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
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 X 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.)

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 create the specialization DMA in Conducting—Orchestral Conducting. See attached for details.

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 new specialization is designed to better train emerging conductors for careers in professional orchestras and ensembles and to clarify how the program meets NASM standards. It is an expanded version of the existing DMA Choral Conducting degree program but allows us to address the particular needs of instrumental conductors. This requires no additional resources, and will attract conducting students who might otherwise choose to study at one of our peer institutions. See attached for details.

APPROVAL SIGNATURES - Please print name, sign, and date

1. Department Committee Chair GERALD FISCHBACH

2. Department Chair GERALD FISCHBACH

3. College/School PCC Chair TOM MOORE

4. Dean ELIZABETH BOLOZ

5. Dean of the Graduate School (if required)

6. Chair, Senate PGC DAVID SALNAME

7. Chair of Senate

8. Vice President for Academic Affairs & Provost
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 (MUSP 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 MUSP 679 Practicum
   d) Adding new courses MUSC 757 Aural Skills for Conductors and MUSC 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 (MUSC 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.
PROPOSED PROGRAM
D.M.A. IN CONDUCTING – ORCHESTRAL CONDUCTING

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

Required Program of Study

The following to be taken before Admission to Candidacy:

**PERFORMANCE, PRINCIPAL MEDIUM (14 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUSP 719U*</td>
<td>Lessons and Lab (Orchestral)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 621U*</td>
<td>Lessons and Performance</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 719U*</td>
<td>Lessons and Lab (Wind)</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 816U*</td>
<td>Lecture Recital</td>
<td>4 cr.</td>
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<tr>
<td>MUSP 815U*</td>
<td>Recital and Performance Portfolio</td>
<td>4 cr.</td>
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</table>

**PERFORMANCE-RELATED COURSES (15 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUSC 689</td>
<td>Seminar in Advanced conducting</td>
<td>2 cr.</td>
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<tr>
<td>MUSC 659B</td>
<td>Seminar in Repertoire and Pedagogy: Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659B</td>
<td>Seminar in Repertoire and Pedagogy: Orchestral</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSC 659A/C</td>
<td>Seminar in Repertoire and Pedagogy: Choral or Wind</td>
<td>2 cr.</td>
</tr>
<tr>
<td>MUSP 679*</td>
<td>Practicum</td>
<td>1 cr.</td>
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<tr>
<td>MUSP 679*</td>
<td>Practicum</td>
<td>1 cr.</td>
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<tr>
<td>MUSC 629</td>
<td>Ensemble (chosen in consultation with advisor)</td>
<td>1 cr.</td>
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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUSC 757</td>
<td>Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
</tr>
<tr>
<td>MUSC 758</td>
<td>Advanced Aural Skills for Conductors</td>
<td>1 cr.</td>
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</table>

**ACADEMIC COURSES IN MUSIC (9 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>
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</table>

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Music History period surveys/Musicology seminars)</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 4xx/6xx</td>
<td>(Theory/Analysis)</td>
<td></td>
</tr>
<tr>
<td>MUET 4xx/6xx</td>
<td>(Ethnomusicology)</td>
<td></td>
</tr>
<tr>
<td>MUED 6xx</td>
<td>(Music Education)</td>
<td></td>
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<tr>
<td>THET 4xx</td>
<td>(Theatre)</td>
<td></td>
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<tr>
<td>DANC 4xx</td>
<td>(Dance)</td>
<td></td>
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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.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSP 899*</td>
<td>Doctoral Research—Recital Preparation</td>
<td>6 cr.</td>
</tr>
<tr>
<td>MUSC 899</td>
<td>Doctoral Dissertation (written) Preparation</td>
<td>6 cr.</td>
</tr>
</tbody>
</table>

*Courses with a performance fee
The Dissertation Project will consist of one performance event and a written document, connected by a central theme or topic. The performance is in addition to the recitals (MUSP 815, 816) presented as part of the pre-Candidacy coursework, and is presented under the course MUSP 899 Doctoral Dissertation Research after Admission to Candidacy. The written document, approximately 75-100 pages in length, will thoroughly explore the theme of the Dissertation Project. This document and recording of the performance will be submitted to the Graduate School.

CHECKLIST FOR OTHER REQUIREMENTS

Completed prior to matriculation

_____ Piano proficiency—score reading and keyboard harmonization may be satisfied by examination or successful completion of one semester of piano study.
_____ Instrumental prerequisite must be satisfied at the entrance examination for acceptance to the program.
_____ 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/>)
DMA in Wind Conducting
DMA in Orchestral Conducting

I. Overview and Rationale

A. Briefly describe the nature of the proposed program and explain why the institution should offer it.

The School of Music has identified its large instrumental ensemble program (University of Maryland Symphony Orchestra and University of Maryland Wind Orchestra) as one of its strategic strengths, and has consistently embraced the high profile of these ensembles in the area's arts community. Within the School, the graduate conducting program has an established record of attracting high-level students. These factors suggest that a DMA in Wind Conducting and a DMA in Orchestral Conducting program is consonant with the School's strategic vision and traditional strengths.

The highly selective nature of these programs, coupled with the intellectual demands of conducting also suggest that these programs will be consonant with the strategic plan of the University for its doctoral programs in general, and for programs within the School of Music in particular.

Finally, the goals of these programs are attainable using existing resources. We require no additional faculty, budget, physical plant or GA resources to offer a top-notch program. These programs would, in fact, leverage current resources to offer programs that will attract top-level talent to the School, providing greater value to the University for its existing investment.

We envision a program designed for both orchestral and wind conductors, offering a rich variety of experiences, and mirroring Maryland's pioneering work in eliminating the barrier between traditional orchestras and bands. This is, we believe, the trend of the future, and we see our graduates as uniquely qualified to work as faculty members in 21st century schools of music and conservatories.

B. How big is the program expected to be? From what other programs serving current students, or from what new populations of potential students, onsite or offsite, are you expecting to draw?

The size of the graduate conducting program will not change—there will be no more than 5 instrumental conducting graduate students (MM & DMA). The program is designed as a highly selective, intensive program (a three-year time to degree) that is suited for talented, highly motivated students who already have a strong background in conducting.
The DMA program would have 1-3 students in any given year. We typically receive 20+ applications from a national/international applicant pool for the graduate conducting program (in 2009 there were 38 applicants).

This is not a case of “build it and they will come.” The demand for this program is already strong—we simply need to be able to offer it.

II. CURRICULUM

A. Provide a full catalog description of the proposed program, including educational objectives and any areas of concentration.

See attached “New DMA Conducting Program” document.

B. List the courses (number, title, semester credit hours) that would constitute the requirements and other components of the proposed program. Provide a catalog description for any courses that will be newly developed or substantially modified for the program.

See attached “New DMA Conducting Program” document.

C. Describe any selective admissions policy or special criteria for students selecting this field of study.

Candidates for the DMA in Conducting are expected to have a strong background in conducting and musicianship skills, including previous conducting experience.

We select 5-8 for on-campus auditions and plan to accept 1-2 per year. This program is intended to be highly selective.

III. STUDENT LEARNING OUTCOMES

A. List the program’s learning outcomes and explain how they will be measured.

B. Include a general assessment plan for the learning outcomes.

The program is designed to provide students with the knowledge and skills necessary to attain tenure as a conducting faculty member at a school of music or conservatory, or to attain a professional conducting position. These include:
<table>
<thead>
<tr>
<th><strong>Student Learning Outcomes</strong></th>
<th><strong>Assessment Measures and Criteria</strong></th>
<th><strong>Assessment Schedule</strong></th>
</tr>
</thead>
</table>
| 1. Students will demonstrate advanced use of research tools for music and a solid control of scholarly apparatus. | **Measure:** article-length scholarly paper  
**Criteria:** A successful scholarly paper will demonstrate:  
-- advanced use of research tools for music  
-- effectiveness of writing style  
-- accurate control of footnote usage  
-- preparation of a good bibliography  
**Data:** evaluation of the papers by the student's examination committee will assess this outcome. | First year, and then every five years |
| 2. Students will demonstrate a professional knowledge of their primary area and a general knowledge of music history. | **Measure:** Preliminary examinations  
**Criteria:** All students who pass preliminary examinations will be able to:  
-- show general knowledge of music history  
-- show professional knowledge of the repertoire of music for their chosen area  
-- show professional knowledge of the orchestra and its instruments  
-- formulate and articulate arguments based on the above knowledge | First year, and then every five years |
| 3. Students will demonstrate strong professional competence in performance. | **Measure:** four projects plus one final, large-scale project presented on a professional basis  
**Criteria:** All students who pass their projects will:  
-- demonstrate a professional level of technical and musical achievement | First year, and then every five years |
--- demonstrate professional achievement in the number, diversity, and musical demands of their repertoire

--- demonstrate professional competence in rehearsing, organizing and administering an ensemble

**Data:** observation of recitals by the student's dissertation committee will assess the effectiveness of this outcome.

IV. FACULTY AND ORGANIZATION

A. Who will provide academic direction and oversight for the program?

James Ross and Michael Votta, both tenured faculty in the School of Music.

B. If the program is not to be housed and administered within a single academic unit, provide details of its administrative structure.

The program will be housed within the School of Music.

V. OFF CAMPUS PROGRAMS

The program will only be offered on campus.

VI. OTHER ISSUES

A. Describe any cooperative arrangements with other institutions or organizations that will be important to the success of the program.

While the program will embrace a variety of experiences, both on and off campus, there are no external arrangements necessary for the program to succeed. The goals of the program are attainable using existing resources.

B. Will the program require or seek accreditation?

The program will be accredited as part of the School of Music's NASM accreditation, and will participate in that process as needed.
VII. COMMITMENT TO DIVERSITY

A. Identify specific actions and strategies that will be utilized to recruit and retain a diverse student body.

We recognize that the field of classical music performance has great challenges in attaining diversity. The program will recruit a diverse body of applicants, working within target communities such as the College Band Directors National Association Taskforce for Gender and Ethnic Diversity.

VIII. REQUIRED PHYSICAL RESOURCES

A. Additional library and other information resources required to support the proposed program. You must include a formal evaluation by Library staff.

None needed.

B. Additional facilities, facility modifications and equipment that will be required. This is to include faculty and staff office space, laboratories, special classrooms, computers, etc.

None needed.

C. Impact, if any, on the use of existing facilities and equipment.

None.

IX. RESOURCE NEEDS AND SOURCES

A. Describe the resources that are required to offer this program, and the source of these resources. Project this for five years. In particular:

a. List new courses to be taught

MUSP 621 Interpretation, Repertoire, and Performance 2 crs

This is a new course. Private music instruction in preparation for public performance. This new course will provide the student conductor with specific techniques and skills vital to professional leadership in music. This new course is recommended by NASM to provide more opportunities for the student to conduct public concerts.
This is a new course. Since conducting involves helping instrumentalists achieve their best, an active experience of having studied those instruments is vital to every conductor's ability to understand the particular challenges facing those with whom they work. Most conductors have achieved a high level of musicianship on one or two instruments. These two semesters of independent private study provide an opportunity for DMA students to improve their working knowledge of instruments with which they do not have live experience. If piano proficiency is not shown at the time of audition, one of these semesters of private study will be required on piano.

**MUSC 757**  Aural Skills for Conductors  1 cr
This is a new course. Advanced musicianship skills necessary for conductors. This new course is recommended by NASM for student conductors to have aural skill listed separately on transcripts. Successful students will have advanced knowledge of solfege, transposition exercises, clef reading and score-reading at the keyboard.

**MUSC 758**  Advanced Aural Skills for Conductors  1 cr
This is a new course. Continuation of MUSC 757, advanced aural skills for conductors. This new course is recommended by NASM for student conductors to have aural skill listed separately on transcripts. MUSC 758 allows for further study in advanced solfege, advanced score-reading at the keyboard, error identification, sight-reading, figured bass and harmonic dictation.

b. List new faculty, staff and teaching assistants needed

None needed.

c. Some of these teaching, advising and administrative duties may be covered by existing faculty and staff. Describe your expectations for this, and indicate how the current duties of these individuals will be covered, and the source of any needed resources.

The necessary courses will be offered by current School of Music faculty and will work in harmony with the existing MM in Instrumental Conducting and DMA in Choral Conducting programs.

d. Identify the source to pay for the required physical resources identified in Section VIII above

None needed.

e. List any other required resources and the anticipated source for them

None needed.
DMA Conducting Program
Course Descriptions and Sample Syllabi

MUSP 719U Interpretation and Repertoire: Lessons and Lab
2 cr.

Two required semesters of MUSP 719U provide applied study in conducting for D.M.A. students. Topics include
baton technique, score analysis, and pedagogy as well as the physical mental, and psychological aspects of leading instrumental
ensembles in rehearsal and performance. This course meets for one 120-minute session weekly and requires participation in
Conducting Lab.

Conducting Lab meets 8-10 times per semester for 120 minutes per session with an ensemble of 12-35
instrumentalists as dictated by repertoire. Each conducting student receives 20-30 minutes of coaching at each session in front
of the lab orchestra and participates as a player in the orchestra when not on the podium. All students enrolled in MUSP 719U
will also conduct supervised rehearsals or sectionals of the University of Maryland Symphony Orchestra (UMSO) and/or the
University of Maryland Wind Orchestra (UMWO) at least three times a semester.

All students enrolled in Lessons and Lab are required to participate in Aural Skills for Conductors (MUSC 691) or
Advanced Aural Skills for Conductors (MUSC 759) as assigned by the instructors.

MUSP 719U
Interpretation and Repertoire: Lessons and Lab (Orchestral)
Professor James Ross

MUSP 719U
Interpretation and Repertoire: Lessons and Lab (Wind)
Professor Michael Votta

MUSP 719U, Interpretation and Repertoire: Lessons and Lab, provides applied study in a group setting for doctoral
students in wind and orchestral conducting. All conductors must come to lessons having prepared and analyzed each week’s
repertoire. Participants will be called upon to score-read at the piano for their colleagues. We will be reading Mary
Wanless’s The Natural Rhythms: A Right-Brain Approach to Reading as an enhancement to our classwork.

All students enrolled in Lessons and Lab are required to participate in Aural Skills for Conductors (MUSC 691) or
Advanced Aural Skills for Conductors (MUSC 759) as assigned by the instructors.

You will be required to submit a summary paper (10 pp.) at the end of the semester on a topic connected with repertoire
and/or techniques studied this semester.

Students of James Ross: Lesson preparation each week will consist of the repertoire that will either be done in Lab, or as
part of your Assistant Conducting duties for UMSO. You must be available on Tuesdays and Thursdays from 3:30-6:30 to
attend all rehearsals of the pieces (or movements of pieces) for which you are serving as assistant. You will lead either a
sectional or part of a full working rehearsal over the course of preparation for each UMSO concert under the supervision of
James Ross, Michael Votta, or other faculty members.

Students of Michael Votta: You must be available on Tuesdays and Thursdays from 3:30-6:30 to attend all rehearsals of
UMWO. You should expect to lead 1-2 hours per week of sectional or full rehearsals in preparation for each UMWO concert.
For these rehearsals, you will be under the supervision of Michael Votta, James Ross or other faculty members. You are
therefore required to learn all of the works performed by UMWO, and our lessons will cover these works in addition to other
staples of the wind literature.

Conducting Lab:

As a required part of 719U, Conducting Lab provides opportunities for graduate instrumental conducting students to
develop their skills and to practice the repertoire and concepts presented in their applied conducting study. Conducting Lab
meets 8-10 times per semester for 120 minutes per session with an ensemble of 12-35 instrumentalists as dictated by repertoire.
Each conducting student receives 20-30 minutes of coaching at each session in front of the lab orchestra and participates as a
player in the orchestra when not on the podium. All conductors must come to lab having prepared and analyzed each week’s
repertoire. You will be expected to conduct 20-30 minutes at each lab meeting.

Lab #1: Friday, Sept. 11
Overtures: Schumann Manfred, Rossini Barber of Seville, Weber Oberon

Lab #2: Friday, Sept. 17
Haydn Symphonies 31 (mvt. 1,2,3) and 90 (mvt. 1), Prokofiev Classical Symphony

Lab #3: Friday, Sept. 24
Mozart #35, Beethoven Leonore Overture #3

Lab #4: Friday, Oct. 8
Barber Adagio for Strings, Beethoven String Quartet movements

Lab #5: Friday, Oct. 15
Schumann Paradise and the Peri; Paul Goodwin, teacher.

Lab #6: Friday, Oct. 29
Stravinsky Dumbarton Oaks and Stravinsky Octet

Lab #7: Friday, Nov. 12
German and Italian Recitatives

Lab #8: Friday, November 19
Sheherazade Mvts. 2 and 3/ Mozart Oboe Concerto with Mark Hill

MUSP 621U Interpretation, Repertoire, and Performance
2 cr.

This is a new course.

The one required semester of MUSP 621U is taken in the spring of the student's first year and leads to the first year recital with the University of Maryland Symphony Orchestra (UMSO) and/or University of Maryland Wind Orchestra (UMWO). This course meets for one 120-minute session weekly and also requires participation in Conducting Lab.

MUSP 621U
Interpretation, Repertoire, and Performance (Orchestral)
Professor James Ross

MUSP 621U
Interpretation, Repertoire, and Performance (Wind)
Professor Michael Votta

MUSP 621U, Interpretation, Repertoire, and Performance provides applied study in a group setting for graduate students in wind and orchestral conducting. It has all of the requirements of MUSP 719U, including concurrent enrollment in an appropriate aural skills course and participation in Conductors' Lab.

In addition, your preparation this semester will focus on one major work to be chosen in consultation with Prof. Ross or Votta (as appropriate), and you will rehearse and conduct that work in performance with UMSO or UMWO on a concert during the semester.

Your grade will reflect your preparation for lessons, the quality of your rehearsals as vital, sophisticated musical experiences for the ensemble, and the quality of the final performance.

MUSP 815 Recital and Performance Portfolio
4 cr.

Doctoral students will be involved in the leadership of an ensemble at the School of Music for at least two years of their program.

For Orchestral Conducting students, that ensemble is the University of Maryland Repertoire Orchestra with which they will be involved in at least three public performances per year. Their preparation and rehearsals are overseen by conducting faculty. Doctoral orchestral students will also perform one work with the University of Maryland Symphony Orchestra or the University of Maryland Wind Orchestra each year.

Wind Conducting students will serve as Assistant Conductor for the University of Maryland Wind Orchestra, and will be responsible for 1-2 hours per week of rehearsal. Doctoral wind students will also conduct at least one public performance per year with UMWO or UMWO.

MUSP 815 offers recital credit for these combined activities, which will exceed two hours of public performance beyond the performances credited in MUSP 621U and MUSP 816.
MUSP 815
Recital and Performance Portfolio (orchestral)
Professor James Ross

MUSP 815
Recital and Performance Portfolio (wind)
Professor Michael Votta

MUSP 815, Recital and Performance Portfolio, provides applied study in a group setting for doctoral students in wind and orchestral conducting. It has all of the requirements of MUSP 719U, including concurrent enrollment in an appropriate aural skills course, except that participation in Conducting Lab is not required.

Your preparation will focus on one major work, to be chosen in consultation with Prof. Ross or Votta (as appropriate), and you will rehearse and conduct that work in performance with UMSO or UMWO on a concert during the semester. In addition, you will conduct performance with other Maryland ensembles (bands and orchestras) to yield at least two hours of performance time.

Your grade will reflect your preparation for lessons, the quality of your rehearsals as vital, sophisticated musical experiences for the ensemble, and the quality of the final performances.

MUSP 816 Lecture Recital
4 cr.

For the final concert of their 2nd year, DMA conductors will present a 30-minute pre-concert lecture on the work(s) they will be performing. They will also address the audience from the stage with a 5-minute introduction to the piece.

MUSP 816
Lecture Recital (Orchestral)
Professor James Ross

MUSP 816
Lecture Recital (Wind)
Professor Michael Votta

MUSP 816 Lecture Recital provides applied study in a group setting for doctoral students in wind and orchestral conducting. It has all of the requirements of MUSP 719U, including concurrent enrollment in an appropriate aural skills course and participation in Conducting Lab.

Your preparation will focus on one major work, to be chosen in consultation with Prof. Ross or Votta (as appropriate), and you will rehearse and conduct that work in performance with UMSO or UMWO on a concert during the semester. You will also be responsible for developing a strategy for presenting the work to an audience that includes a 30-minute pre-concert lecture, and a five-minute introduction to be given from the stage before the performance.

Your grade will reflect your preparation for lessons, the quality of your rehearsals as vital, sophisticated musical experiences for the ensemble, and the quality of the final performances.

MUSC 689 Seminar in Advanced Conducting
2 cr.

This is the first semester course for graduate conducting majors. It is co-taught in a seminar format and deals with various aspects of conducting including score analysis, rehearsal technique, the history of the orchestra, working knowledge of instruments, recitative, and accompanying.

All students enrolled in MUSC 689 are required to participate in Aural Skills for Conductors (MUSC 691) or Advanced Aural Skills for Conductors (MUSC 759) as assigned by the instructors.
MUSC 689: Seminar in Advanced Conducting
Professors James Ross and Michael Votta
Fall 2011

Music 689 is a one-semester course designed for graduate students in instrumental conducting.

Each student is responsible for giving an oral presentation on a section of the orchestra (Strings, Woodwinds, Brass, Percussion). This presentation should be based primarily on Norman Del Mar's *Anatomy of the Orchestra* but may include information from the following sources: 1. Berlioz *Treatise on Orchestration* 2. Rimsky-Korsakov *Principles of Instrumentation* 3. Adler *Study of Orchestration*.

Grading is based on participation in and preparation for seminar, the orchestration presentation, and the final exam.

Seminar #1: Reading list, Reports, “This I believe...,” Story-Telling, 25 bars, Phrase Diagrams
Seminar #2: Score Study and Phrase Diagrams: Haydn/Prokofiev, Physicality of Conducting: Basic Gestures
Seminar #3: Phrase Diagrams/Score Study Tchaikovsky Fourth Symphony, Mvt. #1, 1-part Conducting: Beethoven Leonore
#3/ Finale, Aprels un Reve
Seminar #4: Leading/Following, 2-Part Conducting: Barber Adagio/Beethoven String Quartet, Bowings
Seminar #5: Bowings: Beethoven String Quartet (with Adelphi?), Rehearsing: Karajan’s principles, etc.
Seminar #6: Rehearsing, Instruments of Orchestra: Intro
Seminar #7: Instruments of Orchestra: Strings and Brass
Seminar #8: Instruments of Orchestra: Woodwinds + Percussion
Seminar #9: Recitative Principles: Haydn, Mozart, and Rossini
Seminar #10: Recitative practicum: Mozart, Haydn, and Rossini
Seminar #11: Thinking for Orchestra, Ratner Classical Style
Seminar #12: New Ideas of Leadership
Seminar #13: Final Conducting Project: Agathe’s Recitative and Aria “Wie nahe mir die Schummer...Leise, Leise” from Weber *Der Freischütz* and Violetta’s Aria “Sempre Libera” from Verdi *La Traviata*, Leadership: Guest Speaker, Michael Abrashoff
Seminar #14: Weber, Verdi, and Review

Readings will be drawn from the following texts:
David Blum, *Casals and the Art of Interpretation*, University of California Press, Berkeley, 1977
Gustav Meier, *The Score, the Orchestral, and the Conductor*, Oxford University Press, USA, 2009
Rene Leibowitz, *Thinking for Orchestra*

MUSC 659 Seminar in Repertoire and Pedagogy
2 cr.

This seminar provides an in-depth exploration of choral (659A), wind (659B) or orchestral (659C) repertoire by time period and genre. All students enrolled in MUSC 659 are required to participate in Aural Skills for Conductors (MUSC 691) or Advanced Aural Skills for Conductors (MUSC 759) as assigned by the instructors.
Sample Syllabi:

MUSC 659A SEMINAR IN CHORAL LITERATURE AND PEDAGOGY
THE CHORAL MUSIC OF JOHANNES BRAHMS

Works to be studied include:

A cappella works
- Marienlieder, op. 22
- Zwei Motetten, op. 29
- Drei Gesänge, op. 42
- Sieben Lieder, op. 62
- Zwei Motetten, op. 74
- Fünf Lieder, op. 104
- Fest und Gedanken, op. 109
- Drei Motetten, op. 110

Works with piano accompaniment
- Drei Quartette, op. 31
- Liebeslieder Walzer, op. 52
- Drei Quartette, op. 64
- Neue Liebeslieder, op. 65
- Vier Quartette, op. 92
- Tafellied, op. 93b
- Zügelerlied, op. 103

Works with instrumental accompaniment
- Ave Maria, op. 12
- Begräbnisgesang, op. 13
- Vier Lieder, op. 17
- Psalm 23, op. 27
- Geistliches Lied, op. 30

Works with orchestra
- Ein Deutsches Requiem, op. 45
- Alto Rhapsody, op. 53
- Schicksalslied, op. 54
- Nächte, op. 82
- Gesang der Parzen, op. 89

RESOURCES: Scores and recordings of the above works will placed on reserve in the Performing Arts Library. Readings from the following texts will be assigned. Other readings from journals and reviews will be assigned as well.

- Ein Deutsches Requiem, op. 45 – Dover edition, ed. E. Mandycewski

REQUIREMENTS: Each student will be assigned a specific number of in-class presentations to be made over the course of the semester on some of the works and topics listed above. For each presentation the following items will be printed and distributed to the members of the seminar:

- Structural analysis
- Diction and pronunciation guide using International Phonetic Alphabet
- Working bibliography and working discography
- Practical performance considerations

In addition, each student will choose one major work from either the Renaissance or Baroque periods, not listed above, to use as a topic for a final research paper of significant length (15 – 25 pages).
MUSC 659B Seminar in Orchestral Literature and Pedagogy: Brahms-A Life in Notes
Professor James Ross
Spring, 2011

The structure of this course includes 4 elements

1. Weekly examination of the major works of Brahms involving orchestra in chronological order. Please be prepared to examine the repertoire in question from a variety of analytical approaches.

2. In addition, we will be listening to most of Brahms's major chamber music involving strings, also in chronological order. Gain familiarity with each week's chamber music assignment to help support your deepening understanding of Brahms's style and draw connections where possible.

3. Our biographical textbook for the course will be Jan Swafford's *Johannes Brahms: a Biography* (Vintage Books, 1999). We will read several chapters each week as historical background to the music we are studying. Swafford = SW

4. Choose 1 song each week that you believe has an important connection to the symphonic work we are studying. Sing it for the class either as part of seminar (or part of ear-training).

Seminar #1: Topics, Meistersinger quote, Test, Structure of course.
Seminar #2: Serenades #1 and #2. Are they just orchestration etudes?
CM: Op. 8 Piano Trio #1 in B+; SW: intro, prologue, chapters 1-3
Seminar #3: D-minor Piano Concerto, #1.
CM: Op. 18 String Sextet in Bb+; SW: Chapters 4-7
Seminar #4: Ein Deutsches Requiem
CM: Op. 25 Piano Quartet #1 in G-, Op. 34 Piano Quartet in A+; SW: Chapters 8-10
Seminar #5: Variations on a Theme by Haydn, Brahms 1st Symphony, Mvt. 1.
CM: Op. 36 String Sextet #2 in G+; SW: Chapters 11,12
Seminar #6: Brahms 1st Symphony, mvt. 3, and 4.
CM: Op. 38 Cello Sonata in E-; SW: Chapters 13,14
Seminar #7: Brahms 2nd Symphony, Mvts. 1+2
CM: Op. 40 Horn Trio; SW: Chapters 15,16
Seminar #8: Brahms 2nd Symphony, mvt. 3+4, and Academic Festival Overture
CM: Op. 60 Piano Quartet #3 in C-; SW: Chapter 17
Seminar #9: Tragic Overture, Violin Concerto
CM: Op. 78 Violin Sonata #1 in G+; SW: Chapter 18
Seminar #10: Bb-major Piano Concerto, #2
CM: Op. 87 Piano Trio #2 in C+; SW: Chapter 19
Seminar #11: Brahms 3rd Symphony
CM: Op. 99 Cello Sonata #2 in F+; SW: Chapter 20
Seminar #12: Brahms 4th Symphony, mvts. 1+2
CM: Op. 101 Piano Trio #3 in C-; SW: Chapter 21
Seminar #13: Brahms 4th Symphony, mvts. 3+4
CM: Op. 111 String Quintet in G+; SW: Chapter 22
Seminar #14: Double Concerto for Vn, Vc, and orchestra
CM: Op. 115 Clarinet Quintet in B-; SW: Chapter 23 and Epilogue
Seminar #15: Review

Final Exam: including identifications (aural and score) and essay questions.
MUSC 659C  Seminar in Wind Literature and Pedagogy: Special Topics
Professor Michael Votta
Spring, 2011

This course is designed to survey various genres and groupings of wind literature—works that are related either by circumstances of composition, by composer, or by compositional style. You will be responsible for weekly in-class presentations on a work (or works) dealing with its history, musical structure (analysis) and performance considerations for both conductors and players. In addition, you will be asked to develop programming strategies for the work(s) and “new lights” ways in which they might be made more accessible to audiences. A major analysis paper (20 pp.) on a work (or works), and a final score ID and listening exam are required.

Week 1—Persichetti: Divertimento, Symphony No. 6, Pageant

Week 2—Brahms: Serenade #2; Dvorak: Serenade, Op. 44

Week 3—Dahl: Sinfonietta

Week 4—The American Wind Symphony and its Repertoire

Week 5—Stravinsky: Symphonies of Winds, Octet, L’Histoire du soldat

Week 6—Messiaen: Oiseaux exotiques, Couleurs de la cite celeste, Et exsanguis ...

Week 7—Harbison: Three City Blocks, Music for 18 Winds; Olympic Dances

Week 8—Spring Break

Week 9—British Band Music—Holst: Fugue a la Gigue, Hammersmith, Suites; RVW: Folk Song Suite

Week 10—Daugherty: Niagara Falls, Bryant: The Logic of All My Dreams

Week 11—Bach Transcriptions

Week 12—Orchestral Transcriptions


Week 14—Works for Chorus and Winds: Stravinsky: Mass; Bruckner: Mass in E Minor with Ed Maclary (to include presentations on choral and vocal techniques)

MUSP 679 Practicum
1 cr.

This is a new course.

Since keyboard skills and understanding the challenges facing players/singers are both crucial to a conductor's success, conductors need to have excelled on at least one instrument and have studied others, including piano and voice. These semesters of private study provide the opportunity for M.M. students to develop experience with an important secondary instrument or voice. If piano proficiency is not met at the time of the live audition, at least one of these semesters will be required on piano.

The syllabus will be supplied by the applied teachers involved
MUSC 757 Aural Skills for Conductors
1 cr.

This is a new course.

This course teaches the advanced musicianship skills necessary for conductors through solfège, transposition exercises, clef reading, and score realization at the keyboard. Aural Skills for Conductors meets once weekly for 90 minutes. This course is NOT repeatable for credit.

MUSC 691
Aural Skills for Conductors
Professors James Ross and Michael Votta

MUSP 691 Aural Skills for Conductors teaches the advanced musicianship skills necessary for conductors through solfège, transposition exercises, clef reading and score reading at the keyboard.

The first part of each class will consist of solfège drill from Dandelot’s “Manuel pratique pour l’étude des clés,” and musical solfège practice from Bach’s Cello Suites and Two- and Three-part Inventions. Score reading practice will begin with work from Morris and Ferguson’s “Preparatory Exercises in Score Reading” and will then move to scores drawn from the repertoire for Conductors Lab. Weekly assignments will require significant outside practice for performance in class. There is a “solfège recital” at the end of each semester at which you will demonstrate your prowess in public.

You will be graded on the quality of your performance in class, your preparation, class participation, and your progress through the semester.

MUSC 758 Advanced Aural Skills for Conductors
1 cr.

This is a new course.

This class builds on the skills developed in MUSC 691 including advanced solfège, advanced score reading at the keyboard, error identification, sight-reading, figured bass and harmonic dictation. Advanced Aural Skills for Conductors meets for 60 minutes weekly, and is repeatable for credit.

MUSC 759
Advanced Aural Skills for Conductors
Professors James Ross and Michael Votta

Solfège skills will be applied to post-tonal and atonal music, including the works of Debussy, Schoenberg, Berg and Messiaen. In addition, the course will stress piano skills and sight singing (usually in combination) and error-detection. Weekly assignments will require significant outside practice for performance in class. There is a “solfège recital” at the end of each semester at which you will demonstrate your prowess in public.

You will be graded on the quality of your performance in class, your preparation, class participation, and your progress through the semester.

Potential Course Trajectory for Wind DMA Conductors:

**Year 1:**

First Semester – 7xx Lessons and Lab (Wind), 689 Seminar, 648 Research, 691 Aural Skills, 679 Practicum (Piano I). Assistant Conductor, UMWO.


**Year 2**

First Semester – 7xx Lessons and Lab (Orchestral), 659x Seminar (“Chamber Wind Literature”), 6xx Academic, 679 Practicum (Piano III or Voice), 759 Aural Skills. Assistant Conductor, UMWO

Second Semester – 816 Lecture Recital, 659x Seminar in Repertoire and Pedagogy (Orchestral Repertoire, Special Topics or Research). 6xx Academic, 759 Aural Skills. Assistant Conductor, UMWO

**Year 3**

First Semester – 815 Final Recital Portfolio, Take Comps. Assistant Conductor, UMWO