Benjamin T. Rome School of Music

Officers of Instruction

Administration

Grayson Wagstaff, Ph.D.  Dean and Professor

Andrew H. Weaver, Ph.D.  Professor; Assistant Dean for Undergraduate Studies

Joseph A. Santo, D.M.A.  Adjunct Assistant Professor; Assistant Dean for Academics and Graduate Studies

Faculty

Robert A. Baker, Ph.D.  Assistant Professor

Sharyn Battersby, Ed.D.  Associate Professor

Jay. D. Brock, M.F.A.  Clinical Assistant Professor

Rick Christman, B.S.  Clinical Assistant Professor

Sharon Christman, M.M.  Professor

Nikita Fitenko, D.M.A.  Associate Professor

TABLE OF CONTENTS

- Benjamin T. Rome School of Music
- Officers of Instruction
- Faculty Distribution
- History
- Goals
- Institute of Sacred Music
- Latin American Center for Graduate Studies in Music
- Graduate Programs
- Master of Arts Degree
- Joint-Degree Program in Music Librarianship
- Master of Music Degree
- Doctor of Musical Arts Degree
- Doctor of Philosophy Degree
- Graduate Artist Diploma
- Music Teacher Certification Program
- Footnotes
Rachelle Fleming, D.M.A.  
Clinical Assistant Professor

Stephen Gorbos, D.M.A.  
Associate Professor

James Hampton, D.M.A.  
Clinical Assistant Professor

Ivo Kaltchev, D.M.A.  
Professor

Michael Mermagen, M.M.  
Associate Professor

Leo Nestor, D.M.A.  
Justine Bayard Ward Professor

N. Thomas Pedersen, B.M.  
Clinical Assistant Professor

Murry Sidlin, M.M.  
Professor

Andrew Earle Simpson, D.M.  
Professor

Michael Vernon Smith, Ph.D.  
Associate Professor

Simeone Tartaglione  
Clinical Assistant Professor

Andrew H. Weaver, Ph.D.  
Professor

Emeritus Faculty

Cyrilla Barr, Ph.D.  
Professor Emerita

Robert Garofalo, Ph.D.  
Professor Emeritus

Jody Gatwood, B.S.  
Professor Emeritus

Barbara English Maris, D.M.A.  
Professor Emerita

Ruth Steiner, Ph.D.  
Professor Emerita

Elaine R. Walter, Ph.D.  
Professor Emerita

History of the Benjamin T. Rome School of Music
http://music.cua.edu/html/school-history.cfm

Goals of the Benjamin T. Rome School of Music
http://music.cua.edu/html/goals-of-the-school.cfm

Institute of Sacred Music
http://sacredmusic.cua.edu/

The Institute of Sacred Music at the Benjamin T. Rome School of Music of The Catholic University of America integrates the comprehensive study of music with the worlds of sacred and liturgical, theological, classical and humanistic studies. Degree programs at the graduate level (M.M. and advisory in sacred music) are offered, as is nondegree study of music at every level of development. The institute prepares its participants for careers in the arena of sacred music and develops those already engaged in the field.
The institute affords coursework during the academic year and in summer-study, year-round and weekend seminars. The schedule of the institute accommodates the working professional and aspirant in the field of sacred music, offering late afternoon, evening and weekend study. Balance among academic studies, professional skills, creativity and performance characterize the institute at CUA.

The institute draws faculty from the disciplines of the entire university as well as professional practitioners in the metropolitan Washington area, the nation, and Europe.

**Latin American Center for Graduate Studies in Music**

http://lamc.cua.edu/

The Latin American Center for Graduate Studies in Music was founded in 1984 at the Benjamin T. Rome School of Music on the campus of The Catholic University of America. The center promotes the study, research and performance of Ibero-American music. It fosters the exchange of students, scholars, performers, composers, musicologists and music educators between Ibero-American countries, North America and the Caribbean region. The center houses a specialized library of scores, books and recordings of Ibero-American music. Through this center, musicians from the Americas come together with the essence of their own cultures to investigate, exchange, develop, perfect and promulgate their musical knowledge and gifts toward better understanding through mutual respect of the peoples and arts of our hemisphere.

The Latin American Center for Graduate Studies in Music has developed a visiting professorship program by accepting scholars and professors from the Americas and Spain to research and offer lectures and performances.

The Benjamin T. Rome School of Music offers master's and doctoral degree programs with concentration in the music of Latin America, with each program requiring courses, performance and research in Latin American music. For each degree program that follows, the difference between the regular curriculum and the curriculum for students concentrating in Latin American music is summarized.

**Graduate Programs**

**Master's Programs**

The school of music offers the degree Master of Arts with program in Musicology and a joint degree in Music Librarianship: Master of Arts with program in Musicology and the Master of Science in Library and Information Science.

The school of music offers the degree Master of Music with programs in Composition (with emphasis in concert or stage music); Piano Pedagogy; Vocal Pedagogy; Chamber Music, Orchestral Instruments*; Piano Performance; Vocal Accompanying; Vocal Performance; Orchestral Conducting.

The school of music offers the degree Master of Music in Sacred Music (see Institute of Sacred Music).

The school of music offers the Master of Arts in Teaching.

The school of music offers a Music Teacher Certification Program
The school of music offers a Graduate Artist Diploma Program (cello, orchestral conducting, piano, violin or voice).

* Violin, viola, cello, string bass, orchestral woodwind and brass, percussion, harp, and classical guitar.

**Admission:** The following are required for admission to the master's degree programs:

1. A bachelor's degree with a major in music from an accredited institution. A student with a Bachelor of Arts degree may be accepted only after meeting the equivalent requirement for the Bachelor of Music degree at The Catholic University of America, either by taking advanced standing examinations or by completing the additional undergraduate courses.

2. Submission of an application, transcripts, and two letters of recommendation. Also to be included is a statement of purpose, a 500-700 word essay stating one's purpose for undertaking graduate study in music, one's academic objective, research interests and career plans, as well as related qualifications, such as collegiate, professional, and community activities, and any other substantial accomplishment not already mentioned on the application form.

3. At least a B average in all undergraduate music courses.

4. A 10-minute demonstration of performance proficiency with classical repertoire in contrasting styles in the applicant's major medium, either by personal audition or recording. Some degree programs also require an entrance recital (see individual programs). In lieu of a proficiency audition, students applying to the Master of Arts program are required to submit an original research paper on any musical topic. The paper should demonstrate facility with scholarly sources, the ability to formulate an original argument, and strong writing skills. Students applying to the composition program should submit original compositions in lieu of a proficiency audition.

5. Students whose first language is not English must submit TOEFL results of 80 or higher (iBT test), (for paper-based test: 550 or higher; for computer-based test: 213 or higher), to be considered for admission. For the iBT test, at least 20 out of 30 in each of the subcategories is required.

**Comprehensive Examinations:** In keeping with university policy, a student may retake comprehensive examinations only once. If the student fails comprehensive examinations a second time, the student is no longer considered eligible to receive the degree Master of Arts, Master of Arts/Master of Science in Library and Information Science, Master of Music in Sacred Music, or applicable Master of Music programs.

**Full-time study: addition to general university policies:** The master's degrees in the school of music are subject to university policies regarding full-time study, as outlined under the heading Enrollment in the General Information section of the Graduate Announcements, with the following addition: 1. enrollment for master's graduate recital and at least one credit of private instruction (limit four semesters).

**GPA minimum required for graduation and degree progress:** For students in graduate programs, an average of B (3.0 cumulative GPA) or
better is required for graduation. A graduate student who has received a grade of C or F in a graduate course is permitted to repeat the course one time. The calculation of the grade point average will include only the grade earned in the repeated course. In keeping with university policy that a graduate student who earns two failing grades is subject to dismissal, a master's student who fails a required hearing, recital, or performance a second time is no longer considered eligible to receive the master's degree.

**Graduate Review courses:** As explained above, incoming graduate students must take the Music History Placement Examination and Theory Placement Examination before their first semester of classes. If the results of the Music Theory Placement Exam warrant placement into the Graduate Harmony Review course (MUS 491) and/or the Graduate Aural Skills Review course (MUS 492) or the results of the Music History Placement Exam warrant placement into the Graduate Music History Review course (MUS 490), the student must fulfill these courses within a year of having taken the exams.

**Handbook for students in the school of music:** Students are to consult the online Handbook found at [http://music.cua.edu/handbook/index.cfm](http://music.cua.edu/handbook/index.cfm) for music school forms and procedures not detailed in these Announcements.

**Incompletes and Extensions of Incomplete:** The School of Music follows university policy with regard to Incompletes and Extensions of Incomplete, with this clarification: only one Extension of Incomplete will be granted for a given course, requiring dean's permission and documentation supporting the reason for the request. Further extensions will be considered only in extreme cases and with the approval of the instructor, the division head, and the dean.

**Independent Study:** Other than students in the Professional Studies track or in cases approved by the dean, graduate students should take no more than one-sixth of the total credit hours in their program of graduate studies as Independent Study. (This refers to graduate level courses, not undergraduate prerequisites that may have to be fulfilled.)

**Juries:** Degree requirements for many of the master's degree programs include performance juries (major, principal and secondary) and a degree recital. All students enrolled in applied composition are required to submit samples of their work to a jury of the composition faculty for evaluation at the end of the semester.

**Location of degree recital:** Master's recitals and related required performances must normally be performed on campus. Exceptions require consultation with advisor and dean's permission. Polices and procedures pertaining to degree recitals, whether on or off campus, may be found in the school of music handbook [http://music.cua.edu/handbook/index.cfm](http://music.cua.edu/handbook/index.cfm).

**Master of Music degree programs requiring concerto, chamber music, and/or vocal accompanying performances:** The student must register for the appropriate MUS numbers according to the student's degree program. The student must consult the curriculum for the specific MUS numbers. If there will be no faculty member, private instructor, or adviser present at the above performances, for evaluation purposes, the student must submit to his/her adviser within 24 hours of the performance a video recording with sound of the entire performance along with the official printed program.
Master of Music programs in Performance: In particular circumstances where the candidate is actively engaged in a recognized performance career and either represented by artist management or affiliated with a professional organization of acceptable status, the Master of Music degree programs that follow may be offered with special and individualized study options by permission of the dean and the cognizant performance area head/committee.

Overelection: The normal maximum course load for a full-time graduate student in the school of music is 15 credit hours per semester. Overelection is not allowed except in extraordinary circumstances and only with permission of the dean. Unless approved by the dean of the school of music, teaching or research assistants may not enroll for more than nine semester hours per semester, depending upon the number of hours of teaching or research per week required by their appointments.

Participation in productions: Music students derive benefit from participation in many aspects of the management and production of performances. Students may, as part of their educational experience, be assigned various duties in the production of operas, musical theater productions and orchestral, choral and chamber music concerts.

Part-time faculty and private instruction: Part-time faculty members teaching private instruction are appointed at an hourly rate by the university. Study with part-time applied faculty is subject to their availability, and some part-time applied faculty teach off campus. Students studying with a part-time faculty member may be required to pay an additional studio rate.

Placement Examinations: Incoming graduate students are required to take a Music History Placement Examination and Theory Placement Examination (which has two parts, a harmony section and an aural skills section) before initial registration is completed. These examinations are taken only once. If the results indicate areas of deficiency, the student must remove these deficiencies by taking specified graduate review courses (see below) or undergraduate courses. These courses do not count toward degree requirements. The applicant is expected to take the placement examinations at the beginning of the semester in which he/she has been admitted to the music school. For serious reasons, the adviser may grant permission to postpone to the second semester of residency, but normally not beyond. Placement examinations are given during the fall and spring semester registration periods.

Several master's degree programs have additional admission requirements; these are listed below under the individual degree programs. Where additional requirements are not listed, admission to the degree program is granted upon successful completion of the general admission requirements listed above.

Private instruction and degree recital: Students must be registered for private instruction during the semester in which the degree recital is performed.

Master of Arts Degree

MUSICOLOGY

The student's bachelor's degree program must include at least 18 semester
hours in music theory and six semester hours in music history. Any deficiencies must be made up in the first year.

An original research paper on any musical topic is required as part of the application. The paper should demonstrate facility with scholarly sources, the ability to formulate an original argument, and solid writing skills.

All entering graduate students in the Master of Arts degree program must take the Music Theory Placement Examination and the Music History Placement Examination.

<table>
<thead>
<tr>
<th>Program of Study</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Musicology Period Courses</td>
<td>6</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques I, II MUS 711, 712</td>
<td>6</td>
</tr>
<tr>
<td>Two Seminars MUS 720</td>
<td>6</td>
</tr>
<tr>
<td>Music Elective</td>
<td>3</td>
</tr>
<tr>
<td>Research Guidance (for thesis) MUS 696</td>
<td>6*</td>
</tr>
<tr>
<td>Musicology Colloquium MUS 599</td>
<td>0</td>
</tr>
<tr>
<td>Comprehensive Examination (MUS 698A w/classes; MUS 698B w/o classes) (see below)</td>
<td></td>
</tr>
<tr>
<td>Thesis (see below)</td>
<td></td>
</tr>
<tr>
<td>Foreign language requirement (see below)</td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

*Upon deposit of the written thesis, six semester credit hours will be posted to the student's academic record and will be counted toward the total number of semester credit hours required for the master's degree program.

**Graduation Requirements**

A thesis on some subject in the field of music history is required for completion of the degree. The candidate must pass one modern foreign language examination, normally German or French, or pass a reading course in that language. Successful completion of a comprehensive examination (MUS 698A w/classes; MUS 698B w/o classes) in the major field also is required. The student may schedule the comprehensive examination following the adviser's written approval. For more specific information about language requirements, thesis and comprehensive examinations, the candidate is referred to the section Master's and Licentiate Degrees found in the general section of these Announcements.

**Minor in Latin American Music**

Requirements listed above apply, with the following exceptions:

1. Six semester hours of Latin American music electives replace music
electives.

2. Graduation requirements: the thesis topic must be in the area of Latin American music. The language requirement is waived.

Joint-Degree Program in Music Librarianship

Entrance Requirements

Applicants seeking admission to the joint M.A. in Musicology/M.S.L.I.S in Library and Information Science degree program will be required to fulfill the admission requirements of the Benjamin T. Rome School of Music and the Department of Library and Information Science, as published in their current Announcements. Among the requirements for admission to the music school is the submission of an original research paper on any musical topic. The paper should demonstrate facility with scholarly sources, the ability to formulate an original argument, and strong writing skills. In addition, students will be required to take a Music Theory Placement Examination and to make up any deficiencies so identified by taking one or more graduate review courses before being admitted to graduate courses in music theory. All entering students must also take a Music History Placement Examination and make up any deficiencies with a graduate music history review course before being admitted to most graduate courses in music history. A student who is admitted to the M.S.L.I.S. program but not to the M.A. can choose to matriculate only in the Department of Library and Information Science; however, a student admitted only to the M.A. and not to the M.S.L.I.S. cannot matriculate in the school of music without obtaining permission from the musicology faculty, which usually requires the submission of additional application materials.

Program of Study

The joint-degree program requires a total of 51 graduate semester hours of credit in the two disciplines: 21 hours in music and 30 hours in library and information science.

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th>Music Librarianship</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Library Science Basic Courses 12</td>
</tr>
<tr>
<td></td>
<td>Library Science Specialty Courses 9</td>
</tr>
<tr>
<td></td>
<td>LSC 551 Organization of Information 3</td>
</tr>
<tr>
<td></td>
<td>LSC 553 Information Sources an Services 3</td>
</tr>
<tr>
<td></td>
<td>LSC 555 Information Systems in Libraries and Information Centers 3</td>
</tr>
<tr>
<td></td>
<td>LSC 557 Libraries and Information in Society 3</td>
</tr>
<tr>
<td></td>
<td>LSC 844 Music Bibliography 3</td>
</tr>
<tr>
<td></td>
<td>LSC 833 Music Librarianship 3</td>
</tr>
<tr>
<td></td>
<td>LSC 695 Practicum (in music librarianship) 3</td>
</tr>
</tbody>
</table>
Library Science Electives (by advisement)  
Comprehensive Examinations (LSC 698A w/classes; LSC 698B w/o classes) (see below)

Total: 30

M.A. in Musicology

MUS 711 Analytical Techniques I  
MUS 712 Analytical Techniques II  
MUS 731 Research Methodology  
MUS 720 Seminar in Music History Topics and/or MUS 720A Seminar in Music Theory Topics

Music History Period Courses  
Comprehensive Examinations (MUS 698A w/classes; MUS 698B w/o classes) (see below)

Total: 21

Graduation Requirements

The successful completion of a foreign language examination or successful completion of a reading course in a foreign language is required for the M.A. degree in music.

Comprehensive examinations are required for both the M.A. and the M.S.L.I.S. degrees. The music comprehensive examination (MUS 698A w/classes; MUS 698B w/o classes) will include three hours in music history and one hour in analytical techniques. Degrees are awarded simultaneously upon completion of the requirements for both degrees.

A student can choose to withdraw from the M.A. program and still receive the M.S.L.I.S. degree; however, a student who withdraws from the M.S.L.I.S. program cannot continue in the M.A. and must reapply for the M.A. program in musicology if he/she wishes to complete the degree.

Minor in Latin American Music

This joint degree program is not offered with a minor in Latin American music.

Master of Music Degree

COMPOSITION

Concert Music Emphasis

Entrance Requirements

In addition to meeting the general requirements for admission to the music
school, a student who desires to major in composition, concert music emphasis, must submit original compositions for evaluation. A student whose major for the undergraduate degree was something other than composition must show evidence of having completed the equivalent of the requirements of an undergraduate composition major. Any deficiencies must be made up by taking the necessary undergraduate courses or by passing proficiency examinations. All entering graduate students in the Master of Music degree program in composition must take the Music Theory Placement Examination and the Music History Placement Examination.

Students whose baccalaureate programs exhibit significant curricular deficiencies may be required to take remedial courses to satisfy these deficiencies as prerequisites to the master's program. Remedial courses may be taken concurrently with courses in the master's program.

All students enrolled in applied composition instruction are required to submit samples of their work to a jury of the composition faculty for evaluation at the end of the semester.

### Program of Study

<table>
<thead>
<tr>
<th>Course</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition</strong></td>
<td>6</td>
</tr>
<tr>
<td>Master's Composition Seminar MUS 629A</td>
<td>2</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques I, II MUS 711, 712</td>
<td>6</td>
</tr>
<tr>
<td>Music History Elective</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Counterpoint MUS 714</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Orchestration MUS 581</td>
<td>3</td>
</tr>
<tr>
<td>Twentieth-Century Music MUS 537E</td>
<td>3</td>
</tr>
<tr>
<td>Music Electives</td>
<td>6</td>
</tr>
<tr>
<td>Recital MUS 940</td>
<td>0</td>
</tr>
<tr>
<td>Thesis (see below)</td>
<td></td>
</tr>
<tr>
<td>Comprehensive Examinations (MUS 698A w/classes; MUS 698B w/o classes) (see below)</td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>35</td>
</tr>
</tbody>
</table>

### Graduation Requirements

1. As a thesis, the student must deposit a score of an extended work for orchestra or large instrumental ensemble.

2. Successful completion of comprehensive examinations (MUS 698A w/classes; MUS 698B w/o classes) is also required. The student may schedule the comprehensive examinations following the adviser's written approval.
Minor in Latin American Music

Requirements listed above apply, with the following exceptions:

1. Six semester hours of Latin American music electives replace the music history elective (three semester hours) and three of the six semester hours of music electives.

2. The final composition must be related to Latin American music.

Stage Music Emphasis

Entrance Requirements

A student seeking admission to the Master of Music degree program in composition, stage music emphasis, must have earned a bachelor's degree in music composition, or a bachelor's degree in music that preferably includes a strong compositional component. The prospective student must also submit a representative portfolio of compositions for review by the composition committee. The prospective student's portfolio should include at least some examples of concert works such as instrumental solo and chamber music and orchestral or wind ensemble music. Recordings (not MIDI realizations) of the portfolio compositions, if available, are strongly encouraged. All entering graduate students in the Master of Music degree program in composition must take the Music Theory Placement Examination and the Music History Placement Examination.

Students whose baccalaureate programs exhibit significant curricular deficiencies may be required to take remedial courses to satisfy these deficiencies as prerequisites to the master's program. Remedial courses may be taken concurrently with courses in the master's program.

All students enrolled in applied composition instruction are required to submit samples of their work to a jury of the composition faculty for evaluation at the end of the semester.

Program of Study

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>9</td>
</tr>
<tr>
<td>Composition Seminar MUS 629A</td>
<td>4</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Orchestration MUS 581</td>
<td>3</td>
</tr>
<tr>
<td>Stage Music Practicum MUS 617</td>
<td>3</td>
</tr>
<tr>
<td>Topics in Stage Music MUS 555</td>
<td>3</td>
</tr>
<tr>
<td>Music Theory/History (by advisement):</td>
<td>6</td>
</tr>
<tr>
<td>History of Opera MUS 553</td>
<td>(3)</td>
</tr>
<tr>
<td>Analytical Techniques I MUS 711</td>
<td>(3)</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>(3)</td>
</tr>
<tr>
<td>Twentieth Century Music MUS 537E</td>
<td>(3)</td>
</tr>
</tbody>
</table>
Advanced Counterpoint MUS 714 (3)
History of Jazz Through Analysis MUS 665 (3)
Survey of American Song MUS 707 (3)
Introduction to Music Notation Software MUS 573 (3)

Theatre, Film, or Dance History (graduate level): 3

- Playwriting I DR 565 (3)
- Western Theatre/Culture I DR 603 (3)
- Modern European Drama DR 605 (3)
- Twentieth Century Theatres DR 610 (3)
- The Rhetoric of Advertising MDIA 524 (3)
- The Rhetoric of Propaganda MDIA 530 (3)

Piano (if necessary) 0

Applied Study Elective (audition required) 2-3

Performance/Production MUS 940 (see below) 0

Comprehensive Examinations (MUS 698A w/classes; MUS 698B w/o classes) (see below)

Total: 34 (36-37)

Graduation Requirements

1. A public performance/production (MUS 940, 0 cr) featuring the student's original music, in context, in one or more of the following genres:
   - opera (workshop);
   - musical (workshop);
   - incidental music for a dramatic production;
   - music for dance (ballet, modern, jazz, folk);
   - performance art piece

A minimum of 30 minutes of fully composed music is required (improvised music is not included in this total).

More than one work may be necessary in order for this minimum time to be reached. The graduation recital is subject to the approval of the composition committee, based upon submission of the complete musical score (or, in the case of non-notated, electronic music, the complete edited recorded version of the music) at least 30 calendar days prior to the recital date. The composition committee must approve the graduation recital program in order for the student to receive credit. As far as possible, the music school will assist the student in assembling the requisite personnel and facilities for the graduation recital. However, it is ultimately the student's responsibility to assemble and present the graduation recital.
2. Successful completion of comprehensive examinations (MUS 698A w/classes; MUS 698B w/o classes) is also required. The student may schedule the comprehensives examinations following the adviser's written approval.

**Minor in Latin American Music**

This degree program is not offered with a minor in Latin American music.

**ORCHESTRAL CONDUCTING**

**Entrance Requirements**

The applicant must demonstrate prior experience in conducting orchestral ensembles. In addition to meeting the general requirements for admission to the music school, the entering graduate student in the Master of Music degree program in Orchestral Conducting must take the Music Theory Placement Examination and the Music History Placement Examination. The following are also required: the student must (a) pass an entrance audition on campus with the CUA Symphony Orchestra, (b) pass an examination (both written and aural), and (c) have an interview with faculty audition committee. In cases where (a), (b), and/or (c) cannot be undertaken due to time or distance constraints, every effort will be made to evaluate the candidate as fairly as possible, by viewing a video or live rehearsal and scheduling an interview by telephone. First consideration will be given to candidates who audition in person. This is a select program and the above procedure is used when there are openings for candidates. Students admitted into this program will take advantage of an Open Studio policy among the orchestra conducting faculty in the fulfillment of private instruction requirements. Typically this graduate degree program will take four semesters to complete.

**Program of Study**

<table>
<thead>
<tr>
<th>Course / Description</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied Conducting (4 semesters at 2 credits each) The student is expected to register for private instruction every semester in residence. A variety of instructional formats, individual and collective, may be used.</td>
<td>8</td>
</tr>
<tr>
<td>Graduate Conducting Seminar MUS 643 (3 semesters @ 2 credits each)</td>
<td>6</td>
</tr>
<tr>
<td>Practicum in Score Reading &amp; Analysis for Conductors MUS 622 (2 semesters @ 2 credits each)</td>
<td>4</td>
</tr>
<tr>
<td>Performing Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>Analytical Techniques I, II MUS 711, 712</td>
<td>6</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>6</td>
</tr>
<tr>
<td>Orchestral Conducting Recital MUS 902A</td>
<td>0</td>
</tr>
<tr>
<td>Orchestral Conducting Lecture-Recital MUS 902B</td>
<td>0</td>
</tr>
</tbody>
</table>

Field Experiences for Orchestral Conductors (see below for
Field Experiences for M.M. Orchestral Conductors

The conducting student will observe and assist with at least one CUA opera production and at least one CUA musical theatre production. The requirement could alternatively be fulfilled with outside organizations with the approval of the major professors. Satisfactory completion of the requirement is contingent upon approval of the major professors and a positive evaluation from the supervising/host conductor. The student will also spend a minimum of two semesters observing one or more approved outside ensembles. The orchestral conducting division will assist the student in finding a suitable placement with an outside organization. In the event that an appropriate outside ensemble cannot be found, the student may fulfill the requirement with CUA ensembles as approved by the major professors. Satisfactory completion of the requirement is contingent upon approval of the major professor and a positive evaluation from the supervising/host conductor.

Graduation Requirement

Successful completion of two conducting recitals is required: a 40-minute conducting recital (MUS 902A) and a 30-minute lecture-conducting recital (MUS 902B). The recitals are to be conducted in public before a committee of the music school faculty, and are graded on a pass/fail basis. The performing ensembles may consist of players from the CUA Symphony Orchestra or another appropriate ensemble from outside the school of music.

Minor in Latin American Music

This degree program is not offered with a minor in Latin American music.

PIANO PEDAGOGY

Entrance Requirements

In addition to meeting the general requirements for admission to the music school, a student who desires to major in piano pedagogy must submit a summary of all teaching experience. All entering graduate students in the Master of Music degree program in piano pedagogy must take the Music Theory Placement Examination and the Music History Placement Examination. In addition, the student must take a placement test in functional keyboard skills. If necessary, prerequisites may be assigned by the adviser.

Partnership with the Levine School of Music

A partnership has been established between the Levine School of Music and the Benjamin T. Rome School of Music. This partnership consists of
the following:

1. Internships and Observations. Selected undergraduate and/or graduate students who are registered for 595A, Internship in Teaching Piano, and who are recommended by both CUA and Levine School of Music, LSM, faculty may be able to carry out their practice teaching at LSM. Full semester/academic year practice teaching assignments may include music sampler classes or individual lessons for scholarship students. Graduate students may be able to substitute teach more advanced students on a need basis, replacing LSM faculty on short-term leaves. Internship students will be required to do a final project related to the internship course, to be evaluated by a CUA faculty member. Opportunities for CUA students to observe teachers at the LSM are possible.

2. Credit waiver.

a. Students for whom undergraduate prerequisites in piano pedagogy are required and who have completed the LSM Diploma Program in Piano Pedagogy are eligible for waiver of up to six semester hours of credit in the same upon admission to the CUA graduate music division.

b. Courses taken within LSM's Diploma Program in Piano Pedagogy will be considered for partial credit waiver of undergraduate prerequisites pending evaluation by CUA faculty.

3. Independent Study. Independent study projects in piano pedagogy for CUA registered students may be designed in collaboration with the LSM. Reciprocal projects may be created for registered LSM students.

Program of Study

This degree program combines advanced training in theory and performance with the laboratory experience of teaching piano. The candidate's knowledge of the literature, techniques and theory of piano music is systemized and applied to the practical problems of both class and private teaching, at all levels.

<table>
<thead>
<tr>
<th>Core Courses</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>6</td>
</tr>
<tr>
<td>Piano Pedagogy (includes technical skills, performance practice, graded literature, contemporary music for teaching, class piano methods)</td>
<td>6</td>
</tr>
<tr>
<td>Internship in Teaching Piano MUS 595A</td>
<td>2</td>
</tr>
<tr>
<td>Chamber Music MUS 605</td>
<td>1</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>3</td>
</tr>
<tr>
<td>Seminar in Piano Technique or Elective in Music History</td>
<td>3</td>
</tr>
<tr>
<td>Piano Literature</td>
<td>3</td>
</tr>
<tr>
<td>Solo Recital MUS 936 (see below)</td>
<td>2</td>
</tr>
</tbody>
</table>
Pedagogy Paper MUS 937 (see below) 1

Comprehensive Examination MUS 698A w/classes; MUS
698B w/o classes (see below)

Total: 30

Graduation Requirements

1. A 60-minute, memorized recital of music (MUS 936) that complements
the candidate's previous repertory is to be performed in public, following
successful completion of a private hearing before a committee of the
music school faculty. The recital must include a pre-Bach piece, a principal
work of J.S. Bach, a classical sonata or set of variations, a romantic
composition, a composition of French impressionism, and a contemporary
work.

2. The candidate shall present to a faculty committee a research paper
(MUS 937) on an aspect of piano literature, pedagogy, pianism or the
piano. The paper shall be written under the guidance of the graduate
adviser in piano pedagogy and completed not later than four weeks before
the end of the semester in which the student plans to graduate.

3. Students must also successfully complete a final oral comprehensive
examination (MUS 698A w/classes; MUS 698B w/o classes) in piano
pedagogy integrating material covered in pedagogy courses taken during
the degree program.

Minor in Latin American Music

Requirements listed above apply, with the following exceptions:

1. The curriculum requires a total of 33 to 34 semester hours of credit.

2. The six semester hours of piano pedagogy are replaced by six to seven
semester hours of piano pedagogy.

3. Six semester hours of Latin American music electives replace the three
semester hours of seminar in piano technique or elective in music history.

4. In most of the courses in the curriculum, the student will have
opportunities to prepare special projects on topics related to the
composition, performance and teaching of piano music of Latin America.

5. A significant portion of the student's performance repertoire for juries and
the final recital must consist of music by Latin American composers, and
the research paper should incorporate some aspect of piano literature,
piano pedagogy or pianism in Latin America.

VOCAL PEDAGOGY

Entrance Requirement

The student's undergraduate degree should be in voice with evidence of
vocal proficiency in three languages and a senior recital.
All entering graduate students in the Master of Music degree program in vocal pedagogy must take the Music Theory Placement Examination and the Music History Placement Examination.

**Program of Study**

This program is designed for the teacher of voice. The recommended length of study for this program is two years, although it can be completed in one year and two summers.

Foreign language prerequisites include two semesters of undergraduate study in each of the following languages: Italian, French, and German, with a grade of B or better, taken at an accredited college or university as approved by the adviser and dean. In lieu of taking undergraduate courses, students who place into Italian 103, French 103, or German 103 on the university’s Modern Language Test will be considered to have satisfied the prerequisite requirement in the given language(s).

Coaching is available for graduate vocal pedagogy majors by request, in the semester in which a recital is scheduled. Further coaching is available with permission of the adviser. For this coaching, students pay the elective study (higher) private instruction fee.

**Core Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>6</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>3</td>
</tr>
<tr>
<td>Music History Elective</td>
<td>3</td>
</tr>
<tr>
<td>Survey of Solo Vocal Literature MUS 511</td>
<td>2</td>
</tr>
<tr>
<td>Lyric Diction</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Vocal Pedagogy and Physiology MUS 535</td>
<td>2</td>
</tr>
<tr>
<td>Vocal Pedagogy Practicum MUS 535A</td>
<td>2</td>
</tr>
<tr>
<td>Electives (see below)</td>
<td>7</td>
</tr>
<tr>
<td>Solo Recital MUS 936</td>
<td>2</td>
</tr>
<tr>
<td>Pedagogy Paper MUS 937</td>
<td>1</td>
</tr>
<tr>
<td>Comprehensive Examination MUS 698A w/classes; MUS 698B w/o classes (see below)</td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 31

**Electives:**

- Chorus (1,1)
- Opera Practicum, Minor Role MUS 538C (1,1)
- Opera Practicum, Minor Role MUS 538B (2,2)
- Opera Practicum, Major Role MUS 538 (3,3)
- Opera Workshop MUS 509, 509A (2,2)
Seminar in Vocal Performance MUS 661 (3,3)
Survey of Solo Vocal Literature II MUS 511A (2)
Advanced French Repertoire MUS 572H (3)
Any graduate-level courses in speech and drama (max. 6)

Graduation Requirements

1. Successful completion of a memorized solo recital (MUS 936) of 60 minutes duration for a faculty committee is required.

2. The candidate shall present to a faculty committee a research paper (MUS 937) on an aspect of vocal pedagogy. The paper shall be written under the guidance of the graduate adviser in vocal pedagogy and completed not later than four weeks before the end of the semester in which the student plans to graduate.

3. Students must also successfully complete a final comprehensive examination (MUS 698A w/classes; MUS 698B w/o classes) in vocal pedagogy integrating material covered in pedagogy courses taken during the degree program. This comprehensive examination typically will be a written examination, though an oral segment may be required at the discretion of the Voice Division.

Minor in Latin American Music

Requirements listed above apply, with the following exceptions:

1. Six semester hours of Latin American music electives and one semester of chorus replace the seven semester hours of electives.

2. A significant portion of the student's performance repertoire for juries and the final recital must consist of music by Latin American composers, and the research paper should be related to Latin American music.

CHAMBER MUSIC (PIANO)

Entrance Requirements

The applicant's undergraduate degree program should be in piano performance (or the equivalent). In addition to meeting the general requirements for admission to the music school, a student who wishes to major in chamber music (piano) must pass an audition before the piano faculty. This will include solo literature and chamber music, and sight reading.

All entering graduate students in the Master of Music degree program in chamber music must take the Music Theory Placement Examination and the Music History Placement Examination.

<table>
<thead>
<tr>
<th>Program of Study</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>6</td>
</tr>
</tbody>
</table>

http://announcements.cua.edu/2015-2016/graduate/music.cfm
Core Electives (see below) 12
Research Methodology MUS 731 3
Analytical Techniques II MUS 712 3

Music in the Classical Period MUS 537C 3
Music in the Romantic Period MUS 537D 3
Two Chamber Music Recitals MUS 941.941 (see below) 0
Piano-Vocal Program MUS 941A (see below) 0

Total: 30

Core Electives:
Chamber Music (required) MUS 605 or 605A (1,1,1)
Vocal Literature (2,2)
Piano Literature (including MUS 522D) (3,3)
Chamber Music Techniques MUS 524 (3)

Graduation Requirements
Two chamber music recitals (MUS 941 x2) and one piano-vocal program (MUS 941A) are required.

Minor in Latin American Music
Requirements listed above apply, with the following exceptions:
1. Among the core courses, six semester hours of Latin American music electives replace Music in the Classical Period and Music in the Romantic Period.
2. Among the core electives, electives in Latin American music may be included as appropriate and as approved by the adviser.
3. A significant portion of the student's performance repertoire for juries and recitals must consist of music by Latin American composers.

ORCHESTRAL INSTRUMENTS / GUITAR

Entrance Requirements
The student must meet the general requirements for admission to the music school.

All entering graduate students in the Master of Music degree program in orchestral instruments or guitar must take the Music Theory Placement Examination and the Music History Placement Examination.
Program of Study

<table>
<thead>
<tr>
<th></th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Music Instruction</td>
<td>6</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>6</td>
</tr>
<tr>
<td>Approved Instrumental Ensemble (or Chorus, guitar majors)</td>
<td>3</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques I, II</td>
<td>6</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A (violin, viola, cello majors); or Music Electives (double bass, harp majors); or Guitar Literature MUS 568B or Guitar Pedagogy MUS 568C by advisement (guitar majors)</td>
<td>3</td>
</tr>
<tr>
<td>Recital MUS 902 (see below)</td>
<td>3</td>
</tr>
<tr>
<td>Concerto Performance MUS 944 (see below)</td>
<td>0</td>
</tr>
<tr>
<td>Chamber Work Performance MUS 944A (see below)</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

Graduation Requirements

1. The student is required to present a graduation recital (MUS 902) of approximately 70 minutes duration. This recital is to be performed in public following successful completion of a private hearing before a recital committee, which may grant or withhold permission for public performance. In case of withholding permission, a second hearing will be granted after approval by the adviser of the program. The candidate should apply for a committee hearing at least four weeks in advance of the proposed recital date.

2. The student will also register for and publicly perform a concerto (MUS 944) and a major chamber work (MUS 944A). These performances normally will be separate from the graduation recital and must be approved by the student's faculty adviser. The required concerto normally will be accompanied by piano. The securing of the accompanist is the responsibility of the soloist. Repertoire used to satisfy the concerto and chamber music requirements may not be included in the 70 minutes of repertoire required for the graduation recital.

Minor in Latin American Music

Requirements listed above apply, with the following exceptions:

1. Six semester hours of Latin American music electives replace six semester hours of music history electives.

2. A significant portion of the student's performance repertoire for juries and recitals must consist of music by Latin American composers.

PIANO PERFORMANCE

http://announcements.cua.edu/2015-2016/graduate/music.cfm
**Entrance Requirements**

The student must meet the general requirements for admission to the music school.

All entering graduate students in the Master of Music degree program in piano performance must take the Music Theory Placement Examination and the Music History Placement Examination.

**Program of Study**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>6</td>
</tr>
<tr>
<td>Piano Literature</td>
<td>6</td>
</tr>
<tr>
<td>Piano Pedagogy (or Seminar in Piano Technique)</td>
<td>3</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A</td>
<td>2</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>3</td>
</tr>
<tr>
<td>Music Electives</td>
<td>4</td>
</tr>
<tr>
<td>Recital MUS 902 (see below)</td>
<td>3</td>
</tr>
<tr>
<td>Concerto Performance MUS 943 (see below)</td>
<td>0</td>
</tr>
<tr>
<td>Chamber Music Performance MUS 943A (see below)</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

**Graduation Requirements**

1. A solo recital (MUS 902) of 70 minutes duration is to be publicly performed from memory after approval by the candidate's instructor and after private hearing before the recital committee, which may grant or withhold permission for public performance. In case of withholding permission, a second hearing will be granted after approval by the adviser of the program. Candidates should make application for committee hearings at least four weeks in advance of the proposed recital date.

2. A concerto (MUS 943) from the standard repertory is to be memorized and performed publicly. The required concerto normally will be accompanied by piano. The securing of the accompanist is the responsibility of the soloist.

3. A chamber music performance (MUS 943A), in a public concert, of a major work for piano with strings or winds will be scheduled with approval of the candidate's instructor in ensemble. Memorization is not required.

**Minor in Latin American Music**

Requirements listed above apply, with the following exceptions:

1. The curriculum requires a total of 31 to 32 semester hours of credit.

2. The three semester hours of Piano Pedagogy (or Seminar in Piano Technique) are replaced by two to three semester hours of Piano Pedagogy.
3. Projects in the music of Latin America may be assigned or elected in the following curriculum areas: private piano instruction, piano literature, piano pedagogy, chamber music and recital.

4. Six semester hours of Latin American music electives replace four semester hours of electives (in music).

5. A significant portion of the student's performance repertoire for juries and recitals must consist of music by Latin American composers.

VOCAL ACCOMPANYING

Entrance Requirements

The applicant's undergraduate degree program should be in piano performance (or the equivalent). In addition to meeting the general requirements for admission to the music school, a student who wishes to major in vocal accompanying must pass an audition before the piano faculty. This will include solo literature and vocal repertoire, and sight reading.

All entering graduate students in the Master of Music degree program in vocal accompanying must take the Music Theory Placement Examination and the Music History Placement Examination.

Program of Study

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>6</td>
</tr>
<tr>
<td>Core Electives (see below)</td>
<td>6</td>
</tr>
<tr>
<td>Two lyric diction courses in either Italian (MUS 572), French (MUS 572A), or German (MUS 572B)</td>
<td>6</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>3</td>
</tr>
<tr>
<td>Music in the Classical Period MUS 537C</td>
<td>3</td>
</tr>
<tr>
<td>Music in the Romantic Period MUS 537D</td>
<td>3</td>
</tr>
<tr>
<td>Chamber Music Recital MUS 942 (see below)</td>
<td>0</td>
</tr>
<tr>
<td>Three Piano-Vocal Programs MUS 942A (see below)</td>
<td>0,0,0</td>
</tr>
<tr>
<td>Foreign Language Requirement (see below)</td>
<td></td>
</tr>
</tbody>
</table>

Total: 30

Core Electives:
Survey in Solo Vocal Literature MUS 511, 512 (2,2)

Opera Practicum (major role) (3) MUS 538 (3)

Opera Practicum (minor role) MUS 538B (2)

Opera Practicum (minor role) MUS 538C (1)

Introduction to Vocal Pedagogy and Physiology MUS 535 (2)

Survey of German Lied MUS 702, 703 (2,2)

Advanced French Repertoire MUS 572H (2)

**Graduation Requirements**

1. One chamber music recital (MUS 942) and three piano-vocal programs (MUS 942A x3) are required.

2. Passing satisfactorily a language examination in two languages (French, German or Italian, no substitutions) is also required.

**Minor in Latin American Music**

Requirements listed above apply, with the following exceptions:

1. Among the core courses, six semester hours of Latin American music electives replace Music in the Classical Period and Music in the Romantic Period.

2. Among the core electives, electives in Latin American music may be included as appropriate and as approved by the adviser.

3. A significant portion of the student's performance repertoire for juries and recitals must consist of music by Latin American composers.

**VOCAL PERFORMANCE**

**Entrance Requirements**

After completing the general admission requirements to the music school, a student who wishes to major in vocal performance must successfully complete an entrance recital of approximately 60 minutes duration for a faculty committee. This should include, recital lieder, art songs, and contemporary works displaying vocal proficiency in at least three languages. Graduate credits in private music instruction apply toward degree requirements beginning with the semester during which the entrance recital is passed.

All entering graduate students in the Master of Music degree program in vocal performance must take the Music Theory Placement Examination and the Music History Placement Examination.

The student's undergraduate degree should be in voice, although advanced standing will be considered as a result of private work.

Foreign language prerequisites include two semesters of undergraduate
study in each of the following languages: Italian, French, and German, with a grade of B or better, taken at an accredited college or university as approved by the adviser and dean. In lieu of taking undergraduate courses, students who place into Italian 103, French 103, or German 103 on the university's Modern Language Test will be considered to have satisfied the prerequisite requirement in the given language(s).

Coaching is available for graduate vocal performance majors by request, in the semester in which a recital is scheduled. Further coaching is available with permission of the adviser. For this coaching, students pay the elective study (higher) private instruction fee.

Each vocal performance major is expected to audition for all opera productions and actively participate as assigned by the vocal division. This may entail specific roles or participation in opera chorus as needed.

Program of Study

The recommended length of study for this program is two years, although it can be completed in one year and two summers.

### Core Courses

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice</td>
<td>6</td>
</tr>
<tr>
<td>Analytical Techniques II MUS 712</td>
<td>3</td>
</tr>
<tr>
<td>Music History Elective</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Vocal Pedagogy and Physiology MUS 535</td>
<td>2</td>
</tr>
<tr>
<td>Survey of Solo Vocal Literature MUS 511</td>
<td>2</td>
</tr>
<tr>
<td>Electives appropriate to curriculum (see below)</td>
<td>13</td>
</tr>
<tr>
<td>Recital MUS 902 (see below)</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total:** 32

Electives appropriate to the curriculum:

- Chorus                                           (1,1)
- Lyric Diction and Repertoire                       (3)
- Combined Lyric Diction I,II MUS 572A, 572B         (2,2)
- Opera Practicum (major role) MUS 538               (3)
- Opera Practicum (minor role) MUS 538B              (2)
- Opera Practicum (minor role) MUS 538C              (1)
Opera Workshop MUS 509, 509A (2,2)
Seminar in Vocal Performance MUS 661 (3,3)
Survey in German Lied MUS 702, 703 (2,2)
Survey of Solo Vocal Literature II MUS 511A (2)
History of Opera MUS 553 (3)
Stage Movement for Singers I,II MUS 536, 536A (1,1)
Vocal Pedagogy Practicum MUS 535A (2)
Advanced French Repertoire MUS 572H (3)
Any graduate language courses in German, French, or Italian (max. 6)
Any graduate-level courses in speech and drama (max. 6)

**Graduation Requirement**

A memorized solo public recital (MUS 902) of 70 minutes duration is required, to be presented following successful completion of a private hearing before a committee of the music school faculty.

**Minor in Latin American Music**

Requirements listed above apply, with the following exceptions:

1. Six semester hours of Latin American music electives replace Analytical Techniques I (three semester hours) and three semester hours of electives.

2. A significant portion of the student's performance repertoire for juries and recitals must consist of music by Latin American composers.

**MASTER OF MUSIC IN SACRED MUSIC**

Concentrations in Choral Music, Composition, Organ.

**Entrance Requirements**

The undergraduate music degree is a prerequisite except in extraordinary circumstances. Graduate entrance examinations will be administered according to current practice.

Prior to submitting a formal application, persons interested in the Master of Music in Sacred Music degree must communicate with the director of the program.

**Musical prerequisites**

Applicants in the areas of performance (choral music, organ) will submit a 30-minute tape, video preferred, audio acceptable.

Applicants in composition will submit representative manuscripts in lieu
of the audition tape.

Tapes and manuscripts must be sent to the Office of Graduate Admissions with all other application documents.

Invitation to campus for auditions, interviews, and testing is based on evaluation of the above materials. Applicants in organ and concentration will perform for the faculty at the time of their visit. All concentrations require demonstration of conducting skills. Testing consists of demonstration of keyboard proficiency, open score-reading and sight-singing. The conducting audition is composed of two specified works with the CUA Chamber Choir and will determine placement in the conducting sequence. Auditions are held once a year, early in the spring semester; the date is posted on the music school website.

All entering graduate students in the Master of Music degree program in sacred music must take the Music Theory Placement Examination and the Music History Placement Examination.

Liturgical prerequisite

TRS 540, Introduction to Liturgy. Equivalency in this field may be demonstrated by written examination. Incoming students must consult with the School of Theology and Religious Studies in May before their first fall semester.

Program of Study

The program of study includes a minimum of 38 semester hours of graduate work.

<table>
<thead>
<tr>
<th>Liturgical Studies</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRS 741A Liturgy: Theological and Historical Perspectives (typically to be taken in the first fall semester)</td>
<td>3</td>
</tr>
<tr>
<td>TRS 744 Eucharist: A Liturgical Theology (typically to be taken in the second fall semester)</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sacred and Choral Music</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 584 Liturgical Music</td>
<td>3</td>
</tr>
<tr>
<td>MUS 637 Choral Development</td>
<td>3</td>
</tr>
<tr>
<td>MUS 746 Seminar in Sacred Music</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Applied Skills</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Music Instruction (organ, composition, conducting, or voice)</td>
<td>6</td>
</tr>
<tr>
<td>MUS 638 Advanced Conducting I</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music History</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUS 556 History of Sacred Music</td>
<td>3</td>
</tr>
</tbody>
</table>
MUS 731 Research Methodology 3

Music Theory 3

MUS 712 Analytical Techniques II 3

Music Literature 3

The student must take one of the following courses according to his/her area of specialization:

MUS 516/516A Survey of Organ Literature I/II (3,3)

MUS 640/640A/640B Choral Literature I/II/III (3,3,3)

MUS 642 Forms and Techniques in Sacred Music (3)

Music Performance: MUS 507 Chamber Choir 2

Upon completion of unit requirement, noncredit participation in CUA Chamber Choir is required each semester in residence. For this noncredit participation, the student should register for MUS 507A.

Colloquium/Practicum in Sacred Music MUS 641 (641A w/o classes) Enrollment is required each semester in residence.

Comprehensive Examinations MUS 698A w/ classes; MUS 698B w/o classes (see below)

Recital MUS 697A w/ classes; MUS 697B w/o classes (see below)

Total: 38

Graduation Requirements

1--The student may schedule comprehensive examinations (MUS 698A w/ classes; MUS 698B w/o classes) following the adviser's written approval. Four two-hour examinations are administered over a two-day period: (1) liturgical studies; (2) sacred and choral music; (3) music history; and (4) music theory and music literature. The student must pass all four examinations.

2--A one-hour public recital (MUS 697A w/classes; MUS 697B w/o classes) in the area of concentration is required; for the composer, the submission and performance of an original work is required.

Minor in Latin American Music

Requirements listed above apply, with the following exceptions:

1. A minimum of 44 hours of graduate work is required.

2. Six semester hours of Latin American music electives are required.

3. A significant portion of the student's performance repertoire for the final recital must consist of music by Iberian or Latin American composers. For the composer, a significant portion of compositions must be works for Hispanic/Latin American liturgical needs.
MASTER OF ARTS IN TEACHING (MAT)

Entrance Requirements

The undergraduate music degree with a posted cumulative GPA of at least 3.0 is required. Any previous graduate study that might be accepted for transfer credit must also have at least a 3.0 GPA. Audition and faculty interview required.

Prior to submitting a formal application, persons interested in the Master of Arts in Teaching degree must communicate with the director of the program.

All entering graduate students in the Master of Arts degree program must take the Music Theory Placement Examination and the Music History Placement Examination.

All entering graduate students must also pass the Praxis Core Academic Skills Test (Test Code 5751) with scores in all three areas (reading, writing, and math) sufficient to meet D.C. public school licensure requirements.

All Instrumental Emphasis students will prove themselves proficient in all areas of instrumental technique areas, as established by the CUA Music Education Division Instrumental Proficiency standards, or in course, i.e., by completing music education techniques courses as a prerequisite to degree completion.

Program of Study

The program of study includes a minimum of 35 semester hours of graduate work. The student will follow either the Gen/Choral Emphasis or the Instrumental Emphasis.

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th>Major Area (either Emphasis)</th>
<th>Other Studies: Gen/Choral Music Emphasis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>MUS 516E Instrumental Techniques for Gen/Choral Music Educators</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUS 521E Elementary Gen/Choral Student Teaching</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUS 521F Secondary Gen/Choral Student Teaching</td>
</tr>
</tbody>
</table>
MUS 521G Gen/Choral Student Teaching Seminar 1
MUS 521H Action Research in Music Education 3
MUS 553E Elementary Gen/Choral Music Methods 3
MUS 554E Secondary Gen/Choral Music Methods 3

or:

Other Studies: Instrumental Music Emphasis 21
MUS 515E Gen/Choral Techniques for the Instrumental Music Educator 3
MUS 522E Elementary Instrumental Student Teaching 4
MUS 522F Secondary Instrumental Student Teaching 4
MUS 522G Instrumental Student Teaching Seminar 1
MUS 521H Action Research in Music Education 3
MUS 553EE Elementary & Middle School Instrumental Music Methods 3
MUS 554EE Secondary Instrumental Music Methods 3
Secondary Instrumental Techniques classes: Brass, Woodwind, String, Percussion, and/or Guitar (by advisement, as determined by in-place proficiency exam standards)

Electives (either Emphasis) 3
MUS/MUPI/EDUC___ One Music or Education Elective 3

Total: 35

DOCTOR OF MUSICAL ARTS Degree

The Doctor of Musical Arts (D.M.A.) degree is offered to selected qualified students as a recognition of high professional attainment in composition, pedagogy, performance, or sacred music. Applicants who qualify for entrance to this program will major in one of the following areas: composition, pedagogy (piano or voice), performance (chamber music, orchestral instruments*, piano, vocal accompanying, voice), orchestral conducting, or sacred music.

*The Doctor of Musical Arts degree is not offered in the area of percussion, guitar, harp, euphonium, or saxophone.

The objective of the degree of Doctor of Musical Arts is to provide an opportunity for advanced study at the highest artistic and pedagogical level. For this reason, admission to candidacy is highly selective.

Admission Process: The admission process to the doctoral programs consists of two separate steps:

1. University admission to graduate study in the Benjamin T. Rome School of Music, which includes
a. an application form (with statement of purpose* and application fee);

b. transcripts;

c. four letters of recommendation, two from teachers of the applicant and two from professional colleagues; and

d. audition: a demonstration of performance proficiency with classical repertoire in contrasting styles in the applicant's major medium (15-minute audition for piano [performance, pedagogy, chamber music, vocal accompanying] and orchestral instruments, 10-minute audition for voice [performance and pedagogy]) by in-person audition (preferred) or DVD and/or interview (when entrance recital is not required) or submission of compositions.

e. Students whose first language is not English must submit TOEFL results of 80 or higher (iBT test), (for paper-based test: 550 or higher; for computer-based test: 213 or higher), to be considered for admission. For the iBT test, at least 20 out of 30 in each of the subcategories is required.

*The statement of purpose is a 500-700 word essay stating one's purpose for undertaking graduate study in music, one's academic objective, research interests and career plans, as well as related qualifications, such as collegiate, professional, and community activities, and any other substantial accomplishment not already mentioned on the application form.

2. Admission to degree study in the music school, which includes for each major area:

a. Composition. (i) prerequisites; (ii) four letters of recommendation (see above 1c); (iii) original compositions; (iv) and placement examinations in music history and music theory.

b. Orchestral Conducting. (i) prerequisites; (ii) repertoire list http://music.cua.edu/graduate/doctoral.cfm; (iii) description of conducting and related professional experience http://music.cua.edu/graduate/doctoral.cfm; (iv) programs and critical reviews; (v) four letters of recommendation (see above 1c); (vi) placement examinations in music history and music theory; and (vii) additional requirements listed in the section Doctor of Musical Arts in Orchestral Conducting.

c. Pedagogy. (i) prerequisites; (ii) repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm; (iii) programs and critical reviews; (iv) description of teaching experience; (v) four letters of recommendation (see above 1c); (vi) entrance recital; (vii) placement examinations in music history and music theory; and (viii) interview.

d. Performance. (i) prerequisites; (ii) repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm; (iii) programs and critical reviews; (iv) description of teaching experience; (v) four letters of recommendation (see above 1c); (vi) entrance recital; (vii) placement examinations in music history and music theory; and (viii) interview.

e. Sacred Music. (i) prerequisites; (ii) repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm; (iii) placement examinations in music history and music theory.
music history and music theory; (iv) entrance examinations in sacred and choral music; (v) four letters of recommendation (see above 1c); and (vi) additional requirements listed in the section Doctor of Musical Arts in Sacred Music.

**Advisement:** Students will be guided in their studies by an advisory committee of faculty members appointed by the dean. This committee shall

1. administer the entrance, comprehensive and final examinations;

2. submit in writing to the dean the student's program of study;

3. where appropriate, recommend to the faculty, supervise the writing of and give final approval to the student's research paper (pedagogy) or treatise (sacred music), and

4. certify to the dean the completion of curriculum, examinations and graduation requirements.

Applicants must satisfy their advisory committee that their knowledge of the field in which they propose to major is equivalent to a master's degree in that field from the music school. Areas of weakness must be strengthened by taking and passing courses of formal study assigned by the advisory committee.

Through personal interviews and evaluation of completed work, the advisory committee will assist the student in planning a program of study that will prove most advantageous to his/her particular needs, resulting in a certain amount of individual variance.

**Comprehensive Examinations:** In keeping with university policy, a student may retake comprehensive examinations only once. If the student fails comprehensive examinations a second time, the student may not be considered for admission to candidacy and is no longer considered eligible to receive the Doctor of Philosophy degree or Doctor of Musical Arts degree.

**Degree Candidacy in D.M.A. programs:** In the areas of composition, pedagogy and performance the student will be regarded as a degree candidate after passing the entrance examinations and/or entrance recital as required. In the area of sacred music, the student will be regarded as a degree candidate after having passed the comprehensive examinations.

**Degree progress:** At any point in the program of study, the advisory committee may, if convinced that the general level of the candidate's work has proven unsatisfactory, recommend to the dean that the student no longer be regarded as a degree candidate. A graduate student who has received a grade of C or F in a graduate course is permitted to repeat the course one time. The calculation of the grade point average will include only the grade earned in the repeated course. For students in graduate programs, an average of B (cumulative GPA of 3.0) or better is required for graduation. In keeping with university policy that a graduate student who earns two failing grades is subject to dismissal, a doctoral student who fails two required recitals or the same required recital a second time is no longer considered eligible to receive the Doctor of Musical Arts degree. A student in the Doctor of Philosophy degree program pursuing a minor in performance who fails the required recital a second time is no longer eligible to pursue that minor.
D.M.A. Entrance Recital: In programs that require an entrance recital, the applicant is expected to perform the entrance recital at the beginning of the semester in which he/she has been admitted to the music school. For serious reasons, the head of the division may grant permission to postpone to the second semester of residency, but normally not beyond. An applicant who fails the entrance recital may, with permission of the dean, be allowed a second recital, but a third recital will not be permitted.

Full-time study: addition to general university policies:
The doctoral degrees in the school of music are subject to university policies regarding full-time study, as outlined under the heading "Enrollment" in the General Information section of the Graduate Announcements, with the following addition:
1. enrollment for doctoral recitals or doctoral compositions.

General university policies and exceptions regarding program of study and transfer of credits: The Doctor of Musical Arts degree is subject to the policies stated under the heading "The Doctoral Degree" in the General Information section of the Graduate Announcements, with the following exceptions:
1. The program of study in the advisory degree includes no fewer than 54 semester hours beyond the master's degree.
2. The provisions regarding the transfer of credits stated under the heading "The Doctoral Degree" in the General Information section of the Graduate Announcements do not usually apply to the D.M.A. degree. A limited number of post-master's degree credits earned at another institution at a grade level of B or better prior to the student's first enrollment at CUA may be accepted with the approval of the faculty and dean of the school.
3. For the D.M.A. degree, at least four semesters of full-time graduate work beyond the master's degree must be spent in residence at The Catholic University of America. Each semester of residence is equated with 12 semester hours of accumulated part-time study.

Graduate Review courses: As explained above, incoming graduate students must take the Music History Placement Examination and Theory Placement Examination (which has two parts, a harmony and an aural skills section). If the results of the Theory Placement Exam warrant placement into the Graduate Harmony Review course (MUS 491) and/or the Graduate Aural Skills Review course (MUS 492) or the results of the Music History Placement Exam warrant placement into the Graduate Music History Review course (MUS 490), the student must fulfill these courses within a year of having taken the exams.

Handbook for students in the School of Music: Students should consult the online Handbook found at http://music.cua.edu/ for music school forms and procedures not detailed in these Announcements.

Incomplete and Extensions of Incomplete: The School of Music follows university policy with regards to Incomplete and Extensions of Incomplete with this clarification: only one Extension of Incomplete will be granted for a given course, requiring dean's permission and documentation supporting the reason for the request. Further extensions will be considered only in extreme cases and with the approval of the instructor, the division head, and the dean.

Independent Study: Other than students in the Professional Studies track or in cases approved by the dean, graduate students should take no more than one-sixth of the total credit hours in their program of graduate studies
as Independent Study. (This refers to graduate level courses, not undergraduate prerequisites that may have to be fulfilled.)

**Overelection:** The normal maximum course load for a full-time graduate student in the school of music is 15 credit hours per semester. Overelection is not allowed except in extraordinary circumstances and only with permission of the dean. Unless approved by the dean of the school of music, teaching or research assistants may not enroll for more than nine semester hours per semester, depending upon the number of hours of teaching or research per week required by their appointments.

**Placement Examinations:** A Placement Examination in Music History and Music Theory will be given to each applicant. The Placement Examinations in Music History and Music Theory are taken only once. If the results indicate areas of deficiency, the student must address these deficiencies by taking specified graduate review courses or undergraduate courses, as specified below. These courses do not count toward degree requirements. Placement examinations are given during the fall and spring semester registration periods. The applicant is expected to take the placement examinations at the beginning of the semester in which he/she has been admitted to the music school. For serious reasons, the adviser may grant permission to postpone to the second semester of residency, but normally not beyond. Note: Incoming doctoral students who are admitted after one semester of having received their master's degree from CUA do not have to retake the placement examinations.

**Program-Specific Entrance Examinations:** Some degree programs also require program-specific entrance examinations pertaining to the applicant's intended major area. Please see the individual program for details. Program-specific entrance examinations are given during the fall and spring semester registration periods. The applicant is expected to take any required program-specific entrance examinations at the beginning of the semester in which he/she has been admitted to the music school. For serious reasons, the chair of the division may grant permission to postpone to the second semester of residency, but normally not beyond. An applicant who fails the program-specific entrance examinations may, with permission of the dean, be given a re-examination, but a third examination will not be permitted.

**Time limit for completion of the D.M.A.:** Final degree requirements for all Doctor of Musical Arts degree programs must be completed within five years after the completion of all coursework and successful completion of comprehensive examinations where applicable.

**COMPOSITION**

**Prerequisites and Entrance Requirements**

The applicant must be accepted as a graduate student by the music school and must have a master's degree from an accredited institution. The applicant must submit to the advisory committee original compositions demonstrating experience and superior talent as a composer capable of independent work. A full score, plus a recording (if available), should be submitted for each composition. These compositions should normally include:

1. a major work that was the applicant's master's thesis;
2. another major work for large instrumental and/or vocal forces;

3. a chamber work; and

4. a vocal work, either for chorus or solo voice.

As stated in the Admission Process section above, four letters of recommendation, from composers or the applicant's former composition teachers.

Prior to the first semester of enrollment, the applicant will be given (1) a written placement examination in music history, (2) a written placement examination in music theory.

Program of Study

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree. The courses to be completed as part of the degree requirements will be communicated to the student in writing.

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th>Composition (six semesters)</th>
<th>DMA Composition Seminar MUS 829 (enrollment required each semester in residence)</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Research Methodology MUS 731</th>
<th>Music Theory (by advisement)</th>
<th>Music History (by advisement)</th>
<th>Music Electives</th>
<th>Comprehensive Examinations (see below under Graduation Requirements)</th>
<th>DMA Composition Research Document MUS 905A (see below under Graduation Requirements)</th>
<th>DMA Composition Recital MUS 905B (see below under Graduation Requirements)</th>
<th>DMA Composition Dissertation MUS 905C (see below under Graduation Requirements)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>12</td>
<td>9</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Graduation Requirements

Comprehensive Examinations (MUS 998A; MUS 998B w/o classes) (written and oral; 0 semester hours). The comprehensive examinations may be scheduled, with approval of the student's advisory committee, following the completion of all credit-bearing coursework. The examination consists of a written and oral portion. The written portion will be scheduled during the regular university time for comprehensive examinations offered every semester. The student must schedule the oral portion of the comprehensive examination within three weeks after the successful completion of the written portion.
DMA Research Document (MUS 905A; 0 semester hours; no grade). The DMA document is an article-length (ca. 10,000 words, excluding footnotes and bibliography) scholarly essay of original research undertaken while in residence in the doctoral program, on a topic approved by the candidate's advisory committee. The candidate must submit a formal DMA document proposal to the committee for approval after having been admitted to candidacy. In order to be admitted to candidacy, the student must pass the comprehensive examinations and must be recommended by the faculty in the area of study.

DMA Composition Recital (MUS 905B; 0 semester hours; pass-fail). The DMA recital is to be an original program of 30-45 minutes of solo and chamber music composed while in residence in the DMA Composition program. The program is subject to approval by the student's advisory committee and must be submitted at least one month in advance of the proposed recital date.

DMA Dissertation Composition (MUS 905C; 0 semester hours; no grade). The dissertation composition is an original work of 20-30 minutes’ duration, for large ensemble, to be approved by the student's advisory committee.

Applied Study in the DMA Composition Program

With the composition advisor's permission, and by audition, a DMA student may substitute up to 12 semester hours of applied music instruction (MUPI) for music electives. The student must be accepted for graduate-level study on the applied instrument or voice by the applied faculty, and must take a jury every semester in which credit is sought.

Minor in Latin American Music

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. The DMA research document and/or the dissertation composition should be based on Latin American subject matter. In addition, the recital should include at least one composition related to a Latin American topic.

Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

ORCHESTRAL CONDUCTING

Prerequisites and Entrance Requirements

The applicant must be accepted as a graduate student by the music
school and must have a master's degree from an accredited institution. The applicant must also submit to the advisory committee

1. a repertoire list;

2. programs and critical reviews;

3. a complete description of conducting and related professional experience; and

4. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a conductor.

The following entrance examination requirements must be completed successfully:

1. an entrance audition with the CUA Symphony Orchestra before a faculty committee;

2. a written examination pertaining to general knowledge of the orchestral field;

3. an aural examination;

4. an individual interview with the orchestra director;

5. Research Methodology or its equivalent;

6. written examinations (two hours each): music history placement examination and music theory placement examination.

**Program of Study**

The D.M.A. committee, in conference with the student, will arrange a program of study of approximately 62 to 65 semester hours beyond the master's degree. Although the program will be organized to meet the individual needs of the student, it will normally include:

<table>
<thead>
<tr>
<th>Private Instruction</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Conducting Seminar MUS 643</td>
<td>8</td>
</tr>
<tr>
<td>Music History and Literature</td>
<td>6</td>
</tr>
<tr>
<td>Music Theory and Analysis</td>
<td>6</td>
</tr>
<tr>
<td>Advanced Orchestration MUS 581</td>
<td>3</td>
</tr>
<tr>
<td>Combined Lyric Diction I and II MUS 576A and 576B (at 2 credits each)</td>
<td>4</td>
</tr>
<tr>
<td>Music Electives</td>
<td>3-6</td>
</tr>
<tr>
<td>Practicum in Score Reading and Analysis for Conductors MUS 622</td>
<td>2</td>
</tr>
</tbody>
</table>
Required Recitals (see below under Graduation Requirements) 18

Final Oral Comprehensive Exam (MUS 998A w/ classes; MUS 998B w/o classes) 0

Field Experiences for Orchestral Conductors (see below for details)

Field Experiences for D.M.A. Orchestral Conductors

The doctoral student will observe and assist with at least one CUA opera production and at least one CUA musical theatre production. The requirement could alternatively be fulfilled with outside organizations with the approval of the major professor. Satisfactory completion of the requirement is contingent upon approval of the major professor and a positive evaluation from the supervising/host conductor. The student will also spend a minimum of two semesters observing one or more approved outside ensembles. The orchestral conducting division will assist the student in finding a suitable placement with an outside organization. In the event that an appropriate outside ensemble cannot be found, the student may fulfill the requirement with CUA ensembles as approved by the major professor. Satisfactory completion of the requirement is contingent upon approval of the major professor and a positive evaluation from the supervising/host conductor.

Graduation Requirements

Four recitals (18 semester hours). The student must present four recitals for credit. The exact nature of the first three recitals (each MUS 917; each four semester hours) is flexible and will be determined by the adviser and the student. The fourth recital must be a lecture-recital (MUS 903, six semester hours). All recitals must be approved in advance by the adviser. When feasible they should represent a diversity of performance mediums: orchestra, chorus, wind ensemble, large chamber ensemble, etc.; however, recital repertoire should reflect a high level of artistic quality, regardless of the medium. The student is required to conduct at least one substantial work from memory on one of these recitals, as approved by the adviser. Printed programs and program notes are required for all recitals.

All recitals must be videotaped. Two copies of each recital program and one videotape of each recital must be submitted to the adviser within two weeks after each recital has been performed in public. After review by the advisory committee, recital programs will be deposited in the student's academic file. The lecture-recital differs from the other degree recitals both in scope and format.

It should last approximately one hour, with no intermission. The advisory candidate should assume that it will be delivered before a group of graduate music students at a university. The topic of the lecture-recital must be approved by the adviser at least six months prior to the presentation date. During the research and writing stages, the student will meet regularly with the adviser.

The lecture-recital should reflect a balance between speaking and performing. All musical examples need not be performed live; limited use of taped examples is acceptable. In addition to the lecture-recital, the
student must complete a scholarly research paper on the topic of the lecture-recital presentation. The paper must reflect a high standard of scholarship, both in research and writing, appropriate for the doctoral level. Two copies of the research paper must be submitted to the adviser.

Approval of the paper is required before the lecture/recital requirement is satisfied.

Reading proficiency examination (noncredit). The student must pass a reading proficiency examination in two languages, normally in German and Italian. With the adviser's approval, French may be substituted.

Final comprehensive oral examination (noncredit). Successful completion of a final comprehensive oral examination before a faculty committee constitutes the final requirement.

Minor in Latin American Music

This degree program is not offered with minor in Latin American music.

Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 62 to 65 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

PIANO PEDAGOGY

Prerequisites and Entrance Requirements

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have extensive performance and teaching experience after receiving a master's degree from an accredited institution in piano performance.

The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a concert performer and teacher;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences;

4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctrinal.cfm.

The applicant must successfully complete the following entrance requirements:

http://announcements.cua.edu/2015-2016/graduate/music.cfm
1. a public recital of a program selected by the D.M.A. committee from works on the applicant's repertoire and professional experience record;

2. written placement examinations (two hours each) in (a) music history, (b) music theory.

The contents of the public recital, determined by the advisory committee from repertoire proposed by the candidate, are to be communicated to the applicant by the committee not less than 30 days in advance of the recital date. The applicant is responsible for the overall quality of the performance on this and all other recitals required for the degree. Entrance recitals and placement and entrance examinations are given during the first and second semester registration periods.

Program of Study

Based on the results of the entrance examinations, the advisory committee, in conference with the student, will arrange a program of study of 55 to 72 hours beyond the master's degree. The courses and repertoire to be completed as part of the degree requirements will be communicated to the student in writing. Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano (four semesters)</td>
<td>12</td>
</tr>
<tr>
<td>Piano Literature</td>
<td>3-9</td>
</tr>
<tr>
<td>Piano Pedagogy</td>
<td>12</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A</td>
<td>2</td>
</tr>
<tr>
<td>Music History and Music Theory (by advisement)</td>
<td>12-24</td>
</tr>
<tr>
<td>Research Paper: MUS 993 (3 credits); 993A (2 credits); 993B (1 credit) Directed Doctoral Research</td>
<td>6</td>
</tr>
</tbody>
</table>

The research paper, on a topic approved by the D.M.A. committee, must explore in depth some aspect of piano pedagogy or literature.

Required Recitals (two options: see below) 8

Recital Option 1 (may be given in any order):

1. a public lecture-demonstration recital and a written document, to be approved by the advisory committee, on a topic related to piano pedagogy or performance (MUS 907 or MUS 908, 3 semester hours);

2. a public advisory pedagogy recital of solo repertoire (MUS 907 or MUS 908, 3 semester hours);

3. a public chamber music recital (MUS 912, 2 semester hours).

Recital Option 2 (may be given in any order):
1. a public lecture-demonstration recital and a written document, to be approved by the advisory committee, on a topic related to piano pedagogy or performance (MUS 907 or MUS 908, 3 semester hours);

2. two public chamber music recitals (MUS 912 and MUS 913, 2 semester hours each);

3. a public accompanying recital of vocal repertoire (MUS 914, 1 semester hour).

Final Comprehensive Examinations (MUS 998A w/classes; 0 MUS 998B w/o classes) (see below)

The final comprehensive examinations may be scheduled, with the approval of the advisory committee, following the completion of coursework, recitals, and the research paper. They will include written examinations in piano pedagogy and literature, a teaching demonstration and an oral examination by the advisory committee.

**Minor in Latin American Music**

The advisory committee, in conference with the student, will arrange a program of study of 55 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. The lecture-recital (MUS 907 or MUS 908) and written document, the research paper, and research guidance will be based on a Latin American music topic. Repertoire for applied piano instruction and recitals must include a significant proportion of Latin American music. Within the pedagogy coursework, projects may be assigned that focus on Latin American music repertoire and pedagogy.

**Minor in Musicology**

The advisory committee, in conference with the student, will arrange a program of study of 55 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

**VOCAL PEDAGOGY**

**Prerequisites and Entrance Requirements**

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have performance and teaching experience after receiving a master's degree from an accredited institution in vocal performance.

The applicant must submit the following to the advisory committee:
1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a performer and teacher;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences; and

4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctrnal.cfm.

Foreign language prerequisites include two semesters of undergraduate or master's level study in each of the following languages: Italian, French, and German, with a grade of B or better, taken at an accredited college or university as approved by the adviser and dean. In lieu of taking undergraduate courses, students who place into Italian 103, French 103, or German 103 on the university's Modern Language Test will be considered to have satisfied the prerequisite requirement in the given language(s).

Successful completion of the following entrance examinations is required:

1. a public recital of a program of 60 minutes duration selected by the adviser from works on the applicant's repertoire and professional experience record, to include works of contrasting styles and demonstrating proficiency in at least two languages in addition to English;

2. written examinations (two hours each):
   a. music history placement examination;
   b. music theory placement examination.

The applicant is responsible for the overall quality of the performance on all recitals required for the degree. Entrance recitals and placement examinations are given during the first and second semester registration periods. An interview with the adviser takes place after the examinations are completed.

**Program of Study**

Based on the results of the entrance examinations, the adviser, in conference with the student, will arrange a program of study of 58 to 72 hours beyond the master's degree. The courses to be completed as part of the degree requirements will be communicated to the student by the adviser. The repertoire is to be selected in conjunction with the applied music instructor and with the approval of the adviser. All degree recitals are to include appropriate program notes and translations to be approved by the applied music instructor and the adviser.

Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice (four semesters)</td>
<td>12</td>
</tr>
<tr>
<td>Music History and Music Theory (by advisement)</td>
<td>3-9</td>
</tr>
</tbody>
</table>
Vocal Literature 6-10

Introduction to Vocal Pedagogy and Physiology MUS 535 2

Vocal Pedagogy Practicum MUS 535A 2

Courses appropriate to the curriculum (by advisement) Note: Three MUPI credits may be permitted by advisement.

Minor (see below) 12-18

An approved minor (a minimum of 12 semester hours in any one field) is required for this degree and may be taken in music theory, musicology (see below), Latin American music (see below), or in a field outside of music, such as a foreign language or English. The foreign language minor may be fulfilled not only by study of the specific language itself, but also by study of representative music history courses/seminars, poetry of song literature, and a lecture-recital, all determined by course offerings and permission from the division chair. Other specialized minors within music may be created upon the approval of the adviser and dean. The student must demonstrate the necessary undergraduate prerequisites for graduate study when the field chosen is outside of music.

Required Recitals MUS 907 or MUS 908 6

Research Paper: MUS 993 (3 credits); 993A (2 credits); 993B (1 credit) Directed Doctoral Research 6

The required research paper must be in dissertation format and must explore in depth some aspect of vocal pedagogy or literature.

Final Comprehensive Examinations (see below) (MUS 998A w/ classes; MUS 998B w/o classes) 0

The final comprehensive examinations may be scheduled, with the approval of the adviser, following the completion of coursework, recitals and research paper. They will include written examinations in the major and minor areas (one four-hour examination in the major area, to include vocal pedagogy and vocal literature, and one four-hour examination in the minor area—the examinations to be given on two successive days.

Final Recital (sixty minutes duration; 90 day program assignment) MUS 997A w/ classes; MUS 997B w/o classes 0

Minor in Latin American Music

The advisory committee, in conference with the student, will arrange a program of study of 58 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. The research paper must be based on a Latin American music
Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 58 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

CHAMBER MUSIC (PIANO)

Prerequisites and Entrance Requirements

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have extensive performance and teaching experience after receiving a master's degree from an accredited institution in piano or chamber music performance. The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a concert performer;
2. programs of performances and reviews, if available;
3. complete description of teaching experiences;
4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm.

The applicant must successfully complete the following entrance requirements:

1. a public recital of a program selected by the D.M.A. committee from works on the applicant's repertoire and professional experience record and consisting of a solo group (15 to 20 minutes) and chamber music (40 to 45 minutes);
2. sight-reading examinations (private);
3. written placement examinations (two hours each) in (a) music history, (b) music theory.

The contents of the public recital, determined by the advisory committee from repertoire proposed by the candidate, are to be communicated to the applicant by the committee not less than 30 days in advance of the recital date. The applicant is responsible for obtaining his/her own supporting performers and is responsible for the overall quality of the performance on this and all other recitals required for the degree. Entrance recitals and
placement and entrance examinations are given during the first and second semester registration periods. An interview with the committee takes place after the examinations are completed.

Program of Study

Based on the results of the entrance examinations, the advisory committee, in conference with the student, will arrange a program of study of 54 to 72 hours beyond the master's degree. The courses and repertoire to be completed as part of the degree requirements will be communicated to the student in writing. Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano (four semesters)</td>
<td>9-12</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A</td>
<td>4</td>
</tr>
<tr>
<td>Music History</td>
<td>6-12</td>
</tr>
<tr>
<td>Music Theory</td>
<td>3-9</td>
</tr>
<tr>
<td>Chamber Music Techniques MUS 524 (may be repeated with permission of the instructor)</td>
<td>3</td>
</tr>
<tr>
<td>Core Courses in Piano and Chamber Music Literature, Performance Practices, etc. (by advisement)</td>
<td>15-26</td>
</tr>
<tr>
<td>Required Recitals (five) (see below)</td>
<td>14</td>
</tr>
<tr>
<td>Final Recital MUS 997A w/ classes; MUS 997B w/o classes (see below)</td>
<td>0</td>
</tr>
</tbody>
</table>

The five required public recitals may be given in any order:

1. three chamber music recitals (MUS 907 or MUS 908, 3 semester hours each);
2. one lecture-demonstration recital and a written document, the topic of which must be approved in advance by the committee (MUS 907 or MUS 908, 3 semester hours);
3. one vocal-accompanying recital (MUS 912 or MUS 913, 2 semester hours)

A final noncredit 70-minute public recital (MUS 997A w/ classes; MUS 997B w/o classes), consisting of music of different periods proposed by the candidate with committee approval, is the final comprehensive examination. The program content of this recital will be communicated to the candidate 60 days in advance of the performance. To be prepared by the candidate without the aid of a teacher or coach, this recital should demonstrate high professional standards of performance.

Minor in Latin American Music

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music.
selectives. Repertoire for applied instruction and for recital programs must include a significant proportion of Latin American music.

Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

ORCHESTRAL INSTRUMENTS

Prerequisites and Entrance Requirements

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have extensive performance experience after receiving a master's degree from an accredited institution.

The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a performer;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences;

4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm.

The applicant must successfully complete the following entrance requirements:

1. a public recital of a program selected by the advisory committee from works on the applicant's repertoire and professional experience record;

2. written examinations (two hours each): (a) music history placement examination and (b) music theory placement examination.

The contents of the public recital, determined by the advisory committee from repertoire proposed by the candidate, are to be communicated to the applicant by the committee not less than 30 days in advance of the recital date. The applicant is responsible for the overall quality of the performance on this and all other recitals required for the degree. Entrance recitals and placement and entrance examinations are given during the first and second semester registration periods.

Program of Study

Based on the results of the entrance examinations, the advisory committee, in conference with the student, will arrange a program of study
of 54 to 72 hours beyond the master's degree. The courses to be completed as part of the degree requirements will be communicated to the student in writing. The repertoire is to be selected in conjunction with the applied music instructor and with the approval of the adviser. The candidate must demonstrate that he/she has studied a significant proportion of the standard repertoire for his/her instrument. Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>Private Lessons</td>
</tr>
<tr>
<td>4</td>
<td>Orchestra (four semesters) MUS 508</td>
</tr>
<tr>
<td>8</td>
<td>Chamber Music MUS 605 or 605A, Contemporary Music Ensemble and/or music electives (by advisement)</td>
</tr>
<tr>
<td>18</td>
<td>Music History and Music Theory (by advisement)</td>
</tr>
<tr>
<td>12</td>
<td>Required Recitals (four) MUS 907 or 908 (see below)</td>
</tr>
<tr>
<td>0</td>
<td>Final Recital MUS 997A w/ classes; MUS 997B w/o classes (see below)</td>
</tr>
</tbody>
</table>

The four required public recitals may be begun after 28 semester hours have been earned on the doctoral level and may be given in any order:

1. solo recital (MUS 907 or 908, 3 semester hours);
2. chamber music recital (MUS 907 or 908, 3 semester hours);
3. concerto recital (MUS 907 or 908, 3 semester hours);
4. lecture-recital, the topic of which must be approved in advance by the committee and must relate to an aspect of performance practice or a phase of music history (MUS 907 or 908, 3 Semester Hours).

Upon successful completion of all courses and the four recitals, the student may begin preparation for the final recital (MUS 997A w/ classes; MUS 997B w/o classes), of approximately 60 minutes' duration, for which the candidate will be required to learn and perform in a satisfactory manner a public recital, the program being assigned by the advisory committee 90 days before the date of performance. This program must be prepared by the candidate without the assistance of a coach or teacher. The program may be evaluated by externs.

**Minor in Latin American Music**

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. The lecture-recital must be based on a Latin American music topic.

**Minor in Musicology**

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree,
which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

**PIANO PERFORMANCE**

**Prerequisites and Entrance Requirements**

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have extensive performance and teaching experience after receiving a master's degree from an accredited institution in piano performance.

The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a concert performer and teacher;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences;

4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm.

The applicant must successfully complete the following entrance requirements:

1. a public recital of a program selected by the D.M.A. committee from works on the applicant's repertoire and professional experience record;

2. written placement examinations (two hours each) in (a) music history, (b) music theory.

The contents of the public recital, determined by the advisory committee from repertoire proposed by the candidate, are to be communicated to the applicant by the committee not less than 30 days in advance of the recital date. The applicant is responsible for the overall quality of the performance on this and all other recitals required for the degree. Entrance recitals and placement and entrance examinations are given during the first and second semester registration periods. An interview with the committee takes place after the examinations are completed.

**Program of Study**

Based on the results of the entrance examinations, the advisory committee, in conference with the student, will arrange a program of study of 54 to 72 hours beyond the master's degree. The courses and repertoire to be completed as part of the degree requirements will be communicated to the student in writing. Although the program will be organized to meet the individual needs of the student, a typical program may include:
Semester Hours

Piano (four semesters) 12
Chamber Music MUS 605 or 605A 4-5
Piano Literature and Pedagogy 6-12
Music History and Music Theory (by advisement) 12
Electives (by advisement) No more than three credits of electives can be taken in the major instrument. 5-7
Required Recitals (five) MUS 907 or 908 (see below) 15
Final Recital MUS 997A w/ classes; MUS 997B w/o classes (see below) 0

The contents of the five required recitals are to be selected by the candidate in consultation with the committee, each is to be of approximately 70 minutes playing time and must be performed from memory, except for the chamber music recital. The concerto repertoire (two concertos) must together total 70 minutes of performance time. The required concertos will normally be accompanied by piano. The securing of the accompanist is the responsibility of the soloist. The recitals may be given in any order:

1. a public solo recital (MUS 907 or MUS 908, 3 semester Hours);
2. a public chamber music performance (MUS 907 or MUS 908, 3 semester hrs);
3. a public lecture-demonstration recital, the topic of which must be approved in advance by the committee (MUS 907 or MUS 908, 3 semester Hours), together with a written document on the topic;
4. two concerto recitals (MUS 907 and MUS 908, each 3 semester Hours).

A final recital (MUS 997A w/ classes; MUS w/o classes) (0 semester hours) of 70 minutes' duration is the final comprehensive examination and demonstrates the candidate's ability independently to solve performance issues related to technique, learning, discipline and style. The program content of this recital will be communicated to the candidate 90 days in advance of the performance, and the candidate must prepare this program without the aid of a teacher or coach.

Minor in Latin American Music

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. Repertoire for applied piano instruction and for the required solo, chamber, and concerto recitals must in total include a significant proportion of Latin American music. The lecture-demonstration recital and written document must be based on a Latin American music topic.

Minor in Musicology

http://announcements.cua.edu/2015-2016/graduate/music.cfm
The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

**VOCAL ACCOMPANYING**

**Prerequisites and Entrance Requirements**

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required. The applicant must have extensive performance and teaching experience after receiving a master's degree from an accredited institution in piano, vocal accompanying, or chamber music performance.

The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a concert performer;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences;

4. completed repertoire and professional experience record, obtainable at: [http://music.cua.edu/graduate/doctoral.cfm](http://music.cua.edu/graduate/doctoral.cfm).

The applicant must successfully complete the following entrance requirements:

1. a public recital of a program selected by the D.M.A. committee from works on the applicant's repertoire and professional experience record and consisting of a solo group (15 to 20 minutes, memorization preferred) and representative song literature (50 to 55 minutes);

2. sight reading examination of vocal scores and transposition before the advisory committee;

3. written placement examinations (two hours each) in (a) music history and (b) music theory.

The contents of the public entrance recital, determined by the advisory committee from repertoire proposed by the candidate, are to be communicated to the applicant by the committee not less than 30 days in advance of the recital date. The applicant is responsible for the overall quality of the performance on this and all other recitals required for the degree. Entrance recitals and placement and entrance examinations are given during the first and second semester registration periods. An interview with the committee takes place after the examinations are completed.

**Program of Study**

[http://announcements.cua.edu/2015-2016/graduate/music.cfm](http://announcements.cua.edu/2015-2016/graduate/music.cfm)
Based on the results of the entrance examinations, the advisory committee, in conference with the student, will arrange a program of study of 54 to 72 hours beyond the master's degree. Candidates must pass language examinations in French, German and Italian. Graduate courses in these languages may be taken as part of the core courses with the adviser's approval. The courses and repertoire to be completed as part of the degree requirements will be communicated to the student in writing. Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Semester Hours</th>
</tr>
</thead>
</table>

Piano (four semesters) 9-12
Chamber Music MUS 605 or 605A 2
Music History 6-12
Music Theory 3-9
Opera Coaching Techniques (musical preparation) 6
Core Courses in Vocal Literature,
Performance Practices, etc. (by advisement) 15-28
Required Recitals (six) (see below) 13
Final Recital MUS 997A w/ classes; MUS 997B w/o classes 0

The contents of the six required public recitals are to be selected by the candidate in consultation with the committee and each is to be of approximately 70 minutes playing time. They may be given in any order:

1. four vocal-accompanying recitals to consist of: one French art song recital, two German Lieder recitals, each of which must contain a major song cycle, and one 20th century song recital; (MUS 912 or MUS 913, each 2 Semester Hours);

2. one vocal-instrumental recital (MUS 912 or MUS 913, 2 semester hours);

3. one chamber music recital (MUS 907 or MUS 908, 3 semester hours).

A final 70-minute public recital (MUS 997A w/ classes; MUS 997B w/o classes) (0 semester hours), consisting of music of different periods proposed by the candidate with committee approval, is the final comprehensive examination. The program content of this recital will be communicated to the candidate 60 days in advance of the performance. To be prepared by the candidate without the aid of a teacher or coach, this recital should demonstrate high professional standards of performance.

**Minor in Latin American Music**

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. Repertoire for applied instruction and of recital programs must
include a significant proportion of Latin American music.

Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 54 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

VOCAL PERFORMANCE

Prerequisites and Entrance Requirements

Acceptance as a graduate student by the Benjamin T. Rome School of Music is required.

The applicant must have extensive performance and teaching experience after receiving a master's degree from an accredited institution in vocal performance.

The applicant must submit the following to the advisory committee:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability as a performer;

2. programs of performances and reviews, if available;

3. complete description of teaching experiences;

4. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm.

Foreign language prerequisites include two semesters of undergraduate or master's level study in each of the following languages: Italian, French, and German, with a grade of B or better, taken at an accredited college or university as approved by the adviser and dean. In lieu of taking undergraduate courses, students who place into Italian 103, French 103, or German 103 on the university's Modern Language Test will be considered to have satisfied the prerequisite requirement in the given language(s).

The applicant must successfully complete the following entrance requirements:

1. a public recital of a program of 60 minutes duration selected by the adviser from works on the applicant's repertoire and professional experience record, to include works of contrasting styles and demonstrating proficiency in at least two languages in addition to English;

2. written examinations (two hours each):
   a. music history placement examination
b. music theory placement examination

The applicant is responsible for the overall quality of the performance on all recitals required for the degree. Entrance recitals and placement and entrance examinations are given during the first and second semester registration periods. An interview with the committee takes place after the examinations are completed.

Program of Study

Based on the results of the entrance examinations, the adviser, in conference with the student, will arrange a program of study of 62 to 72 hours beyond the master's degree. The courses to be completed as part of the degree requirements will be communicated to the student by the adviser. The repertoire is to be selected in conjunction with the applied music instructor and with the approval of the adviser. All degree recitals are to include appropriate program notes and translations to be approved by the applied music instructor and the adviser.

Each vocal performance major is expected to audition for all opera productions and actively participate as assigned by the vocal division. This may entail specific roles or participation in opera chorus as needed.

Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice (four semesters)</td>
<td>12</td>
</tr>
<tr>
<td>Music History and Music Theory (by advisement)</td>
<td>9-12</td>
</tr>
<tr>
<td>Vocal Literature</td>
<td>6-10</td>
</tr>
<tr>
<td>Introduction to Vocal Pedagogy and Physiology MUS 535</td>
<td>2</td>
</tr>
<tr>
<td>Courses appropriate to the curriculum (by advisement)</td>
<td>21-33</td>
</tr>
<tr>
<td>Note: Three MUPI credits may be permitted by advisement.</td>
<td></td>
</tr>
<tr>
<td>Recitals or Opera Roles MUS 907 / 908</td>
<td>12</td>
</tr>
<tr>
<td>Final Recital MUS 997A w/ classes; MUS 997B w/o classes (see below)</td>
<td>0</td>
</tr>
</tbody>
</table>

A final 0-credit public recital (MUS 997A w/ classes; MUS 997B w/o classes) of approximately 60 minutes' duration, proposed by the candidate with committee approval, is the final comprehensive examination. The program content of this recital will be communicated to the candidate 90 days in advance of the performance. To be prepared by the candidate without the aid of a teacher or coach, this recital should demonstrate high professional standards of performance.
Minor in Latin American Music

The advisory committee, in conference with the student, will arrange a program of study of 62 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of Latin American music electives. A significant portion of the repertoire for applied instruction and of recital programs must consist of music by Latin American composers.

Minor in Musicology

The advisory committee, in conference with the student, will arrange a program of study of 62 to 72 semester hours beyond the master's degree, which will include at least 12 semester hours of musicology courses beyond the minimum number of hours already required for the degree. Three of those semester hours must be Research Methodology (MUS 731), unless the student has taken a similar course for the master's degree. At the conclusion of coursework, the student will take a written, four-hour minor comprehensive examination (based on four musicology courses selected by the student).

DOCTOR OF MUSICAL ARTS IN SACRED MUSIC

Concentrations in Choral Music, Composition, Organ

Prerequisites and Entrance Requirements

For general information pertaining to all advisory degree programs, please consult the Doctor of Musical Arts Degree section of these Announcements.

Prior to submitting a formal application, persons interested in the Doctor of Musical Arts in Sacred Music degree must communicate with the director of the program.

The applicant must have completed the Master of Music in sacred music or equivalent. Acceptance as a graduate student by the Benjamin T. Rome School of Music is required.

The applicant must submit the following:

1. as stated in the Admission Process section above, four letters of recommendation, including two from professional colleagues, not teachers of the applicant, attesting to the applicant's past and potential ability in the field of sacred music and music ministry; and

2. completed repertoire and professional experience record, obtainable at: http://music.cua.edu/graduate/doctoral.cfm.

Applicants in the areas of performance (choral music and organ) will submit a 30-minute tape, video preferred, audio acceptable. Applicants in composition will submit representative manuscripts in lieu of the audition tape. Tapes and manuscripts must be sent to the Office of Graduate Admissions with all other application documents. Invitation to campus for audition, interview and testing is based on evaluation of the above materials. Applicants in organ concentration will perform for the organ faculty at the time of their visit. All concentrations require an on-campus
visit for testing and demonstration of conducting skills. Testing consists of demonstration of keyboard proficiency, open score reading, and sight-singing. The conducting audition comprises two specified works with CUA Chamber Choir and will determine placement in the conducting sequence. Auditions are held once each academic year. The applicant should contact the school of music for details and dates.

Written examinations (two hours each):

1. music history placement examination;
2. music theory placement examination;
3. entrance examination in sacred and choral music.

In addition, the student must consult with the School of Theology and Religious Studies regarding prior equivalent course work, prerequisite courses, and/or testing-out procedures in the area of liturgical studies.

Placement and entrance examinations are given during the first and second semester registration periods.

The student must also demonstrate a reading knowledge of one foreign language and is expected to pass an examination in that language within one year after beginning doctoral studies. The language will be chosen in consultation with the director of the program.

Program of Study

Based on the results of the entrance requirements and examinations, the advisory committee, in conference with the student, will arrange a program of study of 61 to 72 hours beyond the master's degree. The courses to be completed as part of the degree requirements will be communicated to the student in writing. Although the program will be organized to meet the individual needs of the student, a typical program may include:

<table>
<thead>
<tr>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sacred and Choral Music (by advisement with director of program)</td>
</tr>
</tbody>
</table>

Prerequisites: Liturgical Music (MUS 584), Choral Development (MUS 637), Advanced Conducting I (MUS 638), Choral Literature I, II, or III (MUS 640, 640A, 640B), or M.M. music literature coursework equivalence in the area of specialization.

Music History and Music Theory (by advisement with director of musicology) 12

Prerequisites: Research Methodology (MUS 731), History of Sacred Music (MUS 556), Analytical Techniques II (MUS 712)

Liturgical Studies (by advisement with director of liturgical studies) 12

Prerequisites: Introduction to Liturgy (TRS 540), Liturgy: Theological and Historical Perspectives (TRS 741A),
Eucharist: A Liturgical Theology (TRS 744)

Private Instruction in Primary Field 12

Vocal Pedagogy 2

Music Performance: CUA Chamber Choir (MUS 507) 2

Upon completion of unit requirement, noncredit participation in CUA Chamber Choir is required each semester in residence. For this noncredit participation, the student should register for MUS 507A (0 credits).

Colloquium in Sacred Music (MUS 641) Enrollment is required each semester in residence.

Recitals (see below) 3

Performance Recitals (three) (MUS 914, 1 semester hour each). The public recitals, in the candidate's performance area, must include one with instrumental ensemble.

Composition Recitals (two) (MUS 914, 1 semester hour; MUS 913, 2 semester hours) The public recitals must include a two-credit lecture-recital.

Treatise (see below) MUS 993 (3 credits); 993A (2 credits); 993B (1 credit) Directed Doctoral Research 6

The required treatise, on a topic approved by the advisory committee, must be in dissertation format and must explore in depth some aspect of sacred music. For the composer, the submission and performance of a treatise-composition approved by the advisory committee. The treatise is a substantive and formal scholarly research work addressing a specific topic in the field of sacred music. The treatise follows the same format as that required for a dissertation but is typically not equivalent to the dissertation in length or scope. It may treat of kinds of research other than those typical in dissertations, such as cataloging of works or repertory studies, or a compilation of choral works for various liturgical seasons and their performance needs. The treatise shares the following elements in common with the dissertation: topic approval by the faculty, with treatise topic approval form submitted to the Office of Graduate Studies; work written under the direction of the major professor and treatise committee; oral defense; deposit with the Office of Graduate Studies. The procedures for the treatise differ from those for the dissertation in the following elements: approval by the faculty constitutes the sole determinant of the appropriateness of the topic, and the topic does not require external review; members for the oral defense are chosen from the members of the music faculty, as well as theology faculty as may be deemed appropriate.

Oral Defense

Successful completion of an oral defense is required upon
completion and acceptance of the treatise.

**Graduation Requirements**

Comprehensive Examinations (MUS 998A w/classes; MUS 998B w/o classes). At the completion of coursework, three four-hour written comprehensive examinations are required in:

1. sacred and choral music;
2. music history and music theory; and
3. liturgical studies.

Upon the successful completion of all three comprehensive examinations, the student may be admitted to candidacy.

**Minor in Latin American Music**

The degree program consists of between 61 to 72 semester hours of credit beyond the master's degree. The above requirements apply with the following exceptions.

1. Depending on the results of the entrance examination in the area of music history, the student may be assigned from 0-12 semester hours of credit in this area by advisement.
2. The program of study will include 12 semester hours of Latin American music electives.
3. The treatise must be written on an Iberian or Latin American topic.

**Doctor of Philosophy Degree**

The **DOCTOR OF PHILOSOPHY** (Ph.D.) degree is offered only in the field of musicology. Musicology in this sense is interpreted to mean the entire field of music that is appropriate for scholarly research. A suitable subject for the dissertation must be selected from the specific fields of music history.

The student must file an application with the Ph.D. committee for admission to the Ph.D. program and must conform to the general requirements for admission to candidacy as outlined in the section on the doctoral degree in the general information section of these Announcements. Four letters of recommendation are required, at least two of which should be from professors of music history, music theory, or other academic courses. The application must include at least one substantial original research paper on any musical topic. The writing sample should demonstrate solid bibliographical skills, critical use of sources, strong writing and organizational skills, and proficiency in identifying a problem and formulating an original argument. The Master's thesis (or a portion thereof) is often appropriate.

Students whose first language is not English must submit TOEFL results of 80 or higher (iBT test), (for paper-based test: 550 or higher; for
computer-based test: 213 or higher), to be considered for admission. For
the iBT test, at least 20 out of 30 in each of the subcategories is required.

The M.A. in musicology or a comparable preparation is a prerequisite for
entry into the Ph.D. program. The M.M. in performance may constitute
preparation comparable to the M.A. in some instances, but in others
additional work in the form of specific courses may be required. The
master's degree, however, is only a minimal prerequisite and in itself is not
sufficient. An admissions committee will screen all applicants to determine
their abilities to pursue doctoral work. Judgment will be based on the
following: demonstrated ability in previous studies, writing and research
skills, academic references indicating the aptitude and desire for research
in the field and interviews with the admissions committee and with certain
other members of the faculty, depending on the particular interests of the
applicant. A student who intends to complete both the M.A. and the Ph.D.
at The Catholic University of America must normally complete the master's
thesis before the Admissions Committee will consider an application for
admission to the Ph.D. program.

Applicants must complete music history and music theory placement
examinations before registration is completed. If the results of these
examinations indicate areas of deficiency, the student must remove these
deficiencies by taking specified graduate review or undergraduate courses.
These courses do not count toward degree requirements.

The student must also work out a clear program of study in consultation
with the adviser and dissertation major professor. The subject for
dissertation research can be one of the strongest factors in determining the
student's actual courses. All students must choose a minor field as part of
their program of study; this minor field is often a related area within music,
though other fields may be chosen as appropriate to the student's interests
and qualifications. Proficiency in the major and minor fields will be tested in
written comprehensive examinations (MUS 998A w/classes; MUS 998B
w/o classes). Students will consult with the adviser as to their
preparedness before presenting themselves for these examinations. To be
admitted to candidacy, the student must pass both major and minor
comprehensive examinations and must be recommended by the faculty in
the area of study.

Students must also demonstrate a reading knowledge of French and
German. In some instances another language (such as Latin, for example)
may be substituted for one of these if it is pertinent to the candidate's
research. Students are expected to pass at least one foreign language
examination during the first semester of graduate study (or, if part time,
before completing 12 semester hours), and the other examination within
one year after they begin graduate work (or, if part time, before completing
24 semester hours). Both foreign language requirements must be
completed before the student is permitted to take the comprehensive
examinations.

A graduate student who has received a grade of C or F in a graduate
course is permitted to repeat the course one time. The calculation of the
grade point average will include only the grade earned in the repeated
course. For students in graduate programs, an average of B or better is
required for graduation.

Candidates for the Doctor of Philosophy degree in Musicology are referred
to the general section of these Announcements under the heading The
Doctoral Degree for information regarding coursework, transfer of credits, language, comprehensive examinations, admission to candidacy, dissertation, criteria for dissertation, oral examination, publication of dissertation, copyright and completion of requirements and request for extension.

Program of Study

The Ph.D. degree in music history is a research degree for students primarily interested in the field of music history. The program for each student will be planned by the student's adviser and is subject to the approval of the dean. It will normally include the following in the major field:

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Musicology Period Courses</td>
<td>9</td>
</tr>
<tr>
<td>Research Methodology MUS 731</td>
<td>3</td>
</tr>
<tr>
<td>Music Paleography MUS 729</td>
<td>3</td>
</tr>
<tr>
<td>Four Seminars</td>
<td>12</td>
</tr>
<tr>
<td>Five Electives</td>
<td>15</td>
</tr>
<tr>
<td>Musicology Colloquium 599</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
</tr>
</tbody>
</table>

Enrollment is required each semester in residence.

The selection of period courses shall be made in consultation with the adviser; the required period courses shall be determined by performance on the music history placement exam, and previous course experience in the Master of Arts degree, as well as the need to provide a well-rounded selection of courses covering all periods of music history. If deemed necessary, period courses may replace one or more electives. A minimum of 12 additional semester hours must be taken in the minor field, with the expectation that these 12 hours are sufficient to provide a solid base of knowledge in the subject area. If additional hours are deemed necessary for the minor, these shall be drawn from the electives. If the minor field is in music theory, the student shall take the following courses: Analytical Techniques I and II (six semester hours) and electives in theory (six semester hours). A minor field outside of music may be chosen if the student has the necessary undergraduate prerequisites to qualify for graduate courses and if such a field is pertinent to the student's program. For example, students who wish to write dissertations on subjects in the medieval period and who have adequate preparation will be encouraged to take 12 semester hours of medieval Latin as part of their minor. Other minor fields that provide a valuable complement to courses in music history are anthropology, history and art history. Minor fields in performance may be permitted, pending a successful audition and approval by both the musicology faculty and the appropriate applied music faculty; a minor in performance requires 15 semester hours and a graduate-level recital, as explained in the section below. In deciding on a minor field, students should consult with both their musicology adviser and appropriate faculty adviser in the field in which they propose to take their minor. Students who select a minor field other than music theory are still strongly encouraged to select Analytical Techniques I and II as two of their
**Minor in Performance**

A student who wishes to pursue a minor in performance must first audition for the appropriate applied music faculty, who will determine whether or not the student qualifies for applied music study at the graduate level. If approved by both the applied music faculty and the musicology faculty, the minor field will then consist of fifteen semester hours: six in applied music and nine in pedagogy and literature.

The student must also give one graduate-level recital and take a written comprehensive examination on pedagogy and literature of that performance discipline.

For a student who minors in performance, the total requirements for both the major and minor field will be as follows:

<table>
<thead>
<tr>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major</strong></td>
</tr>
<tr>
<td>Three Musicology Period Courses 9</td>
</tr>
<tr>
<td>Research Methodology MUS 731 3</td>
</tr>
<tr>
<td>Music Paleography MUS 729 3</td>
</tr>
<tr>
<td>Four Seminars 12</td>
</tr>
<tr>
<td>Four Electives 12</td>
</tr>
<tr>
<td>Musicology Colloquium MUS 599 0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Minor:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedagogy and Literature Courses 9</td>
</tr>
<tr>
<td>Applied Music 6</td>
</tr>
<tr>
<td>Recital MUS 939 0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>54</td>
</tr>
</tbody>
</table>

**Minor in Latin American Music**

A student who wishes to pursue a minor in Latin American music will determine, in consultation with the faculty adviser, a program containing at least 12 semester hours of Latin American music electives. The student must pass a comprehensive examination in the minor area. In addition, one of the student's two foreign languages should be Spanish, and the dissertation must be written on a Latin American music topic. If the student elects to use applied music instruction as part of the minor area requirements, a significant portion of the repertoire studied must consist of music by Latin American composers. In lieu of the dissertation on a topic in Latin American music, a student who has elected to pursue the Minor in Latin American music may—in consultation with the faculty adviser—elect to complete two significant research projects (beyond the requirements of a class) and present these as formal papers to the Musicology Colloquium. These papers should be fully documented studies around twenty-five
pages in length. This option is available for students who have elected to do a dissertation on a topic outside Latin American music. If the student elects this option, the minor still carries with it the other requirements enumerated above.

**Graduate Artist Diploma**

The Artist Diploma may be more appropriate than the Doctor of Musical Arts degree for the student seeking total concentration in performance at the post-master's level. Thus, the Benjamin T. Rome School of Music offers the Graduate Artist Diploma, a graduate-level non-degree performance program for only the most talented and outstanding performers. This program is offered to students in the performing areas of orchestral conducting, piano, strings (violin and cello only) and voice. Interested students should contact the Office of Graduate Admissions for the particulars in relation to the application process.

**Entrance Requirements**

Applicants to this program must have a Bachelor of Music degree with a major in performance or a Performers Certificate that represents a minimum of a three-year performance-intensive program. For the Graduate Artist Diploma in orchestral conducting, a master's degree or its equivalent is preferred. Required credentials for admission to the music school include an application, application fee, official transcripts of all postsecondary studies, two letters of recommendation, a repertoire list and evidence of a performing career in progress (such as programs and/or critical reviews).

Students whose first language is not English must submit TOEFL results of 80 or higher (iBT test), (for paper-based test: 550 or higher; for computer-based test: 213 or higher), to be considered for admission. For the iBT test, at least 20 out of 30 in each of the subcategories is required.

Final admission to the program is granted following successful completion of a 60-minute artist diploma admission audition, which must be presented before coursework begins and should include selections demonstrating the student's ability to perform in various styles. The singer's audition program must also demonstrate proficiency in French, German and Italian.

The applicant must audition in person if residing in the United States. Applicants for the Graduate Artist Diploma in orchestral conducting are asked to submit a videotape of a public performance, reading session or rehearsal, minimum length of 30 minutes, demonstrating diverse styles of orchestral repertoire; in addition, they will take a written and aural examination.

**Program of Study**

To receive the Graduate Artist Diploma, the student must successfully complete a curriculum of 35 or 36 semester hours, as described below, with an average of B or better. Enrollment for a minimum of four semesters is required, with a maximum period of three years allowed for completion of the program. Transfer credits may not be accepted to satisfy course requirements. Credits for coursework apply toward program requirements after the artist diploma audition is passed.

Classes chosen for the music electives requirement should be lecture or lecture/activity courses to be determined with the program adviser. Examples include music theory, music history or similar courses.
appropriate to the major. All required recitals are to be performed in public before a committee of the music school faculty and will be graded on a pass/fail basis.

**Orchestral Conducting**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semesters</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Lessons</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Graduate Conducting Seminar MUS 643</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Music Electives (by advisement)</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Recitals (MUS 938) (see below)</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>35</strong></td>
</tr>
</tbody>
</table>

Three 70-minute recitals are required, the orchestral repertoire for which is to be decided upon between the candidate and the conducting professor. The candidate must demonstrate that he/she has studied a significant proportion of the standard orchestral repertoire, including music written after 1920. Opportunities for meeting the recital requirement will be provided by arrangement with the university orchestra, appropriate public performances or designated performances with the CUA opera.

**Piano**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semesters</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Lessons</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Music Electives (by advisement)</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Recitals (MUS 938) (see below)</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>36</strong></td>
</tr>
</tbody>
</table>

Four recitals are required: two solo recitals, one recital consisting of two concertos and one chamber music or chamber music/accompanying recital. The soloist is responsible for securing the accompanist for the concerto recital and the additional performers for the chamber music or chamber music/accompanying recital.

**Strings (violin and cello only)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Semesters</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Lessons</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Music Elective (by advisement)</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Orchestra MUS 508</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Chamber Music MUS 605 or 605A</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
Recitals (MUS 938) (see below) 4 12
Total 35

Four recitals are required: three solo recitals and one recital consisting of two concertos. The soloist is responsible for securing the accompanist for all recitals.

Voice

<table>
<thead>
<tr>
<th>Semester Hours</th>
<th>Semesters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Lessons</td>
<td>4 12</td>
</tr>
<tr>
<td>Vocal Coaching</td>
<td>2 6</td>
</tr>
<tr>
<td>Music Electives (by advisement)</td>
<td>2 6</td>
</tr>
<tr>
<td>Recitals (MUS 938) (see below)</td>
<td>4 12</td>
</tr>
<tr>
<td>Total</td>
<td>36</td>
</tr>
</tbody>
</table>

Four solo recitals or two solo recitals and two major pera roles are required. The soloist is responsible for securing the accompanist for all recitals.

The student must complete, or must already have completed, two semesters of undergraduate study in Italian, French and German at an accredited college or university. In lieu of undergraduate study, the student may successfully complete placement examinations in these languages, administered by the modern languages department, verifying placement into second-year study.

Music Teacher Certification Program

This nondegree program, approved by NCATE and NASDTEC, was originally designed to meet the needs of those who hold a bachelor's degree in music and who wish to be certified to teach music in the elementary or secondary school. This program is available also, however, to undergraduate students who wish to pursue music education certification simultaneously with the completion of a Bachelor of Music degree in a field other than music education.

Graduate students may complete this program entirely on a nondegree basis, as a means of obtaining certification without the additional requirements associated with a master's degree, or they may pursue this program in conjunction with a master's degree.

Students who wish to pursue the latter option must successfully complete the admission and curriculum requirements listed below, plus all admission and curriculum requirements in their specific master's degree program. For students pursuing a master's degree, graduate-level courses taken as part of this Music Teacher Education Program may, with the approval of the adviser and dean, be accepted as electives.

In addition to meeting the general requirements for admission as a graduate nondegree student, a graduate student who wishes to pursue this program must successfully complete the following additional entrance requirements: (1) a 10-minute proficiency audition on the student's major instrument (or voice) prior to admission; (2) a music theory placement examination and a music history placement examination prior to first
enrollment for courses\(^*\); (3) a keyboard proficiency examination; and (4) the Pre-Professional Skills Test, which must be passed before the student can enroll in MUS 453, 454, 455 or 456. In addition, those who wish to become certified in general-choral music education must complete a vocal proficiency examination. A thorough review of the student's transcript(s) will be made. Based upon the transcript review and the results of the audition and the proficiency and placement examinations, required prerequisite study may be assigned by the adviser if necessary.

\(^*\)If the results of these examinations indicate areas of deficiency, the student must remove these deficiencies by taking specified graduate review or undergraduate courses.

<table>
<thead>
<tr>
<th>Program of Study</th>
<th>Semester Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Core Courses for both General-Choral and Instrumental Emphasis:</strong></td>
<td></td>
</tr>
<tr>
<td>MUS 138 Introduction to Music Education</td>
<td>1</td>
</tr>
<tr>
<td>MUS 150 Field Experiences in Music Education (minimum 100 hours required)</td>
<td>0</td>
</tr>
<tr>
<td>EDUC 581 The Education of the Exceptional(^*)</td>
<td>3</td>
</tr>
<tr>
<td>EDUC 652 Psychology of Learning: Implications for Instructional Design</td>
<td>3</td>
</tr>
</tbody>
</table>

or

| EDUC 361 Psychology of Education\(^*\)                                         |                |
| EDUC 701 Philosophical Foundations of Education (or EDUC 251, Foundations of Education)\(^*\) | 3              |

Total Core Courses: 10

| Additional Courses, General-Choral Emphasis:                                    |                |
| MUS 421 Elementary General-Choral Student Teaching                              | 4              |
| MUS 421A Secondary General-Choral Student Teaching                              | 4              |
| MUS 421B General-Choral Student Teacher Seminar                                | 1              |
| MUS 453 Elementary General-Choral Music Methods                                | 3              |
| MUS 454 Secondary General-Choral Music Methods                                 | 3              |
| MUPI Private Voice Instruction (by advisement, as needed)                      | 0-4            |

Total Additional Courses, General-Choral Emphasis: 15-19

Total Music Teacher Certification Program, General-Choral Emphasis: 25-29

| Additional Courses, Instrumental Emphasis:                                     |                |
| MUS 422 Elementary Instrumental Student Teaching                               | 4              |
MUS 422A Secondary Instrumental Student Teaching 4
MUS 422B Instrumental Student Teaching Seminar 1
MUS 455 Elementary and Middle School Instrumental Music Methods 3
MUS 456 Secondary Instrumental Music Methods 3

MUS Secondary Instrument Classes: Brass, Woodwinds, Strings, Percussion, and/or Guitar (by advisement, as needed)

0-12

Total Additional Courses: Instrumental Emphasis: 15-27

Total Music Teacher Certification Program, Instrumental Emphasis: 25-37

*Core courses at graduate level (EDUC 581, 586, 652, 701) may be applicable to master’s degree curriculum.

Courses Offered

A full listing of graduate courses offered by the Benjamin T. Rome School of Music is found below. Consult Cardinal Station for additional information about courses and to determine course offerings by semester.

Course Catalog for Music

MUPI

501 Competency Studies in Secondary Areas

Five hours of private lessons during the course of a fall or spring semester, taken in a secondary area. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

503 Competency Studies in Secondary Areas

Nine hours of private lessons in a secondary area, taken during a fall or spring semester. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

505 Competency Studies in Secondary Areas

A one-hour private lesson each week in a secondary area, taken during a fall or spring semester. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

507 Private Instruction:

Five hours of private lessons, taken during a fall or spring semester. Elective study. May
Private Instruction: A one-hour lesson each week. Elective study. May be repeated for credit. Prerequisite: Department Consent.

Private Instruction for International Students in IEP

- 511 Five one-hour lessons during the course of a fall or spring semester while an international student is fulfilling the requirements of the CUA Intensive English Program. For international students in the CUA Intensive English Program only. May be repeated for credit. Prerequisite: Department Consent.

- 512 Ten one-hour lessons during the course of a fall or spring semester while an international student is fulfilling the requirements of the CUA Intensive English Program. For international students in the CUA Intensive English Program only. May be repeated for credit. Prerequisite: Department Consent.

- 513 Fourteen one-hour lessons during the course of a fall or spring semester while an international student is fulfilling the requirements of the CUA Intensive English Program. For international students in the CUA Intensive English Program only. May be repeated for credit. Prerequisite: Department Consent.

Private Music Instruction

- 671 Five hours of private lessons, taken during a six-week summer session. Elective study. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

- 672 Ten hours of private lessons, taken during a six-week summer session. Elective study. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.
Private Music Instruction

Nine hours of required private lessons, taken during the course of a fall or spring semester, or ten hours of required private lessons taken during a six-week summer session. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

Private Instruction

Five hours of required private lessons, taken during the course of a fall or spring semester or during a six-week summer session. For graduate students only. May be repeated for credit. Prerequisite: Department Consent.

Private Instruction (M.M.)

A one-hour required lesson each week, taken during a fall or spring semester. For master's degree students. May be repeated for credit. Prerequisite: Department Consent.

Private Minor Instruction (D.M.A.)

A one-hour lesson each week, taken during a fall or spring semester, for doctoral students pursuing an approved minor in voice, an instrument, composition, or conducting. May be repeated for credit. Prerequisite: Department Consent.

Private Major Instruction (D.M.A.)

A one-hour required lesson each week in a major area for students in D.M.A. programs, taken during a fall or spring semester. May be repeated for credit. Prerequisite: Department Consent.

Piano Pedagogy I: Early Study

Focuses on the early piano training of children and adults. Includes an exploration of beginning piano technique, standard and supplementary teaching methods and editions, approaches to the early stages of student development, studio management, and the professional development of the independent music teacher. Opportunities for in-class
teaching and observation of experienced teachers provided. Offered on a rotational basis.

500A Piano Pedagogy II: Intermediate Study

An examination of pianistic development at the intermediate level. Emphasis placed on repertoire that can stimulate and excite young pianists during this crucial period of study. Students become familiar with this repertoire through performance, analysis, and presentation of lesson plans in music from all style periods. Opportunities for in-class teaching and observation of experienced teachers provided. Offered on a rotational basis.

500B Piano Pedagogy III: Advanced Study

A study of issues affecting the advanced student of all ages. Topics include technique, repertoire, practice methods, and recital preparation. The larger world of music, including competitions, auditions, and career choices are examined also. Opportunities to observe and to give master classes are an important part of this course. Offered on a rotational basis. Prerequisite: 461.

500D Group Issues in Piano Teaching

An examination of the different approaches for teaching piano to more than one student at a time. Special focus is given to class piano, including the use of digital keyboard instruments, new teaching materials, and recent applications of technology. The advantages of incorporating other types of ensemble playing in the private studio are addressed also. Offered on a rotational basis.

500E The History of Piano Pedagogy

Examines the meaning of piano pedagogy, past and present. Topics include early pedagogy as well as contemporary theories and methodologies. Presents a comparison of culturally diverse schools of piano training, including Russian, French, Asian, American, and others. Explores the evolution of teaching
repertoire and the growth of psychology as a critical element in piano pedagogy. Offered on a rotational basis.

501A Concert Creativity: developing conceptions, presentations, funding, marketing

The purpose of this course is to introduce students to many forms of non-traditional concert presentations and to assist students in conceptualizing new concert formats, to offer in-class experience in experimenting with these formats under supervision, learning how to make the case for funding experimental concerts, where to find grants, how to apply for grants and other forms of financial assistance, and learning how to market these concerts. Some of the specific topics that will be explored: illuminations in the concert hall: from Leonard Bernstein to Jeffrey Siegel’s Keyboard Conversations, The Kronos Quartet, the Emerson Quartet, and other experiments at audience engagement; conceptualizing the event(s); scripting; speaking to audiences; collaborations with actors, dancers, musicologists, visual artists; fund raising; grant writing; board-room presentations; marketing the event(s); public relations: presenting oneself and developing a website. Final exam will be a public concert presentation for the class, open to the public.

501B Topics in Musical Theatre Methods for Secondary Education

503A Repertoire for Conductors

A survey of basic and selected repertoire with which conducting students should become familiar. Genres: symphonic, opera, ballet, and oratorio, repertoire for young peoples concerts, pops concerts, outdoor and other special event concerts. The class will become familiar with repertoire most needed for assistant conductors: symphonies of Beethoven,
Brahms, Tchaikowsky, Dvorak, and others; ballets: Nutcracker, Sleeping Beauty, Appalachian Spring, and others; operas: Hansel and Gretel, Magic Flute, Don Giovanni, La Bohème, and others; oratorios: Messiah, selected Bach cantatas, Fauré Requiem, and others. This course will assist students in developing a basis for further and detailed study of the music they are most likely to encounter as performers, conductors, and assistant conductors in their formative years. Departmental consent. Prerequisite: Harmony IV, Basic Conducting.

503B Conducting Seminar for Conducting Minor
Introduction to score reading: orchestral, opera, and oratorio scores. How to learn a score as a conductor. Score reading at the keyboard: open-score Bach chorales, and slow movements of string quartets. Transpositions. Conducting technique: developing further upon the lessons of Basic Conducting, refining the language of gesture, and applying the lessons to actual scores of the orchestral, opera, ballet, and oratorio repertoire. Analyzing the technique requirements of various sections of scores, arias, recitatives, developing a concept of color, balance, blend and ensemble. Departmental consent. Prerequisites: Harmony IV; Basic Conducting.

505 Introduction to Orff and Kodály
An introductory overview to the study of the music pedagogies of Orff and Kodály. This course provides the music student with a background knowledge of both pedagogies including basic tools, philosophical foundations, activities, classroom management techniques and teaching strategies that are necessary in order to teach these pedagogies to students in grades PK-5. The practice of these pedagogies will be achieved through singing games, movement, and listening
The Musician in Modern Society
Explores the role of the musician in today's society, focusing on different aspects of performing and teaching careers. Assists performers with the acquisition of basic knowledge and skills needed for self-management, private studio development, job interviews, auditions, preparation of publicity and promotional materials, resumes, budgeting, marketing, fund-raising, and grant writing. Offered on a rotational basis. Open to School of Music graduate students and to undergraduate students with permission of the instructor.

CUA Chamber Choir
Rehearsal and performance of the spectrum of literatures appropriate for chamber chorus. Limited enrollment; by audition and with permission of the conductor. Fulfills major ensemble requirement.

Chamber Choir, Non-Credit Participation
For students in the Master of Music in Sacred Music and the DMA in Sacred Music degree programs, required to participate in Chamber Choir each semester in residence, and who have already fulfilled their credit requirement.

University Singers
University Singers is the advanced chorus of the School of Music. Rehearsal and performance of works of all periods, occasionally with the University Symphony Orchestra. By audition. May be repeated for credit. Fulfills major ensemble requirement.

University Chorus
University Chorus provides a performance forum in which students develop their musical
and vocal skills. Rehearsal and performance of a wide spectrum of literature; joins the other choral ensembles and University Symphony Orchestra on an occasional basis. By audition. May be repeated for credit. Fulfills major ensemble requirement.

<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>507D</td>
<td>CUA Women's Chorus</td>
</tr>
<tr>
<td>507E</td>
<td>CUA Town &amp; Gown Community Chorus</td>
</tr>
<tr>
<td>508</td>
<td>University Symphony Orchestra</td>
</tr>
<tr>
<td>508A</td>
<td>Repertory Orchestra</td>
</tr>
<tr>
<td>508B</td>
<td>Wind Ensemble</td>
</tr>
<tr>
<td>508C</td>
<td>Jazz Ensemble</td>
</tr>
<tr>
<td>508D</td>
<td>Percussion Ensemble</td>
</tr>
<tr>
<td>508E</td>
<td>Contemporary Music Ensemble</td>
</tr>
</tbody>
</table>
credit. Prerequisite: Department Consent.

508F Flute Ensemble
Open to music and nonmusic majors. May be repeated for credit.

508G University Symphony Orchestra, Non-Credit Participation

508H Contemporary Music Ensemble, non-credit participation

508I Guitar Ensemble

509 Opera Workshop I
This first semester course concentrates on the development of the singing actor: the intellectual preparation and physical technics necessary to the performance of believable operatic characters. All discussions and dramatic exercises are placed within musical contexts that limit or expand all actions, interactions, and reactions. May be offered on a rotational basis. Prerequisite: Department Consent.

509A Opera Workshop II
This second semester course utilizes the technics acquired in MUS 509 through the dramatic preparation of opera scenes. Vocal coaching included. Public performance of operatic scenes required. May be offered on a rotational basis. Prerequisites: 509, Department Consent.

511 Survey of Solo Vocal Literature I
An introduction to song literature for the solo voice and piano, for student singers and accompanists. Begins with the earliest surviving solo vocal literature from the Middle Ages through the early Renaissance in England and Italy, then proceeds to the Italian Bel Canto composers, German Lied composers of the early nineteenth century, and the development of the song cycle. In-class performance required each week. Offered on a rotational basis.
511A  Survey in Solo Vocal Literature II
Continuation of 511. Introduces song literature for the solo voice and piano, for student singers and accompanists, with emphasis on composers of the nineteenth- and twentieth-century French Melodie, German Lied after World War II, and music of the avant garde. In-class performance required each week. Offered on a rotational basis.

513A  Topics in Music History
In-depth examination of a specific topic in the history of music, including specific composers' works, a genre, a "school" of composition or compositional technique, or other appropriate subjects. Topics rotate. Class includes lecture by the professor as well as student presentations and research. Prerequisite: MUS 490 and permission of instructor.

514  Introduction to Vocal Accompanying
An introduction for pianists to the study and performance of music for voice and piano. Stylistic, technical, and textual issues found in art songs, opera, and musical theatre. For undergraduate and graduate pianists. Offered on a rotational basis.

515  Arts and Society in 20th Century Russia/USSR
The westernization of Russia and its subsequent artistic accomplishments in the 19th and early 20th centuries were swiftly altered by the successful 1917 Revolution and the rise of Socialist government. This cultural history focuses on 20th c. Party polices that determined the creation and performance of music, drama, and ballet, and on literature and criticism. It investigates principal artists and their works within traditional, modern, socialist, and folk influences, and includes personal observations of Soviet cultural life and unpublished interviews with Soviet artists. This course is open to University Honors students, and to undergraduate
and graduate music majors as a music elective. It includes unit tests, a mid-term and final exam, and a research paper.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>515A</td>
<td>Russian Music of the Nineteenth Century</td>
<td>Overview of the history of Russian music of the nineteenth century. Lives and works of such important composers of the century as Glinka, Dargomyzhsky, Balakirev, Borodin, Mussorgsky, Cui, Tchaikovsky, and others are discussed and studied. Works include operas and orchestral, chamber, vocal, and piano music. The course contains a performance and/or research component. Open to graduate and undergraduate music majors as a music elective. Departmental Consent required.</td>
</tr>
<tr>
<td>515E</td>
<td>General-Choral Techniques for the Instrumental Music Educator</td>
<td></td>
</tr>
<tr>
<td>516</td>
<td>Survey of Organ Literature I</td>
<td>A survey of organ literature as related to organ building from the beginnings to the present time. Also treats analysis of organ compositions, performance practices, and registration. Offered on a rotational basis.</td>
</tr>
<tr>
<td>516A</td>
<td>Survey of Organ Literature II</td>
<td>Continuation of 516. A survey of organ literature as related to organ building from the beginnings to the present time. Also treats analysis of organ compositions, performance practices, and registration. Offered on a rotational basis.</td>
</tr>
<tr>
<td>516E</td>
<td>Instrumental Techniques for the Choral Music Educator</td>
<td></td>
</tr>
<tr>
<td>520</td>
<td>Popular Music and American Culture</td>
<td>This course examines the varied popular music traditions of the United States as expressions of society and cultural diversity. By tracing the roots of styles such as folk, blues, jazz, country, popular music, and rock, a picture emerges of what</td>
</tr>
</tbody>
</table>
American life was like throughout the past century. Class participants listen to musical excerpts and read and analyze song lyrics. Students need not know how to read music, but must be prepared to do listening and lyric assignments for class discussion. Open to undergraduate and graduate students. Offered on a rotational basis.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>521E</td>
<td>Elementary Gen/Choral Student Teaching</td>
</tr>
<tr>
<td>521F</td>
<td>Secondary Gen/Choral Student Teaching</td>
</tr>
<tr>
<td>521G</td>
<td>Gen/Choral Student Teacher Seminar</td>
</tr>
<tr>
<td>521H</td>
<td>Action Research in Music Education</td>
</tr>
</tbody>
</table>

A capstone course for the Master of Arts in Teaching Music (MAT, to be taken concurrently with the student teaching internship. The course will provide guided support for research that will explore (a) inquiry into a relevant and approved aspect of instruction, curriculum, or other valid area of K-12 music teaching and learning (the topic, will be informed by the particular context and/or content of each individual student’s concurrent student teaching internship), and (b) application of current and best practice models that may be applied to that particular student teaching internship. A final research document that reports on procedures, results and implications of the project will be required at the conclusion of the course. Prerequisites: MUS 453 and MUS 454 for the Gen/Choral Music Emphasis or MUS 455 and MUS 456 for the Instrumental Music Emphasis; enrollment concurrently with appropriate student teaching course section: MUS 521E, 521F, 521G for the Gen/Choral Music Emphasis or MUS 522E, 522F, 522G for the Instrumental Music Emphasis.
522 Piano Literature I  A study of piano literature in the pre-Baroque and Baroque periods. Includes readings, lectures, live and recorded performances. Offered on a rotational basis.

522A Piano Literature II  A study of piano literature in the Classic Period. Includes readings, lectures, live and recorded performances. Offered on a rotational basis.

522B Piano Literature III  A study of piano literature in the Romantic Period. Includes readings, lectures, live and recorded performances. Offered on a rotational basis.

522C Piano Literature IV  A study of piano literature in the Impressionist and Contemporary periods. Includes readings, lectures, live and recorded performances. Offered on a rotational basis.

522D Piano Literature V: The Piano in Chamber Music  Includes sonatas, piano trios, piano quartets, and piano quintets by such composers as Mozart, Beethoven, Brahms, Schubert, Schumann, Franck, Faure, Debussy, Ravel, and other composers through the twentieth century. Lecture and listening. Offered on a rotational basis.

522E Elementary Instrumental Student Teaching

522F Secondary Instrumental Student Teaching

522G Instrumental Student Teaching Seminar

524 Chamber Music Techniques  Techniques of preparation, rehearsal, and performance of chamber music works involving piano. Discussion of interpretive, technical, and ensemble issues for various combinations of instruments and preparation of individual works for performance. MUS 424 is required of undergraduates in the Collaborative Piano degree.
MUS 525 is required of graduate students in the DMA Chamber Music degree program. Offered on a rotational basis. May be repeated with permission of the instructor. Prerequisite: Permission of instructor.

533 The Business of Independent Studio Teaching

Lecture. Focuses on the business skills necessary to run a successful independent music studio. Issues such as preparing studio policy sheets, planning lessons, group classes and recitals, bookkeeping, zoning, filing of taxes, publicity and retirement planning will be covered. Students will study policy sheets of successful teachers, prepare their own policy sheets, and establish short and long term goals for the studio. Offered on a rotational basis.

535 Introduction to Vocal Pedagogy and Physiology

A study investigating the vocal physiology and various teaching methods and tools necessary to the successful singer and pedagogue. Required graduate study for all voice majors and optional for juniors and seniors. Offered fall semester only.

535A Vocal Pedagogy Practicum

Students who have successfully completed MUS 535 Introduction to Vocal Pedagogy and Physiology (or a similar course at another university, accepted by the instructor) teach students privately and in a classroom situation. Participating students to be taught by practicum students must be scrutinized by the instructor for vocal health and assured interest in participation. Each practicum student will select a male and a female student to teach privately. Twice during the semester the practicum student will present a sample lesson—approximately a twenty-minute session—with both his/her students, in front of the class. Instructional guidance and peer evaluation offer insight and confidence to the prospective teacher. A final presentation
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>536A</td>
<td>Stage Movement for Singers I</td>
<td>Stage movement skills are a necessary component in the education and training of young singers. Effective stage movements differ from everyday body movements in scope, variety, and rhythm. The significance of communication through body movement is well documented in the literature on psycho-physical reflexes, non-verbal communication, kinesthetic intelligence, and neuro-linguistic programming. This course is based on the methods of Stanislavski, Dalcroze, Alexander, and Feldenkrais, who view body movement as a learned form of communication. Class exercises introduce students to the stage fall, the fundamentals of fencing, and selected scenes of stage combat.</td>
</tr>
<tr>
<td>536B</td>
<td>Stage Movement for Singers II</td>
<td>Continuation of Stage Movement for Singers I.</td>
</tr>
<tr>
<td>537</td>
<td>Music in the Middle Ages</td>
<td>A survey of sacred and secular music, both monophonic and polyphonic, from the early Christian liturgy through the Ars Nova, with special emphasis upon the historical development of forms and the emergence of distinct national styles. Consideration of poetic and musical form, and stylistic analysis. Offered on a rotational basis. Prerequisite: MUS 325, 490.</td>
</tr>
<tr>
<td>537A</td>
<td>Music in the Renaissance</td>
<td>Music and musical style in western Europe from about 1400 to about 1600. Development of polyphonic Mass and motet; changing forms of secular music; and the rise of instrumental</td>
</tr>
</tbody>
</table>
music. Offered on a rotational basis. Prerequisite: MUS 325, MUS 490.

537B  Music in the Baroque  A study of baroque music focusing upon national styles from the late sixteenth century through Bach and Handel. Emphasizes formal and stylistic developments in sacred and secular music, the intervention and influence of monody, and the evolution of idiomatic writing in instrumental composition. Offered on a rotational basis. Prerequisites: MUS 325, MUS 326, MUS 490.

537C  Music in the Classical Period  An examination of the stylistic elements of repertoire from the Mannheim, Viennese, and North German traditions through Haydn, Mozart, and Beethoven, and their contemporaries. Emphasizes development of major instrumental forms and operatic genres. Offered on a rotational basis. Prerequisite: MUS 326, MUS 490.

537D  Music in the Romantic Period  A survey encompassing the development of instrumental and vocal genres from the early 1800s through the beginning of the twentieth century. Emphasis as well upon the cultural environment of the composition and performance of western art music in Europe and America. Offered on a rotational basis. Prerequisites: MUS 326, MUS 327, MUS 490.

537E  Music Since 1900  A survey of music from Debussy to the present. Analysis of selected works, definitions of significant trends. Offered on a rotational basis. Prerequisites: MUS 325, MUS 326, MUS 327, MUS 490.

537F  American Music  This course considers the varied musical traditions of the United States, examining them as expressions of society and cultural diversity. Beginning with a survey of American art and sacred music up through the
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>538</td>
<td>Opera Practicum (Major Role)</td>
<td>Preparation of a major role for opera production. May be repeated for credit. Prerequisite: Department Consent.</td>
</tr>
<tr>
<td>538A</td>
<td>Opera Practicum (Major Role)</td>
<td>Preparation of a major role for opera production. May be repeated for credit. Prerequisite: Department Consent.</td>
</tr>
<tr>
<td>538B</td>
<td>Opera Practicum (Minor Role)</td>
<td>Preparation of a minor role for opera production. Can be repeated for credit. Prerequisite: Departmental Consent.</td>
</tr>
<tr>
<td>538C</td>
<td>Opera Practicum (Minor Role)</td>
<td>Preparation of a minor role for opera production. May be repeated for credit. Prerequisite: Department Consent.</td>
</tr>
<tr>
<td>538D</td>
<td>Opera Chorus Practicum</td>
<td>Credit awarded for preparation and performance in the chorus of an opera production. Does not substitute for required CUA Chorus. May be repeated for credit. Prerequisite: Department Consent.</td>
</tr>
<tr>
<td>538E</td>
<td>Introduction to Music Education</td>
<td></td>
</tr>
<tr>
<td>543</td>
<td>Ward Method Music Pedagogy for Catholic Elementary Schools: Course I</td>
<td>Discovering the singing voice; coordinated rhythm gestures in response to musical stimulus; pitch drills; number, finger, and staff notations; ear and eye tests; elements of improvisation; songs in the major tonality graded according to the child's developing capacity; lesson planning and practice teaching. Oral and written examinations required. No previous training necessary, although students must possess the ability to sing on pitch. Textbooks and teaching materials provided. Offered on a rotational basis. Prerequisites: ability to sing on pitch.</td>
</tr>
</tbody>
</table>
543A  Ward Method Music Pedagogy for Catholic Elementary Schools: Course II

Extensive vocal and rhythmic drills linked to creative activity in DO, SOL, and LA modes; repertoire of religious, patriotic, and folk songs. Teachers' manuals provided. Offered on a rotational basis. Prerequisite: 543.

543AW  Ward Method Music Pedagogy for Catholic Elementary Schools: Course II

543B  Ward Method Music Pedagogy for Catholic Elementary Schools: Course III

543BW  Ward Method Music Pedagogy for Catholic Elementary Schools: Course III

543C  Ward Method Music Pedagogy for Catholic Junior High and High Schools: Course IV

Ward Course IV stresses expansion of vocal training with drills for changing boys' voices (Junior High–High School age level); preparatory exercises for two-, three-, and four-part repertory; tonal alterations and modulation; advanced studies of metrical and free rhythms; extensive repertory of chants, classical polyphony and contemporary part music suitable for concert performance and participation in the liturgy. Taught on a rotational basis depending upon need, with consent of instructor based upon successful completion (with classroom observation) of prerequisites MUS 543, 543A, and 543B. Elective open to all students of the School of Music who qualify.

543CW  Ward Method Music Pedagogy for Catholic Junior High and High Schools: Course IV

543W  Ward Method Music Pedagogy for Catholic Elementary Schools: Course I

547  Gregorian Chant  Study of Gregorian chant notation
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practicum I</td>
<td>and modality; performance practice and conducting; sight-reading with tonic sol-fa syllables; rhythmic interpretation according to the principles of Dom Andre Mocquereau, O.S.B., author and founder of the Solesmes Method; repertory of liturgical chants. Oral and written examinations required. Students who have not completed 544 must demonstrate basic music reading skills. Offered on a rotational basis. Prerequisites: basic music-reading skills or successful completion of 544.</td>
<td></td>
</tr>
<tr>
<td>547A</td>
<td>Gregorian Chant Practicum II</td>
<td>Continuation of 547, exploring various styles of chant interpretation, including oratorical method, mensuralism, and neume rhythm. Development of the Graduale Romanum (Vatican edition). For graduate students; undergraduates may enroll with permission of the instructor. Offered on a rotational basis.</td>
</tr>
<tr>
<td>547B</td>
<td>Gregorian Chant Schola</td>
<td>Review of points of technique and style for performance and an exploration of the repertory of available chants for application to current liturgical practice. In addition to classes, students prepare for and perform at selected liturgies. For graduate students; undergraduates may enroll with permission of the instructor.</td>
</tr>
<tr>
<td>550E</td>
<td>Field Experiences in Music Education</td>
<td></td>
</tr>
<tr>
<td>553</td>
<td>History of Opera</td>
<td>A survey of Western opera from 1600 to the present. Through analysis of representative works from each period, students trace the genre historically, examining the development of operatic styles and forms. Emphasis is placed on major composers and national schools. Prerequisites: MUS 325, MUS 326, MUS 327, MUS 490.</td>
</tr>
<tr>
<td>553E</td>
<td>Elementary General-Choral Music Methods</td>
<td></td>
</tr>
</tbody>
</table>
553EE  Elementary And Middle School Instrumental Music Methods

554  Wellness for Musicians  A study of the various dimensions of wellness for musicians, including physiological, psychological, pedagogical, and cultural aspects. Affords students the opportunity to reexamine and restructure their music-related work habits and lifestyle consistent with injury prevention and well-being. Offered on a rotational basis.

554E  Secondary General-Choral Music Methods

554EE  Secondary Instrumental Music Methods

555  Topics in Stage Music  An umbrella course consisting of rotating mini-courses, each devoted to a specialized topic in stage music. Offered the first five weeks of the semester. (Mini courses offered during other five weeks of the semester carry a different MUS number.) Reading assignments, research report/interviews, and final examination form the basis of the course grade. Open to graduate students; open to undergraduates with permission. Prerequisites: none for graduate students; for undergraduate students, completion of MUS 222 and MUS 224.

556  History of Sacred Music  Gregorian chant, sacred polyphony of the Renaissance, and Reformation hymnody; sacred works of Bach; examples of sacred music of later eighteenth, nineteenth, and twentieth centuries. The role of music in worship. Offered on a rotating basis. Prerequisites: MUS 325, MUS 326, MUS 327, MUS 490.

559  World Music  A study of the indigenous musics
of Native America, Africa, India, East Asia, Indonesia, and Latin America. After acquiring a knowledge of basic musical elements such as rhythm, tempo, dynamics, and melody, students go on to investigate a variety of music-cultures, examining not only the music itself but also its meaning and role in the definition of society, ritual, and history. A field research project allows students to draw on their musical backgrounds to identify and document a music-culture within their own scope of experience. Open to students in the University Honors Program (for whom the course is cross listed as HSMU 459), to upper-class undergraduate students with a G.P.A. of 3.5 or better, and to graduate students. For music and non-music majors. Students need not know how to read music.

561 History and Literature of Wind Band/Ensemble

Historical survey of literature for wind ensembles and bands from the Renaissance to the twentieth century. Offered on a rotational basis.

564 Music of the Holocaust Era, 1933-1945

A survey of compositions that emerged during the Nazi era from Jewish composers and others who lived under the iron tent of Naziism and were affected by the restrictions placed upon artists by the Third Reich. The sociology of art, and specific composers, pianists, and singers who continued to flourish, create, and perform at the various concentration camps and throughout occupied Europe are explored. Organized as a lecture/seminar that includes guest lecturers. Several biographical films will be shown, and scholars referenced will include, among others, Michael Kater, Pamela Potter, Michael Meyer, Rebecca Rischin, and Jacob Katz. Music history elective open to all students of the School of Music; open as a humanities elective to all
students of the University with permission of the instructor. Prerequisite: for juniors and above.

566 French Opera: A Survey for Singers
A survey of opera in France, including both the lyric opera and opera comique. Examines the output of such composers as Massenet, Gounod, and Bizet. For voice majors. Offered on a rotational basis.

567 Summer Institute in Italy
Studies in performance, pedagogy, and chamber music, offered normally during the Summer Session as part of the Amalfi Coast Music Festival. Includes private instruction, seminars, and master classes. Department Consent required.

568 Orchestral Literature for String Players
A survey of standard orchestral literature, requiring weekly class performance, with supplemental work on sight reading and audition preparation. Offered on a rotational basis.

568A String Pedagogy
Treatises on string teaching from the eighteenth through twentieth centuries (e.g., Geminiani and Galamian) examined as a background for an inquiry into contemporary pedagogical issues. For string majors. Offered on a rotational basis.

568B Guitar Literature
568C Guitar Pedagogy

571 Twentieth Century Piano Literature of the Americas
A study of piano literature composed in the Americas during the twentieth century. Makes use of resources from the library of The Latin American Center for Graduate Study in Music and visits from faculty specialists where appropriate. Open to graduate and upper-level undergraduate students. Offered on a rotational basis.

572 Italian Lyric Diction and Repertoire
The international phonetic alphabet (IPA) applied, with emphasis on the difference between sung and spoken diction. Practical training through
performance in class. Written and oral assignments. Limited enrollment. Prerequisite: Department Consent.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>572A</td>
<td>French Lyric Diction and Repertoire</td>
<td>The diction portion includes the international phonetic alphabet (IPA), with emphasis on the difference between sung and spoken diction. Practical training through records and performance in class. Listening, lectures, written and oral assignments. Introduction to the interpretation of musical texts (dictionaries, translations). Offered on a rotational basis.</td>
</tr>
<tr>
<td>572B</td>
<td>German Lyric Diction and Repertoire</td>
<td>Uses the international phonetic alphabet (IPA), with emphasis on the difference between sung and spoken diction. Practical training through recordings and performance in class. Includes introduction to interpretation of musical texts (dictionaries, translations) from the repertoire. Written and oral assignments.</td>
</tr>
<tr>
<td>572C</td>
<td>Spanish Lyric Diction and Repertoire</td>
<td>Use of phonetic alphabet to emphasize the difference between spoken and sung Spanish, as well as the difference between Castillian Spanish and Latin American Spanish. Repertoire will cover songs from the Renaissance through the 20th century and Spain and Latin America. Arias and duets from Zarzuelas will also be presented. Classes will be comprised of lecture, performances by students, and the use of recordings. Translations will be provided for all music covered. Students not in vocal performance degree programs can participate by either accompanying or by presenting papers on the repertoire. Offered on a rotational basis.</td>
</tr>
</tbody>
</table>
| 572D     | Russian Lyric Diction                    | Introduces voice students to the technique of singing in Russian, with emphasis on the phonetic requirements of the Russian language. Students apply the...
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>572E</td>
<td>Russian Vocal Repertoire</td>
<td>A survey of Russian art songs, arias, and operatic scenes from the eighteenth, nineteenth, and twentieth centuries, in which musical styles and vocal performance traditions are explored. In-class performance, listening, and lectures. Students are required to perform this literature in an end-of-semester recital. Offered on a rotational basis. Prerequisites: 577 or permission of instructor.</td>
</tr>
<tr>
<td>572F</td>
<td>English Diction for Singers</td>
<td>The international phonetic alphabet (IPA) applied, with emphasis on sung diction. Practical training through performance in class. Written and oral assignments. Offered on a rotational basis.</td>
</tr>
<tr>
<td>572G</td>
<td>Topics in Scandinavian Song</td>
<td>Primarily a repertoire and performance class, with brief introduction to the history of Scandinavian music and poetry, with special emphasis on folk poetry, and introduction to the diction, with the help of the IPA symbols, in order for the students to perform the selections in the original languages. Features songs by Weise, Heise, Lange-Muller, Gade, Nielsen, Grieg, Rangstrom, Alfven, and Sibelius. Practical training through lecture, recordings, and in-class performance.</td>
</tr>
<tr>
<td>572H</td>
<td>Advanced French Repertoire</td>
<td>This course explores French vocal repertoire by a broad spectrum of composers, accommodating various voice classifications. Class work combines research, performance, and lyric diction. Prerequisite: acceptable foundation in French diction, either from language or lyric dictions courses. Department consent required. Offered every year.</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Description</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>573</td>
<td>Intro to Mus Notation Software</td>
<td>Instruction in employing music notation software through focus on one particular software application: Finale. Gaining knowledge of this program, as well as practical application of that knowledge to assignments and projects, is the principal goal of the course. Topics in the use of Finale include document setup; note entry methods; articulation, dynamic, and text entry methods; spacing; advanced notation tools; transposition; part extraction; importing and exporting files; MIDI files; piano reductions; templates; plug-ins; and internet publishing. Instruction through lecture-demonstration format, with assignments and projects designed to develop mastery in the various topics. Although the principal objective of the course is the acquiring of basic functionality in Finale, a brief survey of other notation software applications, such as Sibelius, will provide an overview of the range of currently available notation software. Prerequisites: MUS 121, 122, 123, 124, 221, 222, 223, 224. Limit 8 students.</td>
</tr>
<tr>
<td>573A</td>
<td>Introduction to Electronic Composition</td>
<td>This class is an introduction to the tools and theory of making music with various technologies. The course begins with the basic physics of sound and signal routing in a digital workstation, followed by units on basic sound recording and effects processing, sequencing audio and MIDI, synthesis, and interactive systems. The weekly two hour class time will be divided into 50 minutes of lecture, followed by one-on-one meetings between the professor and students. Work for the class largely revolves around a series of composition exercises, culminating in a final composition and end-of-semester concert event. Prerequisites: MUS 121, 123. Departmental consent.</td>
</tr>
</tbody>
</table>
575   Arts Administration: Creative Management in the Non-Profit Sector

During the past fifty years, rapid proliferation of non-profit music, dance, and theater performing organizations has taken place in the United States. Today, there are over 1.5 million non-profit arts, education, religious, and human service organizations registered in this country. This hands-on course is designed to build sound management techniques required for the organization and perpetuation of performing arts organizations and arts in education. Topics include defining the mission; building and working with the board; incorporation, by-laws, and taxes; unions, agents, and contracts; creating the budget and fiscal responsibility; fundraising; writing proposals and securing grants; short-term/long-term/strategic planning; audience development; volunteerism; and community education and outreach. Using landmark publications as references, management skills using latest techniques, technology, and strategies are explored and evaluated. A workbook developed by the instructor is provided in lieu of a single, required text. Required readings. Mid-term examination and final project (such as writing a grant proposal, developing a volunteer program, or creating a marketing campaign). Offered on a rotational basis.

576A   Combined Lyric Diction I

An overview of Italian, German, and French Lyric Diction particularly designed for undergraduate voice principals pursuing the General-Choral Music Education degree program and graduate students whose major is Orchestral Conducting or Vocal Accompanying. Department Consent.

576B   Combined Lyric Diction II

An overview of Latin and Spanish Lyric Diction particularly designed for graduate students whose major is Orchestral Conducting or
Vocal Accompanying and undergraduate students whose major is Collaborative Piano. Departmental Consent required.

579 The Organ as a Church Instrument
An integration of essential skills and materials for organists. Topics include principles of organ design, registration, and maintenance, with applications to hymn-playing, accompanying, and performance of repertoire. Readings on organ construction, registrational practices, technique, and ornamentation. Assignments at the organ emphasize transposition, harmonization, and service-playing skills. Limited enrollment. Offered on a rotational basis. Prerequisite: permission of instructor.

579A The Organist as a Church Musician
A continuation of 579 with special focus on score reduction at the organ, continuo realization, and improvisation. Selected readings on performance practice. Written assignments in figured bass and organ arranging. Limited enrollment. Offered on a rotational basis. Prerequisites: 579 or permission of instructor.

581 Advanced Orchestration
Lecture. Practical work in writing for full orchestra. Study of relevant works from the romantic period through the twentieth century. Orchestration of piano music and original music. Demonstration of modern techniques. Offered on a rotational basis. Prerequisite: 323

584 Liturgical Music
This course presents a foundational study of the music of the liturgy: Eucharist, Liturgy of the Hours, and the rites. Historical traditions as precursors of contemporary musico-liturgical praxis. Language of the liturgy, liturgical musical forms, overview of sources and resources. Comprehensive treatment of pre- and post-conciliar documents on sacred music. For graduate students; undergraduates with permission of instructor.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>586</td>
<td>Topics in Latin American Music</td>
<td>In-depth study, in a seminar format, of a specific genre or tradition in Latin American music. Course content rotates from semester to semester, with possible topics including Sacred Music in Colonial Latin America; Twentieth-Century Music in Latin America; The Symphony in Latin America; Opera in Latin America; and the music of one or more Latin American composers. Satisfies a concentration requirement for graduate students pursuing a concentration in Latin American Music, and serves as a music history elective for other graduate students and qualified undergraduate students. Offered on a rotational basis. May be repeated for credit. Prerequisites: MUS 490.</td>
</tr>
<tr>
<td>586A</td>
<td>Latin American Music: Regional Studies</td>
<td>Historical survey and important trends in the music of a particular region. Lecture format. Possible topics include the music of Mexico; of Brazil and Rio de La Plata; of the Andes, of Venezuela, Central America, and the Caribbean. Includes examples from concert, popular, and folk traditions. Satisfies a concentration requirement for graduate students pursuing a concentration in Latin American music, and serves as a music history elective for other graduate students and qualified undergraduate students. Offered on a rotational basis. May be repeated for credit. Prerequisites: MUS 490.</td>
</tr>
<tr>
<td>587A</td>
<td>Writing for Voice</td>
<td>Study of methods of writing for voice, creation of practical projects designed for performance. Topics include study of the physiological mechanism of the voice, voice types, study and analysis of examples of vocal writing from the Middle Ages to the present in genres including but not limited to solo song, chamber music, opera, choral music, musical theatre and popular styles.</td>
</tr>
</tbody>
</table>
Students collaborate with singers, writing specially-tailored projects for reading and/or performance in class. Prerequisites MUS 222, 224.

594 Independent Study
Taken by graduate students fulfilling a graduate-level course (500 or above). Department Consent required.

594A Independent Study
Taken by graduate students fulfilling a graduate-level course (500 or above). Department Consent required.

594B Independent Study
Taken by graduate students fulfilling a graduate-level course (500 or above). Department Consent required.

595A Internship in Teaching Piano
Offers two training options: (1) private piano teaching, involving studio teaching of persons from the university community, in which each student in the class plans, teaches, and evaluates a weekly private lesson and attends a weekly pedagogy class, and demonstration lessons are audiotaped and videotaped for further study; and (2) class piano teaching, which involves observation of keyboard classes and participation as a teaching assistant; attendance at the weekly pedagogy class also required.

599 Musicology Colloquium (w/classes)
This course will feature guest scholars, presentations by CUA faculty and student research. Students will examine the process of effective research papers and techniques for conference presentations. Various related issues such as organization and writing style, popular research topics, and use of technology will be examined. May be repeated four times.

599A Musicology Colloquium (without classes)
This course will feature guest scholars, presentations by CUA faculty and student research. Students will examine the process of effective research papers and techniques for
conference presentations. Various related issues such as organization and writing style, popular research topics, and use of technology will be examined. May be repeated four times. This course bills at the equivalent of one credit hour.

**605** Chamber Music or Accompanying  
Practical work in chamber music literature or accompanying. For graduate students. May be repeated for credit. Prerequisite: Department Consent.

**605A** Chamber Music or Accompanying  
Practical work in chamber music literature or accompanying. For graduate students. May be repeated for credit. Prerequisite: Department Consent.

**617** Stage Music Practicum  
Consideration of the particularities of musical composition in combination with other art forms. Technical emphasis placed upon general musical issues of balance, timing, underscoring, instrumentation, and dramatic support, with intensive study of examples selected from a variety of periods and genres. Coursework consists of reading and listening assignments and one in-class presentation. The presentation, generally understood to be a work-in-progress, will be a lecture-presentation of a musical excerpt composed specifically for an interdisciplinary performance setting: e.g. incidental music for play, music for dance, or an operatic scene.

**622** Practicum in Score Reading and Analysis for Conductors

**629A** Master's Composition Seminar  
A weekly meeting of master's and doctoral composition majors for the presentation of analyses, master classes by visiting composers, compositional projects, group lessons, criticism, and seminar research presentations on composers or topics relevant to contemporary
Performance and Analysis

Readings and discussions of the relationship of musical analysis to performance. In-class performances of student-selected compositions are modified based on analytical observations made by the instructor and by students. Explores analysis itself, the process of locating published analyses of compositions, and the application of analytical insights to performance. Primarily for graduate students, but open also to qualified undergraduate students. Offered on a rotational basis.

Introduction to the Analysis of Music Since 1900

An introduction to techniques of analysis applicable to various styles of twentieth-century music. Limited enrollment. Offered on a rotational basis. Prerequisites: 321, 322.

Choral Development

Intensive study of the foundations of the choral art: style, balance, blend, intonation, diction, precision, tempo articulation; the vocal mechanism and vocal development in the ensemble; considerations for musical programming. Open to qualified undergraduate upper division choral music education majors with permission.

Advanced Choral Conducting I

Refinement of conducting techniques acquired in basic, choral, instrumental conducting and in previous conducting work. Study of styles and interpretations, vocal considerations of literature; score reading.

Advanced Choral Conducting II

Further refinement of conducting techniques; research in informed style and interpretation; vocal and instrumental considerations of literature; advanced score reading.

Advanced Choral Conducting III

Doctoral projects in conducting.
640 Choral Literature I  Choral composition from the late medieval through the baroque periods. Lecture and student presentations. Analysis and reading of representative works and their stylistic considerations.

640A Choral Literature II  Choral composition from the classical and romantic periods. Lecture and student presentations. Analysis and reading of representative works.

640B Choral Literature III  Choral composition from the late romantic and contemporary periods. Lecture and student presentations. Analysis and reading of representative works.

641 Colloquium/Practicum in Sacred Music (with classes)  The fortnightly gathering of graduate and undergraduate students, faculty and invited musicians for discussion, study, growth in the realm of the art and profession of musica sacra; social interaction is an integral part of this colloquium, as is the informing and welcoming of prospective degree candidates. May be repeated.

641A Colloquium/Practicum in Sacred Music (without classes)  The fortnightly gathering of graduate and undergraduate students, faculty and invited musicians for discussion, study, growth in the realm of the art and profession of musica sacra; social interaction is an integral part of this colloquium, as is the informing and welcoming of prospective degree candidates. May be repeated.

642 Seminar: Forms and Techniques in Sacred Music  Composition in forms resonant with contemporary Catholic liturgical praxis.

643 Graduate Conducting Seminar  This comprehensive seminar includes lectures (also guest lecturers), orchestral score analysis, practical application of conducting techniques (including opera), rehearsal techniques, issues of concert programming, working with choruses, working with strings, preparation for Music Directorships, professional career development, and
individual student projects.
Departmental consent.

647 Organ Improvisation I
Acquisition of practical skills in harmony, based on the study of figured bass playing. Includes the study of ostinatos, variations, and figured bass fugues, always with reference to the repertoire. Graduate students will realize more difficult exercises, both prepared and non-prepared. For organists and other keyboard players. Prerequisites: MUS 224, or successful completion of the Theory Placement Exam or the Graduate Harmony Review, or permission of the instructor. Required for the D.M.A. program in Sacred Music with concentration in organ performance, among the twelve required credits of Sacred and Choral Music (by advisement with the director of the program); does not apply toward the M.M. in Sacred Music; satisfies three semester hours of music electives in the B.M. program in Organ. Organ Improvisation I is a prerequisite for Organ Improvisation II.

647A Organ Improvisation II
Continued development of the skills introduced in Organ Improvisation I, inspired by the literature and forms of the Baroque, Romantic, and Contemporary periods, including modal and non-tonal practice. Graduate students will study and realize significantly more complex musical forms. For organists and other keyboard players. Prerequisites: Organ Improvisation I. Required for the D.M.A. program in Sacred Music with concentration in organ performance, among the twelve required credits of Sacred and Choral Music (by advisement with the director of the program); does not apply toward the M.M. in Sacred Music; satisfies three semester hours of music electives in the B.M. program in Organ.
| 656 | Vocal Chamber Music | Study, preparation, and performance of duets, trios, quartets, and quintets from selected repertoire. Offered on a rotational basis. |
| 661 | Seminar in Vocal Performance | An examination of performance practices in the solo song and operatic repertoire, including a study of standard texts pertaining to the repertoire in French, German, and Italian. Guest lecturers, study of vocal performances captured on film, and compilation of an annotated bibliography of works dealing with performance practices in opera and song. Student performances of song and opera repertoire. For advanced students. Offered on a rotational basis. May be repeated for credit. |
| 668 | Folger Shakespeare Library Seminar | A seminar on some aspect of Renaissance music, offered under the auspices of the Folger Shakespeare Library and taught by eminent guest scholars. For graduate music majors. Limited enrollment. Permission of academic adviser and letters of recommendation required. Prerequisite: Department Consent. |
| 690 | Score Reading at the Piano | Progressive exercises in reading the C clefs, multistave scores, choral, chamber, and orchestral scores including transposing instruments. Offered on a rotational basis. Prerequisite: Piano Level VI or permission of school. |
| 690A | Figured Bass at the Piano | Topics in the course include instruction in the systems of figured notation (including variant notations), realizing four-voice chord progressions from a given figured bass, and realizing short keyboard parts in a chamber music setting (e.g., trio sonata) from figured bass. |
| 695 | Internship in Opera Conducting | The class consists of an internship assisting or assisting in the preparation of an opera production on campus in |
association with the Vocal Performance division (outside positions will also be considered). The student will aid in the preparation, planning, and presentation of rehearsals and performances as requested by the conductor of the opera. Each student will be evaluated on proficiency in the various skills needed for such duties.

696 Master's Thesis Guidance This course bills at the equivalent of one credit hour.

697A Master's Exam/Recital w/Classes

697B Master's Exam/Recital w/o Classes

698A Master's Comprehensive Examination (w/Classes) Department Consent.

698B Master's Comprehensive Examination (w/o Classes) Enrollment in this course bills at the equivalent of one credit hour. Department consent.

702 Survey of German Lied I A textual and musical analysis of selected songs of Schubert and Schumann. Offered on a rotational basis.

703 Survey of German Lied II A textual and musical analysis of selected songs of Brahms, Wolf, Mahler, Wagner, and Strauss. Offered on a rotational basis.

707 Survey of American Song The study of American song literature and its relationship to world music from the seventeenth century through modern times. Areas of emphasis include the first New England school (seventeenth century); eighteenth-century ballad opera, its introduction and influence in the colonies; the influence of the Italian Bel Canto school on nineteenth-century American parlor song; the second New England school (nineteenth century); and the world influence
of the twentieth-century American composers. Composers discussed include Andrew Barton, Stephen Foster, Charles Ives, William Grant Still, Amy Marcy Cheney (Mrs. H.H.A.) Beach, Thomas Pasatieri, and Dominic Argento. Students prepare two in-class presentations, with live musical examples, on assigned topics. Offered on a rotational basis.

**708 Survey of English Song**

The study of English song literature and its relationship to European music from the thirteenth century through modern times. Areas of emphasis include Elizabethan song, English folk song tradition, Victorian ballads, and the influence of twentieth-century British composers on international song literature. Composers discussed include Henry Purcell, Edward Elgar, Ralph Vaughan Williams, Gustav Holst, and Gerald Finzi. Students prepare two in-class presentations, with live musical examples, on assigned topics. Offered on a rotational basis.

**711 Analytical Techniques I**

The analysis of music using various techniques appropriate to music from the late twelfth century to the eighteenth century. Emphasizes polyphonic music. Prerequisites: successful completion of the CUA Theory Placement Exam or MUS 488.

**712 Analytical Techniques II**

Examines the development of music from the eighteenth to the twentieth century. Emphasizes the homophonic music of the nineteenth century. Prerequisites: MUS 321 and successful completion of the CUA Theory Placement Exam or MUS 488.

**713 Pedagogy of Theory**

Strategies for teaching the freshman-sophomore music theory course sequence at the college level. Offered on a rotational basis. Prerequisites: 123, 124, 223, 224, 321.

**714 Advanced**

Double and triple counterpoint;
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Counterpoint</td>
<td>Contrapuntal writing from the</td>
<td>from the sixteenth century to the present. Offered on a rotational basis. Prerequisites: 434</td>
</tr>
<tr>
<td>715</td>
<td>Schenkerian Analysis I</td>
<td>Introduction to Schenkerian analytical techniques and notation, analysis of musical excerpts and of complete two- and three-part forms of small dimensions. Offered on a rotational basis. Prerequisites: 123, 124, 223, 224, 321.</td>
</tr>
<tr>
<td>716</td>
<td>Schenkerian Analysis II</td>
<td>Continuation of 715, with analysis of works in larger dimensions. Offered on a rotational basis. Prerequisites: 123, 124, 223, 224, 321, 715.</td>
</tr>
<tr>
<td>718</td>
<td>Seminar in Pianism</td>
<td>Study of piano technique and its relation to issues of pianism, both physical and musical. Topics include stages of technical study, beginning to advanced, as well as literature on pianism (Czerny, Chopin, Liszt, Leschetizky, Neuhaus, and others) and the influence of technique on tension, memorization, and interpretation. Offered on a rotational basis.</td>
</tr>
<tr>
<td>720</td>
<td>Seminar in Music History Topics</td>
<td>Designed as a research based course for musicology graduate students and other qualified graduate students. Highlights a variety of period and genre studies or specific kinds of musicological inquiry. Topics include chant studies, manuscript research, composer-centered topics, etc. Offered on a rotational basis. Prerequisites: Successful completion of the Music History Placement Exam or MUS 490, MUS 731, or consent of the instructor. May be repeated for credit.</td>
</tr>
<tr>
<td>720A</td>
<td>Seminar in Music Theory Topics</td>
<td>Designed as a research based course for musicology graduate students and other qualified graduate students. Highlights a variety of period and genre studies or specific kinds of theoretical inquiry. Offered on a</td>
</tr>
</tbody>
</table>
rotational basis. Prerequisites: Successful completion of the Harmony portion of the Music Theory Placement Exam or MUS 488, MUS 731, or consent of the instructor. May be repeated for credit.

725  Set Theory  Set theory as a compositional and analytical tool. Survey of definitions and theorems from the theoretical literature, with musical examples. Offered on a rotational basis. Prerequisite: 633 or permission of instructor.

726  Tone Poems of Richard Strauss  Analytical-historical study of one of the principal orchestral genres of the nineteenth century. Following a preliminary examination of the concert overtures of Mendelssohn and the symphonic poems of Liszt, the tone poems of Richard Strauss are examined, each according to its program, thematic transformations, form, and harmonic language. Also considered: the choice of subject matter on which various composers wrote tone poems, the reaction to Beethoven's symphonies, and the adoption of the single-movement form. Prerequisites: 123, 124, 223, 224, 321. Offered on a rotational basis.

727  Seminar in Piano Pedagogy  An in-depth study of the repertoire of designated composers, such as Bach, Mozart, Debussy, Ravel, and Bartok, from a pedagogical perspective. Repertoire for all levels of piano study examined. Students explore issues of technique, interpretation, and historical practice through presentations and performance. Offered on a rotational basis.

729  Musical Paleography  Overview of Gregorian chant notation and the study of chant manuscripts. Notation of polyphonic music, 1100-1600, and study of polyphonic sources. Discussion of the problems and principles of editing early music.
731  Research Methodology  A study of research techniques and bibliography in the field of musicology. Recommended to be taken the first year of graduate studies.

746  Seminar in Sacred Music  Survey of the history and practice of the texts and music of Christian hymnody from Old Testament precursors to the present day. May be repeated for credit.

752  History of Music Theory II  A survey of the principal theoretical writings and trends in theoretical thought from 1600 to 1900. Offered on a rotational basis. Prerequisites: MUS 747.

753  The Symphony I  Historical-analytical survey of the symphony, examining developments through Beethoven. Prerequisites upon admission: Theory Placement Exam and Music History Placement Exam. If results of these exams warrant, Graduate Harmony Review MUS 488 and Graduate Music History Review MUS 490 must be taken first. Departmental consent. Offered on a rotational basis.

754  The Symphony II  Historical-analytical survey of the symphony of the Romantic Period, continuing through Mahler. Prerequisites upon admission: Theory Placement Exam and Music History Placement Exam. If results of these exams warrant, Graduate Harmony Review MUS 488 and Graduate Music History Review MUS 490 must be taken first. Departmental consent. Offered on a rotational basis.

755  The Symphony III  Historical-analytical survey of the symphony since 1900. Prerequisites upon admission: Theory Placement Exam and Music History Placement Exam. If results of these exams warrant, Graduate Harmony Review MUS 488 and Graduate Music History Review MUS 490 must be taken
785 Studio Practicum

Prerequisites: Department Consent.

794 Independent Study

Taken by graduate students fulfilling a graduate-level course (500 or above). Department Consent required.

794A Independent Study

Taken by graduate students fulfilling a graduate-level course (500 or above). Department Consent required.

794B Independent Study

795 Internship

Supervised internships within several professional research and performance settings. Interns work on a specific topic or project, which must be approved by the host institution and the School of Music adviser. Possible areas of concentration include preservation, conservation, area studies, special collections, art projects and productions, and arts education. Among possible host institutions are the Performing Arts Division of the Library of Congress, the Folger Institute/Folger Consort, the education departments of The Washington Opera and the Baltimore Opera, and the musical theatre division of The Benjamin T. Rome School of Music. Upon recommendation of the student's academic adviser, application must be made to the appropriate host institution. Prerequisite: Department Consent.

829 DMA Composition Seminar (with classes)

A weekly meeting of master's and doctoral composition majors for the presentation of analyses, master classes by visiting composers, compositional projects, group lessons, criticism, and seminar research presentations on composers or topics relevant to contemporary music. May be repeated for credit.

902 Recital (Master of M.M. degree recital.)
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>902A</td>
<td>Orchestral Conducting Recital</td>
<td>Recital for MM orchestral conductors. Content to be arranged in advisement with conducting faculty and/or applicable advisers. Department consent.</td>
</tr>
<tr>
<td>902B</td>
<td>Orchestral Conducting Lecture-Recital</td>
<td>Lecture-recital for MM orchestral conductors. Content to be arranged in advisement with conducting faculty and/or applicable advisers. Department consent.</td>
</tr>
<tr>
<td>903</td>
<td>D.M.A. Recital or Composition</td>
<td>D.M.A. degree recital or required composition for the D.M.A. program in Composition. May be repeated for credit.</td>
</tr>
<tr>
<td>904</td>
<td>D.M.A. Recital or Composition</td>
<td>D.M.A. degree recital or required composition for the D.M.A. program in Composition. May be repeated for credit.</td>
</tr>
<tr>
<td>905A</td>
<td>DMA Composition Research Document</td>
<td></td>
</tr>
<tr>
<td>905B</td>
<td>DMA Composition Recital</td>
<td></td>
</tr>
<tr>
<td>905C</td>
<td>DMA Composition Dissertation</td>
<td></td>
</tr>
<tr>
<td>907</td>
<td>DMA Recital or Opera Role</td>
<td>D.M.A. degree recital or opera role. May be repeated for credit.</td>
</tr>
<tr>
<td>908</td>
<td>DMA Recital or Opera Role</td>
<td>DMA degree recital or opera role. May be repeated for credit.</td>
</tr>
<tr>
<td>909</td>
<td>DMA Lecture Recital Project</td>
<td>DMA Lecture-Recital. Department consent required.</td>
</tr>
<tr>
<td>912</td>
<td>D.M.A. Recital</td>
<td>D.M.A. degree recital. May be repeated for credit.</td>
</tr>
<tr>
<td>913</td>
<td>D.M.A. Recital</td>
<td>D.M.A. degree recital. May be repeated for credit.</td>
</tr>
<tr>
<td>914</td>
<td>D.M.A. Recital</td>
<td>D.M.A. degree recital. May be repeated for credit.</td>
</tr>
<tr>
<td>917</td>
<td>D.M.A. Conducting Recital</td>
<td>Degree recital within the D.M.A. program in Instrumental Conducting. May be repeated for credit.</td>
</tr>
<tr>
<td>931</td>
<td>D.M.A. Piano: Research Paper</td>
<td>Written document for the lecture-recital, or assigned repertoire list,</td>
</tr>
</tbody>
</table>
required by the D.M.A. program in piano. May be repeated for credit.

931A  D.M.A. Vocal Accompanying, Chamber Music, Piano Pedagogy: Repertoire List (with classes)

Assigned repertoire list, required by the D.M.A. program in vocal accompanying, chamber music (piano), and piano pedagogy. With classes.

931B  D.M.A. Vocal Accompanying, Chamber Music, Piano Pedagogy: Repertoire List (Without Classes)

Assigned repertoire list, required by the D.M.A. program in vocal accompanying, chamber music (piano), and piano pedagogy. Without classes.

936  Master of Music Piano Pedagogy or Master of Music Vocal Pedagogy: Solo Recital

Degree recital required by the M.M. program in piano pedagogy or vocal pedagogy.

937  Master of Music Piano Pedagogy or Master of Music Vocal Pedagogy: Pedagogy Paper

Pedagogy paper required as a graduation requirement by the M.M. program in piano pedagogy or vocal pedagogy.

938  Artist Diploma Recital

Artist diploma recital for all artist diploma programs. May be repeated for credit.

939  Ph.D. Recital (Performance Minor)

Recital required for those pursuing a performance minor within the Ph.D. degree program. Department consent required.

940  MM Composition Recital

Degree recital required for either the concert music emphasis or stage music emphasis of the M.M. in Composition.

941  MM Chamber Music (Piano): Chamber Music Recital

Required chamber music recital in the M.M. Chamber Music (Piano) degree program.

941A  MM Chamber Music (Piano): Piano-Vocal Recital

Required chamber music recital in the M.M. Chamber Music (Piano) degree program.

942  MM Vocal Accompanying: Chamber Music Recital

Required chamber music recital in the M.M. Vocal Accompanying degree program.

942A  MM Vocal Accompanying: Piano-Vocal Recital

Required piano-vocal recital in the M.M. Vocal Accompanying degree program.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>943</td>
<td>MM Piano Performance: Concerto Performance</td>
<td>Required concerto performance in the M.M. Piano Performance degree program.</td>
</tr>
<tr>
<td>943A</td>
<td>MM Piano Performance: Chamber Music Performance</td>
<td>Required chamber music performance in the M.M. Piano Performance degree program.</td>
</tr>
<tr>
<td>944</td>
<td>MM Orchestral Instruments: Concerto Performance</td>
<td>Required concerto performance in the M.M. Orchestral Instruments degree program.</td>
</tr>
<tr>
<td>944A</td>
<td>MM Orchestral Instruments: Chamber Music Performance</td>
<td>Required chamber music performance in the M.M. Orchestral Instruments degree program.</td>
</tr>
<tr>
<td>993</td>
<td>Directed Doctoral Research (DMA)</td>
<td></td>
</tr>
<tr>
<td>993A</td>
<td>Directed Doctoral Research (DMA)</td>
<td></td>
</tr>
<tr>
<td>993B</td>
<td>Directed Doctoral Research (DMA)</td>
<td></td>
</tr>
<tr>
<td>993C</td>
<td>Directed Doctoral Research (DMA)</td>
<td></td>
</tr>
<tr>
<td>996</td>
<td>Doctoral Dissertation Guidance (PhD)</td>
<td>This course bills at the equivalent of one credit hour.</td>
</tr>
<tr>
<td>997A</td>
<td>Doctoral Exam/Recital w/Classes</td>
<td></td>
</tr>
<tr>
<td>997B</td>
<td>Doctoral Exam/Recital w/o Classes</td>
<td>This course bills at the equivalent of one credit hour.</td>
</tr>
<tr>
<td>998A</td>
<td>Doctoral Comprehensive Examination (w/Classes)</td>
<td>Departmental Consent.</td>
</tr>
<tr>
<td>998B</td>
<td>Doctoral Comprehensive Examination (w/o Classes)</td>
<td>Enrollment in this course bills at the equivalent of one credit hour. Department consent.</td>
</tr>
</tbody>
</table>