

# DOCTOR OF MUSICAL ARTS

## Major Field: CHORAL CONDUCTING & LITERATURE

### DEGREE PLAN

Please see the DMA advising plan/checklist for semester-by-semester timeline and project deadlines.

### 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>
<b>Musicology course work</b> in preparation for MUSC 6822 Strongly recommended: MUSC 5712 Renaissance Music 3 cr. (offered once every two years)	(0-6)
<b>Advanced Studies in Musicology</b> (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
<b>Music Theory course work</b> in preparation for MUSC 6801	(0-6)
<b>Advanced Topics in Theory</b> (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

### II. MAJOR AREA

<b>Symposia in Choral Music</b> (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
<b>Applied Conducting</b> (PMUS 6536) var. 1 or 2 cr. (during semesters of residence) Students should plan to take 4 credits hours (by advisement) with choral faculty and 2 Credit hours with instrumental faculty. When assisting with University Choir or University Singers, the student should take 1 credit hour.	6
<b>Support courses</b> as needed to complete the TMUS dissertation projects (by advisement): (MUSC 5444 Vocal Pedagogy; MUSC 5742 Performance Practice of Early Music, etc.)	
<i>subtotal:</i>	10

*July 2022 MB*

### 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 by 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.**

<b>Dissertation Project 1</b> (TMUS 8219) Conducted Choral Recital	3
<b>Dissertation Project 2</b> (TMUS 8229) Conducted Choral Recital	3
<b>Dissertation Project 3</b> (TMUS 8239) Editing and Arranging	3
(Dissertation Project 4 is not applicable to this degree)	
<b>Dissertation Project 5</b> (TMUS 8259)	3
Option 1: Research Lecture in Choral Pedagogy	
Option 2: Solo Voice Recital	
<b>Repertoire Project</b> (TMUS 8319)	3
<b>Dissertation Project 6</b> (TMUS 8329)	3
Research Document in Choral Literature	
	<i>subtotal:</i> <u>18</u>
	<b>Total:</b> 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, Vimeo, or the like. The format of the video should be a combination of two camera positions (one facing the conductor and one from the audience perspective)

with an added audio track of the very highest quality. Rehearsals should be done 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 45 minutes.

***Editing and Arranging*** (TMUS 8239 - 3 credits) is a two-part project consisting of: (1) a minimum of four edited works (one each from the Renaissance, Baroque, Classical and Romantic style periods); and (2) at least one original arrangement for choir or one original composition. Relevant preparatory study includes: mensural notation, thoroughbass, performance practice, instrumental conducting, keyboard study, scoring and arranging, composition, and theory and analysis. A draft 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.** 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 an orated 50-minute presentation in lecture format. An outline must be submitted at the beginning of the semester for review of committee and an accompanying written document (following the Chicago Manual of Style format) of approximately 20-25 pages must be submitted 4 weeks in advance of the lecture. Also, a lecture outline must be submitted to the choral faculty for approval at the beginning of the semester during which the student plans to deliver the lecture.

***Solo Voice Recital*** (TMUS 8259, option 2 – 3 credits) f 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.

**Repertoire Project** (TMUS 8319 - 3 credits) is comprised of a list approximately 200 individual choral compositions, compiled by the student. The selections should represent works that have been important contributions of high craft to the canon and the selections should range from *Medieval* to the 21st-Century works with a significant portion by or of underrepresented composers. In addition, *two areas of specialization*, included as appendices to the main body of the list are also required. The list is intended to (1) broaden the candidate's knowledge of choral literature; (2) cultivate criteria for evaluating editions; (3) serve as a study guide for the choral literature portion of the Comprehensive Examination; and (4) 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, as well as historical and cultural trends. All titles should be shown in original languages as well as the best available performing and/or critical edition. Compositions of less than 20 minutes in length should appear in their entirety. For longer works, representative movements may be used (at least 3 primary movements) though study and understanding of the entire work is expected. This dissertation project should be completed and passed the semester prior to taking one's comprehensive exam.

**Research Document in Choral Literature** (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 paper provides the doctoral student an opportunity to undertake in-depth (utilizing primary and secondary sources) and original research in the areas of choral literature, or choral pedagogy, or a significant historical figure in choral music.

### **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 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 foreign language translation examination offered each semester.

### **DMA Comprehensive Written and Oral Exams**

In the third year of study, after the student has completed all academic coursework, the comprehensive written and oral examination should take place. The written exam consists of four days of questions from the student's advisory committee. The oral portion of the comprehensive exam lasts approximately two hours and should follow the written examination period of no less than two weeks or more than thirty days. Because all five (5) committee members must be present, the oral examination should be scheduled well in advance, *before* the end of semester classes. It is the student's responsibility to determine a mutually acceptable date and time with the committee members.

### **Final Oral Exam**

The third major examination, on the final semester of registration, is a defense of all work done of the degree, with emphasis on the dissertation documents individually and collectively. All required documents should already have incorporated the final revisions suggested by the committee and be ready for official approval and signatures at least two weeks before the examination occurs. The final oral usually lasts one hour and is open to the public; students are encouraged to announce their final oral exam to the department and to attend final orals of their peers in preparation for their own exam. As in the case of the oral comprehensive exam, the student is responsible for arranging the date and time of the final oral exam with the five (5) committee members and scheduling a room for the exam by going to the [Student Information page](#).

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

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