissertation project materials (written, performed, etc.) to the full committee no fewer than ten business days in advance of the date of the defense. Committee members may request this material earlier.

Graduate School policy requires that all defenses be announced at least five business days in advance to the School of Music graduate students and faculty. Once the committee is approved by the Registrar, paperwork is sent to the Office of Student Services. A packet is prepared containing all the required paperwork, which may be picked up by the student or chair in advance of the defense. It is the

responsibility of the student to ensure they have provided all the required personal information and signed all forms. It is the responsibility of the committee chair to ensure the entire committee has indicated their decision and signed all forms.

### The 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 occurring outside the fall or spring semester require the approval of the Associate Director for Graduate Studies. The student must be registered in the semester of the defense. Procedures for the defense are described in detail in the [Graduate Catalog](#).

The Graduate School has set [formal policies](#) for the format of a defense.

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.

### After the defense

After the defense, the committee will indicate their decision on the interim report of the examining committee. The committee chair must submit all paperwork to the Office of Student Services. In some cases, the committee chair may wish to hold on to the report of the committee until the student has made all required edits on their document. In all cases, the student, the chair, and the Office of Student Services will receive a copy of the interim report of the examining committee.

All final defense paperwork must come to the Office of Student Services by 4pm on the date due. For graduation deadlines, see the Graduate School [calendar](#). It is the responsibility of the student to determine whether copyright restrictions require that they submit recordings in hard copy or if they may submit them with the rest of their dissertation materials through the ETD System. When the dissertation is correctly submitted through the ETD System, the student should receive a confirmation email. If you do not receive confirmation, contact the Office of the Registrar. All questions about the submission process should be directed to the Office of the Registrar. Be aware that there are no extensions to the Graduate School's graduation deadlines.

### **Written Dissertation Component Guidelines**

Ph.D. dissertations (and DMA 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.

### **DMA Dissertation and Research Paper Guidelines**

In total, the written components associated with the DMA 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), a listing of the repertoire from the dissertation recitals (i.e., not the pre-candidacy recitals), 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 DMA 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 350 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 should appear sparingly and only with good reason.
- 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, the student 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](#)).

The Pre-Candidacy Scholarly Research Paper has its own certification [form](#). This form must be completed, signed, and submitted to the Student Services Office along with a copy (electronic preferred) of the paper. The signatures of the dissertation committee on all graduation defense forms constitute certification that the submitted document meets the above expectations. No additional forms are necessary and the Student Services Office does *not* need to receive a copy of any part of the dissertation project.

**Submission of the Dissertation to the Graduate School**

It is a requirement of the Graduate School that all components of a defended dissertation—including all recorded elements—be submitted through the ETD system for evaluation and final approval by the Office of the Registrar. Details on the formatting of audio/visual files, as well as on copyright issues, are outlined in the [Style Guide](#).

**Chapter III.6**  
**Doctor of Philosophy (Ph.D.) Degree Programs**  
**Curricula and Divisional Requirements**

**DIVISION OF MUSIC EDUCATION**  
**Policies & Requirements**

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**PH.D. IN MUSIC EDUCATION**

The Ph.D. in Music Education requires 48 credit hours of coursework beyond the master's degree, a pre-candidacy portfolio, a preliminary examination, a dissertation prospectus and its defense, as well as a dissertation and its defense.

**Admissions Policy**

To be admitted to the Ph.D. in Music Education, applicants must (1) hold earned bachelor's and master's degrees, at least one of which is in the field of music education, (2) hold state or national licensure—as appropriate to their citizenship—to teach school music, (3) have taught music in a school setting for a minimum of three years, and (4) meet all University of Maryland Graduate School requirements. Preferred applicants, with a greater chance of admission to the program, will: (1) hold an earned master's degree in music education from a program that emphasizes research, and (2) have taught music in a school setting for at least five years.

**REQUIRED PROGRAM OF STUDY**

**Doctoral Core** (15 credits)

_____MUED 697 Curriculum and Assessment in Music Education	3 cr.
_____MUED 729 Doctoral Colloquium in Music Education (3 semesters)	1 cr. x 3 semesters
_____MUED 780 Seminar in Music Teacher Education	3 cr.
_____MUED 790 Music Education Research Design & Analysis	3 cr.
_____MUED 6xx Elective in Music Education	3 cr.

**Music Academic Core** (6 credits)

Two courses chosen in consultation with the advisor from the School of Music's offerings in music theory, musicology, ethnomusicology, music technology, or jazz.

_____MUSC 4xx/6xx	3 cr.
_____MUSC 4xx/6xx	3 cr.

**Quantitative Reasoning/Intermediate Statics** (3 credits)

One course chosen in consultation with the advisor to complement the student's prior experiences in quantitative research analysis and research interests.

_____XXXX 4xx/6xx/7xx	3 cr.
Examples:	
EDMS 646 Quantitative Research Methods II	
PSYC 601 Quantitative Methods I	
SOCY 601 Statistics for Social Research I	

**Advanced Research Methods** (6 credits)

A two-course sequence, chosen in consultation with the advisor, and used to support the student's research agenda in either qualitative or quantitative research.

_____XXXX 4xx/6xx/7xx	3 cr.
_____XXXX 4xx/6xx/7xx	3 cr.

**Cognate Outside of Music** (6 credits)

Two courses chosen in consultation with the advisor to complement the advanced research methods sequence.

_____XXXX 4xx/6xx/7xx	3 cr.
_____XXXX 4xx/6xx/7xx	3 cr.

**Dissertation Research: MUSC 899** (12 credits)

## OTHER REQUIREMENTS

- \_\_\_\_1. Pre-Candidacy Portfolio  
The pre-candidacy portfolio demonstrates a level of thinking and writing equal to what is typically required of junior scholars in the profession. The entire portfolio must be approved by a committee of three faculty in Music Education. The portfolio consists of four parts:

First Year Paper: An article written for a practitioner audience that is based on current philosophy, theory, and/or research findings from the field of music education.

Second Year Paper: An article written for a research audience that is based on original, empirical research conducted by the student.

Public Lecture, Paper, or Practitioner Presentation: A public lecture, paper, or presentation of original scholarly work, presented at a venue outside of the University of Maryland.

Teaching Demonstrations: Two one-hour teaching demonstrations similar to those required by research universities as part of faculty searches. These teaching demonstrations are to be presented to two different undergraduate or graduate MUED courses.

- \_\_\_\_2. Preliminary Examination  
Within six months of completing the thirty-sixth credit hour of coursework, the student will take the Music Education Preliminary Examination.

The Written Portion of the Preliminary Examination consists of five parts:

Document 1: Philosophical, Historical, Theoretical, or Policy Paper (20 pages)

Document 2: A Synthetic Review of Literature (20 pages):

Must be in an area other than that of the intended dissertation

Document 3: Connection of Cognate Area to Music Education (20 pages)

Document 4: Essay on a Topic in Music Education Chosen by the Faculty (8–15 pages)

Document 5: Essay on Research Methodologies (10–20 pages)

May be related to the student's dissertation topic

The Oral Portion of the Preliminary Examination is taken no sooner than two weeks following the submission of the Written Portion, and takes place before three members of the Music Education faculty. Upon completion of the examination, the student may apply to become a candidate for the doctoral degree.

- \_\_\_\_3. Defense of the Dissertation Prospectus  
The prospectus will be comprised of a detailed outline of the dissertation, and ordinarily consists of the first three chapters of the dissertation. Once the dissertation prospectus is complete, the student will schedule a brief oral presentation and defense of the prospectus before the major advisor and the additional Dissertation Committee members.
- \_\_\_\_4. Dissertation Defense  
Upon completion of the written dissertation to the satisfaction of the advisor, the student will schedule an oral presentation and defense before the Dissertation Committee, no sooner than two weeks following the submission of the final dissertation to the members of the Dissertation Committee.

## 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 5th to 7th semesters of study

- \_\_\_\_\_ Complete preliminary examination and its defense
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Appoint dissertation committee
- \_\_\_\_\_ Write and defense prospectus
- \_\_\_\_\_ Obtain Institutional Review Board approval

### Completed in the final semester of study ([graduation deadlines](#))

- \_\_\_\_\_ 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](#)



**DIVISION OF MUSICOLOGY & ETHNOMUSICOLOGY**  
**Policies & Requirements**

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**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 the field. The coursework includes seminars on general issues and courses focusing on geographic areas.

**Admission Standards**

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

Students who completed the MA in Ethnomusicology at the University of Maryland will have taken many of the required courses. These courses will be waived, but such students must still take a minimum of fifteen credits of appropriate graduate courses and one semester of Asian Music ensembles before advancing to candidacy.

**Required Program of Study (38 credits)**

**Major Area of Study (21 credits)**

____MUSC 677	Introduction in Ethnomusicology	3 cr.
____MUSC 646	Introduction in Musicology	3 cr.
____MUSC 632	Anthropology of Music	3 cr.
____MUSC 633	Field Methods of Ethnomusicology	3 cr.
____MUSC 438	Area Studies in Ethnomusicology	3 cr.
____MUSC 679	Seminar in Ethnomusicology (2 courses)	6 cr.

**Electives (3 credits)**

1 course	3 cr.
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**Asian Music Ensembles (2 credits)**

2 courses	2 cr.
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The following are to be taken after Admission to Candidacy (12 credits):

____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. Completion of preliminary examinations. The student (in consultation with the advisor) will select an examination committee of three faculty members (at least two of whom must be members of the Division of Musicology and Ethnomusicology). The examination consists of three parts. Parts 1 and 2 will be in the form of essays (15–20 double-spaced pages, including bibliography) and Part 3 will be in the form of a course syllabus with a 4–5 page rationale for its content and organization. The examination is in take-home format, and all three parts must be completed within three weeks.
  - 1) Primary area, which includes the wider field of interest (defined by geography, culture, genre, etc.) surrounding the dissertation topic.
  - 2) A theoretical area related to the dissertation research
  - 3) A secondary area (which may be geographical, theoretical, or a mixture) distinct from the primary area.
3. The oral preliminary examination must be scheduled within two weeks of receiving the results of the written examination. At the oral exam, members of the committee will ask the student to address or expand on issues or concerns raised by the written examination. After the student is dismissed, the committee will consider both the written and oral exams. A majority vote constitutes a grade of “pass” or “fail.” A grade of “fail” will require that the student reattempt both the written and oral components. The examination may be attempted only two times. A grade of fail on the second attempt will result in termination from the program under the rules laid out in this handbook.
4. Doctoral students who did not take the UMD ethnomusicology M.A. general examination (or an equivalent examination elsewhere) will also be required to take that examination, ideally at the beginning of their second year.
5. Apply for admission to candidacy
6. Selection of the dissertation committee, including a chair responsible for supervising the dissertation (please consult the Graduate Catalog on requirements for the dissertation committee).
7. Submission of a written dissertation prospectus (see the guidelines below).
8. An oral defense of the prospectus before the dissertation committee.
9. 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 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.

The prospectus should adhere to the following guidelines:

### **DISSERTATION PROSPECTUS**

The dissertation prospectus will normally be between twenty and thirty double-spaced pages in length, and will typically have the following sections (the suggested lengths should be used only as general guidelines). In consultation with their advisors, students may change the order of the sections as best suits their project.

#### **Statement of the Project (2–4 pages)**

This statement should include a description of the project, an argument for why it is important, and a summary of what will be investigated and how the research will be implemented. It should conclude with the overarching questions that will guide research.

#### **Chapter Descriptions (3–5 pages)**

This section should include a detailed paragraph for each of the proposed chapters. If it is not clear from these summaries, include a rationale for the sequence and the logic tying the chapters together.

**State of the Research (2–4 pages)**

This section should cover the most relevant existing research on the topic as well as on the central theoretical approaches. It should also explain how the proposed research will contribute to the existing bodies of scholarship and how the dissertation will draw connections between those bodies.

**Resources Needed (1–2 pages)**

This section describes what resources will be required in terms of access, permissions, and contacts, and explain what steps have already been taken to secure those resources and what is still necessary.

**Research Schedule (2–3 pages)**

This section should include a detailed description of each phase of the proposed research, including locations and the activities to be undertaken.

**Methodology (2–3 pages)**

This section should explain all of the key components of the research, such as interviews, participant observation, archival work, lessons, field recordings, or translation.

**Defense of the Project (1–2 pages)**

This section consists of a concise rationale for why this research is important, why it needs to be done now, and why the author is qualified to conduct it.

**Chapter Headings (1–2 pages)****Bibliography (6–10 pages)****FINAL ORAL EXAMINATION (DISSERTATION DEFENSE)**

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

**LECTURE SERIES AND COLLOQUIUM**

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

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

\_\_\_\_\_ 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**

\_\_\_\_\_ Submit bibliographies 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 ([graduation deadlines](#))**

\_\_\_\_\_ Submit application for graduation within the first two weeks of the semester

\_\_\_\_\_ Write abstract of dissertation

\_\_\_\_\_ Final oral defense of dissertation

\_\_\_\_\_ Submit dissertation to the Graduate School per their [guidelines](#)

## **PH.D. IN MUSICOLOGY**

The curriculum in musicology emphasizes the art of music as a historical phenomenon and the scholarly methods of the cultural historian.

The coursework usually totals thirty-nine credits beyond the master's degree and must include:

- MUSC 646 (Introduction to Musicology, usually taken in the first semester)
- MUSC 677 (Introduction to Ethnomusicology, usually taken in the first semester)
- Twelve credits of MUSC 899 (Doctoral Dissertation Preparation)

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

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

All Ph.D. students must also pass a musicology examination. The student (in consultation with the advisor) will select a committee of three faculty members (at least two of whom must be members of the division of Musicology & Ethnomusicology). The student will work with each of the committee members to select areas of competency appropriate to the students' research and teaching interests. These areas are usually focused around (1) the principal subject of the dissertation, (2) the wider field of inquiry into which the dissertation will fit, and (3) at least one area of secondary interest distinct from the dissertation. Other configurations of areas will also be considered. The student should work with each committee member to design an appropriate study plan. Working together, the committee will design an exam, usually in three parts. The sections of this examination may ask the student to undertake a variety of tasks, such as (1) writing a traditional essay, (2) developing a syllabus, (3) constructing a literature review, or (4) undertaking a musical analysis or transcription. While the length of the resulting essays may vary, it is expected that they will demonstrate a thorough knowledge of the research and methods used in musicology and in the areas under examination. A typical response to each essay will be between fifteen and twenty pages of double-spaced text. Each essay should be prepared using a recent version of Microsoft Word, Times New Roman, twelve-point font, and must include appropriately formatted citations. The student will have three weeks to complete the essays. All questions will be evaluated by all members of the committee, and within two weeks of completing the written exam, the student will receive feedback from each committee member. If a majority of the committee determines the written exam to be unacceptable, the student fails and may reattempt the examination once (with new questions). By majority vote, the student may proceed to the oral examination.

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

After successfully completing all coursework and examinations, the student may apply for admission to candidacy. They must next present a dissertation prospectus, which must be successfully defended in the presence of the dissertation advisor and at least two other committee members. The prospectus should follow the following guidelines:

### **DISSERTATION PROSPECTUS**

The dissertation prospectus will normally be between twenty and thirty double-spaced pages in length, and will typically have the following sections (the suggested lengths should be used only as general guidelines). In consultation with their advisors, students may change the order of the sections as best suits their project.

#### **Statement of the Project (2–4 pages)**

This statement should include a description of the project, an argument for why it is important, and a summary of what will be investigated and how the research will be implemented. It should conclude with the overarching questions that will guide research.

#### **Chapter Descriptions (3–5 pages)**

This section should include a detailed paragraph for each of the proposed chapters. If it is not clear from these summaries, include a rationale for the sequence and the overall logic tying the chapters together.

#### **State of the Research (2–4 pages)**

This section should cover the most relevant existing research on the topic as well as on the central theoretical approaches. It should also explain how the proposed research will contribute to the existing bodies of scholarship and how the dissertation will draw connections between those bodies.

**Resources Needed (1–2 pages)**

This section describes what resources will be required in terms of access, permissions, and contacts, and explain what steps have already been taken to secure those resources and what is still necessary.

**Research Schedule (2–3 pages)**

This section should include a detailed description of each phase of the proposed research, including locations and the activities to be undertaken.

**Methodology (2–3 pages)**

This section should explain all of the key components of the research, such as interviews, participant observation, archival work, lessons, field recordings, or translation.

**Defense of the Project (1–2 pages)**

This section consists of a concise rationale for why this research is important, why it needs to be done now, and why the author is qualified to conduct it.

**Chapter Headings (1–2 pages)**

**Bibliography (6–10 pages)**

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

## Required Program of Study (39 credits)

The following to be taken before Admission to Candidacy:

### ACADEMIC COURSES IN MUSIC (27 credits)

<input type="checkbox"/> MUSC 646	Introduction to Musicology	3 cr.
<input type="checkbox"/> MUSC 677	Introduction to Ethnomusicology	3 cr.
Balance of coursework selected in consultation with Advisor		21 cr.

The following to be taken after Admission to Candidacy:

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

## LECTURE SERIES AND COLLOQUIUM

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

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

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

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

- Pass the MA/Ph.D. qualifying examination in the 2<sup>nd</sup> semester
- Select an advisor by the end of the 3<sup>rd</sup> semester
- Pass language examination

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

- Pass School of Music preliminary examinations
- Pass divisional preliminary examinations
- Apply for candidacy
- Appoint dissertation committee
- Write 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 ([graduation deadlines](#))

- 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 with the final submission)
- Final oral defense of dissertation or evaluation of performances
- Submit dissertation to Graduate School per their [guidelines](#)

**DIVISION OF MUSIC THEORY & COMPOSITION**  
**Ph.D. Policies & Requirements**

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**PH.D. IN MUSIC THEORY**

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

**Required Program of Study**

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

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

Select one of the following:

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

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

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

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

_____MUSC 646	Introduction to Musicology	3 cr.
_____MUSC 4xx/6xx	Music History	3 cr.

**SUPPORTIVE ELECTIVES** (4 credits)

4 cr.

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

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

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

Upon completion of coursework, the student will take the preliminary examination, which must be completed before admission to candidacy.

## MUSIC SCHOLARS LECTURE SERIES

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

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

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

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

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

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

### Completed in the final semester of study ([graduation deadlines](#))

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



**Chapter III.7**  
**Doctor of Musical Arts (DMA) Degree Programs**  
**Curricula and Divisional Requirements**

**DIVISION OF MUSIC THEORY & COMPOSITION**  
**DMA Policies & Requirements**

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**DMA 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** (14 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	2 cr.

2. Music Theory Pedagogy

_____MUSC 675	Music Theory Pedagogy	3 cr.
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3. Analysis of twentieth-century music. Select *one* of the following:

_____MUSC 471	Contemporary Compositional Techniques	3 cr.
_____MUSC 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	The Theories of Heinrich Schenker	3 cr.
_____MUSC 665	Theory in Analysis	3 cr.
_____MUSC 670	Advanced Analytical Techniques I	3 cr.
_____MUSC 671	Advanced Analytical Techniques II	3 cr.
_____MUSC 673	Style Analysis	3 cr.
_____MUSC 699	Selected Topics in Music	3 cr.

(courses in theory and analysis only)

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

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

**DISSERTATION** (12 credits)

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

Before the end of the fourth semester of study, preliminary exams, and advancement to candidacy, all DMA 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 DMA 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, the full score along with all front matter must be deposited with the Graduate School.

### **RECITAL**

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

### **COMPOSITION COLLOQUIUM**

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

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

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

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

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

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee
- \_\_\_\_\_ Recital

#### **Completed in the final semester of study ([graduation deadlines](#))**

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

**DIVISION OF CONDUCTING**  
**DMA Policies & Requirements**

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**DMA IN CONDUCTING—CHORAL CONDUCTING**

The following to be taken before Admission to Candidacy:

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

_____MUSP 719U*	Interpretation and Repertoire (Choral)	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 (15 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.
_____MUSP 679*	Instrumental Practicum	1 cr.

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

_____MUSC 648	Seminar in Music Research	3 cr.
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Two academic courses selected (in consultation with an advisor) from: 6 cr.

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

The following to be taken after admission to candidacy:

**DISSERTATION (12 credits)**

Students in the DMA 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 by voice faculty or two semesters of voice study
- \_\_\_\_\_ Piano proficiency: score reading and keyboard harmonization. If this proficiency requirement is not met at the entrance examination, MUSC 679 will be required and will consist of piano study leading to a public jury.
- \_\_\_\_\_ Placement examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for international students)

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

- \_\_\_\_\_ Select an advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File scholarly paper and approval form in the Student Services Office

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

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

### Completed in the final semester of study ([graduation deadlines](#))

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

## **DMA IN CONDUCTING—ORCHESTRAL CONDUCTING**

The following to be taken before admission to candidacy:

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

_____MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 cr.
_____MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 cr.
_____MUSP 719U*	Interpretation and Repertoire (Wind)	2 cr.
_____MUSP 815U*	Intrp., Perf. and Ped. (Recital/Performance Portfolio)	4 cr.

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

_____MUSC 689	Seminar in Advanced Conducting	2 cr.
_____MUSC 659B	Seminar in Repertoire and Pedagogy: Orchestral	2 cr.
_____MUSC 659B	Seminar in Repertoire and Pedagogy: Orchestral	2 cr.
_____MUSC 659A/C	Seminar in Repertoire and Pedagogy: Choral or Wind	2 cr.
_____MUSP 679*	Instrumental Practicum	1 cr.
_____MUSP 679*	Instrumental Practicum	1 cr.
_____MUSP 679*	Instrumental Practicum	1 cr.
_____MUSC 757	Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.
_____MUSC 758	Advanced Aural Skills for Conductors	1 cr.

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

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

The following is to be taken after admission to candidacy:

### **DISSERTATION (12 credits)**

Students in the DMA 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 non-native English speaking students)

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

- \_\_\_\_\_ Select an advisor in the 2<sup>nd</sup> semester
- \_\_\_\_\_ File scholarly paper and approval form in Student Services Office

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass Divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

#### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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 with the final submission)
- \_\_\_\_\_ Final oral Defense of dissertation or evaluation of performances
- \_\_\_\_\_ Submit dissertation to Graduate School per their [guidelines](#)

## **DMA IN CONDUCTING—WIND CONDUCTING**

The following to be taken before admission to candidacy:

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

_____MUSP 719U*	Interpretation and Repertoire (Wind)	2 cr.
_____MUSP 719U*	Interpretation and Repertoire (Wind)	2 cr.
_____MUSP 719U*	Interpretation and Repertoire (Orchestral)	2 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:		6 cr.
_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)	
_____MUSC 4xx/6xx	(Theory/Analysis)	
_____MUSC 4xx/6xx	(Ethnomusicology)	
_____MUED 6xx	(Music Education)	
_____THET 4xx	(Theatre)	
_____DANC 4xx	(Dance)	

The following is to be taken after admission to candidacy:

### **DISSERTATION (12 credits)**

Students in the DMA 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 non-native English speaking students)

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

- Select an advisor in the 2<sup>nd</sup> semester
- File scholarly paper and approval form in Student Services Office

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

- Pass School of Music preliminary examinations
- Pass divisional preliminary examinations
- Apply for candidacy
- Write prospectus
- Appoint dissertation committee

#### **Completed in the final semester of study ([graduation deadlines](#))**

- 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 with the final submission)
- Final oral defense of the dissertation or evaluation of performances
- Submit the dissertation to the Graduate School per their [guidelines](#)

**DIVISION OF PIANO**  
**DMA Policies & Requirements**

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**DMA IN PERFORMANCE—PIANO SOLO**

*The following to be taken before admission to candidacy:*

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

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

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

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

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

_____MUSC 648	Seminar in Music Research	3 cr.
Two academic courses selected from:		6 cr.
_____MUSC 4xx/6xx	(Music History period surveys/Musicology seminars)	
_____MUSC 4xx/6xx	(Theory/Analysis)	
_____MUSC 4xx/6xx	(Ethnomusicology)	
_____MUED 6xx	(Music Education)	

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

*The following to be taken after admission to candidacy:*

**PERFORMANCE DISSERTATION OPTION (12 credits)**

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

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

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

**or**

**WRITTEN DISSERTATION OPTION (12 credits)**

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

\*Courses with a performance fee

### **FIRST-YEAR DMA PIANO MAJORS**

First-semester DMA 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 DMA 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 dismissed 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 coordinator 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.

### **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 the DMA in Performance—Piano Solo: the performance dissertation option and the written dissertation option.

#### **Performance Dissertation Option**

In addition to the requirements outlined in this handbook, Piano Solo students have the following requirements:

Students will perform three MUSP 899 recitals connected by a central theme or topic. Up to one-third of the total performance time of the three recitals may include chamber music or concerto performance; the remaining two-thirds of the total performance time must be solo music. 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

#### **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 solo or a lecture-recital, preferably related to the written dissertation topic.

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

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

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

- \_\_\_\_\_ File pre-candidacy scholarly paper and certification form in Student Services Office

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Create dissertation committee and secure approval of prospectus in writing (email) from entire committee
- \_\_\_\_\_ File nomination of committee form with Graduate School

### Completed in the final semester of study ([graduation deadlines](#))

- \_\_\_\_\_ 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 with the final submission)
- \_\_\_\_\_ 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](#)

## **DMA IN PERFORMANCE—COLLABORATIVE PIANO**

The following to be taken before admission to candidacy:

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

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

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

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

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

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

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

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

*The following to be taken after admission to candidacy:*

### **PERFORMANCE DISSERTATION OPTION (12 credits)**

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

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

**Or**

### **WRITTEN DISSERTATION OPTION (12 credits)**

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

\*Courses with a performance fee

### **FIRST-YEAR DMA 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 DMA 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.

### **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 DMA in Performance. For the performance dissertation option, in addition to the requirements outlined in this handbook, Collaborative Piano DMA 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.

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

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

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

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

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

#### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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 with the final submission)
- \_\_\_\_\_ 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](#)

**DIVISION OF STRINGS**  
**DMA Policies & Requirements**

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**DMA IN PERFORMANCE—STRINGS**

The following to be taken before admission to candidacy:

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

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

**PERFORMANCE RELATED COURSES (12 credits)**

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

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

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

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

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

*The following to be taken after admission to candidacy:*

**PERFORMANCE DISSERTATION OPTION (12 credits)**

Concurrent with three (3) doctoral performances

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

**Or**

**WRITTEN DISSERTATION OPTION (12 credits)**

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

\*Courses with a performance fee

**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.

**NOON RECITALS**

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 repertoire is expected to demonstrate, in a variety of styles, instrumental and artistic mastery appropriate to the degree. The program and proposed date must be submitted to the division coordinator for approval at least eight class weeks before the recital date (i.e., the program for a September 15 recital must be submitted April 1, the previous semester). A proposed program

may be rejected because of inappropriate length or content. Ensemble music involving three or more players may be programmed provided all players can be present for the recital hearing.

- b. Normal length for a full recital program is 60–65 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. 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.
- e. The student must arrange to have the recital recorded by an approved recording technician.
- 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 coordinator 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. Students enrolled in 899 are not required to do recital hearings.
- 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. The String Division requires that the pre-candidacy scholarly paper be on the same topic as the lecture recital. The two recitals may be presented 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:

- a. 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.
- b. 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.
- c. 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.
- d. 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.
- e. The student usually distributes handouts to the audience, which may contain outlines, musical examples, images, etc. The student normally performs musical examples to illustrate the lecture.
- f. 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.
- g. If there is an intermission, it must be no longer than ten minutes.
- h. 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 coordinator, and to the Student Services Office.

## **PERFORMANCE DISSERTATION OPTION**



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

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

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

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

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

- \_\_\_\_\_ File pre-candidacy scholarly paper and certification form in the Student Services Office

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

- \_\_\_\_\_ File orchestra participation certificate form
- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

#### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ 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 with the final submission)
- \_\_\_\_\_ 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](#)

## **DIVISION OF VOICE & OPERA**

### **DMA Policies & Requirements**

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There are three distinct DMA degree tracks in Voice. Each has unique requirements while all share a common core curriculum and expectations. The specific requirements for each of the performance medium courses (MUSP 719/815/816/817) are to be found in their respective syllabi.

#### **NOON RECITALS**

All DMA voice students registered for MUSP 719, 815, 816, or 817 are required to perform once each semester in the divisional noon recital series. All DMA voice students are encouraged to attend the divisional noon recital series.

#### **PRE-CANDIDACY RECITAL REQUIREMENTS**

Two programs must be performed prior to advancement to candidacy (MUSP 815 and MUSP 816). The option of a third pre-candidacy program (MUSP 817) is available only to students seeking the DMA in Performance—Opera. The first program (taken under MUSP 815) is usually a memorized recital presenting a representative sample of vocal literature showing fluency of style, language and vocal technique. The second program (taken under MUSP 816) is a lecture recital on a topic of the student's choice. The specific requirements for each degree's dissertation and performance projects are listed in the degree outlines below.

#### **COACHING**

Students will receive 45-minute weekly coaching sessions with a member of the collaborative faculty each semester that they are registered for MUSP 719, 815, 816, or 817. The collaborative coach is an active participant in the student's education and input from the coach will be considered when determining the final studio grade. It is up to the student to arrange the schedule for these coaching sessions.

#### **LYRIC DICTION REQUIREMENT**

DMA Voice students must have had advanced diction courses in English, Italian, French, and German. If no advanced diction courses have been taken in a previous degree program, the student must register for the appropriate advanced lyric diction courses.

#### **DISSERTATION PROCEDURES FOR ALL VOICE/OPERA DEGREE PROGRAMS**

Policies for all Doctoral degree programs (including guidelines for the pre-candidacy scholarly paper, filing an application for candidacy and dissertation committee requirements) can be found in this handbook. The applied studio teacher usually chairs dissertation committees in the Voice & Opera division. If the student is pursuing the DMA in Performance—Opera, the Director of the Maryland Opera Studio should be a member of the committee.

The written components that are part of the final DMA dossier must include:

- the pre-candidacy scholarly paper
- the dissertation prospectus
- program notes for the dissertation performances
- an annotated bibliography (DMA Voice and DMA Opera)
- the written dissertation (DMA Pedagogy)
- a listing of program repertoire
- the dissertation abstract

All components must demonstrate a command of scholarship and writing. The program notes from the MUSP 815 and 816 programs may also be included as appropriate.

The performance components of the final DMA dossier include one complete set of the recorded performances. See this handbook for requirements regarding the audio files.

## **DISSERTATION PROSPECTUS**

The prospectus, normally two to three pages in length, should include a list of proposed repertoire (and if appropriate, a rationale for the choice of the repertoire), a discussion of background sources, a selected bibliography of texts and scores, and any other relevant information. For example, a DMA—Voice student might present three recitals featuring vocal settings of Emily Dickinson and the program notes from those programs would serve as the written requirement. In the case of the DMA—Pedagogy, the prospectus would present the area of specific pedagogical interest and a plan for the lecture recital as well as a list of appropriate repertoire. The DMA—Opera prospectus would name the opera roles that would be performed and again the program notes would serve as the written component of the dissertation.

Once the dissertation committee has approved the project, the student must obtain signatures from the committee members on a single hard copy of the prospectus well in advance of the first dissertation program. The student then files the signed copy of the prospectus in the Student Services Office.

## **WRITTEN COMPONENT: DMA—VOICE and DMA—OPERA**

The written portion of the performance dissertation option is a series of scholarly program notes crafted for each of the performance events. 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 DMA Scholarly Research Paper but must be included in the final document.)

## **WRITTEN COMPONENT: DMA—PEDAGOGY**

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).

## **DEFENSE PROCEDURES**

For information regarding defense procedures, see the policies and procedures laid out in this handbook. Please note that a minimum of ten business days prior to the defense date, the student must submit the written document to the dissertation committee. The written document should be accompanied by the dissertation abstract. The student might also include the recorded CDs/DVDs of the dissertation performances if appropriate.

The abstract is usually a one- to two-page document briefly outlining the rationale of the project and simply listing the performance events, the relationship of the dissertation repertoire to the topic of the written dissertation (if appropriate), and the dates and places of those performances.

At the actual defense, voice students are expected to make a 25 to 30-minute presentation at the beginning of the defense. This presentation usually summarizes the project but could explore anything that the candidate wishes to present to the committee. The presentation should be informative and relate to discoveries or scholarly information.

Once the student has successfully defended the dissertation and the defense committee has signed the appropriate forms, the student submits the dissertation (any recorded programs and the written component) through the ETD system.

## **DMA IN PERFORMANCE—VOICE**

Five performance events are required for this degree program: one song recital, one lecture recital, and three programs designed in consultation with the dissertation advisor. Two of these performance events must be presented prior to candidacy.

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 (Program I)	4 cr.
_____MUSP 816B*	Interpretation, Performance and Pedagogy (Program II)	4 cr.

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

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

Students who completed their MM degree at the University of Maryland within the last five years and who earned a grade of B- or better in MUSC 643 may replace MUSC 830 with a single credit of MUSC 608. A substitution under the same guidelines for performance in MUSC 644 may be made for MUSC 831. Students must still attend the MUSC 830/831 class sessions and complete the doctoral-level requirements for each.

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

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

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

A list of specific courses will be established in consultation with the 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 (Programs III, IV and V)

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

\*Courses with a performance fee

### **PIANO PROFICIENCY**

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

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

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

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

- \_\_\_\_\_ Placement examination (required of all music students)
- \_\_\_\_\_ Piano proficiency examination (required of all voice students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for non-native English speaking students)
- \_\_\_\_\_ One year each of \_\_\_\_\_French \_\_\_\_\_German \_\_\_\_\_Italian
- \_\_\_\_\_ Advanced diction courses in \_\_\_\_\_English \_\_\_\_\_Italian \_\_\_\_\_German \_\_\_\_\_French.

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

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

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

### Completed in the final semester of study ([graduation deadlines](#))

- \_\_\_\_\_ 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 with the final submission)
- \_\_\_\_\_ 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](#)

## **DMA IN PERFORMANCE—VOICE PEDAGOGY**

Three performance events are required for this degree program (one song recital and two lecture recitals) as well as the written dissertation exploring an area of specific pedagogical interest. Two of these performance events must be presented prior to candidacy.

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 (Program I)	4 cr.
_____MUSP 816B*	Interpretation, Performance and Pedagogy (Program II)	4 cr.

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

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

Students who completed their MM degree at the University of Maryland within the last five years and who earned a grade of B- or better in MUSC 643/644 may replace MUSC 830 with a single credit of MUSC 608. A substitution under the same guidelines for performance in MUSC 644 may be made for MUSC 831. Students must still attend the MUSC 830/831 class sessions and complete the doctoral-level requirements for each.

### **ACADEMIC COURSES IN MUSIC (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:

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

A list of specific courses will be established in consultation with the 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)**

Concurrent with one (1) doctoral performance (Program III)

_____MUSP 899*	Doctoral Dissertation Research (Lecture Recital)	6 cr.
_____MUSC 899	Doctoral Dissertation Research	6 cr.

\*Courses with a performance fee

### **DISSERTATION**

The DMA in Vocal Pedagogy is offered only with the written dissertation option. The dissertation comprises a lecture recital and a major paper. The lecture recital explores an area of specific pedagogical interest while the dissertation paper will demonstrate the candidate's ability to investigate an area of interest, written 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 paper is usually between 75 and 125 double-spaced pages in length.

## PIANO PROFICIENCY

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

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

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

## CHECKLIST FOR OTHER REQUIREMENTS

### Completed prior to matriculation

- \_\_\_\_\_ Placement examination (required of all students)
- \_\_\_\_\_ Piano proficiency examination (required of all students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for non-native English speaking students)
- \_\_\_\_\_ One year each of \_\_\_\_\_ French \_\_\_\_\_ German \_\_\_\_\_ Italian
- \_\_\_\_\_ Advanced diction courses in \_\_\_\_\_ English \_\_\_\_\_ Italian \_\_\_\_\_ German \_\_\_\_\_ French

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

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

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

### Completed in the final semester of study ([graduation deadlines](#))

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

## **DMA IN PERFORMANCE—VOICE OPERA**

### **Required Program of Study**

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 admission to candidacy:

### **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 817X*	Interpretation, Performance and Pedagogy (Performance III)	4 cr.

MUSP 817X 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.

Students who completed their MM degree at the University of Maryland within the last five years and who earned a grade of B- or better in MUSC 643 may replace MUSC 830 with a single credit of MUSC 608. A substitution under the same guidelines for performance in MUSC 644 may be made for MUSC 831. Students must still attend the MUSC 830/831 class sessions and complete the doctoral-level requirements for each.

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

\*\*\*If the student has advanced to candidacy and if Dissertation Programs IV and V are to be opera roles, MUSC 813 and 814 may be waived and incorporated into MUSP 899.

### **ACADEMIC COURSES (9 credits)**

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

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

A list of specific courses will be established in consultation with the 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).



The following to be taken after admission to candidacy:

**PERFORMANCE DISSERTATION (12 credits minimum)**

The dissertation committee membership for this DMA should include both the studio teacher and the Director of the Maryland Opera Studio.

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

**PIANO PROFICIENCY**

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

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

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

**CHECKLIST FOR OTHER REQUIREMENTS**

**Completed prior to matriculation**

- Placement Examination (required of all music students)
- Piano Proficiency examination (required of all voice students)
- TOEFL & Maryland English Institute examinations (for non-native English speaking students)
- One year each of \_\_\_ French \_\_\_ German \_\_\_ Italian
- Advanced diction courses in \_\_\_ English \_\_\_ Italian \_\_\_ German \_\_\_ French

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

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

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

- Pass School of Music preliminary examinations
- Pass divisional preliminary examinations
- Apply for candidacy
- Appoint dissertation committee
- Write prospectus

**Completed in the final semester of study ([graduation deadlines](#))**

- 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 with the final submission)
- 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](#)

**DIVISION OF WINDS & PERCUSSION**  
**DMA Policies & Requirements**

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**DMA IN PERFORMANCE—WINDS & 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 (14 credits)**

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

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

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

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

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

*The following to be taken after admission to candidacy:*

**PERFORMANCE DISSERTATION OPTION (12 credits)**

Concurrent with three (3) doctoral performances

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

**Or**

**WRITTEN DISSERTATION OPTION (12 credits)**

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

\*Courses with a performance fee

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

**Chamber Music**

All DMA Winds & Percussion students are required to complete two semesters of chamber music. Groups are formed by the chamber music faculty at the beginning of each semester. Requests for particular personnel and repertoire are welcome and encouraged, and attempts will be made to honor them if possible and appropriate.

**Lesson and Jury Policies**

When registering for applied lessons (MUSP), use the appropriate suffix for your instrument (e.g., MUSP 719G for flute).

Flute (G)	Oboe (H)	Clarinet (I)	Bassoon (J)	Saxophone (K)	Horn (L)
Trumpet (M)	Trombone (N)	Tuba (O)	Euphonium (P)	Percussion (Q)	

In each semester all applied students are required to perform either a final jury examination or a degree recital. Juries will be performed for a panel of at least three faculty members, one of whom will be the primary teacher. (DMA degree recitals must be graded by at least three faculty members including the studio teacher.)

Juries will not exceed fifteen minutes in length and should represent the student's work for the semester and progress to date. Normally jury exams will feature a solo work but may also include scales, etudes, and/or orchestral excerpts. Juries will be graded on a pass/fail basis. A grade of "pass minus" (P-) will result in no higher than a "B" for the semester's studio grade. A jury grade of "fail" (F) will result in no higher than a "D" for the semester's studio grade.

### **Recitals**

Pre-candidacy DMA degree recitals should consist of approximately sixty minutes of music. Lecture recitals should consist of approximately 30 minutes of music and 30 minutes of lecture. All degree recitals must be recorded. All recitals will be graded by a panel of three Winds & Percussion faculty member either live or by hearing the recital recording. The average of the three grades will be considered in determining the final semester grade.

### **CHECKLIST FOR OTHER REQUIREMENTS**

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

- \_\_\_\_\_ Placement Examination (required of all music students)
- \_\_\_\_\_ TOEFL & Maryland English Institute examinations (for non-native English speaking students)

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

- \_\_\_\_\_ File pre-candidacy scholarly paper and signed certification form in Student Services Office (performance dissertation option only)

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

- \_\_\_\_\_ Pass School of Music preliminary examinations
- \_\_\_\_\_ Pass divisional preliminary examinations
- \_\_\_\_\_ Apply for candidacy
- \_\_\_\_\_ Write prospectus
- \_\_\_\_\_ Appoint dissertation committee

#### **Completed in the final semester of study ([graduation deadlines](#))**

- \_\_\_\_\_ Apply for a diploma within first two weeks of the semester in which you plan to graduate
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- \_\_\_\_\_ Final oral Defense of dissertation or evaluation of performances
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