



## MISSION OVERVIEW

Welcome to the University of Washington Choral Studies Program, our goal is to nurture and develop well-rounded choral musicians who are prepared to enter the profession as college and university professors, church musicians, public school music educators, or community musicians.

It is our mission to: 1) Develop the whole conductor: Artist-Teacher-Performer-Scholar-Leader-Servant. To that end we provide specific opportunities to allow the student to focus on each facet of this whole. 2) Affirm the unique and specific gifts of each student as an individual, responding with individualized courses of study and unique styles of mentoring. 3) Equip each student with creative and leading edge thinking about the choral art to best prepare them in their chosen profession.

**Artist:** Students have the opportunity for generous podium time to focus on specific studies of conducting technique, rehearsal issues, and preparation of recitals.

**Teacher:** Students are guided to explore teaching through seminar courses, as well as micro-teaching opportunities in both academic and pedagogical courses.

**Performer:** Choral performance opportunities are rich and varied. Recent and current opportunities include a premier of a new work with the Kronos Quartet, a tour to the Baltic countries, performances with orchestras--both on campus and local professional organizations, performances at national conventions of NASM, OAKE, and the American Musicological Society.

**Scholar:** Students are guided toward high quality research through an in depth curriculum of choral repertoire, as well as opportunity to study with nationally renowned scholars in other departments.

**Leader:** Students are encouraged to discover their leadership skills and to develop psychological and pedagogical tools to create a gift-filled, joyful and nurturing leadership style.

**Servant:** Students actively participate in "servant" activities which reinforce the selfless calling it is to be a conductor. Our desire is to create students who are aware of the need to be good stewards of our profession, of

continuing tradition, of cultivating new audiences, of nurturing the next generation of conductors.

## PROGRAM OF STUDY

**Required courses:** Each student will receive a general course of study outline from our graduate advisor. This course of study outlines all of the requirements for the degree and shows the number of credits needed in a variety of areas.

**Exceptions to program of study:** The program of study is considered a basic template and outline for your academic experience here. There are numerous reasons for this program to change:

1. **Entrance Exam Requirements:** Each student takes entrance diagnostic exams prior to the first week of classes your first quarter in residence. The results of this exam may require auditing or taking classes above and beyond the required courses.
2. **Specific Student Needs:** Specific needs may develop for a particular student during the course of study. For example, a student may become aware that more vocal study or language study is necessary and may choose to extend this area of study beyond required credits. These decisions will be made in conjunction with your primary mentor.
3. **Core Experiences:** It is my philosophy that your primary experiences are the choral experience and the conducting experience. Therefore, each student should be enrolled in Chamber Singers or equivalent ensemble and Graduate Conducting of some kind, **EACH QUARTER IN RESIDENCE.**
4. **Insufficient progress:** Particular students may for some reason fail to make adequate progress in a particular class in any given quarter. Even though they may receive a passing grade, the instructor or primary mentor may feel that an additional quarter(s) may be necessary.

**Cognates or Areas of specialization (DMA only):** Often called minors at other institutions, it is HIGHLY recommended that each student, along with the mentor, decide on a secondary area of specialization, determined by that student's particular interests and gifts as well as their chosen career path. Areas of focus are: Music Education, Vocal Performance, Theory, History, Ethno Musicology, and others as developed by the student. A specialization is comprised of 12-15 credits in this particular area. Certain divisions such as Music Education, have specific courses intended to meet this need, other division's course of study would be determined by discussions with faculty in that division and your mentor. A faculty contact in the desired division will need to be developed and this person could be a potential member of the candidate's graduate committee.

**Insert here the Music Ed example**

## **ENDGAME AND GRADUATION**

### **TOPICS**

**Topics:** For both MM and DMA students, a final oral exam is required. At the University of Washington, we choose a topic exam. MM students are required to be tested on 10 topics, DMA students 20 topics, both of these numbers are a minimum and can be exceeded.

#### **Preparation for the Topic Exam:**

- 1. Developing a List:** Preparation for graduation begins your first quarter in residence! Meet with your primary mentor and develop a list of areas of strengths and weaknesses. Then develop a rough draft of areas and ideas you might focus on to develop your official topics list. DMA students must develop 20 topics minimum, and MM 10 topics minimum.
- 2. Topics List:** Appendix A in this handout is a template that you can use in developing a topics list. The topics list must be: 1) representative of all areas of history, 2) representative of each area of our mission statement, 3) reflective of academic courses taken and, 4) representative of the strengths and weaknesses as outlined in (1.) above.
- 3. Topics Ideas:** Faculty will always recommend topics during the course of any class. It is highly recommended that students make a running list of topics possibilities.
- 4. Final Vocal Recital :** Each student, as one of their topics will present a fifteen minute (minimum) vocal recital, demonstrating appropriate vocal understanding, knowledge of style and repertoire. The recital will be accompanied by a paper describing their personal recital process, and information on composer, works performed, style, and other pertinent information.
- 5. Preparation for dissertation:** Each DMA student is encouraged to choose 1-3 topics which provide necessary background and research for the written portion of the dissertation.

**Topic Exam:** Students will be asked to present a number of their topics during the two hour public exam. Some recommendations:

1. Provide your committee with copies of your work, or put all work into a PowerPoint presentation
2. If choosing to provide multiple copies of your work, place outlines and all supporting data, scores, etc. into 3 ring binders for the committee, clearly labeled with dividers.
3. You will be asked to lecture on a topic of your choice. The lecture will last approximately 20 minutes followed by questions from the committee.

4. Then you will be asked to lecture on numerous other topics as chosen by the committee.
5. Finally, short questions covering a variety of topics may be asked without any lecture by the student.

*Students are expected to lecture from memory with MINIMAL reference to notes. Students MAY NOT read from notes or outlines during their presentations.*

**Credit:** Student may enroll in MUS 600 to receive credit while developing topics.

## **ESTABLISHING A GRADUATE COMMITTEE**

**General Information:** Each graduate student is expected to develop a committee to serve as advisory and reading committees for final exams and dissertation.

**Master of Music Committee** consists of two or three members. The chair of the committee can be chosen from either Director of Choral Activities or the Associate Director of Choral Activities. Other members are chosen from significant faculty with whom the candidate has taken at least one course. The chair of the committee will be your primary mentor as topics are developed and researched. Other committee members may be resourced for specific topic research in their area of expertise.

**Doctoral Committee** consists of three music faculty and one graduate school representative (*GSR*). The chair of the committee can be chosen from either Director of Choral Activities or the Associate Director of Choral Activities. The chair of the committee will be your primary mentor as topics are developed and researched. Other committee members may be resourced for specific topic research in their area of expertise. The chair of the committee will be the primary reader and editor of the dissertation, although all members of the committee are expected to assist with dissertation preparation.

**Graduate School Representative:** The graduate school requires an outside presence from a department outside of music to ensure fair play and to measure academic rigor to see that the exam meets graduate school levels of expectation for a particular degree program. The GSR must be contacted and requested BY THE STUDENT. This can be a long and difficult process, so it behooves the student to start finding committee members in the second year. If cognate study allows the student to take courses outside of the School of Music, for example in a foreign language, the professor of this course would be a logical choice for the committee.

## **RECITALS**

**Recitals:** Each graduate student is required to demonstrate mastery of conducting through the presentation of a conducting recital. Recitals can be presented by organized groups outside of the university, by collections of friends and colleagues, or by University of Washington choirs. The **Recital Choir** is designated for SIX recitals per year. MM students present one recital, DMA two.

1. **Masters Recital:** Needs to demonstrate mastery of topics learned in the conducting course as well as understanding of style in at least 4 of the major historical periods. Use of instruments is recommended.
2. **DMA Recitals:** One recital is intended to demonstrate mastery of all style periods and basic conducting issues. The second recital is meant to show mastery of programming, in depth understanding of repertoire, and a developing individual expression and mastery of all topics presented in the graduate conducting sequence. Instruments as REQUIRED in at least one recital at the DMA level.

**Developing a Recital Program:** At minimum one quarter before rehearsals begin, the graduate student must meet with primary mentor to discuss repertoire. Each recital is required to be 60 minutes in length, so repertoire must be chosen which allows the ensemble to be successful with such a program. Small ensembles, instrumental works, and solo pieces can embellish the choral portion, but the choral portion should be no less than 45 minutes. Themes, program order and the like should be discussed.

**Organization:** If using the Recital Choir, the conductor must procure repertoire well in advance. It is highly recommended to create booklets for each singer, saving individual pieces of music. So your mentor or a TA for further information. All rehearsals, dress rehearsals and performance information, including times and directions need to be included in the booklet for the first rehearsal.

**Financial Assistance:** is available by application to the Conlon Fund, designated to assist with hiring instrumentalists for graduate recitals.

**Programs:** For ALL recitals, an in depth program is required. Professional quality formatting, program notes, layout, and other parameters is expected. Examples of high quality programs are available. ALL PROGRAMS must be proof read by at least one colleague before submission.

**Final Jury:** One week prior to recital, repertoire must be run through in front of a jury comprising of you mentor and including one colleague of your choice. If any work is determined to be not presentable with one more week of rehearsal, that work will be deleted from the program. If too many works are not ready, it will be determined that the recital must be postponed.

## DISSERTATION

**DISSERTATION (DMA only):** As the DMA is a performance degree, the dissertation consists of 27 credits, 18 of which are recital credits. The remaining third of the dissertation is an academic paper, thesis or dissertation. This written document is distinct from Ph.D. dissertation in that it is only a part of the DMA dissertation, so it often is much smaller in dimension.

Like the Ph.D. dissertation, the research must be original. Most often the research is in the form of an academic paper, but can also be a new edition of a heretofore

unknown work, it might also be a necessary anthology or compendium or resources or composers works. Topic of study must be discussed and approved by mentor. The scope of the study is somewhat flexible and subjective but is always subject to final approval by the committee.

**Non English Speaking Students:** If English is your second language you are required to pass a TOEFL exam for graduate study. However, writing a dissertation is a challenging project even for students for which English is their native tongue. It is **HIGHLY RECOMMENDED** that you hire an English tutor to assist you in your writing, and then it is **REQUIRED** that you acquire an English proofreader, **prior to**, submission to your committee.

**When to start the dissertation.** Like topics, the journey toward the dissertation should begin immediately. If one has topics, strengths and weaknesses in mind right away, then as topics become evident through the course of study they can easily be “plugged into” your topics list. Then as interests are developed and weaknesses supported, a dissertation idea can more easily be discovered. Those students who wait until the end of their study to develop a list and then decide upon a dissertation topic struggle the most. The flow from goal setting, to study, to topics to dissertation should be natural and organic. The MM should be finished in 2 years, DMA 3.

## DOCTORAL and MASTERS TOPICS PREPARATION PLANNING GUIDE

	HISTOR Y	REPERTOIR E	THEOR Y	CONDUCTIN G	PEDAGOG Y
RENAISSANCE (c.1430-1600)					
BAROQUE (1600-1750)					
CLASSICAL (1750-1820)					
ROMANTIC (1820-1910)					
TWENTIETH C/MODERN ERA (1910-PRESENT)					
MULTI-CULTURAL					
POP/JAZZ/ AMERICAN MUSICS					
15 MINUTE VOCAL RECITAL					

Doctoral Topics: 20

1. 2 for MM study if not from UW
2. 10 areas of strength, papers written in courses, etc.
3. 6 areas of weakness, areas not covered in course work, or aspects worthy of more study
4. 2-3 topics which help develop the dissertation (bibliography and basic research)
5. 1 or 2 topics outside of choral music, i.e. instrumental, education, administration, curriculum, aesthetics, advocacy, etc.
6. Ensure that all areas of history and repertoire are addressed by at least one topic, and ensure that all areas of academics are addressed. Hint: try to cover more than one area with a topic which gives you more flexibility in choosing other topics, i.e. Chironomy and the advent of conducting in the Renaissance covers BOTH conducting and Renaissance study as well as history.
7. 1 topic – 15 minute memorized vocal “mini” recital

Masters Topics: 10

1. 5 Strengths, papers from classes
2. 5 weaknesses, areas you are still concerned about or have not had enough exposure to
3. Ensure that at least 4 of the historical epochs are covered and 3 academic areas.