

Graduate Program Requirements

Collaborative Piano/Coaching

Doctor of Musical Arts

Objectives

The objective of this degree is to produce graduates who embody the following traits:

- The capacity to partner singers and instrumentalists at a professional level
- Broad knowledge of the existing song, sonata, concerto, chamber music and operatic repertoire from the Baroque to current day, combined with the analytical and musical skills necessary to approach music yet to be written
- A comprehensive understanding of the history of music
- Facility in acquisition and application of foreign languages and the interpretation of poetry and its relationship to music
- An appreciation of the evolution of collaborative pianism and vocal coaching, including customs and traditions of the profession, history of academic programs, significant developments in pedagogy and current state of the art
- Personal integrity and professional dedication to the art appropriate to the teachers, mentors and scholars of the next generation

Admission Requirements

Applicants must meet the academic standards and general requirements of the Graduate School and the School of Music (see Graduate Programs brochure). Admission is limited to those who exhibit extraordinary potential as performers and teachers. An audition must be completed before the application can be considered (see Audition Requirements). Upon entrance, the student must take the diagnostic examinations in tonal and 20th-century music theory and in music history. Any identified deficiencies should be remedied as early as possible within the student's degree work and must be remedied prior to graduation.

Audition Requirements

Live auditions for the D.M.A. in Collaborative Piano and Coaching are by invitation only. If you wish to be considered for a live audition, send a complete résumé and preliminary audition DVD no later than December 20, 2009 to:

Aaron Rosenberger, Recruitment Coordinator
University of Minnesota School of Music
2106 Fourth Street South
Minneapolis, MN 55455

For the preliminary DVD audition, choose two movements or songs from the live audition repertoire listed below.

Some applicants will be invited to perform a live audition based on evaluation of the résumé and preliminary DVD audition. Applicants selected for a live audition will be notified in early January and will be invited to campus for a February 7, 2010 live audition. You will be assigned partners and rehearsal times as part of the live audition process. In mid-January, you will be contacted regarding rehearsal and audition times. You must use the partners assigned to you for at least a portion of the audition. The remainder may be done with assigned partners or with partners of your own choosing. A personal interview may be conducted by the faculty as part of the audition. All applicants must bring a copy of their complete collaborative piano repertoire (vocal and instrumental) to their auditions. For further information, contact Timothy Lovelace (lovelace@umn.edu or 612/624-0560).

DMA candidates may elect to focus on either instrumental or vocal repertoires, or may elect to focus equally on both areas. The repertoire for the live audition, chosen from the list that follows, should reflect the desired focus. (Choose A or B in each number.)

1. a) Any Beethoven Violin or Cello Sonata (first movement); or
b) Schubert (both) "Erstarrung" (C Minor) and "Ganymed" (A-flat)
2. a) Franck Violin Sonata (second movement) or any outer movement of a Brahms Violin, Viola, or Cello Sonata; or
b) Brahms "Botschaft" (D-flat) and Schumann "Du Ring an meinem Finger" (E-flat)
3. a) Any movement of a string or wind sonata written after 1890; or
b) (both) Debussy "Green" from Ariettes oubliées (original key) and Barber "St. Ita's Vision" (high key)
4. Sight-reading of repertoire suitable to desired area of focus

Please note: students who wish to be considered for a Graduate School Jumbo Fellowship must contact Timothy Lovelace at lovelace@umn.edu by October 15, 2009.

Program Requirements

Minimum of 90 credits.

1. Emphasis: 45 Credits

MusA 8324 Applied Collaborative Piano/Coaching: 32 credits
Mus 8131 Advanced Keyboard Skills: 2 credits
Mus 8133 Seminar in Basso Continuo: 3 credits
Mus 8110 Sonata Seminar: 2 credits
Mus 8112 Instrumental Repertoire: 2 credits
Mus 8170 Advanced Vocal Accompanying Skills and Repertoire: 2 credits
Mus 8181 Operatic Accompaniment Skills and Repertoire: 2 credits

2. Other Music: 12 Credits

Chosen in consultation with the advisor.

12 credits (Mus 5xxx/8xxx) from the areas of Musicology/Ethnomusicology and Theory/Composition, with a minimum of one 3-credit course in each area

3. Non-Music Supporting Program: 9 Credits

5xxx/8xxx. May include Music Education.

4. Recitals/Thesis: 24 Credits

20 recital credits @ 4 credits/recital (Mus 8999), representing 5 vocal recitals or 5 chamber recitals or equal representation of vocal and instrumental works throughout the 5 recitals. One of the five is a lecture-recital. Content of the recital programs will be subject to the same scrutiny by the advisor as the dissertation component of the Ph.D. program.

4 thesis credits (Mus 8888) for the project document, typically related to one of the recitals, normally the lecture-recital. (Note: preliminary exams must be passed before the Graduate School will allow registration for thesis credits.)

Forms and Examinations

Students are required to file a Degree Program form with the School of Music and the Graduate School after 24 credits have been completed. Other requirements include the Preliminary Written Exam, Preliminary Oral Exam, filing of the Thesis/Project Proposal Form, obtaining and filing the Thesis Reviewers Report form, and taking the Final Oral Examination. For further details on these requirements, consult the Graduate School.

Doctor of Musical Arts: Examinations and Project Document

The completion of coursework will be followed by comprehensive Preliminary Written and Oral Examinations. After passing these Preliminary Exams, the doctoral candidate in consultation with his/her advisor chooses a topic for the DMA project document, which is typically related to one of the final recitals or to the individual's course of study. It is recommended that the student use one of the academic courses being taken for the degree program to prepare the DMA project.

Research should result in a paper of 5000-8000 words in one of the following formats:

- 1) research paper: analytical, historical, or stylistic study
- 2) annotated edition of music (should include a research introduction of 1500-2000 words)
- 3) study of performance problems
- 4) interdisciplinary study
- 5) another project approved by the Graduate Studies Committee

In order for the topic to be formally accepted by the Graduate School, the candidate is required to fill out and submit the "Thesis /Project Proposal Transmittal Form for the Doctoral Degree". This form, available in 100B Ferguson Hall, requires the constitution of a Final Oral Examination Committee, chosen in consultation with the advisor and comprising a minimum of four major field examiners (including the advisor) and one minor field examiner. A member of the academic faculty (Theory/Composition, Musicology/Ethnomusicology, or Music Education/Therapy) will typically serve as co-advisor with the applied teacher for this project. Depending on the eventual topic of the project, it might be suitable to appoint a co-advisor from outside the faculty of the School of Music, subject to that person's approval. The appropriate co-advisor will be identified and assigned as soon as the subject of the project has been determined. The advisor and two other examiners will be designated as reviewers; one must be from the major field (presumably the co-advisor) and the other from the minor field. In addition, a chair must be assigned: one who holds full membership in the Graduate School Faculty and who is not the advisor.

Before submitting the project form to the advisor and Director of Graduate Studies, the candidate should consult with all of the prospective reviewers, who at that time will advise the candidate and the advisor if they anticipate problems with the topic or with the student's preparation for the successful completion of the project. The student will receive credit for the project document by registering for 4 Thesis credits (Mus 8888) but only after the successful completion of the Preliminary Examinations. Upon completion of the project, all members of the final oral committee read the thesis and those designated as reviewers sign off on the "Thesis Reviewers Report", obtained from the Graduate School. The student in conjunction with his or her advisor will then convene a formal defense, a one-hour "Final Oral Examination". Upon successful defense of the completed project, the candidate would be awarded the DMA. Copies of the project document must be placed on permanent file in the offices of the major advisor and the Director of Graduate Studies.