

Status: PENDING

PROGRAM REQUEST
Music - MUSIC-DMA

Last Updated: Myers, Dena Elizabeth
08/10/2011

Fiscal Unit/Academic Org	School Of Music - D0262
Administering College/Academic Group	Arts And Sciences
Co-administering College/Academic Group	
Semester Conversion Designation	Converted with minimal changes to program goals and/or curricular requirements (e.g., sub-plan/specialization name changes, changes in electives and/or prerequisites, minimal changes in overall structure of program, minimal or no changes in program goals or content)
Current Program/Plan Name	Music
Proposed Program/Plan Name	Music - MUSIC-DMA
Program/Plan Code Abbreviation	MUSIC-PHMA
Current Degree Title	Doctor of Musical Arts

Credit Hour Explanation

Program credit hour requirements		A) Number of credit hours in current program (Quarter credit hours)	B) Calculated result for 2/3rds of current (Semester credit hours)	C) Number of credit hours required for proposed program (Semester credit hours)	D) Change in credit hours
Total minimum credit hours required for completion of program		120	80.0	80	0.0
Required credit hours offered by the unit	Minimum	120	80.0	80	0.0
	Maximum	0	0.0	0	0.0
Required credit hours offered outside of the unit	Minimum	0	0.0	0	0.0
	Maximum	0	0.0	0	0.0
Required prerequisite credit hours not included above	Minimum	0	0.0	0	0.0
	Maximum	0	0.0	0	0.0

Program Learning Goals

Note: these are required for all undergraduate degree programs and majors now, and will be required for all graduate and professional degree programs in 2012. Nonetheless, all programs are encouraged to complete these now.

- Program Learning Goals**
- Students acquire skills in all aspects of music making - creating, performing, and conducting. Students engage in scholarly inquiry that includes such areas as music theory, pedagogy, acoustics, physiology, psychology, and humanities.
 - Students demonstrate advanced proficiency in violin, viola, cello, string bass, flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, trombone, tuba, percussion, harp, voice, or piano.
 - Students acquire and demonstrate performance skills by participating in numerous and diverse ensembles, including choirs, bands, orchestra, opera theater, and chamber music ensembles.
 - Students demonstrate advanced skills in aural comprehension, verbal communication, and baton gesture that prepare them as conductors for professional ensembles, and/or college/university faculty positions.
 - Students acquire knowledge and skills that informs the composition of musical scores.

Assessment

Assessment plan includes student learning goals, how those goals are evaluated, and how the information collected is used to improve student learning. An assessment plan is required for undergraduate majors and degrees. Graduate and professional degree programs are encouraged to complete this now, but will not be required to do so until 2012.

Is this a degree program (undergraduate, graduate, or professional) or major proposal? Yes

Does the degree program or major have an assessment plan on file with the university Office of Academic Affairs? No

DIRECT MEASURES (means of assessment that measure performance directly, are authentic and minimize mitigating or intervening factors)

Direct assessment methods specifically applicable to graduate programs

- Candidacy exams
- Thesis/dissertation oral defense and/or other oral presentation
- Thesis/dissertation (written document)
- Other: Performance Juries

INDIRECT MEASURES (means of assessment that are related to direct measures but are steps removed from those measures)

Surveys and Interviews

- Student evaluation of instruction
- Student interviews or focus groups

Additional types of indirect evidence

- Job or post-baccalaureate education placement
- Student or alumni honors/recognition achieved
- External program review
- Curriculum or syllabus review
- Outreach participation

USE OF DATA (how the program uses or will use the evaluation data to make evidence-based improvements to the program periodically)

- Meet with students directly to discuss their performance
- Analyze and discuss trends with the unit's faculty
- Analyze and report to accrediting organization
- Make improvements in curricular requirements (e.g., add, subtract courses)
- Make improvements in course content
- Make improvements in course delivery and learning activities within courses
- Make improvements in learning facilities, laboratories, and/or equipment
- Periodically confirm that current curriculum and courses are facilitating student attainment of program goals

Program Specializations/Sub-Plans

If you do not specify a program specialization/sub-plan it will be assumed you are submitting this program for all program specializations/sub-plans.

Program Specialization/Sub-Plan Name	Composition (Existing)
Program Specialization/Sub-Plan Goals	• see above
Program Specialization/Sub-Plan Name	Voice Performance (Existing)
Program Specialization/Sub-Plan Goals	• see above
Program Specialization/Sub-Plan Name	Instrumental Performance (Existing)
Program Specialization/Sub-Plan Goals	• see above
Program Specialization/Sub-Plan Name	Conducting (Existing)
Program Specialization/Sub-Plan Goals	• see above

Pre-Major

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Does this Program have a Pre-Major? No

Attachments

- DMA II.pdf: combined letter, rationale, map, etc.
(Program Proposal. Owner: Woliver,Charles Patrick)
- A and H.Music DMA.CL.docx: A and H Cover Letter
(Letter from the College to OAA. Owner: Williams,Valarie Lucille)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Woliver,Charles Patrick	04/25/2011 10:51 AM	Submitted for Approval
Approved	Woliver,Charles Patrick	06/06/2011 01:26 PM	Unit Approval
Revision Requested	Williams,Valarie Lucille	07/07/2011 03:40 PM	College Approval
Submitted	Woliver,Charles Patrick	07/12/2011 03:12 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	07/12/2011 08:44 PM	Unit Approval
Revision Requested	Williams,Valarie Lucille	07/18/2011 03:57 PM	College Approval
Submitted	Woliver,Charles Patrick	07/18/2011 04:09 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	07/18/2011 04:10 PM	Unit Approval
Approved	Williams,Valarie Lucille	08/10/2011 03:27 AM	College Approval
Approved	Myers,Dena Elizabeth	08/10/2011 08:39 AM	GradSchool Approval
Pending Approval	Cameron,Erin Marie Soave,Melissa A	08/10/2011 08:39 AM	CAA Approval



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February 3, 2011 & July 29, 2011

Elliot Slotnick, Associate Dean
The Graduate School

Dear Elliot,

The School of Music has completed its proposal for semester versions of its graduate programs. The School of Music currently offers four graduate degrees, each with multiple transcriptable subplans/specializations, on file with the Board of Regents. The Arts and Humanities Disciplinary Advisory Panel within the College of Arts and Sciences reviewed and approved all programs with contingencies during meetings in January 2011, and revisions to the documents ensued throughout the Winter and Spring Quarters of 2011. The School of Music was reviewed in 2008 by the National Association of Schools of Music (NASM), and the graduate programs within the School of Music were found in line with the curricular requirements of the accrediting body; thus the programs are moving forward with minimal conversion.

We are sending forward the following program specializations from the School of Music for the Doctor of Musical Arts in Music:

DMA in Music – minimal conversion
 Specialization in Composition
 Specialization in Conducting
 Specialization in Instrumental Performance
 Specialization in Voice Performance

I have outlined below certain points and aspects common to all of the programs:

Transition Plans: In the Director's letter, Dr Blatti directly addresses the graduate student transition policy. Since the students work with their advisors to create an individual plan, and in close consultation with the Area Heads and Graduate Studies Committee, the School does not foresee any difficulties in transition for its graduate students. If substitutions or changes need to be made to expedite a student's progress, the Director of Graduate Studies, Dr. Patrick Woliver, will approve these changes.

Learning Goals and Curriculum Map: Please note that the learning goals for all programs in the School are set by NASM. The School has provided goals applicable to the DMA in Music. It has also provided a comprehensive curricular map applicable to the graduate courses for the program.

Re-designed and New Courses: The School of Music has also provided a detailed listing of each revised course or course sequence, and explained the re-design of the courses. Please see pages 2-5 of the Program Rationale Statement. In addition to the re-shaped courses, the School added four new courses for the graduate degrees.

The Programs:

DMA in Music with a Specialization in Composition: The Specialization of Composition is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, with Music 8835 (835) required and Music 8837 added as an option. The requirement of Music Theory courses and Composer's Seminar (Individual Research under quarters) remain under semesters, and the DMA document which accompanies the formal compositions. Supportive Studies and Related Studies Categories under quarters were collapsed into Supportive Studies Category under semesters.

DMA in Music with a Specialization in Conducting: The Specialization of Conducting is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, with Music 8903.01, -.02, -.03 (8903), Music 8860.01, -.02, .03 (860), and 8999 (999) required. Seminar in Conducting has been identified as a requirement. Supportive Studies and Related Studies Categories under quarters were collapsed into Supportive Studies Category under semesters. The requirement for ensemble participation for each full-time semester and the DMA Conducting Portfolio and DMA Document are required under semesters as under quarters.

DMA in Music with a Specialization in Instrumental Performance: The Specialization of Instrumental Performance is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, with same requirements of Performance Study (902) 8902, Performance Literature (852) 8852, and Recitals (905) 7905 and 8905. Supportive Studies and Related Studies Categories under quarters will remain under semesters. The DMA Portfolio and DMA Document are required under semesters as under quarters

DMA in Music with a Specialization in Voice Performance: The Specialization of Voice Performance is converting from 120 credit hours under quarters to 80 credit hours under semesters. In the major area of concentration (major studies) the selection of coursework remained the same, with same requirements of Performance Study (902) 8902, Performance Literature (852) 7852, and Recitals (905) 7905 and 8905. Categorical requirements in Supportive Studies and Related Studies Categories under quarters were collapsed into one category under semesters. The DMA Recitals and DMA Document are required under semesters as under quarters

The courses that are specific to all of the programs are listed under the Book 3 listing of Music in PACER and have been advanced along with the program forms. All programs from the School of Music have the approval of Arts and Humanities. If you have any questions or concerns, please do not hesitate to call or email me at 292-5727 or williams.1415@osu.edu.

Thank you for your consideration of these proposals,



Valarie Williams, MFA, PhD
Associate Dean, College of Arts and Sciences, Arts and Humanities
Professor of Dance

cc: Rick Blatti, Professor and Director, School of Music
Patrick Woliver, Professor and Graduate Studies Director, School of Music
Timothy Leasure, Associate Professor and Associate Director, School of Music
Eva-Marie Banks, Assistant to the Associate Director, School of Music
Mark Shanda, Professor and Dean, College of Arts and Sciences, Arts and Humanities



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January 7, 2011

To: Office of Academic Affairs
Re: Cover letter for semester conversion in the School of Music
Fr: Richard L. Blatti, Interim Director

Rationale

The School of Music offers the following documents for converting its degree programs from quarters to semesters. The School houses nine undergraduate degrees, four graduate degrees, two minors, and one Graduate Interdisciplinary Specialization.

Degrees and Major Programs

Bachelor of Arts in Music

Bachelor of Music in Composition

Bachelor of Music in Jazz Studies with 2 subplans:

in Composition

in Performance

Bachelor of Music in Performance with 3 subplans:

in Brass, Harp, Percussion, Strings, or Woodwinds

in Piano

in Voice

Bachelor of Music in Musicology

Bachelor of Music in Theory

Bachelor of Music Education in General Music

Bachelor of Music Education in Instrumental Music

Bachelor of Music Education in Choral Music

Master of Arts

in Music Education

in Theory

in Musicology

in Brass Pedagogy

in Piano Pedagogy

in String Pedagogy

in Voice Pedagogy

in Woodwind Pedagogy

Master of Music

in Composition

in Choral Conducting

in Orchestral Conducting

in Wind Conducting

in Brass Performance

in Percussion Performance

in Piano Performance

in String Performance
in Voice Performance
in Woodwind Performance

Doctor of Philosophy
in Music Education
in Music Theory
in Musicology

Doctor of Musical Arts
in Composition
in Conducting
in Instrumental Performance
in Voice Performance

Minor Programs

Minor in Music

Minor in Music, Media, and Enterprise

Specializations

Graduate Interdisciplinary Specialization in Singing Health

School of Music Program Prerequisites

<p>Bachelor of Music Education <i>in General Music</i> <i>in Instrumental Music</i> <i>in Choral Music</i></p>	<p>Bachelor of Arts in Music</p>	<p>Bachelor of Music <i>in Composition</i> <i>in Jazz Studies (all subplans)</i> <i>in Performance (all subplans)</i> <i>in Musicology</i> <i>in Theory</i></p>
<p>The Bachelor of Music Education, the Bachelor of Arts in Music, and the Bachelor of Music degrees are considered prerequisite to both the Master of Arts and Master of Music degrees. Deficiencies may be removed by additional preparatory course work assigned by the advisor.</p>		
<p>Master of Arts <i>in Music Education</i> <i>in Theory</i> <i>in Musicology</i></p>	<p>Master of Arts <i>in Brass Pedagogy</i> <i>in Piano Pedagogy</i> <i>in String Pedagogy</i> <i>in Voice Pedagogy</i> <i>in Woodwind Pedagogy</i></p>	<p>Master of Music <i>in Composition</i> <i>in Choral Conducting</i> <i>in Orchestral Conducting</i> <i>in Wind Conducting</i> <i>in Brass Performance</i> <i>in Percussion Performance</i> <i>in Piano Performance</i> <i>in String Performance</i> <i>in Voice Performance</i> <i>in Woodwind Performance</i></p>
<p>The Master of Arts (Music Education, Theory, and Musicology) degree is prerequisite to the Doctor of Philosophy degree while both the Master of Arts degree and the Master of Music degree are prerequisite to the Doctor of Musical Arts degree.</p>		
<p>Doctor of Philosophy <i>in Music Education</i> <i>in Musicology</i> <i>in Music Theory</i></p>	<p>Doctor of Musical Arts <i>in Composition</i> <i>in Conducting</i> <i>in Instrumental Performance</i> <i>in Voice Performance</i></p>	

Members of the tenure track faculty of the School of Music led by eight academic area heads are responsible for crafting and delivering the curricula. Beginning in Winter Quarter, 2009, a task force began discussions and identified principles by which the conversion would take place. After comparing the semester systems used by peer institutions, the decision was made to minimize changes to OSU program goals and/or curricular requirements. Led by the Associate Director of Undergraduate Studies and the Chair of Graduate Studies, three committees, including the curriculum, graduate studies, and administrative (comprising the eight area heads), continued their deliberations. Administrative committee discussions yielded the decision to renumber the School's courses based upon the current numbering system rather than developing a new system.

For the remainder of the academic year, each area began to convert its courses to their semester equivalents. In the summer of 2010, new course information was collected to enter the School's 700 courses into the CUT spreadsheet. Also, during the summer of 2010, the Associate Director, in frequent consultation with the area heads, drafted semester programs, four-year plans, and curriculum maps. Each area vetted drafts of these documents at the annual faculty retreat in September of 2010. Simultaneously, the Chair of Graduate Studies, through consultation with area heads and the Graduate Studies Committee, revised the curricular sheets for the graduate degrees. Further modifications were made to these documents through October, and near-final drafts were properly vetted through the curriculum committee, Graduate Studies Committee, and administrative committee during that period. The full faculty approved all semester programs on October 27, 2010.

Transition Plans

In the Autumn of 2010, the School faculty began to advise its students of the approaching conversion to semesters: 1) during the annual welcome convocation, the Associate Director spoke with students about the conversion process and how it will affect them; 2) on the same day, a portion of the School's website was dedicated to the semester conversion. Documents contained therein discuss the semester numbering system, the university's commitment to students, and advice for the students as the semester change approaches. Over time, these web pages will contain more specific information providing details on program and course conversion. Furthermore, the SOM Associate Director will create a spreadsheet that will show current quarter system course numbers and titles and their semester equivalents. During the 2010-2011 school year, the Associate Director will also meet with student organizations such as the Undergraduate Music Council, to discuss the conversion process in detail, and to provide the aforementioned documentation to the students.

In the Autumn of 2011, the Associate Director will offer an extensive group advising session for all undergraduate students on the day prior to the start of classes. Soon thereafter, during "Advising Fairs," members of the SOM faculty, even those not regularly assigned advisory duties, will offer special (one-time only) individual advising sessions in preparation for the School's conversion to semesters. Furthermore, several times in each quarter of 2012, the Associate Director will offer additional undergraduate group sessions which will be advertised by email, web communication, and posted flyers. One-on-one advising sessions with each student's regular advisor, undergraduate and graduate, will serve as follow up during the normal advising period. In determining eligibility for students enrolled in the School's minor programs, those courses taken in the quarter system will be honored using a 1:1 ratio.

It is anticipated that, for a number of students in the School who started earlier than 2008, flexibility will be required to prevent further delays in the time it takes them to graduate; the School intends to use substitute courses within each student's program to alleviate this problem. Moreover, those students who have been away from campus or have fallen behind in their programs will need special guidance to access the correct course sequence and fulfill the necessary prerequisites. For example, any student midway through a sequence in Music Theory or Musicology will have course options which are designed to overlap slightly with courses already taken and those yet to be taken. A specific scenario might describe a performance major who has completed Music 421 (the fourth of six quarters in theory) in the quarter system and needs to complete the sequence in the semester system by taking a seven-week course, designed to serve as a bridge between 421 and 3422, the fourth of four semesters in theory. Musicology sequences will be handled in similar fashion; the attached four-year plans will be of great assistance to all involved in this process.

For those graduate students who matriculate under the quarter system and are transitioning into the semester system, then: 1) no student will have their progress delayed by the change to semesters, 2) any required course under quarters that has been re-envisioned under semesters will be counted, and 3) if, for whatever reason, a student is unable to take a required course, then upon the recommendation of the advisor, either a substitute course will be allowed or the course will be waived by the Chair of Graduate Studies.

I would like to acknowledge the dedicated work of the Associate Director for Undergraduate Studies, Tim Leasure, and the Director of Graduate Studies, Pat Woliver; the documents shepherded by these two gentlemen throughout this time-consuming and frequently overwhelming task are monuments to their commitment, skill, and perseverance.

Respectfully Submitted,

A handwritten signature in black ink that reads "Richard L. Blatti". The signature is written in a cursive, slightly slanted style.

Richard L. Blatti
Professor and Interim Director

Rationale for the Doctor of Musical Arts Program

The School of Music offers two doctoral degrees: the Doctor of Philosophy and the Doctor of Musical Arts. The program for the Doctor of Musical Arts degree emphasizes the applied aspects of music making—creating, performing, and conducting. The purpose of the degree is to prepare superb musicians who are equipped to serve as teacher-scholars in university or professional settings.

Embedded within the Doctor of Musical Arts (DMA) degree are four subprograms: Composition, Conducting, Instrumental Performance, and Voice Performance. During 2008, the National Association of Schools of Music (the accrediting body for music) reported that the doctoral degree programs were in compliance with their standards. For conversion to semesters, the SOM Graduate Studies Committee and graduate faculty voted to convert with minimal changes to the overall structure of the programs and (in most cases) with minimal changes to the curricular requirements. The DMA degree program has been converted from 120 minimum quarter credit hours to 80 minimum semester credit hours.

Due to the various and diverse constituencies within the School of Music, the faculty offers a comparatively large number of graduate courses (see DMA goals and curriculum map). The curricula for the subprograms are not rigid and the curricular sheet for each program acts as only a guidepost for degree requirements. The sheet is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the degree. The student's actual course work is designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. As stated in the School of Music Graduate Handbook, each student is assigned a graduate advisor. After assignment, the student consults with the adviser, and together develops a tentative program of studies. The adviser and student are charged with the responsibility of ascertaining that all degree requirements are met. At an appropriate time an advisory committee is selected by the student and the advisor. This advisory committee oversees the doctoral recitals, Candidacy Examination, and Final Oral Examination (DMA document defense). The advisor, with the assistance of the Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. Coursework is chosen from 5000-level through 8000-level courses of which at least 50% must be at the 6000 level or higher.

The following courses will be redesigned:

Music 630 (1) “Composer’s Seminar” will be offered as Music 5630 (2) and Music 6630 (2) to allow the option of providing the course to a combined undergraduate and graduate population or to a graduate only population.

Music 637 (3-5) “Composition with Electronic Media” will be divided, under the semester system, into two courses Music 5637.01 (3) “Composition with Electronic Media I” and Music 5637.02 (3) “Composition with Electronic Media II” thus allowing a primary level of study and a secondary level.

Music 648 (3) “History and Literature of Chamber Music” will be retitled Music 5648 (2) “Western Art Music: I, Music from 1700 to 1870”. Music 648 separated chamber music from its broader historical context and only addressed instrumental music. The revised course will treat the same sorts of issues and focus on the same sorts of repertory, but the context will be broader and will include vocal music.

Music 649 (3) “History and Literature of Symphonic Music” will be retitled Music 5649 (2) “Western Art Music: II, Music from 1870 to the present”. Music 649 separated symphonic music from its broader historical context. The revised course will treat the same sorts of issues and focus on the same sorts of repertory, but the context will be broader.

Music 653 (3) “Piano Literature” will be divided into two courses, Music 5653.01 (3) “Piano Literature I” and Music 5653.02 (3) “Piano Literature II”, due to the vast amount of literature for study.

Music 674 (5) “Russian Opera: Meanings and Identities” will be retitled Music 5674 (3) “Meaning and Identity in Russian Opera”.

Music 677 (3) “Multimedia for Musicians” will be divided, under the semester system, into two courses, Music 5677.01 (2) “Multimedia for Musicians I” and Music 5677.02 (2) “Multimedia for Musicians II”, thus allowing a primary level of study and a secondary level.

Music 730.01 (5) “The Musical Object: Toward Musical Sound” and Music 730.02 (5) “The Musical Subject: Toward Musical Context” will be condensed into one course, Music 7730 (3) “Introduction to Musicology”.

Music 740 (4) “Studies in Medieval Music” and Music 741 (4) “Studies in Renaissance Music” will be condensed into one course, Music 7740 (3) “Studies in Music before 1600”.

Music 742 (4) “Studies in Baroque Music” and Music 743 (4) “Studies in Classical Music” will be condensed into one course, Music 7741 (3) “Studies in Music from 1600 to 1800”.

Music 744 (4) “Studies in Romantic Music” and Music 745 (4) “Studies in 20th Century Music” will be condensed into one course, Music 7742 (3) “Studies in Music from 1800 to the Present”.

Music 761 (3) “Principles of Music Learning” will be retitled Music 7761 (3) “Principles of Music Learning in Diverse Settings”.

Music 787.01 (5) “Music Cultures in Asia and the Middle East: Chinese Music” will be retitled as Music 7787 (3) “Chinese Music”.

Music 787.02 (5) “Music Cultures in Asia and the Middle East: Indian Music” and Music 787.03 (5) “Music Cultures in Asia and the Middle East: Arabic Music” will be condensed into one course, Music 7788 (3) “Music of the Arabic and Indian Traditions”.

Music 789 (5) “Performance Practices in Sub-Saharan African Music” will be retitled and redesigned as Music 7789 (3) “African Music: Ideas Forms and Trajectories”.

Music 810.21 (3) “Music Pedagogy: Vocal” and Music 810.22 (3) “Music Pedagogy: Vocal Practicum” will be condensed into a single course, Music 7810.21 (3) “History and Practice of Voice Pedagogy”.

Music 818.01 (3) “Theories of Schenker – Foundations” and Music 818.02 (5) “Theories of Schenker - Analysis Practicum” will be condensed into a single course, Music 8818 (3) “Theories of Heinrich Schenker”.

Music 820.01 (3) “Music Theory: Pedagogy” and Music 820.02 (3) “Music Theory: Teaching Practicum” will be condensed into a single course, Music 8820 (2) “Music Theory Pedagogy”.

Music 823 (5) “Seminar: Atonal Theory” will be divided, under the semester system, into two courses: Music 8823.01 (3) “20th Century Tone Structures: Sets and Series” and Music 8823.02 (3) “Transformational Theory and Analysis”.

Music 829 (3-5) “Seminar: Contemporary Theories of Music” will be divided into six (3 credit hour) courses under the semester system:

Music 6829 “Analysis and Performance” (studies in the interaction of musical performance and analysis: how musical analysis informs performance, but also how musical performance informs analysis. Both analytical writing and chamber music performance will be included);

Music 7829.01 “Scale Theory: Transformation and Tonality” (formal approaches to the theory of musical scales, with the premise that the distinct subfields of scale theory and transformational theory speak to fundamental questions of tonality - with that term understood broadly as some kind of orientation in pitch space);

Music 7829.02 “Sonata Theory” (studies in 18th- and 19th-century music through the lens of musical form, especially in terms of the treatment by Hepokoski and Darcy, but also considering Caplin, Rosen, Webster, and others);

Music 7829.03 “Compositional Modeling and Musical Allusion” (analysis of possible instances of composers who have used the work of their predecessors as models, and the interaction in such cases with notions of musical allusion. The case studies include but are not limited to compositions by Beethoven, Brahms, and Dvorak);

Music 7829.04 “Studies in Meter and Rhythm” (theory of meter and rhythm in music, with particular attention to work by Lerdaahl and Jackendoff, Hasty, and London. Also, compositional strategies for creating musically interesting rhythmic surfaces: rhythmic canons, quasi-periodic patterns, self-similar rhythms, and self-similar melodies);

Music 7829.05 “Special Topics” (special topics in music theory and/or music cognition).

Music 837 (3-5) “Composition with Electronic Media II” will be divided, under the semester system, into two courses, Music 6837 (3) “Composition with Electronic Media III”, and Music 8837 (3) “Composition with Electronic Media IV”. This change will allow for an intermediate level and an advanced level of instruction.

Music 838 (5) “Seminar in Music Perception” will be divided into four (3 credit hour) courses under the semester system: Music 8838.01 “Topics in Music Cognition” (critical survey of perceptual, cognitive, affective, or neuroscience research related to music); Music 8838.02 “Topics in Empirical Musicology” (critical survey of quantitative and systematic research related to music); Music 8838.03 “Music and Emotion” (an examination of modern ideas related to music and affect); and Music 8838.04 “Topics in Recent Literature of Music Cognition” (critical readings and discussion of current research publications in music cognition).

Music 839 (3) “Research Practicum in Music Perception” will be divided into two (3 credit hour) courses under the semester system: Music 8839.01 “Music Cognition Research Laboratory” (practical experiences in laboratory studies of music); and Music 8839.02 “Research Methods in Empirical Musicology” (philosophical and methodological foundations of empirical music research. A study of the main techniques and concepts of empirical music research).

Music 970 (2-6) “Masters Project - Plan B” will be renamed Music 6998 (1-3) “Master's Research Non-Thesis”.

The following graduate courses are new:

Music 5313 (3) “Opera Chorus”
Music 6881 (1) “Graduate Conducting Seminar”
Music 7784 (2) “Bibliography for Musicologists”
Music 7785 (3) “Cognitive Ethnomusicology”

Program Goals and Curriculum Map for SOM DMA

A-Students acquire skills in all aspects of music making - creating, performing, and conducting.

B-Students engage in scholarly inquiry that includes such areas as music theory, pedagogy, acoustics, physiology, psychology, and humanities.

C-Students demonstrate advanced proficiency in violin, viola, cello, string bass, flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, trombone, tuba, percussion, harp, voice, or piano.

D-Students acquire and demonstrate performance skills by participating in numerous and diverse ensembles, including choirs, bands, orchestra, opera theater, and chamber music ensembles.

E-Students demonstrate advanced skills in aural comprehension, verbal communication, and baton gesture that prepare them as conductors for professional ensembles, and/or college/university faculty positions.

F.Students acquire knowledge and skills that informs the composition of musical scores.

course # Ser	Semester course title	Sem credi	Goals	Level
5193	Individual Studies	1 to 3	ABCDEF	beginning
5194	Group Studies	1 to 3	ABCDEF	all levels
5313	Opera Chorus	3	D	beginning
5591	Career Development in Music	3	A	all levels
5607	Performance Enhancement I	1	A	beginning
5608	Performance Enhancement II	1	A	intermediate
5620	Extended Tonality from Wagner to Hindemith: Theory and Analysis	2	C	beginning
5621	Theory and Analysis: 17th-18th Centuries	2	BF	beginning
5622	Theory and Analysis: 19th Century	2	BF	beginning
5623	Theory and Analysis: 20th Century	2	BF	beginning
5625	Orchestration II	2	BF	intermediate
5630	Composers Seminar	2	F	intermediate

5631	Intermediate Studies in Counterpoint	2	BF	intermediate
5635	Composition II	2 to 3	BF	intermediate
5636.01	Introduction to Electronic Music Synthesis	3	BF	beginning
5636.02	Electronic Music Synthesis	3	BF	intermediate
5637.01	Composition with Electronic Media I	3	BF	intermediate
5637.02	Composition with Electronic Media II	3	BF	intermediate
5638	Audio Recording	3	BF	beginning
5639	Audio Recording Laboratory	3	BF	intermediate
5646	History of Music in the United States	2	B	beginning
5648	Western Art Music: I Music from 1700 to 1870	2	B	beginning
5649	Western Art Music: II Music from 1870 to the present	2	B	beginning
5650	History of Choral Music	2	B	beginning
5651	History of Opera	2	B	beginning
5652	18th and 19th Century Song Literature	2	AB	beginning
5653.01	Piano Literature I	3	AB	beginning
5653.02	Piano Literature II	3	AB	beginning
5655	20th and 21st Century Song Literature	2	AB	beginning
5662	Choral Repertoire	1	AB	beginning
5663	School Orchestra Literature	3	AB	beginning
5664	School Wind Band Repertoire	3	AB	beginning
5665	Content and Structure in Arts Education	2	B	beginning
5666	Marching Band Techniques	2	A	beginning
5674	Meaning and Identity in Russian Opera	3	B	beginning
5675	Music in the Russian Folk Tradition	3	B	beginning
5677.01	Multimedia for Musicians I	2	C	beginning
5677.02	Multimedia for Musicians II	2	C	intermediate
5756	Improvisation with Orff Instruments	3	D	beginning
5757	Dalcroze Eurythmics	3	D	beginning
5765	Literature for Vocal Music Education	3	D	beginning
5772	Music in Early Childhood	3	D	beginning
5777	Practicum in Teaching Music for Handicapped Learners	3	B	beginning
5791	Problems in Instrumental Music Education	1 to 5	B	beginning
5792	Choral Problems	1 to 5	B	beginning

5797	Study at a Foreign Institution	1 to 12	A	all levels
5798	Study Tour	1 to 3	ABCDE	all levels
6193	Individual Studies	1 to 3	ABCDEF	intermediate
6200.11	Applied Music Secondary - piano	2	AC	intermediate
6200.21	Applied Music Secondary - Voice	2	AC	intermediate
6200.31	Applied Music Secondary - violin	2	AC	intermediate
6200.32	Applied Music Secondary - viola	2	AC	intermediate
6200.33	Applied Music Secondary- cello	2	AC	intermediate
6200.34	Applied Music Secondary - double bass	2	AC	intermediate
6200.36	Applied Music Secondary - jazz bass	2	AC	intermediate
6200.37	Applied Music Secondary - jazz guitar	2	AC	intermediate
6200.41	Applied Music Secondary - flute	2	AC	intermediate
6200.42	Applied Music Secondary - oboe	2	AC	intermediate
6200.43	Applied Music Secondary - clarinet	2	AC	intermediate
6200.44	Applied Music Secondary - bass clarinet	2	AC	intermediate
6200.45	Applied Music Secondary- saxophone	2	AC	intermediate
6200.46	Applied Music Secondary - bassoon	2	AC	intermediate
6200.47	Applied Music Secondary- jazz saxophone	2	AC	intermediate
6200.51	Applied MusicSecondary - horn	2	AC	intermediate
6200.52	Applied Music Secondary- trumpet	2	AC	intermediate
6200.53	Applied Music Secondary - trombone	2	AC	intermediate
6200.54	Applied Music Secondary - euphonium	2	AC	intermediate
6200.55	Applied Music Secondary - tuba	2	AC	intermediate
6200.56	Applied Music Secondary- jazz trumpet	2	AC	intermediate
6200.57	Applied Music Secondary - jazz trombone	2	AC	intermediate
6200.71	Applied Music Secondary - percussion	2	AC	intermediate
6200.72	Applied Music Secondary - jazz percussion	2	AC	intermediate
6200.91	Applied Music Secondary - harp	2	AC	intermediate
6216.11	Applied Music (non-major) - piano	2	AC	beginning
6216.12	Applied Music (non-major) - jazz piano	2	AC	beginning
6216.21	Applied Music (non-major) - voice	2	AC	beginning
6216.31	Applied Music (non-major) - violin	2	AC	beginning
6216.32	Applied Music (non-major) - viola	2	AC	beginning

6216.33	Applied Music (non-major) - cello	2	AC	beginning
6216.34	Applied Music (non-major) - double bass	2	AC	beginning
6216.35	Applied Music (non-major) - guitar	2	AC	beginning
6216.36	Applied Music (non-major) - jazz bass	2	AC	beginning
6216.37	Applied Music (non-major) - jazz guitar	2	AC	beginning
6216.41	Applied Music (non-major) - flute	2	AC	beginning
6216.42	Applied Music (non-major) - oboe	2	AC	beginning
6216.43	Applied Music (non-major) - clarinet	2	AC	beginning
6216.44	Applied Music (non-major) - bass clarinet	2	AC	beginning
6216.45	Applied Music (non-major) saxophone	2	AC	beginning
6216.46	Applied Music (non-major) - bassoon	2	AC	beginning
6216.47	Applied Music (non-major) - jazz saxophone	2	AC	beginning
6216.51	Applied Music (non-major) - horn	2	AC	beginning
6216.52	Applied Music (non-major) - trumpet	2	AC	beginning
6216.53	Applied Music (non-major) - trombone	2	AC	beginning
6216.54	Applied Music (non-major)- euphonium	2	AC	beginning
6216.55	Applied Music (non-major) - tuba	2	AC	beginning
6216.56	Applied Music (non-major) - jazz trumpet	2	AC	beginning
6216.57	Applied Music (non-major) - jazz trombone	2	AC	beginning
6216.71	Applied Music (non-major) - percussion	2	AC	beginning
6216.72	Applied Music (non-major) - jazz percussion	2	AC	beginning
6216.91	Applied Music (non-major)- harp	2	AC	beginning
6630	Composers Seminar	2	F	intermediate
6645	Music's Meanings	2 to 3	B	beg(2)/int(3)
6672	Introduction to Ethnomusicology	2	B	beginning
6676	Music Technology	3	B	beginning
6710	Introduction to Operatic Stage Techniques	3	AD	beginning
6753	Teaching the Technology-Centered Music Curriculum	3	B	intermediate
6786	Music Research Methods and Bibliography	3	B	beginning
6812	Graduate Voice Diction and Repertoire Coaching	2	ABC	intermediate/adv
6881	Graduate Conducting Seminar	1	E	intermediate/adv
7203.01	Chorale	1 to 2	D	intermediate
7203.02	Symphonic Choir	1 to 2	D	beginning

7203.03	University Chorus	1 to 2	D	beginning
7203.04	Men's Glee Club	1 to 2	D	intermediate
7203.05	Women's Glee Club	1 to 2	D	intermediate
7203.06	Mastersingers	1	D	intermediate
7203.07	Ladies First	1	D	intermediate
7203.08	Statesmen	1	D	intermediate
7204.01	Wind Symphony	1 to 2	D	intermediate
7204.02	Symphonic Band	1 to 2	D	intermediate
7204.03	Collegiate Winds	1 to 2	D	intermediate
7204.04	University Band	1 to 2	D	intermediate
7205.01	Univ. Marching Band	1 to 2	D	intermediate
7205.02	Athletic Band	1 to 2	D	intermediate
7206.01	Jazz Ensemble	1 to 2	D	intermediate
7206.02	Jazz Lab Ensemble	1 to 2	D	intermediate
7206.03	Jazz Workshop Ensemble	1 to 2	D	intermediate
7207.01	Percussion Ensemble	1	D	intermediate
7207.02	Steel Pan Ensemble	1	D	intermediate
7208.02	Small Ensemble -Voice	1	D	intermediate
7208.03	Small Ensemble - Strings	1	D	intermediate
7208.04	Small Ensemble -Woodwinds	1	D	intermediate
7208.05	Small Ensemble - Brass	1	D	intermediate
7208.06	Small Ensemble - Jazz Combo	1	D	intermediate
7208.99	Small Ensemble - Miscellaneous	1	D	intermediate
7215.01	Symphony Orchestra	1 to 2	D	intermediate
7611	Piano Pedagogy II	3	B	intermediate
7612	Piano Pedagogy III	3	B	advanced
7715	Structure and Function of the Singing Mechanism	3	B	intermediate
7727	Keyboard Harmony for Graduate Students	3	A	intermediate
7730	Introduction to Musicology	3	B	intermediate
7740	Studies in Music before 1600	3	B	advanced
7741	Studies in Music from 1600 to 1800	3	B	advanced
7742	Studies in Music from 1800 to the Present	3	B	advanced
7743	Studies in Russian Art Music	3	B	advanced

7754	Midwest Summer String Teachers Seminar	3	B	intermediate
7760	Basic Concepts in Music Education	3	B	intermediate
7761	Principles of Music Learning in Diverse Settings	3	B	intermediate
7762	Principles and Practices in Elementary School Music	3	B	intermediate
7763	Literature of Elementary School Music	3	B	intermediate
7764	Principles and Practices in Vocal Music Education	3	B	intermediate
7766	Teaching Practices in General Music	3	B	intermediate
7768	Principles and Practices in Instrumental Music Education	2	B	intermediate
7769	Literature for Instrumental Music Education	3	B	intermediate
7770	Introduction to Research in Music Education	3	B	intermediate
7771	Instrumental Techniques	3	B	intermediate
7773	Introduction to Music for Exceptional Learners	3	B	beginning
7774	Directive Teaching in Music	3	B	intermediate
7780.05	Piano Accompanying Practicum	1 to 2	A	beginning/interm.
7780.11	Opera Scenes	3	D	intermediate
7780.12	Opera Performance	3	D	intermediate
7780.2	African Performing Ensemble	1	D	intermediate
7780.21	Slavic Performing Ensemble	1	D	intermediate
7784	Bibliography for Musicologists	3	B	intermediate
7785	Cognitive Ethnomusicology	3	B	advanced
7787	Chinese Music	3	B	advanced
7788	Music of the Arabic and Indian Traditions	3	B	advanced
7789	African Music: Ideas Forms and Trajectories	3	B	advanced
7790	Problems in Vocal Music Education	3	B	intermediate
7791	Problems in Instrumental Music Education	3	B	intermediate
7803.01	Choral Conducting	2	E	intermediate
7803.02	Orchestral Conducting	2	E	intermediate
7803.03	Wind Conducting	2	E	intermediate
7805	Masters Degree Recital	2	AC	intermediate
7810.11	Practicum in Teaching Applied Piano	3	B	intermediate
7810.21	History and Practice of Voice Pedagogy	3	B	intermediate
7810.3	Music Pedagogy: String Instruments	3	B	intermediate
7810.4	Music Pedagogy: Woodwind Instruments	3	B	intermediate

7810.5	Music Pedagogy: Brass Instruments	3	B	intermediate
7810.7	Music Pedagogy: Percussion Instruments	3	B	intermediate
7815	Seminar for Singing Health Specialists	3	B	advanced
7829.01	Scale Theory: Transformation and Tonality	3	BF	intermediate/adv
7829.02	Sonata Theory	3	BF	intermediate/adv
7829.03	Compositional Modeling and Musical Allusion	3	BF	intermediate/adv
7829.04	Studies in Meter and Rhythm	3	BF	intermediate/adv
7829.05	Special Topics in Theory	3	B	intermediate/adv
7835	Composition IV	2 to 3	F	advanced
7852.01	Performance Literature - Piano	2	ABC	intermediate/adv
7852.02	Performance Literature - Voice	2	ABC	intermediate/adv
7852.03	Performance Literature - Strings	2	ABC	intermediate/adv
7852.04	Performance Literature - Woodwinds	2	ABC	intermediate/adv
7852.05	Performance Literature - Brass	2	ABC	intermediate/adv
7852.07	Performance Literature - Percussion	2	ABC	intermediate/adv
7905	Doctoral Preliminary Recital	2	AC	intermediate
8193	Individual Studies	1 to 3	ABCDEF	advanced
8810.31	String Pedagogy for Applied Teaching	3	B	advanced
8810.32	Pedagogy for Beginning Lower Strings	3	B	advanced
8810.33	Pedagogy for Beginning Upper Strings	3	B	advanced
8818	Theories of Heinrich Schenker	3	B	advanced
8819	Levels of Theory after Schenker	3	B	advanced
8820	Music Theory Pedagogy	2	B	advanced
8823.01	20th Century Tone Structures: Sets and Series	3	BF	advanced
8823.02	Transformational Theory and Analysis	3	BF	advanced
8824.01	Computational Musicology I	3	BF	intermediate
8824.02	Computational Musicology II	3	BF	advanced
8826	Development of Music Theory I	3	BF	intermediate
8827	Development of Music Theory II	3	BF	advanced
8837	Composition with Electronic Media IV	3	F	advanced
8838.01	Topics in Music Cognition	3	B	advanced
8838.02	Topics in Empirical Musicology	3	B	advanced
8838.03	Music and Emotion	3	B	advanced

8838.04	Topics in Recent Literature of Music Cognition	3	B	advanced
8839.01	Music Cognition Research Laboratory	3	B	advanced
8839.02	Research Methods in Empirical Musicology	3	B	advanced
8847	Development of Notation: 900-1600	3	B	advanced
8850	Historical Performance Practices	3	ABCDEF	advanced
8852.01	Performance Literature - Piano	2	ABC	advanced
8852.03	Performance Literature - Strings	2	ABC	advanced
8852.04	Performance Literature - Woodwinds	2	ABC	advanced
8852.05	Performance Literature - Brass	2	ABC	advanced
8852.07	Performance Literature - Percussion	2	ABC	advanced
8860.01	Wind Conducting Repertoire	3	E	advanced
8860.02	Choral Conducting Repertoire	3	E	advanced
8860.03	Orchestral Conducting Repertoire	3	E	advanced
8874	Seminar: The Development of Music Education	3	B	advanced
8875	Seminar: Psychological Factors in Music Education	3	B	advanced
8876	Seminar: Evaluation and Measurement in Music Education	3	B	advanced
8877	Seminar: Social Factors in Music Education	3	B	advanced
8879	Seminar: Music in Higher Education	3	B	advanced
8885	Fieldwork in Ethnomusicology	3	B	advanced
8886	Theories and Methods of Ethnomusicology	2	B	advanced
8895	Seminar in Music	1 to 3	ABCDEF	advanced
8902.11	Applied Music - Major DMA - piano	2 to 4	C	advanced
8902.21	Applied Music - Major DMA - voice	2 to 4	C	advanced
8902.31	Applied Music - Major DMA- violin	2 to 4	C	advanced
8902.32	Applied Music - Major -DMA viola	2 to 4	C	advanced
8902.33	Applied Music - Major -DMA- cello	2 to 4	C	advanced
8902.34	Applied Music - Major - DMA-double bass	2 to 4	C	advanced
8902.41	Applied Music - Major -DMA- flute	2 to 4	C	advanced
8902.42	Applied Music - Major -DMA-oboe	2 to 4	C	advanced
8902.43	Applied Music - Major - DMA-clarinet	2 to 4	C	advanced
8902.44	Applied Music - Major -DMA- bass clarinet	2 to 4	C	advanced
8902.45	Applied Music - Major -DMA- saxophone	2 to 4	C	advanced
8902.46	Applied Music - Major -DMA- bassoon	2 to 4	C	advanced

8902.51	Applied Music - Major -DMA- horn	2 to 4	C	advanced
8902.52	Applied Music - Major - DMA- trumpet	2 to 4	C	advanced
8902.53	Applied Music - Major -DMA- trombone	2 to 4	C	advanced
8902.55	Applied Music- Major - DMA-Tuba	2 to 4	C	advanced
8902.71	Applied Music - Major -DMA- Percussion	2 to 4	C	advanced
8903.01	Advanced Wind Conducting	4	E	advanced
8903.02	Advanced Choral Conducting	4	E	advanced
8903.03	Advanced Orchestral Conducting	4	E	advanced
8905	Doctoral Degree Recital	2	AC	advanced
8950	Seminar in Musicology	3	B	advanced
8998	Doctoral Research Non-Thesis	1 to 8	B	advanced
8999	Research for Dissertation or Document purposes.	1 to 10	ABCEF	advanced

SEMESTERS

Doctor of Musical Arts

Composition

The program for the Doctor of Musical Arts in Composition provides advanced studies for the composer and teacher-scholar. The program requires a minimum of 50 semester credit hours of advanced graduate study after completion of a Masters degree in music (30 semester hours).

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the DMA degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies.

The advisor, with the assistance of the DMA Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

SUGGESTED CURRICULUM

MASTERS DEGREE **30 credit hours**

Major Area of Concentration **32 credit hours**

Studies in Composition (12 credit hours)

Music 7835 "Composition IV" (2-3 credits) repeatable

Music 8837 "Composition with Electronic Media IV" (3 credits) repeatable

Studies in Music Theory (6 credit hours)

Elective courses in Theory chosen from the 6000-8000 level

Additional studies in composition (8 credit hours)

Music 6630 "Composers Seminar" (2 credits) repeatable

Individual research culminating in a DMA Musical Composition

and a DMA Document Music 8999 (6 credit hours)

Supportive Studies **18 credit hours**

Courses may be from any discipline relevant to the student's development and interests.

TOTAL MINIMUM POST-BACCALAUREATE **80 credit hours**

QUARTERS

Doctor of Musical Arts

Composition

The Doctor of Musical Arts in Composition program provides advanced studies for the composer and teacher-scholar. The program requires a minimum of 75 hours of advanced graduate study after completion of a master's degree in music.

The program described below is not rigid. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. The adviser, with the assistance of the D.M.A. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only.

SUGGESTED CURRICULUM

Major Area of Concentration

Studies in Composition	Music 835	15 hrs.
Studies in Music Theory (chosen from Music 818.01, 818.02, 819, 823, 824.01, 826, 827, 828, 829, 838)		15 hrs.
Individual research culminating in additional compositions & the D.M.A. Document	Music 999	<u>9-15 hrs.</u> 39-45 hrs.

Supportive Studies in Music

Musicology (including Music Research Methods & Bibliography)
 Music Education
 Applied Music
 Pedagogy

15-21 hrs.

Related Studies

Courses may be from any discipline relevant to the student's development and interests

15 hrs.

Minimum Total

75 hrs.

SEMESTERS

Doctor of Musical Arts**Conducting**

The program for the Doctor of Musical Arts in Conducting provides advanced studies for the ensemble conductor and teacher-scholar. It includes course work in orchestral, choral, and wind conducting and the literature for those ensembles. The program requires a minimum of 50 semester credit hours of advanced graduate study after completion of a Masters degree in music (30 semester hours).

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the DMA degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies.

The advisor, with the assistance of the DMA Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

SUGGESTED CURRICULUM**MASTERS DEGREE****30 credit hours****Major Area of Concentration****34 credit hours**

Performance Study (16 credit hours)

Music 8903.01 (4) "Advanced Wind Conducting" repeatable

Music 8903.02 (4) "Advanced Choral Conducting" repeatable

Music 8903.03 (4) "Advanced Orchestral Conducting" repeatable

Performance Repertoire (6 credit hours) chosen from:

Music 8860.01 (3) "Wind Conducting Repertoire"

Music 8860.02 (3) "Choral Conducting Repertoire"

Music 8860.03 (3) "Orchestral Conducting Repertoire"

Seminar in Conducting (4 credit hours)

Music 6881 (1) "Graduate Conducting Seminar" repeatable

Individual research culminating in DMA Conducting Portfolio & DMA Document

Music 8999 (8 credit hours)

Supportive Studies in Music**16 credit hours**

Required

Ensemble Participation (4-8 credit hours) (4 registrations required)

Pedagogy (3 credit hours)

Music 6786 (3) "Music Research Methods and Bibliography" or equivalent

Electives

Music Theory

Applied Instruction: Music 7801.xx (2 to 4)

TOTAL MINIMUM POST-BACCALAUREATE:

80 credit hours

QUARTERS

Doctor of Musical Arts

Conducting

The Doctor of Musical Arts in Conducting program provides advanced studies for the ensemble conductor and teacher-scholar. It includes course work in orchestral, choral, and wind conducting and literature. The program requires a minimum of 75 hours of advanced graduate study after completion of a master's degree in music.

The program described below is not rigid. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. The adviser, with the assistance of the D.M.A. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study on

SUGGESTED CURRICULUM

Major Area of Concentration	38-44 hours
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Performance Study	Music 903	20 hrs.
Seminars in Performance Literature	Music 860	9 hrs. (3 credits each)
DMA Conducting portfolio & DMA Document	Music 999	9-15 hrs.

Supportive Studies in Music	21-27 hours
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Music Theory	
Musicology	
Ensemble Participation (6 registrations required)*	
Music 786 or equivalent	
Pedagogy (3 hrs. required)	

Related Studies	10 hours
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Courses may be from any discipline relevant to the student's development and interests

Minimum Total . . .	75 hours
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*D.M.A. Conducting students are required to participate in an appropriate ensemble every quarter in which they are registered for 7 or more hours.

SEMESTERS

Doctor of Musical Arts

Instrumental Performance

The program for the Doctor of Musical Arts in Instrumental Performance provides advanced studies for the performer and teacher-scholar. The program requires a minimum of 50 semester credit hours of advanced graduate study after completion of a Masters degree in music (30 semester hours).

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the DMA degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies.

The advisor, with the assistance of the DMA Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

SUGGESTED CURRICULUM

MASTERS DEGREE **30 credit hours**

Major Area of Concentration **30 credit hours**

Performance Study (12)	Music 8902 (2-4) repeatable
Performance Literature (6)	Music 8852 (2) repeatable
Required Recitals (8)	
Preliminary recital (2)	Music 7905 (2)
DMA Recitals (6)	Music 8905 (2)
(three following preliminary)	
DMA Document	Music 8999 (4)

Supportive Studies in Music **14 credit hours**

Required: Music 6786 (3) "Music Research Methods and Bibliography"
 Ensemble Participation (1 to 2 credit hours) a minimum of two registrations (4)
 Elective courses in Music, not in the Major Area of Concentration (7)

Related Studies **6 credit hours**

Elective courses may be from any discipline relevant to the student's development and interests

TOTAL MINIMUM POST-BACCALAUREATE: **80 credit hours**

QUARTERS

Doctor of Musical Arts

Performance

The Doctor of Musical Arts in Performance program provides advanced studies for the performer and teacher-scholar. It is available with a major in piano, voice (see curricular sheet specific to voice), percussion, and string, woodwind and brass instruments for which there is a sufficient solo and ensemble repertoire. The program requires a minimum of 75 hours of advanced graduate study after completion of a master's degree in music.

The program described below is not rigid. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies. The adviser, with the assistance of the D.M.A. Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only.

SUGGESTED CURRICULUM

Major Area of Concentration

Performance Study	Music 902	16 hrs.
Seminars in Performance Literature	Music 852	9 hrs. (3 credits each)
Preliminary recital	Music 905	2 hrs.
DMA Recitals & DMA Document	Music 999	9-15 hrs.
	TOTAL	36-42 hrs.

Supportive Studies in Music

21 hrs.

General studies in Music, not in the Major Area of Concentration

Must include Music 786 (Music Research Methods and Bibliography) required

Related Studies

Courses may be from any discipline relevant to the student's development and interests

12-18 hrs.

MINIMUM TOTAL

75 hrs.

Note: D.M.A. performance students must register for a major ensemble for a minimum of three quarters during their doctoral studies. D.M.A. voice students may substitute opera for a choral ensemble at the discretion of the vocal performance area faculty. Major ensembles are defined as Music 780.01, 780.02, 780.03, and 780.05.

SEMESTERS

Doctor of Musical Arts

Voice Performance

The program for the Doctor of Musical Arts in Voice Performance provides advanced studies for the performer and teacher-scholar. The program requires a minimum of 50 semester credit hours of advanced graduate study after completion of a Masters degree in music (30 semester hours).

The program described below is not rigid. It is intended to indicate both the nature of the course work and the usual elements for fulfilling the requirements for the DMA degree. The student's actual course work will be designed to provide a well-rounded total program, including depth in the major area and breadth in supportive studies.

The advisor, with the assistance of the DMA Advisory Committee, has the right and the responsibility to determine the content of each assigned advisee's program. At least 50% of the courses must be designated graduate study only (courses at the 6000-8000 level).

SUGGESTED CURRICULUM

MASTERS DEGREE

30 credit hours

Major Area of Concentration

30 credit hours

Performance Study (12)	Music 8902.21(2-4) repeatable
Performance Literature (6)	Music 7852.02 (2) repeatable
Required Recitals (8)	
Preliminary recital (2)	Music 7905 (2)
DMA Recitals (6) (three following preliminary)	Music 8905 (2)
DMA Document (4)	Music 8999 (4)

Supportive & Related Studies

20 credit hours

Required

Music 6786 (3) Music Research Methods and Bibliography
 Music 6812 (2) Graduate Voice Diction and Repertoire Coaching
 Music 7715 (3) Structure and Function of the Singing Mechanism
 Music 6710 (3) Introduction to Operatic Stage Techniques

Performance Participation: a minimum of two registrations chosen from:

Music 7780.11 (3) Opera Scenes
 Music 7780.12 (3) Opera Performance
 Music 5313 (3) Opera Chorus
 Music 7203.01 (1-2) Chorale

Electives Choose 5 credits from:

Music 5650 (2)	History of Choral Music
Music 5651 (2)	History of Opera
Music 5646 (2)	History of Music in the United States
Music 5674 (3)	Meaning and Identity in Russian Opera
Music 6645 (2-3)	Music's Meanings (online)
Music 7741 (3)	Studies in Music from 1600-1800
Music 7742 (3)	Studies in Music from 1800 to the Present
Music 8850 (3)	Historical Performance Practices
Music 5621 (2)	Theory and analysis: 17 th -18 th Centuries
Music 5622 (2)	Theory and analysis: 19 th Century
Music 7810.21 (2)	History & Practice of Voice Pedagogy
SPH 8950 (2)	Endoscopy
SPH 5741 (2)	Voice Disorders
CRS 6809 (2)	Laryngology Lecture

TOTAL MINIMUM POST-BACCALAUREATE:

80 credit hours

QUARTERS

Doctor of Musical Arts

Vocal Performance

The Doctor of Musical Arts Vocal Performance program provides advanced studies for the performer and teacher-scholar. The program requires a minimum of 75 hours of advanced graduate study after completion of a master's degree in music. At least 50% of the courses must be designated graduate study only.

SUGGESTED CURRICULUM

Major Area of Concentration

Performance Study	Music	16 hrs.
Seminars in Performance Literature	Music	9 hrs. (3 credits each)
Preliminary recital	Music 905	2 hrs.
DMA Recitals & DMA Document	Music 999	9-15 hrs.
	TOTAL	36-42 hrs.

Supportive Studies in Music

General studies in Music, not in the Major Area of Concentration		20 hrs.
Music Research Methods and Bibliography	Music 786 is required	3 hrs.
Choose three courses from:	Music 645D: Music's Meanings (online)	5 hrs.
	Music 650: History and Literature of Choral Music	3 hrs.
	Music 651: History and Literature of Opera	3 hrs.
	Music 652: 18 th & 19 th Century Song Literature	3 hrs.
	Music 655: 20 th & 21 st Century Song Literature	3 hrs.
	Music 674: Russian Opera: Meaning and Identity	3 hrs.
	Music 742: Studies in Baroque Music	4 hrs.
	Music 743: Studies in Classic Music	4 hrs.
	Music 744: Studies in Romantic Music	4 hrs.
	Music 850: History of Performance Practices	3 hrs.
Choose one course from:	Music 621: Theory and analysis: 17 th -18 th Centuries	3 hrs.
	Music 622: Theory and analysis: 19 th Century	3 hrs.
	Music 623: Theory and analysis: 20 th Century	3 hrs.
Ensembles: a minimum of three registrations chosen from:		
	Music 780.11: Opera Scenes	1, 2 hrs.
	Music 780.12: Opera Performance	2 hrs.
	Music 780.01: Choral	1, 2 hrs.
Electives: possibly from Conducting or Music Education		3 hrs.

Related Studies

		13-19 hrs.
Music 710: Intro to Operatic Stage Techniques	2 hrs.	
Music 715: Structure & Function of the Singing Mechanism	3 hrs.	
Music 810.21 Vocal Pedagogy	3 hrs.	
Music 810.22 Vocal Practicum	3 hrs.	
Music 812: Graduate Voice Diction & Repertoire Coaching	3 hrs.	
Music 816: Instrumentation Assessment for Professional Voice	2 hrs.	
CRS 809: Lectures in Laryngology	3 hrs.	

MINIMUM TOTAL

75 hrs.

D.M.A. performance majors must register for a major ensemble for a minimum of three quarters during their doctoral studies. Major ensembles are defined as Music 780.01, 780.02, 780.03, 780.11 and 780.12. SP 09

Transition Plan for Doctor of Musical Arts Degree Program

For those graduate students who matriculate under the quarter system and are transitioning into the semester system, the transition plan includes: 1) no student will have their progress delayed by the change to semesters, 2) any required course under quarters that has been re-envisioned under semesters will be counted, and 3) if, for whatever reason, a student is unable to take a required course, then upon the recommendation of the advisor, either a substitute course will be allowed or the course will be waived by the Chair of Graduate Studies.