MEMORANDUM

TO: Bonnie Thornton Dill
    Dean, College of Arts and Humanities

FROM: Elizabeth Beise
      Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts with Tracks in Choral, Orchestral, and Winds Conducting (PCC log nos. 11037, 11038, and 11039)

On November 30, 2012, the Maryland Higher Education Commission approved your proposal to establish a new Area of Concentration in Conducting for the Doctor of Musical Arts. On September 19, 2012, Chancellor Kirwan gave his approval. This new Area of Concentration includes tracks in Choral Conducting (PCC Proposal 11037), Orchestral Conducting (PCC Proposal 11038), and Winds Conducting (PCC Proposal 11039).

The new Area of Concentration is effective immediately. The College should ensure that all advisors are informed and that the new program is fully described in the Graduate Catalog and in all relevant descriptive materials.

MDC/
Enclosure

cc: William Idsardi, Chair, Senate PCC Committee
    Sarah Bauder, Office of Student Financial Aid
    Reka Montfort, University Senate
    Erin Howard, Division of Information Technology
    Donna Williams, Office of Institutional Research Planning and Assessment
    Anne Turkos, University Archives
    Linda Yokoi, Office of the Registrar
    Alex Chen, Graduate School
    Alene Moyer, College of Arts and Humanities
    Robert Gibson, School of Music
November 30, 2012

Wallace D. Loh, Ph.D.
President
University of Maryland College Park
1119 Main Administration Building
College Park, MD 20742-5031

Dear President Loh:

The Maryland Higher Education Commission has reviewed a request from the University of Maryland College Park to offer a new Area of Concentration (AOC) in Conducting within the existing Doctor of Musical Arts program. I am pleased to inform you that the program has been approved. This decision was based on an analysis of the program in conjunction with the Maryland Higher Education Commission's Policies and Procedures for Academic Program Proposals, a thirty-day review by the Maryland higher education community, and the Maryland State Plan for Postsecondary Education. The program demonstrates potential for success, an essential factor in making this decision.

For purposes of providing enrollment and degree data to the Commission, please use the following HEGIS and CIP codes:

<table>
<thead>
<tr>
<th>Program Title</th>
<th>Degree Level</th>
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<th>CIP</th>
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<tbody>
<tr>
<td>Conducting</td>
<td>AOC</td>
<td>1005-00</td>
<td>50.0901</td>
</tr>
</tbody>
</table>

Should the program require any substantial changes in the future, please keep the Commission apprised. I wish you continued success.

Sincerely,

Danette G. Howard, Ph.D.
Secretary of Higher Education

cc: Ms. Theresa W. Hollander, Associate Vice Chancellor for Academic Affairs, USM
September 19, 2012

Dr. Wallace D. Loh
President
Main Administration Building
University of Maryland College Park
CAMPUS

Dear Wallace:

Thank you for forwarding the request for approval from University of Maryland, College Park, to offer a new Area of Concentration in Conducting for the doctoral program in Music.

I am delighted to approve this request. Please express my appreciation to departmental faculty and administrative committees for their careful work.

Sincerely yours,

William E. Kirwan
Chancellor

cc: Joann A. Boughman, Sr. Vice Chancellor for Academic Affairs
Theresa Hollander, Associate Vice Chancellor for Academic Affairs
Ann Wylie, Sr. Vice President and Provost
Bonnie Thronton Dill, Dean, College of Arts and Humanities
SENATE LEGISLATION APPROVAL

Date: April 6, 2012
To: Wallace D. Loh
From: Eric Kasischke
Chair, University Senate
Subject: PCC Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts Degree Program
Senate Document #: 11-12-34

I am pleased to forward for your consideration the attached legislation entitled, "PCC Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts Degree Program." Elizabeth Beise, member of the Programs, Curricula, and Courses (PCC) Committee, presented the proposal. The University Senate approved the proposal at its April 4, 2012 meeting.

We request that you inform the Senate Office of your decision as well as any subsequent action related to your conclusion.

Enclosure: PCC Proposal to Establish an Area of Concentration in Conducting for the Doctor of Musical Arts Degree Program
Senate Document # 11-12-34

EK/rm

Cc: Ann Wylie, Senior Vice President & Provost
Reka Montfort, Executive Secretary and Director, University Senate
Juan Uriagereka, Associate Provost for Faculty Affairs
Terry Roach, Executive Assistant to the President
Janet Turnbull, President's Legal Office
Elizabeth Beise, Associate Provost for Academic Planning & Programs
Sylvia B. Andrews, Academic Affairs
Mike Colson, Senior Coordinator for Academic Programs

Approved: Wallace D. Loh
Date: April 6, 2012
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 September 28, 2011

COLLEGE/SCHOOL Arts & Humanities

DEPARTMENT/PROGRAM School of Music

PROPOSED ACTION (A separate form for each) ADD ___ DELETE ___ CHANGE X

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.)
In the Doctor of Musical Arts (DMA) degree program create a new concentration of Conducting, with three program specializations entitled Choral Conducting, Orchestral Conducting and Wind Conducting with corresponding new/revised curricula. This action is to move the existing DMA in Performance—Choral Conducting out of Performance and rename it as DMA in Conducting—Choral Conducting and to revise its curriculum per attached.

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 comply with recent NASM recommendations. This revision is designed to better train emerging conductors for careers in professional ensembles and to clarify how the program meets NASM standards. See attached for details.

APPROVAL SIGNATURES - Please print name, sign, and date
1. Department Committee Chair GERALD FISCHBACH 9/28/11
2. Department Chair GERALD FISCHBACH 9/28/11
3. College/School PCC Chair TOM MOORE 7/6/11
4. Dean ELIZABETH LEIZY 2/6/12
5. Dean of the Graduate School (if required) 3/18/12
6. Chair, Senate PCC DAVID TALNESS 3/2/12
7. Chair of Senate 4/1/12
8. Vice President for Academic Affairs & Provost 12/14/12
SCHOOL OF MUSIC
PCC PROPOSAL FOR
GRADUATE CONDUCTING DEGREES

ACTIONS:
1) Change the MM-Performance, Conducting and the MM-Performance, Choral Conducting degrees from “specializations” under the “concentration” of Performance to make them “concentrations” unto themselves as
   a) MM-Conducting, Instrumental Conducting
   b) MM-Conducting, Choral Conducting
2) Change the DMA-Performance, Choral Conducting from a “specialization” under the “concentration” of Performance to make it a “concentration” unto itself as
   a) DMA-Conducting, Choral Conducting
3) Create two new DMA concentrations of:
   a) DMA-Conducting, Orchestral Conducting
   b) DMA-Conducting, Wind Conducting
4) Change the curricula of these programs as follows
   a) Add a separate level of lessons (MUSB 621) in exchange for one semester of lessons in each program (619 or 719) for the purposes of providing more concert experience for the student
   b) Tightening the topic options under Academic Courses per the attached
   c) Adding new course MUSB 679 Practicum
   d) Adding new courses MUSB 757 Aural Skills for Conductors and MUSB 758 Advanced Aural Skills for Conductors

RATIONALE:
These changes are partly in response to a) concerns recently raised by the National Association of Schools of Music (NASM) during their 2010 review of the UM School of Music and b) a need to have distinct Orchestral and Wind Conducting programs at the DMA level.

The NASM concerns are attached and in brief are: 1) that all conducting degrees (both MM and DMA) be distinct degrees not part of the performance degree; 2) that conducting students be given more opportunity to conduct in concert settings; 3) that conducting students be given the opportunity to gain proficiency in instrument(s) other than their own primary instrument; and 4) that the aural skills training for conducting students be spelled out in a separate course instead of part of any other.

While we have had a choral conducting degree at the DMA level for some time (as a specialization under the Performance DMA), we have not officially had a DMA degree for instrumental conducting, but have allowed instrumental conducting students to use the performance degree with a modified curriculum to meet their needs. This PCC action would not only move the Choral Conducting degree out from under the Performance degree but also formally create the Wind Conducting and Orchestral Conducting as distinct degrees. While these last two are new programs, they will not require any more resources or mechanisms for their implementation, as these are already in place. The content of the new Aural Skills courses (MUSB 757, 758) was already being taught informally on a volunteer basis and should be formalized into a requirement, but should not require any more teaching resources than already provided.
**D.M.A. IN CONDUCTING – CHORAL CONDUCTING**

**COMPARISON SHEET**

<table>
<thead>
<tr>
<th>PERFORMANCE, PRINCIPAL MEDIUM</th>
<th>Current</th>
<th>Proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 719U* Lessons and Lab (Choral)</td>
<td>8 cr.</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 621U* Lessons and Performance</td>
<td>0 cr.</td>
<td>4 cr.</td>
</tr>
<tr>
<td>MUSP 815U* Recital and Performance Portfolio</td>
<td>4 cr.</td>
<td>4 cr.</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>12 cr.</strong></td>
<td><strong>12 cr.</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>PERFORMANCE-RELATED COURSES</th>
<th>Current</th>
<th>Proposed</th>
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<tbody>
<tr>
<td>MUSC 659 Seminar in Choral Repertoire and Pedagogy</td>
<td>8 cr.</td>
<td>8 cr.</td>
</tr>
<tr>
<td>MUSC 645 Seminar in Vocal Pedagogy</td>
<td>3 cr.</td>
<td>3 cr.</td>
</tr>
<tr>
<td>MUSC 757 Aural Skills for Conductors</td>
<td>0 cr.</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758 Advanced Aural Skills for Conductors (1cr.x2sem)</td>
<td>0 cr.</td>
<td>2 cr.</td>
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<tr>
<td>MUSC 758 Advanced Aural Skills for Conductors</td>
<td>0 cr.</td>
<td>1 cr.</td>
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<tr>
<td>or MUSP 679* Practicum</td>
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<tr>
<td><strong>Subtotal</strong></td>
<td><strong>11 cr.</strong></td>
<td><strong>15 cr.</strong></td>
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**ACADEMIC COURSES IN MUSIC**

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<tr>
<td>MUSC 648 Seminar in Music Research</td>
<td>3 cr.</td>
<td>3 cr.</td>
</tr>
<tr>
<td>Two academic courses selected (in consultation with an advisor) from:</td>
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</tr>
<tr>
<td>MUSC 4xx/6xx (Music History period surveys/Musicology seminars)</td>
<td>6 cr.</td>
<td>0 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx (Theory/Analysis)</td>
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<tr>
<td>MUET 4xx/6xx (Ethnomusicology)</td>
<td></td>
<td></td>
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<tr>
<td>MUED 6xx (Music Education)</td>
<td></td>
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<td>Two academic courses selected (in consultation with an advisor) from:</td>
<td>0 cr.</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 450 Musical Form</td>
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<td></td>
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<tr>
<td>MUSC 451 Analysis of Music</td>
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<tr>
<td>MUSC 651 The Theories of Heinrich Schenker</td>
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<td></td>
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<tr>
<td>MUSC 658 Advanced Analysis</td>
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<td></td>
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<tr>
<td>MUSC 699 Selected Topics in Music</td>
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<td>MUSC 4xx/6xx (Music History period surveys/Musicology seminars)</td>
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<tr>
<td><strong>Subtotal</strong></td>
<td><strong>9 cr.</strong></td>
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</tbody>
</table>

The following is to be taken after admission to candidacy:

**DISSERTATION**

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>MUSP 899* Doctoral Research—Recital Preparation</td>
<td>6 cr.</td>
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</tr>
<tr>
<td>MUSC 899 Doctoral Dissertation (written) Preparation</td>
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<td><strong>Subtotal</strong></td>
<td><strong>12 cr.</strong></td>
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**Total** | **44 cr.** | **48 cr.** |
CURRENT PROGRAM

D.M.A. IN PERFORMANCE – CHORAL CONDUCTING

In addition to the course requirements below, Conducting students must demonstrate piano proficiency.

Required Program of Study

The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (12 credits)

____ MUSP 719* Interpretation and Repertoire (repeatable up to 12 credits) 2 cr.
____ MUSP 719* Interpretation, Performance and Pedagogy 2 cr.
____ MUSP 719* Interpretation, Performance and Pedagogy 2 cr.
____ MUSP 719* Interpretation and Repertoire—Orchestral Conducting 2 cr.
____ MUSP 815* Recital 4 cr.

PERFORMANCE-RELATED COURSES (11 credits)

____ MUSC 659 Seminar in Choral Repertoire and Pedagogy 2 cr.
____ MUSC 659 Seminar in Choral Repertoire and Pedagogy 2 cr.
____ MUSC 659 Seminar in Choral Repertoire and Pedagogy 2 cr.
____ MUSC 659 Seminar in Choral Repertoire and Pedagogy 2 cr.
____ MUSC 645 Seminar in Vocal Pedagogy 3 cr.

ACADEMIC COURSES IN MUSIC (9 credits)

____ MUSC 648 Seminar in Music Research 3 cr.

Two academic courses selected (in consultation with an advisor) from:

____ MUSC 4xx/6xx (Music History period surveys/Musicology seminars) 6 cr.
____ MUSC 4xx/6xx (Theory/Analysis) 6 cr.
____ MUET 4xx/6xx (Ethnomusicology) 6 cr.
____ MUED 6xx (Music Education) 6 cr.

The following is to be taken after admission to candidacy:

DISSERTATION (12 credits)

Students in the D.M.A. in Performance – Conducting program are strongly encouraged to use only the Written Dissertation option; see Chapter VI for details.

____ MUSP 899* Doctoral Research—Recital Preparation 6 cr.
____ MUSC 899 Doctoral Dissertation (written) Preparation 6 cr.

*Courses with a performance fee

(program continues on next page)
CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

_____ Diction prerequisite to include German, Italian, and one other of French or Spanish
_____ Piano proficiency prerequisite to include score reading and keyboard harmonization
_____ Voice prerequisite may be satisfied by examination or successful completion of two
    semesters of vocal study
_____ 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
_____ File scholarly paper and approval form in Student Services office (for Performance
    Dissertation option only)

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/>)


PROPOSED PROGRAM

D.M.A. IN CONDUCTING – CHORAL CONDUCTING

In addition to the course requirements below, Conducting students must demonstrate piano proficiency.

Required Program of Study

The following to be taken before Admission to Candidacy:

PERFORMANCE, PRINCIPAL MEDIUM (12 credits)

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<td>MUSP 679*</td>
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</table>

*Courses with a performance fee
CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

_____ Diction proficiencies—English, German, French, Italian, Latin
_____ Voice proficiency—satisfied by examination of voice faculty or two semesters of voice study
_____ Piano proficiency—score reading and keyboard harmonization. If this proficiency requirement is not met at the entrance examination, MUSC679 will be required and will consist of piano study leading to a public jury.
_____ 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
_____ File scholarly paper and approval form in Student Services office (for Performance Dissertation option only)

Completed in the 4th to 6th semesters of study

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