

UNIVERSITY OF COLORADO, BOULDER
COLLEGE OF MUSIC

DOCTOR OF MUSICAL ARTS
Major Field: CHORAL CONDUCTING AND LITERATURE

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.

	<i>credit hours</i>
Musicology course work* in preparation for MUSC 6822	(0-6)
Strongly recommended: MUSC 5712 Renaissance Music 3 cr. (offered once every two years)	
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
<i>subtotal:</i>	6 - 18

*Graduate-level course work from a master's degree may apply. Upon the recommendation of the area faculty, these courses may be validated in writing by the Associate Dean. In general, these credits do *not* need to be officially transferred to CU.

II. MAJOR AREA

Symposia in Choral Music (MUSC 5156) 2 cr. each (during semesters of residence) Out of these symposia come the Repertoire List (the basis for the Comprehensive Examination) and basic preparation for dissertation projects	4
Applied Choral Conducting (PMUS 6536) var. 2 or 3 cr. (during semesters of residence)	6
Support courses as needed to complete the dissertation projects (by advisement): (MUSC 5444 Vocal Pedagogy; MUSC 5722 Sight-Reading Medieval and Renaissance Music Literature; MUSC 5742 Performance Practice of Early Music, etc.)	
<i>subtotal:</i>	10

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.

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 as a whole.

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	3
(Dissertation Project 4 is not applicable to this degree)	
Dissertation Project 5 (TMUS 8259)	3
Option 1: Research Lecture in Choral Pedagogy	
Option 2: Solo Voice Recital	
Repertoire Project (TMUS 8319)	3
Dissertation Project 6 (TMUS 8329)	3
Research Document in Choral Literature	
	<hr/> subtotal: 18
	Total: 34-46

Notes on the Dissertation Projects:

Choral Conducting Recitals (TMUS 8219 & 8229 - 3 credits each) a complete concert or a compellation of works conducted by the candidate is required. The literature and the ensemble for the recital must be approved by the choral faculty prior to scheduling rehearsals and performances. This TMUS project is to be submitted via digital media (DVD, YouTube, Vimeo, or the like) with video of the presentation (combining two shots; view of conductor and that of the ensemble from the audience perspective). Whatever video format you choose, be sure that the audio quality is as high as possible. Rehearsals will be under the guidance of a choral faculty member. The conducting practicum will be evaluated by the choral faculty members on ability to program creatively, on understanding of choral materials and techniques, and on ability to work effectively with a choral group. The length should be 40 to 45 minutes of music, and the video should include examples of appropriate stage etiquette.

Editing and Arranging (TMUS 8239 - 3 credits) is a two-part project that consists of (1) a minimum of three edited works (one Renaissance, one Baroque, one Classical and/or Romantic); (2) at least one original choral arrangement or composition. The amount of music collectively should be 30 to 45 minutes total. Relevant preparatory study includes: mensural notation, thoroughbass, performance practice, instrumental conducting, keyboard study, scoring and arranging, composition, and theory and analysis.

Editions. The editions ideally should 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 editions are intended to demonstrate the candidate's understanding of the various stylistic periods and to make practical and scholarly contributions to the choral repertoire. The works chosen should represent both sacred and secular choral traditions, as well as a variety of styles, voicings, and accompaniments. At least one of the works should include the use of multiple orchestral instruments (other than continuo) used independently from the voices (string orchestra, winds, and the like). Each edition should include: 1) a cover page; 2) an introduction (two to six pages suggested) that clearly states the editor's intentions and scholarly procedures; and 3) a facsimile of the source material. The Baroque edition should present solutions to problems of style, figured-bass realization, ornamentation, clefs, text, recitative, and voicing.

Arrangement/s (or original composition/s). Arrangements may be based upon any pre-existing musical material. Original compositions may substitute with the approval of the choral conducting faculty. Specifics of length, voicing, and other details are flexible and should be approved by the choral faculty at the outset of the project.

Research Lecture in Choral Pedagogy (TMUS 8259 - 3 credits) consists of a fifty-minute lecture presentation with an accompanying written document 30 pages in length. The Research Lecture must show a creative and scholarly approach to topics relevant to rehearsal techniques, teaching, concert programming, conducting, or related disciplines as applied to a choral setting (vocal pedagogy, body mapping, Alexander Technique, etc.). Students are strongly encouraged to incorporate performance, demonstration, and technology as a means of enhancing the lecture.

Repertoire Project (TMUS 8319 - 3 credits) is comprised of approximately 150 compositions, compiled by the candidate, that represent major contributions to choral music and choral singing from the *Ars nova* to the present. The list is intended to broaden the candidate's knowledge of choral literature; cultivate criteria for evaluating choral repertoire editions; serve as a study guide for the choral literature portion of the Comprehensive Examination; and establish a foundation upon which areas of scholarly research, publication, and ensemble programming can be built. The project may be organized in a variety of ways, but should allow for the systematic tracing of genres, formal structures, styles, compositional techniques, and historical and cultural trends. Two *Areas of Specialization*, generally included as appendices to the main body of the list, are also required. All titles should be shown in original languages and the best available performing and/or critical edition should be cited for each work. Compositions of less than twenty minutes in length should appear in their entirety; for longer works, a representative excerpt may be used, though understanding the whole work is necessary.

Research Document in Choral Literature (TMUS 8329 - 3 credits) is a scholarly paper, similar to a thesis in scope and format. The body of the document should usually be 30-40 pages in length. The topic should provide the candidate an opportunity to undertake in-depth and original research in the area of choral literature, choral pedagogy, or a significant historical figure in choral music.

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