

DOCTOR OF MUSICAL ARTS

Major Field: CHORAL CONDUCTING & LITERATURE

DEGREE PLAN

REQUIREMENTS

I. ACADEMIC REQUIREMENTS. As shown below, the D.M.A. degree requires 6 credits of graduate-level course work in musicology (not counting Music Bibliography) prior to enrolling in MUSC 6822 and 6 graduate credits in music theory prior to enrolling in MUSC 6801. These preparatory academic courses do *not* need to be officially transferred, but they must be validated in writing by the Associate Dean for Graduate Studies *before* the student enrolls in 6000-level courses. Also note that Preliminary Exam requirements in musicology and theory must be completed *prior* to registration for 5000-level or higher courses in the respective academic disciplines.

Musicology course work in preparation for MUSC 6822	<i>credit hours</i>
Strongly recommended: MUSC 5712 Renaissance Music 3 cr. (offered once every two years)	(0-6)
Advanced Studies in Musicology (MUSC 6822). Prerequisite: Introduction to Music Bibliography and Research (MUSC 5708) or equivalent. With instructor's permission, a Ph.D. seminar in musicology (MUSC 7822 or MUSC 7832) may be substituted.	3
Music Theory course work in preparation for MUSC 6801	(0-6)
Advanced Topics in Theory (MUSC 6801). Prerequisite: Introduction to Music Bibliography and Research (MUSC 5708) or equivalent. With instructor's permission, a Ph.D. seminar in theory (MUSC 7801) may be substituted.	3
subtotal:	<u>6 - 18</u>

II. MAJOR AREA

Symposia in Choral Music (MUSC 5156) 2 cr. each	4
Out of these symposia come the Repertoire List (the basis for the Comprehensive Examination) and basic preparation for dissertation projects	
Applied Conducting (PMUS 6536)	6
Support courses as needed to complete the TMUS dissertation projects (by advisement):	6
Vocal Pedagogy course(s) - with approval; Choral Methods course;	
Advanced Orchestration (MUSC 6041); Advanced Conducting (MUSC 5136);	
Voice Lessons (2 cr) required for Dissertation Project 5/Solo Recital	
subtotal:	<u>16</u>

III. DISSERTATION PROJECTS

The TMUS Dissertation Projects usually are undertaken after successful completion of the first semester of study at CU. Students must have passed all required Preliminary Examinations or have begun enrolling in remedial coursework before they are permitted to present their first Conducted Choral Recital. If a recital or project is not completed during the same semester as registration, an IP ("In Progress") grade is recorded. The IP grade is later replaced with the letter grade assigned by the faculty advisory committee, and the student does not need to register again for the same TMUS project. By the beginning of the third year of study, DMA Choral students must have two recitals completed.

Although the Dissertation Projects are numbered sequentially below, students may complete them in a different order, according to the advice of their major advisor. For each non-recital project, the student should select one member of the faculty advisory committee to serve as the main advisor (not necessarily the committee chair), who guides the student in preparing a written prospectus, which is then submitted to the faculty advisory committee for their suggestions and approval. Before the student proceeds with the project, two members of the committee must agree to serve as first and second readers, who will guide the project to the final draft, which is then presented to the committee. By the end of the second year of study, a timeline for dissertation projects should be created in consultation with student's major advisor. Each student will submit a proposal for the long research project and get approval from three advisors/readers on this project before year three.

All TMUS courses are set up as variable credit. DO NOT register for more than the total number of credits required for each dissertation project.

Dissertation Project 1 (TMUS 8219) Conducted Choral Recital	3
Dissertation Project 2 (TMUS 8229) Conducted Choral Recital	3
Dissertation Project 3 (TMUS 8239) Editing and Arranging	1
Dissertation Project 5 (TMUS 8259)	2
Option 1: Research Lecture in Choral Music Education, Choral Literature or Performance Practice	
Option 2: Solo Voice Recital	
Option 3: Editing and Arranging or Composition	
Dissertation Project 6 (TMUS 8329) Major Document	3
	<i>subtotal:</i> 12
	Total: 34-46

Notes on the Dissertation Projects:

Choral Conducting Recitals (TMUS 8219 & 8229 - 3 credits each) Provide complete concerts or compilations of works. All literature for choral recitals must be approved at the beginning of the semester prior to directing any rehearsal and performance. Outside ensembles may be used if approved by the choral faculty in advance (the semester prior) of engaging the choir in recital rehearsals and performances. The recorded recitals (those not presented as a live continuous concert) are to be submitted to the faculty via a digital platform such as YouTube. The format of the video should be a combination of two camera positions (one facing the conductor and one from the audience perspective), or a single conductor-facing camera with a high-quality audio track.

Rehearsals should be prepared and conducted under the supervision of one or both choral faculty members. Recitals will be evaluated based on (1) the conductor's ability to program creatively representing all historical style periods; (2) knowledge of ensemble and vocal pedagogy; (3) stage decorum of both conductor and performers; and (4) the ability to communicate with an ensemble as well as the audience. In addition, the student should provide program notes, including poetic translations for all works conducted, 1 month in advance of the event. Word-for-word text translations for 5 selections should be presented for selected works (as advised by the choral faculty) from either or both recitals. The expected length of each recital is approximately 30-45 minutes.

Editing, Arranging, and Composition (TMUS 8239 - 1 credit) is a two-part project consisting of: (1) one edited choral work (from the Medieval, Renaissance, Baroque, Classical, or Romantic style periods); and (2) one original arrangement for choir of any work (any voicing/instrumentation) from the public domain or with the explicit permission of copyright holder) *or* one original composition (on text from the public domain or with the explicit permission of the copyright holder). Drafts must be completed by the end of the semester prior to completion of the project. The finalization will occur early in the following semester.

Editions and Arrangements. The choice of work for the edition(s) and/or arranging project(s) could emerge from the advanced musicology and theory courses (MUSC 6822 and 6801), choral symposia, and support courses as listed above in II. Major Area. The selection might also dovetail with research for the major document and may be suitable for inclusion on the student's choral conducting recitals.

Relevant preparatory study includes, but is not limited to mensural notation, thoroughbass, performance practice, instrumental conducting, keyboard study, scoring and arranging, composition, and theory and analysis.

Each edition should include: 1) a cover page; 2) an introduction that offers contextual information about the composer, circumstances of composition, explanation of any choices made by the editor (such as *musica ficta* or reconciliation of discrepancies in source material), editor's intentions and scholarly procedures (where relevant), a diction guide (if necessary); and 3) a facsimile of the source material, if relevant. For example: an edition from the Baroque period could discuss the editor's solutions to any problems of style, figured-bass realization, ornamentation, clefs, text, recitative, and voicing.

Original composition: Specifics of length, voicing, instrumentation, text, and other details fall within the creative purview of the composer and are relevant for discussion with the choral faculty. Ideally, the concept and outline for the composition should be approved by the choral faculty at the outset of the project.

Dissertation Project 5 (TMUS 8259 - 2 credits)

Option 1: Research Lecture in Choral Music Education, Choral Literature, or Performance Practice:

Consists of an orated 50-minute presentation in lecture format. An outline must be submitted at the beginning of the semester for committee review and approval. Lecture materials (presentation slides, speaker notes, and handout) must be submitted 4 weeks in advance of the lecture.

Option 2: Solo Voice Recital: If planning on Voice Recital, the student must schedule a voice jury in the first semester of study for placement in faculty studio for lessons in year 2 (two semesters of lessons required). The applied faculty must approve the recital in preview.

Option 3: Editing and Arranging or Composition: This option affords students the opportunity to create a robust portfolio of editions, arrangements, and/or compositions, and is designed to supplement the editions/arrangements/compositions project of TMUS 8239. In this option, the student will create a total of four editions, arrangements, and/or compositions. The breakdown of the four works will be decided in consultation with the choral faculty and will depend on the student's research, conducting, and composition interests, as well as a suitable complement to the two submissions for TMUS 8239. Parameters for this project are the same as above, in the description for Editing, Arranging, and Composition (TMUS 8239).

Major Document (TMUS 8329 – 3 credits) is a scholarly document to be researched and formatted based upon the Chicago Manual of Style (see the Turabian Manual). This thesis provides the doctoral student an opportunity to undertake in-depth (utilizing primary and secondary sources) and original research in the areas of, but not limited to, choral literature, choral pedagogy, or a significant historical figure in choral music. Approval needed from the Director of Choral Activities for students wishing to relate Dissertation Project 5 to the Major Document. Expected page length: 60-80 pages

Major Field Examination

In addition to the Preliminary Examinations, there is a Major Field entrance examination in choral conducting that consists of three parts: choral repertoire and scholarly resources background knowledge; International Phonetic Alphabet transliteration for excerpts in Italian, German, French, Latin, and English; and an oral examination of International Phonetic Alphabet examples in Italian, German, French, Latin, and English. Students needing remedial work in foreign language competency, diction, and/or phonetic knowledge will be required to remediate via the relevant foreign language and/or diction coursework. In some cases, faculty may advise a student to review independently and then be reevaluated, while encouraging continued study in modern European languages, as appropriate and as needed.

Foreign Language Requirement

Per the general DMA guidelines, DMA Choral Conducting students must be able to read and comprehend material related to the field of music in one foreign language; the choice of that language must be approved by the student's advisory committee. Proficiency must be demonstrated by completing a fourth-semester undergraduate course within six years of admission to the DMA program *or* by passing the year 2 foreign language translation examination offered each semester.

For further details and essential information for all DMA students, please consult the *General DMA Degree Guidelines* on the College of Music website.