November 10, 2010

MEMORANDUM

TO: James Harris
   Dean, College of Arts and Humanities

FROM: Elizabeth Beise
       Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Modify the Curriculum of the D.M.A. in Music Composition (PCC log no. 10015)

On November 5, 2010, the Senate PCC committee approved your proposal to modify the curriculum of the D.M.A. in Music Composition. A copy of the approved agreement is attached.

The change is effective Spring 2011. The College should ensure that the change is fully described in the Graduate Catalog and in all relevant descriptive materials, and that all advisors are informed.

MDC/
Enclosure

cc: David Salness, Chair, Senate PCC Committee
    Sarah Bauder, Office of Student Financial Aid
    Reka Montfort, University Senate
    Erin Howard, Data Administration
    Donna Williams, Institutional Research & Planning
    Anne Turkos, Archives
    Linda Yokoi, Office of the Registrar
    Thomas Castonguay, Graduate School
    Beth Loizeaux, Arts and Humanities
    Robert Gibson, Music
THE UNIVERSITY OF MARYLAND, COLLEGE PARK
PROGRAM/CURRICULUM PROPOSAL

DIRECTIONS:
- Provide one form with original approval signatures in lines 1 - 4 for each proposed action. Keep this form to one page in length.
- Early consultation with the Office of the Associate Provost for Academic Planning & Programs is strongly recommended if there are questions or concerns, particularly with new programs.
- Please submit the signed form to Claudia Rector, Office of the Associate Provost for Academic Planning and Programs, 1119 Main Administration Building, Campus.
- Please email the rest of the proposal as an MSWord attachment to pcc-submissions@umd.edu.

DATE SUBMITTED April 29, 2010

COLLEGE/SCHOOL College of Arts and Humanities

DEPARTMENT/PROGRAM School of Music

PROPOSED ACTION (A separate form for each) ADD _____ DELETE _____ CHANGE ____

DESCRIPTION (Provide a succinct account of the proposed action. Details should be provided in an attachment. Provide old and new sample programs for curriculum changes.)

Change the structure of the DMA Composition program to re-group courses into areas of study from which a student would choose in consultation with an advisor. Total credits do not change.

JUSTIFICATION/REASONS/RESOURCES (Briefly explain the reason for the proposed action. Identify the source of new resources that may be required. Details should be provided in an attachment.)
To raise the standards for the degree, and bring them more in line with those at peer institutions, by ensuring that certain areas of study are covered.

APPROVAL SIGNATURES - Please print name, sign, and date

1. Department Committee Chair GERALD FISCHBACH 4/29/10
2. Department Chair ROBERT GIBSON 4/30/10
3. College/School PCC Chair JAMES FRY 9/30/10
4. Dean ELIZABETH LEIZNER 9/30/10
5. Dean of the Graduate School (if required) 11/9/10
6. Chair, Senate PCC DAVID GODFREY 11/5/10
7. Chair of Senate 11/10/2010
8. Vice President for Academic Affairs & Provost 11/10/2010

VPAAP 8-05
Action: Change the structure of the DMA Composition program to re-group courses into areas of study from which a student would choose in consultation with an advisor. Total credits do not change.

Rationale: To add structure to the degree program by requiring one course each in 1) Advanced Orchestration (with an option for Advanced Conducting); 2) analysis of 20th-century music; and 3) Music Theory Pedagogy, rather than leaving course selection entirely open to the student. Structuring the DMA Composition degree in this way, specifically with a requirement for orchestration and analysis of 20th century music is a common standard at peer institutions such as the Eastman School of Music, Indiana University, and Florida State University. Requiring a course in Pedagogy of Music Theory would bring degree requirements in line with those in other DMA programs within the School of Music that all require a course in Pedagogy and Literature. It is also consistent with the National Association of Schools of Music's (accrediting organization) view that the DMA in Composition degree is designed to prepare students for a career in university teaching.
# D.M.A. IN COMPOSITION –COMPARISON SHEET

Coursework consists of a minimum of 40 credits beyond the Master’s

## MAJOR STUDIES IN MUSIC

<table>
<thead>
<tr>
<th>CURRENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719T  Composition Lessons (2cr. x 4 sem.)</td>
<td>8 cr. 8 cr</td>
</tr>
<tr>
<td>Subtotal</td>
<td>8cr. 8 cr.</td>
</tr>
</tbody>
</table>

## ACADEMIC COURSES IN MUSIC

### CURRENT

Four Additional Courses 12 cr.

chosen from the following, three of which must be 600-level.

MUSC 470,471, 494, 650, 651, 658, 670, 671, 675, 699

### PROPOSED

1. MUSC 688 or 689 Orchestration & Conducting 3 cr.
2. MUSC 675  Music Theory Pedagogy 3 cr.
3. Analysis of 20th-century music 3 cr.
   Select from:MUSC 471, 650, 658, 661, 672, 699,
4. Two additional courses, 6 cr.
   at least one at the 600-level, selected from those listed
   under #s 1 or 3 above OR fromMUSC 460, 651, 665,
   670, 671, 673, 699

MUSC 648  Seminar in Music Research 3 cr. 3 cr.
MUSC 4xx/6xx  Supportive Electives 5cr. 2-3 cr.

Subtotal 20 cr. 20-21 cr.

## DISSERTATION PREPARATION:

<table>
<thead>
<tr>
<th>CURRENT</th>
<th>PROPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 899</td>
<td>12 cr. 12 cr.</td>
</tr>
<tr>
<td>Subtotal</td>
<td>12 cr. 12 cr.</td>
</tr>
</tbody>
</table>

TOTAL 40 cr. 40-41 cr.
D.M.A. IN COMPOSITION – CURRENT PROGRAM

The core curriculum for the DMA in Music Composition centers on the development of the student’s creative potential as a composer and the expanded knowledge of a wide variety of contemporary and traditional compositional techniques. In consultation with the advisor, students select supporting studies in areas such as musicology, theory, analysis, electronic music, conducting, performance, performance practice, and non-music electives. Coursework consists of a minimum of 70 credit hours above the Bachelor’s degree, including the following:

Required Program of Study

ACADEMIC COURSES IN MUSIC (15 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

Plus four additional courses chosen from the following, three of which must be 600-level.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 470</td>
<td>Harmonic and Contrapuntal Practices of the 20th Century</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 471</td>
<td>Contemporary Music</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 494</td>
<td>Survey of Theory</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 650</td>
<td>The Contemporary Idiom</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 651</td>
<td>The Theories of Heinrich Schenker</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 658</td>
<td>Seminar in Advanced Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 670</td>
<td>Advanced Analytical Techniques I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 671</td>
<td>Advanced Analytical Techniques II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 675</td>
<td>Music Theory Pedagogy</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (course in Analysis and Theory)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

The balance of the coursework consists of individual instruction in composition (MUSP 719T) and supportive studies in musicology, ethnomusicology, computer music, conducting, performance, and non-music electives of the student’s choice culminating in a Preliminary Examination, which must be successfully completed before Admission to Candidacy.

DISSERTATION PREPARATION: MUSC 899 (12 credits)

Advancement to Candidacy is required before commencing the dissertation, which consists of a major written musical composition representing a significant advancement of the candidate’s career as a composer. This composition will be the culminating musical project of a doctoral music composition student and will be a work of major proportions, such as a one-act opera, a large orchestral composition, a multi-movement chamber music composition, a song cycle, or a large multi-media work. The work shall be performed in public if possible and practical. Two copies of the final version of the full score will be deposited with the Graduate School. After the completion of the dissertation there is a formal defense before the committee approved by the Graduate School.
CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

___ Placement Examination (required of all students)
___ TOEFL & MEI Examination (for international students)

Completed in the 2nd to 4th semesters of study

___ Select an Advisor in the 2nd semester

Completed in the 4th to 6th semesters of study

___ Pass School of Music Preliminary Examinations
___ Pass Divisional Preliminary Examinations
___ Apply for Candidacy
___ Write prospectus
___ Appoint Dissertation Committee

Completed in the final semester of study

___ Apply for a diploma within first two weeks of the semester in which you plan to graduate
___ Write abstract of dissertation (to be filed with Graduate School)
___ Final Oral Defense of Dissertation or Evaluation of Performances
___ Submit Dissertation to Graduate School (per guidelines at <http://www.gradschool.umd.edu/etd/>
D.M.A. IN COMPOSITION—PROPOSED

The DMA in Composition requires a minimum of 70 credit hours beyond the Bachelor's (40 beyond the MM).

**Required Program of Study**

**MAJOR STUDIES IN MUSIC (8 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
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<td>Lessons</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719T*</td>
<td>Lessons</td>
<td>2 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee

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

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

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 688</td>
<td>Advanced Orchestration</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 689</td>
<td>Advanced Conducting</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 675</td>
<td>Music Theory Pedagogy</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

3. Analysis of 20th-century music. Select one of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 471</td>
<td>Contemporary Compositional Techniques</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 650</td>
<td>The Contemporary Idiom</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 658</td>
<td>Advanced Analysis Seminar</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 661</td>
<td>Theory and Analysis of Atonal and Twelve-tone Music</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 672</td>
<td>Masterworks of the Twentieth Century</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (courses in theory and analysis of 20th century music only)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

4. Two additional courses, at least one at the 600-level, selected from those listed under #s 1 or 3 above OR from the following:

<table>
<thead>
<tr>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 460</td>
<td>Tonal Counterpoint</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 651</td>
<td>Theories of Heinrich Schenker</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 665</td>
<td>Theory in Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 670</td>
<td>Advanced Analytical Techniques I</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 671</td>
<td>Advanced Analytical Techniques II</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 673</td>
<td>Style Analysis</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 699</td>
<td>Selected Topics in Music (courses in theory and analysis only)</td>
<td>3 cr.</td>
</tr>
</tbody>
</table>

**OTHER COURSES IN MUSIC (5 credits minimum)**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>MUSC 648</td>
<td>Seminar in Music Research</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>Musicology, ethnomusicology, theory, or performance</td>
<td>2-3 cr.</td>
</tr>
</tbody>
</table>

**DISSERTATION: MUSP 899 (12 credits)**

Advancement to Candidacy is required before commencing the dissertation, which consists of a major written musical composition representing a significant advancement of the candidate's career as a composer. This composition will be the culminating musical project of a doctoral music composition student and will be a work of major proportions, such as a one-act opera, a large orchestral composition, a multi-movement chamber music composition, a song cycle, or a large multi-media work. The work shall be performed in public if possible and practical. Two copies of the final version of the full score will be deposited with the Graduate School. After the completion of the dissertation there is a formal defense before the committee approved by the Graduate School.
COMPOSITION COLLOQUIUM
Attendance at Composition Colloquium is expected except in cases of significant extenuating circumstances.

CHECKLIST FOR OTHER REQUIREMENTS
Completed prior to matriculation

- Placement Examination (required of all students)
- TOEFL & MEI Examination (for international students)

Completed in the 2nd to 4th semesters of study

- Select an Advisor in the 2nd semester

Completed in the 4th to 6th semesters of study

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- Submit Dissertation to Graduate School (per guidelines at <http://www.gradschool.umd.edu/etd/>)


Subject: Theory-Comp grandfathering  
From: Craig Scott Arnold <csarnold@umd.edu>  
Date: Fri, 5 Nov 2010 09:26:52 -0400  
To: Michael D Colson <mcolson@umd.edu>  
CC: "Gerald F. Fischbach" <gf@umd.edu>, Lori Johnson DeBoy <ldeboy@umd.edu>, "Robert L. Gibson" <rgibson@umd.edu>

Dear Mike,

Per our conversation at the Senate PCC meeting this morning, the grandfathering policy for the proposed curriculum changes to the MM Composition, MA Theory, DMA Composition and the PhD Theory degrees is as follows. Students who started in any of these programs prior to the Fall 2010 semester will continue in their current program. Students who started this Fall 2010 semester may choose between the current or proposed programs, but will be obligated to stay with their choice once made. Students who start in the Fall 2011 semester and thereafter will follow the proposed (new) curriculum.

Thank you for your help with this.

Craig