

IV. Degree Requirements

A. Curricula

The courses required in each graduate degree offered by the School of Music are listed below. When two numbers appear in the credit column, the first is the minimum requirement for the degree, the second the maximum permissible credit allowed for that course or subject category. Students proceeding from the MM to the DMA should check with the Coordinator of Graduate Studies to determine whether any excess credit in the MM may be counted toward the requirements for the DMA. The Graduate College requires that each department indicate which courses of those completed at the time a student receives a master's degree are to be counted toward that degree. Once this indication has been made, no course credited toward the master's may be used toward any other degree. Students with specific plans for post-master's work that might involve a particular manner of counting courses toward the MM must so inform the Coordinator of Graduate Studies before the date on which the MM will be awarded.

Master of Music in Performance

Applied Music Major (500 level)	8-12 hours
Music Literature Course in Major Applied Area	8 hours
Music 528, Problems and Methods ¹	4 hours
Electives (including ensemble) ²	<u>8-12 hours</u>
Total	32 hours

Master of Music in Composition

Music 506, Composition	8-12 hours
Music 528, Problems and Methods ¹	4 hours
Courses in the Theory of Music ³	8 hours
Electives (including ensemble) ²	<u>8-12 hours</u>
Total	32 hours

Master of Music in Music Theory

Music 505, Individual Topics in Music Theory	8 hours
Music 528, Problems and Methods ¹ or Music 511 and/or	4 hours
Music 512, Introduction to Musicology, if appropriate	
Courses in Theory, Composition, and Musicology ⁴	6 hours
Electives (including ensemble) ²	6 hours
Thesis	<u>8 hours</u>
Total	32 hours

Master of Music in Musicology

Music 523, Seminar in Musicology	8 hours
Music 511, Music 512, Introduction to Musicology	8 hours
Electives (including ensemble) ²	8 hours
Thesis	<u>8 hours</u>

or **32 hours**

Music 523, Seminar in Musicology ⁵	12 hours
Music 511, Music 512 Introduction to Musicology	8 hours
Music 525	4 hours
Electives (including ensemble) ²	<u>8 hours</u>
Total	32 hours

Master of Music in Choral Music

Music 550, 551, Choral Literature I and II	4 hours
Music 555, Advanced Choral Techniques ⁶	4 hours
Music 528, Problems and Methods ¹	4 hours
Music 450F, Advanced Choral Ensemble ⁶	2 hours
Music 564, Choral Conducting Project	2 hours
Electives (including ensemble) ²	<u>16 hours</u>
Total	32 hours

Master of Music in Piano Pedagogy

Music 570, Practicum in Piano Teaching: Children and Teenagers	4 hours
Music 571, Practicum in Piano Teaching: Adults	4 hours
Music 557, Piano Literature	8 hours
Music 528, Problems and Methods ¹	4 hours
Music 480, Piano ⁷	4 hours
Electives (including ensemble) ²	<u>8 hours</u>
Total	32 hours

Master of Music in Instrumental Conducting - Orchestral Emphasis

Music 553, Adv. Orchestral Conducting and Literature	12 hours
Music 546, Music 547, Orchestral Literature I & II	4 hours
Music 528, Problems and Methods ¹	4 hours
Related courses (Music 413, 414, 415, 517)	4-6 hours
Electives (including ensemble) ²	<u>8 hours</u>
Total	32 hours

Master of Music in Instrumental Conducting - Band Emphasis

Music 554, Advanced Band Conducting and Literature	12 hours
Music 540, Problems in Band Conducting	4 hours
Music 528, Problems and Methods ¹	4 hours
Related courses (Music 413, 414, 415, 517)	4-6 hours
Electives (including ensemble) ²	<u>8 hours</u>
Total	32 hours

Master of Music in Vocal Accompanying and Coaching

Music 577, Advanced Accompanying	8-12 hours
Music 558, Vocal Literature	8 hours
Music 528, Problems and Methods ¹	4 hours
Electives (including ensemble) ²	<u>8-12 hours</u>
Total	32 hours

Master of Music in Jazz Studies

Applied Music Major (500 level)	8-12 hours
Music Literature Course in Major Applied Area ¹⁷	8 hours
Jazz Core Curriculum ¹⁸	4-8 hours
Music 528, Problems and Methods ¹	4 hours
Electives	0-4 hours
Total	32 hours

Doctor of Musical Arts in Performance and Literature

Major Applied Music (500 level)	12-16 hours
Advanced Music Literature ⁸	8 hours
Cognate Field or Minor ⁹	8-16 hours
Electives ¹⁰	12-20 hours
Doctoral Project ¹³	<u>24 hours</u>
Total	64-84 hours

Doctor of Musical Arts in Jazz Studies

Applied Music Major	12-16 hours
Advanced Music History ⁸	8 hours
Cognate Field or Minor ⁹	8-16 hours
Jazz Core Curriculum ¹⁸	6-12 hours
Electives ¹⁰	6 hours
Doctoral Project	24 hours
Total	64-78 hours

Doctor of Musical Arts in Composition

Music 506, Composition	12-16 hours
Advanced Music Literature ⁸	8 hours
Cognate Field or Minor ⁹	8-16 hours
Electives ¹⁰	12-20 hours
Doctoral Project ¹¹	<u>24 hours</u>
Total	64-84 hours

Doctor of Musical Arts in Vocal Accompanying and Coaching

Music 577, Advanced Accompanying	12-16 hours
Advanced Music Literature ⁸	8 hours
Cognate Field or Minor ⁹	8-16 hours
Electives ¹⁰	4-12 hours
Doctoral Project ¹¹	<u>24 hours</u>
Total	64-76 hours

Doctor of Musical Arts in Choral Music

Music 563, History of Vocal Ensemble and Choral Music	8 hours
Music 565, Advanced Choral Performance Techniques	8 hours
Music 553, Adv. Orchestral Conducting and Literature	4 hours
Advanced Music Literature ¹⁴	8 hours
Cognate Field or Minor ⁹	8-16 hours
Electives ¹⁰	8-14 hours
Music 576, Project ¹⁵	4 hours
Music 599, Thesis	<u>16 hours</u>
Total	64-78 hours

Doctor of Philosophy in Musicology

Music 523, Seminar in Musicology	8 hours
Cognate Field or Minor ¹⁶	8 hours
Electives ¹⁰	16 hours
Thesis	<u>32 hours</u>
Total	64 hours

Artist Diploma

Applied Music Major (500 level)	8-12 hours
Music Literature Course in Major Applied Area	8 hours
Music 528, Problems and Methods ¹	4 hours
Electives (including ensemble) ²	<u>8-12 hours</u>
Total	32 hours

Notes for Curriculum Descriptions

¹Music 528 should be taken at the earliest possible moment. For students without deficiencies in music history, this would be the first semester in residence. For students with music history deficiencies, this would be the semester in which the last remedial course is being taken, or the semester immediately following. Students should not assume that special arrangements will be made to provide a position in this course to assure their graduation at the time of their choice if they fail to take the course at the time described above.

²In all graduate curricula in music, electives may be chosen, in consultation with the student's advisor and with reference to the student's background and major interests, from the fields of Musicology, Music History and Literature, Music Theory, Applied Music, Music Ensembles and non-music courses, subject to any restrictions imposed by the major division.

- For students pursuing the MM in Music Theory, at least 3 hours of elective credit must be in Musicology, Music Education, or Performance. For students pursuing the MM in Choral Music, at least 3 hours of elective credit must be taken in Composition, Musicology, Music Theory, or Performance.
- No more than 4 hours of ensemble (Music 450) may be counted toward the 32 hours required for the MM. Students pursuing the MM will participate in a conducted ensemble for a minimum of two semesters. Students majoring in piano, organ, or harpsichord may satisfy the requirement by participating in a conducted ensemble, in chamber music or accompanying. The ensembles to be used for fulfilling this requirement include: Music 450, Sections B, D, F, G, I, J, K, M, N, P.
- All students enrolled in applied music lessons must be available for audition and assignment to one major ensemble during each semester in which applied music instruction takes place. Participation will be in the performance area represented by such instruction. Assignments will be made by the Director of the School of Music, in consultation with the studio teacher and the ensemble faculty, after regular ensemble auditions and registrations have been completed. This policy applies to the academic year only. Only the Director of the School of Music can make exceptions and clarifications.

³To be chosen from the following: Music 401, 402, 403, 407, 445, 505, 507, 510, 525.

⁴To be chosen from the following: Music 402, 404, 506, 507, 510, 525, and 539.

⁵Students electing this option must present for faculty approval a revised version of the term paper submitted for one of the Seminars in Musicology.

⁶Students must enroll each semester in residence.

⁷Candidates for the degree will be required to present a half-length solo recital (or its equivalent), the contents of which must be approved in advance by a committee from the Piano and Piano Pedagogy divisions.

⁸To be chosen from advanced courses in Music History, Music Literature, or Music Theory: Music 418, 421, 507, 510, 517, 518, 521, 523, 524, and 563, with permission of the instructor in courses requiring such approval.

⁹A cognate field in music or a minor in an area outside of music is available to candidates, subject to the approval of the candidate's major division and the division or non-music department in which the cognate field or minor is proposed. A cognate field may be in one of the following areas within the field of music: Historical Musicology, Ethnomusicology, Theory, Composition, Music Education, Jazz, Performance Practice, Piano Pedagogy, Conducting and Choral Music. Choral majors may elect Music Performance as the cognate field. Students should select a cognate field or minor as early in their program of studies as possible, preferably during the first semester. After the student, in consultation with the advisor, has made a provisional selection of a cognate field or minor, the student should then request approval of this choice from the division chair or department head in which the cognate field or minor will be pursued. The division chair or department head chair will at that time stipulate the courses to be taken to complete the cognate field or minor. The student must have the appropriate form completed to record the election of the cognate field or minor, the approval by the advisor and the appropriate person in the cognate field or minor, and the courses to be taken to complete the requirements for the cognate field or minor. This form becomes a part of the student's record in the Graduate Music Office.

¹⁰In all graduate curricula in music, electives may be chosen, in consultation with the student's advisor and with reference to the student's background and major interests, from the fields of Historical Musicology, Ethnomusicology, Music Theory, Applied Music, Music Ensembles, and non-music courses, subject to any restrictions imposed by the major division. All courses should be at the 400 or 500 level. For the DMA in Choral Music, electives will ordinarily include Music 450F (Chorale) and Music 481 (Voice--unless Voice is the cognate field).

¹¹The Doctoral Project consists of a Performance Requirement and a Research Requirement. Each is described in greater detail in section IV.E.

¹²A cognate field in music or a minor in an area outside of music is available to candidates, subject to the approval of the candidate's major division and the division or non-music department in which the cognate field or minor is proposed. A cognate field may be in one of the following areas within the field of music: Historical Musicology, Ethnomusicology, Theory, Composition, Music Education, Jazz, Performance Practice, Piano Pedagogy, Conducting and Choral Music. Choral majors may elect Music Performance as the cognate field. Students should select a cognate field or minor as early in their program of studies as possible, preferably during the first semester. After the student, in consultation with the advisor, has made a provisional selection of a cognate field or minor, the student should then request approval of this choice from the division chair or department head in which the cognate field or minor will be pursued. The division chair or department head chair will at that time stipulate the courses to be taken to complete the cognate field or minor. The student must have the appropriate form completed to record the election of the cognate field or minor, the approval by the advisor and the appropriate person in the cognate field or minor, and the courses to be taken to complete the requirements for the cognate field or minor. This form becomes a part of the student's record in the Graduate Music Office.

¹³In Composition, the doctoral project includes: 1) the writing of an original composition on a large-scale and 2) one of the following options: a) a thesis or research project in music or a related field; b) two lecture-demonstrations or lecture-recitals dealing with unconventional and significant material; or c) two major articles suitable for publication in a professional journal.

¹⁴Courses to meet this requirement would normally be chosen from advanced courses in music history, music literature, or music theory, such as: Music 418, 507, 510, 517, 518, 521, 546, 547, 523, and 524.

¹⁵In Choral Music, the project is the preparation and presentation of a one-hour program representative of a comprehensive repertory.

¹⁶Although no departmental outside minor is required, courses outside of music that relate to and support the proposed area of dissertation research will normally be expected. It is assumed that such courses will be organized in some rational way and that the Ph.D. committee will usually include a faculty member representing one or more of the areas under whose purview such courses are offered.

¹⁷To be chosen from Improvisational Styles I-IV (Music 499), Music 435, 436, 548, 54

¹⁸Jazz Core Curriculum includes Music 460-461, 574-575, Advanced Jazz Composition (Music 499), Advanced Improvisational Styles (Music 499), Music 435, 436, 548-549, and 421

¹⁹Players of orchestra instruments will enroll in 4 semesters of chamber music (Music 450I, G, H, or J) and 4 semesters of orchestra (Music 450K); vocalists will enroll in 3 semesters of opera (Music 450 or 499) and 2 semesters of UI Chamber Singers (Music 450A, G, H, or J); keyboard majors will enroll in 4 semester hours of instrumental chamber music and 4 semesters of vocal or ensemble accompanying (Music 577).

²⁰Artist Diploma students must complete 4 recitals. In the vocal track, public performance of a major operatic role may substitute for a recital.