

**Mason Gross School of the Arts  
Department of Music  
Graduate Student Handbook  
2017-2018**

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# BASIC INFORMATION

## **Introduction**

This handbook is intended to serve as a guide to the various graduate programs in music. It is important for graduate students to be familiar with the information that is provided here. It is a supplement to the graduate catalogs (see links below).

Mason Gross School of the Arts

[http://catalogs.rutgers.edu/generated/mgsa\\_current/pg74.html](http://catalogs.rutgers.edu/generated/mgsa_current/pg74.html)

School of Graduate Studies (formerly the Graduate School-New Brunswick)

[http://catalogs.rutgers.edu/generated/nb-grad\\_current/pg396.html](http://catalogs.rutgers.edu/generated/nb-grad_current/pg396.html)

The Music Department offers a number of different degree programs. The primary division is between degrees offered and administered through the Mason Gross School of the Arts (Master of Music, Artist Diploma, and Doctor of Musical Arts (School 08)), and those offered and administered through the School of Graduate Studies (formerly Graduate School-New Brunswick) (Master of Arts and Doctor of Philosophy) (School 16).

There are a number of different majors for each of the degree programs listed above. These include:

### **Mason Gross School of the Arts (School 08)**

- Master of Music
  - Performance
  - Jazz
  - Music Education (face-to-face and online)
  - Opera
  - Conducting
  - Collaborative Piano
  
- Artist Diploma
  - Performance
  - Opera
  
- Doctor of Musical Arts
  - Performance
  - Music Education
  - Conducting
  - Collaborative Piano

### **School of Graduate Studies (School 16)**

- Master of Arts
  - Composition
  - Musicology
  - Music Theory
  
- Doctor of Philosophy
  - Composition
  - Musicology
  - Music Theory

Specific information about each degree and major can be found in the specific catalogs and later in this handbook listed under each specific program.

Some music education students will take classes in the Graduate School of Education (School 15). Some jazz students will take classes at Rutgers-Newark (School 26).

**Important Academic Contacts: Music Department**

Min Kwon, Director of Music <a href="mailto:mkkwon@mgsa.rutgers.edu">mkkwon@mgsa.rutgers.edu</a>	732-932-8860
Nancy Rao, Associate Director of Music <a href="mailto:nyh@mgsa.rutgers.edu">nyh@mgsa.rutgers.edu</a>	732-932-8860
William Berz, Graduate Director <a href="mailto:wberz@mgsa.rutgers.edu">wberz@mgsa.rutgers.edu</a>	732-932-9272
Ellen Leibowitz, Coordinator of Undergraduate Studies <a href="mailto:ellenlei@mgsa.rutgers.edu">ellenlei@mgsa.rutgers.edu</a>	732-932-9220
Kevin Viscariello, Senior Department Administrator <a href="mailto:kviscariello@mgsa.rutgers.edu">kviscariello@mgsa.rutgers.edu</a>	732-932-9724
Diane Amato, Assistant to the Director & Senior Department Administrator <a href="mailto:dmamato@mgsa.rutgers.edu">dmamato@mgsa.rutgers.edu</a>	732-932-8860
Peggy Barbarite, Admissions and Recruitment Administrator <a href="mailto:pbarbarite@mgsa.rutgers.edu">pbarbarite@mgsa.rutgers.edu</a>	732-932-9190
Judy Clark, Front Office Manager <a href="mailto:jclark@mgsa.rutgers.edu">jclark@mgsa.rutgers.edu</a>	732-932-9364

**Important Academic Contacts: Mason Gross School of the Arts**

Mandy Feiler, Dean of Students <a href="mailto:mfeiler@mgsa.rutgers.edu">mfeiler@mgsa.rutgers.edu</a>	848-932-5208
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## Important Academic Contacts: University

Office of New Brunswick Registrar

732-445-7000  
Verification/Transcript Office, Press 1  
Records/Grades Office, Press 2  
Undergraduate Registrar, Press 3  
Graduate Registrar, Press 4

<http://registrar.rutgers.edu/NBINDEX.HTM>

Housing Office

732-932-8041

<http://housing.rutgers.edu>

Dining Services

732-932-8041

<http://food.rutgers.edu>

Office of Financial Aid

732-932-HELP

<http://studentaid.rutgers.edu>

Center for International Student Services/Global Services

848-932-7015

<http://cifss.rutgers.edu/>

All international students need to check-in with the International Student Services as soon as they arrive on campus

International Student Forms

[http://internationalservices.rutgers.edu/content/Forms/Registered\\_F-1\\_and\\_J-1\\_Students.html](http://internationalservices.rutgers.edu/content/Forms/Registered_F-1_and_J-1_Students.html)

James A. Jones is the primary advisor at Global Services for Mason Gross students

[jaj212@global.rutgers.edu](mailto:jaj212@global.rutgers.edu)

Graduate School of Education Registration Information

Maria I. Rodriquez

848-932-0846

[Maria.rodriquez@gse.rutgers.edu](mailto:Maria.rodriquez@gse.rutgers.edu)

Language Center (foreign language testing)

848-932-7373

<http://wli.rutgers.edu/>

Writing Center

Douglass Writing Center

848-932-8856

135 George Street

[DouglassWritingCenter@english.rutgers.edu](mailto:DouglassWritingCenter@english.rutgers.edu)

Office of Disability Services for Students

848-445-6800 (phone)

732-445-3388 (fax)

<http://disabilityservices.rutgers.edu/>

## Health, Welfare, and Safety

The Mason Gross School of the Arts is concerned with the health, welfare, and safety of everyone in Music Department community. We urge you to take advantage of the resources listed below. These will assist you in making your time at Mason Gross a positive and productive experience.

We urge you to take advantage of these resources, not only when you are experiencing difficulty, but also as a method of avoiding issues before they begin.

## Physical and Mental Health

While the following brochure is provided by the School of Graduate Studies, much of the information is applicable to all graduate students. Note: Mason Gross students (MM, AD, DMA) should not contact the School of Graduate Studies Dean with general questions; they should contact Dean Feiler, Dean of Students for Mason Gross. ([mfeiler@mgsa.rutgers.edu](mailto:mfeiler@mgsa.rutgers.edu), 848-932-5208)

### Alcohol and Other Drug Assistance Program (ADAP)

As a part of CAPS, ADAP is a counseling and information program for students who are concerned about their drinking or other drug use, as well as drinking or other drug abuse among family and friends.

- ADAP programs include:
- Consultation, evaluation, and assessment
  - Individual alcohol and other drug counseling
  - Recovery support groups
  - Recovery houses
  - Early recovery program
  - Nicotine assessment and referral
  - Adult children and alcohol/drugs groups

### Psychiatric Services

Psychiatric services is a clinical program staffed by psychiatrists (physicians specializing in the diagnosis and treatment of mental health problems).

- Services include:
- Psychiatric evaluations
  - Medication monitoring/supervision

We collaborate with students to develop an individualized Action Plan, based on each student's unique needs and the range of resources available at CAPS, within the University, and in the surrounding community. Once the best course of action is determined from an initial conversation, you will be connected to the most appropriate services.

### Additional Resources on Campus

At the Graduate School of Applied and Professional Psychology:

- Psychological Services Clinic  
848-445-6111  
[psychologicalservices.rutgers.edu](http://psychologicalservices.rutgers.edu)  
For long- and short-term psychotherapy by graduate students under supervision. This clinic also offers family/relationship therapy and testing for learning disabilities.
- Eating Disorders Clinic  
848-445-2194
- Anxiety Disorders Clinic  
732-445-5384  
[anxietyclinic.rutgers.edu](http://anxietyclinic.rutgers.edu)

### Office for Violence Prevention and Victim Assistance (VPVA)

- VPVA offers a range of services including:
- Direct advocacy and support to survivors of interpersonal violence and other crimes
  - Educational and awareness programs
  - Trainings
  - Policy Development
  - Primary prevention programming
- 113 Baillett Street, College Avenue Campus  
848-932-1181  
[vpva.rutgers.edu](http://vpva.rutgers.edu)

### In the Community

University Behavioral Health Care  
1-800-969-5300  
Services for a fee, usually based on a sliding scale, are available here. Offers some "Charity Care" reduced fee services.

Referrals to therapists in private practice are available through campus counseling and mental health services as appropriate.

### SPECIAL SERVICES

#### Faculty and Staff Counseling

Rutgers Faculty and Staff Assistance Program  
848-932-3956 (24-hour hotline)  
[hr.rutgers.edu/faculty-and-staff-counseling](http://hr.rutgers.edu/faculty-and-staff-counseling)  
Counseling is provided by a licensed, credentialed counselor. Common areas of concern for staff include: family relationships, bereavement, financial problems, caring for adult family members, child and adolescent development, and substance abuse. Conversations with counselors are completely confidential. Where necessary, outside referrals are made. Coverage for private mental health services is provided through the standard University employee health insurance programs.

#### Graduate Students in Helping Fields

Because a number of graduate students in professional psychology, social work, and counseling psychology receive practical training at the campus counseling centers, other students in these fields may need a friend or colleague when seeking help there. However, special efforts are made to ensure confidentiality for these students, and senior staff psychologists provide therapy for

them. Faculty members in helping fields may be able to help find a low-cost private therapist as an alternative.

### Career Services

Career Services can help with career guidance, employment services, job search strategies, career seminars and programs, and other areas related to career management. For locations, see [careers.rutgers.edu](http://careers.rutgers.edu).

### Services for International Students

Center for Global Services  
A number of services to help students adjust to American culture are available through the center:  
 180 College Avenue, College Avenue Campus  
848-932-7015  
[globalservices.rutgers.edu](http://globalservices.rutgers.edu)

### Additional Resources

Sexual Harassment and Discrimination  
Complaints about sexual harassment may be brought either to the office of the dean of the graduate or professional school involved, or to:

Office of Employment Equity  
ASB II, Cook Campus  
848-932-3973  
[hr.rutgers.edu/hr/ee/ee-office/eoffice-employment-equity](http://hr.rutgers.edu/hr/ee/ee-office/eoffice-employment-equity)

### General Questions

Office of the Dean,  
School of Graduate Studies  
25 Bishop Place, College Avenue Campus  
848-932-7747  
[gsab.rutgers.edu](http://gsab.rutgers.edu)

A publication of the Office of the Dean of the School of Graduate Studies and Counseling, ADAP and Psychiatric Services. (4/17)

**RUTGERS**  
School of Graduate Studies

# A Guide to Psychological Services for Graduate Students



As a group, graduate students experience the normal stresses and strains of everyday life—losses, disappointments, and conflicts. They may experience additional stress because of their status as graduate students. This brochure was developed to help prepare graduate students for some of the predictable crises and common stresses they may face. It also provides information about services that are available to help graduate students successfully meet the academic and personal challenges of graduate school.

## PREDICTABLE CRISES

### Transition to Graduate School

The first year of graduate school can be especially challenging as students encounter the many demands of their coursework and research. For some students, graduate school will be the first time they have been with other students who are as capable as they are in their prospective disciplines, and they often find that their previous academic success does not distinguish them from their new peers. Self-doubt is not unusual, and it is common to question one's competence and fitness for the career one has chosen.

Arrival at graduate school may bring a number of other anxieties as well. Students must often adjust to a new geographical location, to new people with different styles of interaction, and to the loss of contact with family and friends to whom they were very close prior to enrolling at Rutgers.

For international students, the transition to graduate school can be especially demanding. In addition to all the other concerns, there are adjustments to what may be major differences in the academic system and to a whole new culture.

### Work-related Problems

One common expression of anxiety for students in fields requiring extensive writing is "writer's block"—the inability to complete writing assignments in a timely fashion. Writer's block may occur in the first semester, when a student is worried about doing graduate-level work. For other students, problems with writing may not emerge until the dissertation stage, when the enormity of the task and one's concern about the quality of work expected by the faculty may cause a temporary inability to write.

Seeking perfection is often a major factor in writer's block—unless the work is perfect (which is rare), the student may not want to commit the words to paper.

The comprehensive exam before admission to candidacy can be another point of high anxiety. Students commonly feel that faculty expect them to know an impossible amount of material, with a very high penalty for failure. The isolation required to prepare oneself for the exams can also contribute to increasing stress.

It is not uncommon for relationships with professors, especially one's major adviser, to be a source of distress for students. There is often ambivalence, at times in both student and adviser, about the level of dependency and independence expected in this relationship. Some students complain that their advisers are unresponsive or uninterested, tied up in their own research or private worries. Other students are concerned that their advisers are too involved, overcontrolling to the point that students feel they have no autonomy to learn on their own.

A different kind of difficulty may occur if a faculty member wants to initiate a social/sexual relationship with a student, or engages in sexual harassment in other ways. Sexual harassment is against University policy, and the University provides resources to help. See the guide to services at the end of this brochure to find whom to contact should you encounter a problem involving any form of harassment.

For those who have been away from the classroom for several years, returning to the life of a student can be particularly stressful. The status difference between graduate students and faculty may come as a shock to someone thinking of him- or herself as an independent capable adult. There is also the transition from being fully employed to entering graduate school, with its loss of income.

Becoming a teaching assistant may bring out other anxieties and confusion. One is expected to be "the teacher," which may raise self-doubts about competence and difficulty making the leap to the other side of the podium.

Finally, there is the uncertainty about life after graduation. The lack of information about how useful their skills will be in the next stage of life may increase anxiety for those about to graduate.

## Personal Relationships

Graduate school often causes stress in personal relationships. For those students who are not involved in an intimate relationship, the lack of time and seeming lack of opportunities to meet others can leave one feeling lonely and isolated. The social whirl of undergraduate life continues, but one is not part of it, and many of one's new peers may be married or involved with someone already, so social opportunities can be limited.

Graduate student relationships are often put under stress as students feel great pressure to spend most of their time completing academic work and responding to the demands of professors, and may have little time or energy left over for a spouse or lover. This can be especially frustrating for a partner who does not understand the enormous time pressures placed on students seeking advanced degrees. He or she may not experience the same intellectual stimulation and interesting peer interaction that academic life can provide, and thus may have fewer releases from the stresses of maintaining a household, raising children, or doing relatively uninteresting work to support a family. This imbalance in quality of life can be complicated by the student's close daily contact with others who share the same pressures and academic interests, who may seem more appealing. Financial pressures may also contribute to stress, and can be a focus of disagreement between partners.

The comings and goings of the academic year, and finally the possibility of pursuing career opportunities in different locations after graduation, make relationships harder to maintain. In marriage and long-term relationships dual careers may cause difficulty.

## WHEN TO SEEK HELP

Much of the stress experienced by graduate students is normal, and reactions to it are often transient, albeit uncomfortable. Like others, students tend to seek psychological help mainly when their usual ways of coping are not working well.

Symptoms of stress that are more extreme or that last longer than usual may raise special concern. For example, almost everyone feels depressed at times, but if one feels so lethargic (perhaps overwhelmed) that it is difficult to move, or stays depressed for days or weeks, it should be checked

out. Many problems are both common and readily resolvable, and seeking help is normal and prudent. Staff members at the centers listed in this brochure encourage students to seek help sooner rather than later, and an introductory interview with a professional may ease concerns.

## AVAILABLE SERVICES

There are a number of different kinds of psychological services available on or near the New Brunswick/Piscataway campuses. They include:

### Counseling, Alcohol and Other Drug Assistance Program & Psychiatric Services (CAPS)

Counseling, ADAP and Psychiatric Services (CAPS) is part of Rutgers Student Health. CAPS is staffed by psychologists, drug and alcohol counselors, psychiatrists, social workers, and select graduate students in training.

### CAPS Locations

Services are free to students and privacy is carefully protected in accordance with ethical standards and the law. For more information about CAPS, go to [riscaps.rutgers.edu](http://riscaps.rutgers.edu).

- College Avenue (848-932-7884 – all appts.)  
17 Senior Street  
College Avenue Campus

- Cook/Douglass (848-932-7884 – all appts.)  
61 Nichol Avenue  
Douglass Campus

### Counseling Services

Counseling services help students understand and change behaviors or situations that are creating problems in their lives. Most students come to counseling when their usual ways of coping aren't working well. We offer a variety of counseling services, including:

- Individual therapy
- Group therapy
- Crisis intervention
- Workshops and educational programs
- Referral to specialists in the community
- Consultation and collaboration with campus partners

## **Additional Student Support Information**

Emergency or Crime in progress  
CALL 911

Non-Emergency Rutgers Police  
732-932-7211

Campus Online Resource/Student Affairs  
<http://health.rutgers.edu/do-something-to-help/>

Sexual Assault, Harassment, Domestic Violence, Stalking  
848-932-7111 (violence prevention and victim assistance)  
848-932-8576 (Title IX compliance officer)

Student Conduct Violation  
<http://studentconduct.rutgers.edu/about-us/report-a-violation/>  
848-932-9414

## **Rutgers Environmental Health and Safety Office**

<http://rehs.rutgers.edu>

This office serves all members of the University community and all University-owned and managed facilities and operations. The office deals with a wide variety of issues including but not limited to the following:

- Radiation Safety Guide
- Biological Safety Guide
- Lab Safety/Chemical Hygiene Guide
- All other REHS policies and procedures

## **Hearing Health**

Hearing loss for a musician is an occupational problem. Musicians are exposed to a significant number of hours of high-level sound pressures each week from practicing their own instruments, rehearsing and performing with their colleagues, and teaching students.

In addition to annual hearing check-ups, musicians are advised to utilize the protection of musicians' earplugs when appropriate. These devices are specifically designed to attenuate sound equally across the frequency range to maintain the fidelity of sound, while providing hearing protection.

Fact sheets regarding appropriate ear protection and preventative measures for musicians, as well as a list of auditory dangers associated with specific instrument locations and recommended ear attenuators, can be found by clicking on the following link:

<http://www.audiologyonline.com>

## **Vocal Health**

Students are encouraged to be aware of practices or habits that have the potential to be harmful to their vocal health. Awareness is the first step toward prevention and prevention can be most successful if students begin to think about vocal health earlier rather than later.

Some of the best online resources are listed below:

### **The Voice Academy**

A virtual school created for the vocal health of teachers

<https://uiowa.edu/voice-academy/>

### **The National Center for Voice and Speech**

Includes tutorials and helpful information pertaining to the use of the voice

<http://ncvs.org/>

### **The Bastian Voice Institute**

<http://www.bastianvoice.com>

### **Duke Voice Care Center**

[http://www.dukehealth.org/services/voice\\_care\\_center/about](http://www.dukehealth.org/services/voice_care_center/about)

### **Texas Voice Center**

<http://www.texasvoicecenter.com/advice.html>

## **Musicians' Wellness Courses Available**

Through the Dance Department:

07:206:099, The Alexander Technique

Through the Music Department:

08:702:517, Vocal Health

The Care and Use of the Professional Voice

## **Academic Integrity**

As an academic community dedicated to the creation, dissemination, and application of knowledge, Rutgers University is committed to fostering an intellectual and ethical environment based on the principles of academic integrity. Academic integrity is essential to the success of the University's educational and research missions, and violations of academic integrity constitute serious offenses against the entire academic community. This academic integrity policy is designed to guide students as they prepare assignments, take examinations, and perform the work necessary to complete their degree requirements.

More detailed information can be found at the following website:

<http://academicintegrity.rutgers.edu/>

# ACADEMIC INFORMATION

### University Academic Calendar 2017-2018

Fall Semester Begins	Tuesday, September 5
Regular Saturday Classes Start	Saturday, September 9
Changes in Designation of Class Days	Tuesday, November 21 (Thursday Classes)
	Wednesday, November 22 (Friday Classes)
Thanksgiving Recess	Thursday, November 23 - Sunday, November 26
Regular Classes End	Wednesday, December 13
Reading Days	Thursday, December 14
Fall Exams Begin	Friday, December 15
Fall Exams End	Friday, December 22
Winter Session Begins	Friday, December 22
Winter Session Ends	Friday, January 12
Spring Semester Begins	Tuesday, January 16
Spring Recess Begins	Saturday, March 10
Spring Recess Ends	Sunday, March 18
Regular Classes End	Monday, April 30
Reading Days	Tuesday, May 1 Wednesday, May 2
Spring Exams Begin	Thursday, May 3
Spring Exams End	Wednesday, May 9
University Commencement	Sunday, May 13
Summer Session Begins	Tuesday, May 29
Summer Session Ends	Wednesday, August 15

The calendar showing registration deadlines can be found at:  
<http://nblogr.rutgers.edu/grad/fall08gradcalendar.htm>

## **Prior to Registration: Writing Requirements and Academic Placement**

Each degree program requires different classes. Given this, each curriculum has different placement and writing requirements for new students.

### **Writing Requirements**

#### **All DMA and International MM Students: Writing Requirements**

As part of the audition for the DMA program and international students for the MM program, all applicants must complete a written exercise. They are required to read a few pages from an article or book about music. In an essay of approximately 400 words, applicants will need to respond to a short series of questions to test their understanding of the excerpt. Non-native English speakers may bring a printed foreign-language dictionary. (Electronic dictionaries and translators are not allowed.) The exam should not take more than two hours; leaving the room during the exam is not permitted. Exam results determine future course work. Generally, students who do not pass the writing exam will not be allowed to enroll in classes in music history and theory.

Students may take the writing exam for a total of three times. The test is usually administered three times each year in addition to the audition day.

Based on the results of the DMA writing exam, some students may be admitted to the DMA program with a requirement to enroll in 08:702:506 Writing About Music, and will need to pass the course with a grade of a B or above. Students who fail to earn a B or above may repeat the course, but it may not be taken more than two times. Students who fail to earn a B or above two times will be dismissed from the DMA program. Students who are required to enroll in Writing About Music may take the diagnostic exam before successful completion of that course, but they may not enroll in any musicology or music theory courses until they have completed the course and earned a grade of B or above.

For some international applicants to the DMA program with TOEFL scores below the Department requirement and/or low scores on the Department writing exam (see above), may be accepted to the AD degree rather than to the DMA. (NOTE: This policy will be changing beginning in the academic year 2018-2019.)

### **Candidacy change from AD to DMA**

**NOTE: This only applies to AD students who have enrolled in 2017-2018 or earlier.**

Students initially admitted into the Artist Diploma program who wish to change their candidacy to the DMA should undertake the following steps during the first year of study.

1. Re-take the Graduate Writing Exam. Students who pass at this point may proceed to the DMA. The faculty may require students to take 08:702:506 Writing About Music.
2. Students who do not pass the Graduate Writing Exam prior to enrolling, but who still wish to attempt to enter the DMA program, will be required to take 16:356:531/532, (Academic Writing I or II); their level will be determined by the Academic Writing Program.
3. Upon successful completion of the required EAD class(es), students may again take Graduate Writing Exam.

Regardless of what path is taken, students may not take the Graduate Writing Exam more than a total of three times.

### **New for 2017-18**

AD students who have met the writing requirements listed above and who want to transfer to the DMA must officially re-apply to the DMA with Graduate Admissions. However, prior to doing so, Peggy Barbarite must be notified. You will NOT be required to pay any fees and there is no need to re-audition.

### **Diagnostic Exams**

Most of the Mason Gross graduate programs require diagnostic exams prior to registration in specific academic classes. In addition to the information provided here, students are encouraged to consult the specific study guides that can be found at the top of the following webpage:

<http://www.masongross.rutgers.edu/music/current-students/handbooks>

As with any of the exams given in the Department, it is very important to read the directions carefully.

### **Diagnostic Exams in Music History and Theory**

#### **Overview**

Students in the MM (except jazz studies; see below) and DMA programs are required to take diagnostic tests in music history and theory before being permitted to take graduate classes in those subjects. The tests are given three times each year: June, and just prior to the beginning of Fall and Spring semesters, normally on the Friday before classes begin. Students who wish to take the exam(s) must register with Judy Clark in the front office ([jc2099@mgsa.rutgers.edu](mailto:jc2099@mgsa.rutgers.edu) or 732-932-9364).

If for any reason a student has not taken both portions of the diagnostic exam (history and theory) within one calendar year of admission, the student will be administratively withdrawn from the program. Special accommodations will be provided for Music Education students in cases where the scheduled exam dates conflict with the public school's teaching schedules. Students are asked to make such arrangements in advance with the graduate office.

Students who do not pass the theory diagnostic exam are required to enroll in Music Theory Intensive Review (16:700:511); this course does not fulfill curricular requirements in music theory. Successful completion of the course with a grade of a B or above will allow students to be eligible to take graduate courses in music theory.

Students who do not pass the history diagnostic exam are required to enroll in either an undergraduate history course (07:700:302) or Graduate Music History for Music Education Online (08:702:577). However, neither class fulfills curricular requirements in music history. Successful completion of either of the courses with a grade of a B or above will allow students to be eligible to take graduate courses in music history.

### **Information about Diagnostic Exam in Music History**

Students must pass the music history diagnostic exam before being allowed to take any graduate level courses in music history. The test must be taken prior to registration. The exam is based entirely on the lists of composers, works, and musical terms found in the study guide found online. All of these have been taken from the most recent edition of Grout-Palisca, *A History of Western Music*.

The exam consists of three parts:

1. For each of about 30 works, identify the composer and provide an exact or approximate date.
2. For each of about 20 terms, titles, or names, provide an identification or definition or explanation, indicate the repertory and style period to which the term pertains, and try, when appropriate, to provide an example (such as a specific work or composer, etc.) which exemplifies the term.
3. Write an approximately 250-word essay on a topic from music history, such as a specific work. The primary purpose of this essay is to test your ability to write well.

### **Information about Diagnostic Exam in Theory**

Students must pass the theory diagnostic exam before being allowed to take any graduate level courses in music theory. The test must be taken prior to registration. The music theory portion of the diagnostic examination includes the following material:

1. 4-part figured bass realization (chord spelling and doubling, voice leading, keys, and roman numerals);
2. Harmonic analysis (keys, roman numerals, and non-chord tones);
3. Identification of sequences (root patterns)

It is strongly suggested that you review using standard harmony texts such as those by Marvin and Clendinning, Kostka and Payne, Aldwell and Schachter, Roig-Francolí, or Laitz.

### **Diagnostic Exams in Jazz Studies**

Students in the Jazz Studies program (MM) are required to take a diagnostic examination that includes only the following:

1. Identification of approximately 20 names, terms, and titles of compositions dealing with Western music from the Middle Ages to the present
2. Twenty questions concerning jazz musicians
3. An essay on jazz styles
4. Chord progressions with three, four, and five voices
5. Scale/chord relationships
6. Writing a blue progression incorporating chord substitutions
7. Writing the melody, chord changes, and improvisation for a jazz standard bebop composition.

The tests are given three times each year: June, and just prior to the beginning of Fall and Spring semesters, normally on the Friday before classes begin. Students who wish to take the exam must register with Judy Clark in the front office ([jc2099@mgsa.rutgers.edu](mailto:jc2099@mgsa.rutgers.edu) or 732-932-9364).

### **Registration**

Newly admitted graduate students should first become familiar with the registration process by first reading through information found at the Graduate Registrar's Office: <http://nregistrar.rutgers.edu/grad/index.htm>.

This site provides basic information regarding the academic calendar, registration procedures, obtaining an RU ID, and other matters of importance.



Students may email the graduate director/advisor for an appointment for advisement. Newly admitted students are required to meet with the graduate director/advisor unless other arrangements are made and approved. Dr. William Berz, [wberz@mgsa.rutgers.edu](mailto:wberz@mgsa.rutgers.edu)

Returning graduate students should complete the Course Requests Worksheet (see below) prior to meeting with the graduate director/advisor. This information will then be used to actually register for classes in the University system (webreg). New students will complete the form during the first advisement session.

**Rutgers University Course Requests**

Name: \_\_\_\_\_ RUID: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 E-mail Address: \_\_\_\_\_ Cell Phone: \_\_\_\_\_  
 School: \_\_\_\_\_ Class: \_\_\_\_\_ Major: \_\_\_\_\_ LOCSEPC: \_\_\_\_\_ Residency: \_\_\_\_\_ Year: \_\_\_\_\_ Term: F / S

Please enter the information below from WEBREG.Rutgers.edu

Course Title	School No.	Subject No.	Course No.	Section No.	Credit Hours	Registration Index SPN	By Arrng. Credit Only	Credit Prefix

Total Credits: \_\_\_\_\_

Approval: Director, Graduate Music Programs

Date

Be sure to register for your approved courses at: <https://sims.rutgers.edu/webreg/>

**Information Needed to Compete Registration Form**

The RUID is required to be able to register for classes. It was assigned to each person when s/he was accepted to the University. It should be able to be found in application and acceptance materials. It is a 9-digit number that follows a pattern with two zeros in the middle (123004567). If students are unable to find the RUID, it will be provided by the Graduate Director.

All music classes offered in each semester can be found at the University scheduling website. <http://sis.rutgers.edu/soc/>

**Accessing the University Schedule of Classes**

By understanding the University scheduling system, you should be able to see what courses are offered in a given semester. This should not be confused with the Graduate Catalog, which lists every class that is offered by the Department regardless of semester; not every class is not offered every semester.

1. On the first screen, check 3 boxes: Fall 2017 (or the relevant semester), New Brunswick, Graduate

2. On the next screen, type in “Music” under subject. You will then see 3 choices:
  - a. 700: This lists traditional “academic” classes such as music history and theory offered through the School of Graduate Studies (School 16).
  - b. 702: This lists “academic” classes that are offered through Mason Gross, including those in music education. Lecture/recital advisement is listed here (08:702:603).
  - c. 703: This lists all of the performance classes, including lessons and ensembles.
3. Under each category (700, 702, 703), the classes that are offered each semester are listed with a specific course number. Clicking on the specific course or the down-arrow on the left side will show additional information, including different sections if available, meeting times, and instructor if available. Many graduate music courses have only one section. However, there are exceptions, and students are cautioned to make sure that they are enrolled in the correct section if multiple sections are offered. There are a great many different sections for private lessons for example; each private teacher has her/his own specific section. The index number is listed here as well (5-digit number on the left); this number is required for registration. A sample course listing is shown below.

<b>HELIX: New Music Ensm</b>	<b>08:703:501 01</b>	<b>11197</b>
<b>Course Title</b>	<b>M/G Performance Code</b>	<b>Section Number</b>
	<b>School Number</b>	<b>Course Number</b>
		<b>Index Number</b>

This information can be written on the Course Request Form shown above.

4. Special permission numbers are not necessary for all classes. Generally, private lessons and large ensembles do not require them. However, most academic classes do. There are some exceptions and students should contact the graduate director/advisor with any problems or concerns.
5. Graduate students may use the computerized registration system to complete registration. <https://sims.rutgers.edu/webreg>. Students will need to use their ID number and Personal Access Code (PAC = month and day of your birthday; e.g. March 19<sup>th</sup> = 0319).
6. As a reminder, new students are not allowed to register to take music history and theory classes until they have passed the diagnostic exams or completed the remedial coursework.
7. Students can add and drop classes using the webreg system. However, students can only add or drop classes during the active registration period.

### Special Course Codes

- E Course does not count in average or toward degree
- G 300-400 level Undergraduate Course taken for credit toward the graduate degree currently sought; the course does not fulfill any curricular requirements.

## **Ensemble Requirements**

All graduate students in the MM, DMA, and AD curricula except piano and organ are required to be in one large ensemble every semester. The Department reserves the right to assign any student to the ensemble of its choice to meet this requirement.

The following ensembles fulfill primary curricular large ensemble based upon Department assignment:

### Instrumental Performance

Orchestra (strings)

Orchestra/Wind Ensemble (brass, woodwinds, percussion)

Symphonic Winds (brass, woodwinds, percussion)

Symphony Band (brass, woodwinds, percussion)

### Jazz Majors

Jazz Ensemble I

Jazz Ensemble II

### Voice Majors

Opera Workshop

**All music department majors are expected to audition for the required ensembles appropriate to your major area.** Audition information can be found at the following website: <http://music.rutgers.edu/auditions> **NOTE: Link doesn't work**

## **Expectations for Ensemble Participation**

1. Attendance at all concerts and rehearsals is compulsory. No exceptions are allowed. It is expected that students carefully plan their schedule at the beginning of each semester to ensure that no conflicts arise.
2. Any unexcused absences will result in the penalty as stated in the course syllabus for each ensemble. Schedules will be provided this at the beginning of each semester.
3. In the event that an exceptional professional opportunity conflicts with any rehearsal, you may submit material outlining this opportunity to the conductor no later than the first week of each semester. If this opportunity is deemed exceptional by the conductor, then a release may be granted. The conductor's decision as to what constitutes the definition of an exceptional excuse is final.
4. In the event of illness, students must provide a doctor's note attesting to the reason for the absence. The above does not apply to performances, for which absences are not permitted.

## **Expectations for Attendance and Professional Responsibility**

Regular attendance is required in all graduate courses. An instructor may establish a specific policy on attendance at the beginning of the semester, in most cases outlined in the course syllabus. Otherwise, the following guidelines normally apply:

Requests for absence from a class because of professional obligations (for example, participation in a major competition) will normally be accepted, provided that: the student notifies both the instructor and the Graduate Director well in advance, preferably at the start of the semester;

The student submits a request for absence to the Graduate Performance Program Director in writing, with appropriate documentation (when participating in outside events during the

semester, the candidate should be sure that all programs and publicity make mention of the candidate's affiliation with the Rutgers Department of Music, Mason Gross School of the Arts. Upon return from outside engagements, copies of programs, certificates, or other official documentation should be submitted to the Graduate Director.

A suitable agreement is worked out between student and instructor regarding material missed in the student's absence.

## Language Proficiency

Most doctoral degree programs require language proficiency in one or more languages other than English. Current policy allows this requirement to be fulfilled in one of two ways.

1. Take a language exam as administered by the Language Center; the schedule for 2017-2018 is shown below. <http://wli.rutgers.edu/>
2. Complete the language course offered by the School of Arts and Sciences through the School of Graduate Studies (formerly the Graduate School-New Brunswick) with a grade of A. Registration for these classes is somewhat limited. Deadlines and enrollment procedures are announced in the late Spring. This option is contingent on funding.

### 2017 - 2018

All exams begin at 9:30 a.m. in the [College Avenue Language Lab](#), Room 119

Registration Deadline	Test Date
Friday, June 30, 2017	Saturday, July 8, 2017
Friday, September 22, 2017	Saturday, October 7, 2017
Friday, November 3, 2017	Sunday, November 19, 2017
Friday, January 26, 2018	Saturday, February 10, 2018
Friday, March 30, 2018	Sunday, April 8, 2018

## Procedures for Graduation

There are three separate points when graduate students can actually graduate: October, January, and May. However, there is only one series of commencement exercises and they occur in May. Mason Gross graduates may participate in both the Mason Gross and University exercises. Graduates of the School of Graduate Studies programs (MA, PhD) may attend the Mason Gross and University ceremonies in addition to the event sponsored by the Graduate School.

### To the MA/PhD students who intend to graduate in May.

1. All requirements **need to be completed by April 15 at the absolute latest**—all course work, all papers, all incompletes completed, all exams, all forms, everything. Students should go to [http://gsnb.rutgers.edu/checklist\\_phd.php3](http://gsnb.rutgers.edu/checklist_phd.php3) for a check-list of items that need to be completed. This includes format and instructions for the dissertation (for PhD).
2. **By March 15** students should go online to <http://nblogistrar.rutgers.edu/grad/grad-dipl.htm>, read the page, and click at the bottom of the page to reach the **online diploma application** form. Login and fill this out. You should do this if there's any chance of your graduating in May, even if you're uncertain. This should be done every semester until you graduate.
3. PhD candidates should make sure that the 24 credits from the masters degree has been transferred. If this has not been done, **Transfer of Credit** form should be completed. The form is available online <http://gsnb.rutgers.edu/resources/graduate-student-forms> or in the front office of Marryott Music Building. A final transcript from the masters degree is required as part of the transfer processes. Students should submit three copies of the completed form and transcript and to the Graduate Director for a signature. The materials can then be sent by campus mail or delivered in person to the Graduate School office at 25 Bishop Place, College Avenue campus.
4. Student can then complete the four-page **Candidacy form** for the respective degree—MA or PhD—and fill in the personal information (name, address, etc.) required. These are available online at <http://gsnb.rutgers.edu/resources/graduate-student-forms> or at the front office.

**MA candidates** need signatures from the thesis advisor, from the members of the examining committee for the comprehensives, and the graduate director.

After passing the comprehensive and language exams, **PhD candidates** must complete the form, which must be signed by the graduate director and members of the examining committee, and returned to the Graduate School. Before the scheduled defense of the dissertation, candidates must retrieve the candidacy from the Graduate School, and bring it to the defense. Once passed, the committee (three members of the faculty, one outside reader plus graduate director) will sign that and the title page of the dissertation.

5. Prior to the dissertation defense, PhD candidates and their advisor must provide the name and address of the outside reader to the Graduate Director. The Graduate Director will forward this information to the graduate school.
6. The dissertation defense requires at least four faculty members: the primary advisor, two faculty members in the area of study, and an outside reader. Each signs the candidacy form and the title page of the dissertation.
7. There are three graduation ceremonies for PhDs and MAs: the University commencement (for everyone), the Graduate School commencement (for MAs and PhDs), and the Mason Gross commencement (for all music degrees.) If planning to participate in any of the commencement ceremonies, students should go to the bookstore and order a cap and gown; they can be rented or purchased. The hood for the PhD is blue (for philosophy), although pink is the academic color for music. Most PhD students choose blue.

8. Tickets for the Mason Gross commencement ceremony are allotted by the Dean of Students in the Mason Gross School. Notification is sent through email to all students.

## Courses of Study

### Graduate School (School 16): Master of Arts (MA) and Doctor of Philosophy (PhD)

<b>Requirements for MA in Musicology</b> 30 graduate credits	2017
<b>Introduction to Music Research</b> 16:700:501 (3 credits)	
<b>Current Issues in Musicology</b> 16:700:502 (3 credits)	
<b>Proseminar in Musicology</b> 16:700:519 (3 credits)	
<b>Proseminar in Musicology</b> 16:700:520 (3 credits)	
<b>Studies in Analysis</b> 16:700:525 or 526 (3 credits)	
<b>Music History/Musicology Elective</b> (3 credits) 16:700:517, 16:700: 519, 520 (with a different topic); 08:702:550	
<b>Theory Elective</b> (3 credits) (one course from the list below):	
<b>Studies in Analysis</b> 16:700:525 or 526 (3 credits)	
<b>Canon and Fugue</b> 16:700:522 (3 credits)	
<b>Special Topics in Music Theory and Analysis</b> 16:700:541 or 542 (3 credits)	
<b>Schenkerian Analysis</b> 16:700:571 or 572 (3 credits)	
<b>Twentieth-Century Theory</b> 16:700:573 or 574 (3)	
<b>Elective</b> (3 credits)	
<b>Elective</b> (3 credits)	
<b>Master's Project</b> <b>16:700:602</b> (3 credits)	
<b>Language(s)</b> German Italian, French, or Latin MA-PhD	
<b>Written Comprehensive Exam</b> Take-home exam ( <i>an essay of around 1500 words</i> ) 5 Score IDs 1 Analysis 2 Essays (out of 4)	
<b>Diploma request form</b> <b>Candidacy form</b>	



**Requirements for PhD in Musicology**                      2017  
(Total of 24 Rutgers credits (6+18) plus 24 research credits)

1. Total of 30 credits required prior to admission to PhD:
  - 24 credits transferred from MA or equivalent
  - 6 music credits taken at Rutgers
2. Pre-qualifying examination (high pass required)
  - Take-home exam
    - 15-20 page research essay including footnotes, excluding biblio (1 week)
  - 5 Score IDs (3 hours)
  - 1 Analysis (3 hours)
  - 2 Essays (out of 4) (3+3 hours)
    - Score Ids, Analysis, and Essays are done over two days (2 mornings & 2 afternoons)
  - Oral Exam
    - May cover items on the written exam as well as items not on the written exam.
    - May also include discussion of plans for the dissertation
3. 9 required credits
  - Seminar in Musicology
    - 16:700:619 (3 credits)
  - Seminar in Musicology
    - 16:700:620 (3 credits)
  - History of Music Notation
    - 16:700:651 (3 credits)
    - (May substitute 16:700:652)
4. 9 elective credits
  - Topics in the History of Music Theory (recommended elective)
    - 16:700:652 (3 credits)
  - Music elective (3 credits):
  - Music elective (3 credits):
5. Three Languages:
  - German plus two chosen from Italian, French, or Latin
6. PhD Dissertation Proposal and Colloquium
  - Within a year of completing coursework, students produce a 25-30 page dissertation proposal. The proposal must be approved by the advisor before distribution to and approval by two other committee members. The approved proposal is presented in a public colloquium.
7. Candidacy form (picked up from Graduate School, returned upon passing #8)
8. Dissertation proposal form
9. 24 Research credits (dissertation)
10. Dissertation defense (3 music faculty, one outside reader)
  - Bring candidacy form from the Graduate School
11. Diploma request form
  - Doctoral survey
  - Candidacy form returned to Graduate School

**Requirements for the MA in Theory**  
Total 30 graduate credits

2017

**Required Theory** (15 Credits)

1. **Introduction to Music Research**  
16:700:501 (3 credits)
2. **Current Issues in Music Theory**  
16:700:504 (3 credits)
3. **Schenkerian Analysis**  
16:700:571 or 572 (3 credits)
4. **Twentieth-Century Theory**  
16:700:573 or 574 (3 credits)
5. **Studies in Analysis**  
16:700:525 or 526 (3 credits)

**History Electives** (6 credits)

1. **Proseminar in Musicology**  
16:700:519 or 520 (3 credits)
2. Any Music History from 16:700 or 08:702 (3 credits)

**Other Electives** 6 credits from 16:700 or 08:702

1. **Elective** (3 credits)
2. **Elective** (3 credits)

**Master's Project**

- Master's Project**  
16:700:602 (3 credits)

**Language (Reading Knowledge):** German

**Written Comprehensive Exam**

- Take-home Analysis (from pre-tonal, tonal, or post-tonal)  
5 Score IDs  
Analysis (one of the two remaining from above)  
2 Essays (out of 4)

**Diploma application form**

**MA Candidacy form**

**Total of 24 Rutgers credits (6+18) plus 24 Research credits are required for the PhD**

1. Total of 30 credits required prior to formal admission to PhD:
  - 24 credits transferred from MA or equivalent
  - 6 music credits (taken at RU)
2. Pre-qualifying examination (high pass required)
  - Take-home Analysis (from pre-tonal, tonal, or post-tonal)
  - 5 Score IDs
  - Analysis (one of the two remaining from above)
  - 2 Essays (out of 4)
3. PhD interview
4. Required Courses (9 credits)
  - Special Topics in Theory/Analysis** 16:700:541
  - Special Topics in Theory/Analysis** 16:700:542
  - Topics in the History of Music Theory** 16:700:652
5. Elective Credits (9 credits)
  - History of Music Notation** (recommended elective)
  - 16:700:651(3 credits)
  - Elective:
  - 16:700:xxx (3 credits)
  - Elective:
  - 16:700:xxx or 08:702:xxx (3 credits)
- 6 Two Languages (German to be completed at MA level):
  - German AND Italian or French or Latin
7. Qualifying examinations:
  - Take-home Analysis (the area remaining from MA/pre-qualifying exam)
  - Analysis (oral, w/weekend prep)
  - History of Theory
  - Field Exam
    - Statement of areas of specialization for dissertation
    - Bibliography (to be approved by theory faculty)
    - Take-home exam (1 week, original answer beyond bibliography)
8. Oral Follow-up Exam
9. Candidacy form (picked up from Graduate School, returned upon passing #8)
10. Dissertation proposal form
11. 24 Research credits
12. Dissertation defense (3 music faculty, one outside reader)
  - (Bring candidacy form from the Graduate School – see #9)
13. Diploma request form
  - Doctoral survey
  - Candidacy form

## Requirements for MA in Music Composition

2017

(30 graduate credits)

**Introduction to Music Research** 16:700:501 (3)

**Studies in Analysis** 16:700:525 (3)

**Studies in Analysis** 16:700:526 (3)

**Proseminar in Composition** 16:700:531 (12 credits) (lessons and practicum)

16:700:531 (3 credits)      16:700:532 (3 credits)

16:700:531 (3 credits)      16:700:532 (3 credits)

**Music History** (3 credits): Choose one course from the following:

**Historical Musical Styles**

16:700:517

**Pro-Seminar in Music History**

16:700:519-520

**Special Topics in Music History**

08:702:550

**Music electives** (6 credits) Choose two courses from the following:

**Current Issues in Theory**

16:700:504

**Music Technology**

16:700:515 or 516

**Canon and Fugue**

16:700:522

**Special Topics in Music Theory and Analysis**

16:700:541 or 542

**Schenkerian Analysis**

16:700:571 or 572

**Twentieth-Century Theory**

16:700:573 or 574

**Master's Project:** (Terminal MA only):

A portfolio of pieces composed while in residency. One piece is to be performed and/or recorded.

**Language(s):** Reading Knowledge of:

Terminal MA: One language: Choice of German, French, or Italian

MA-PhD: Two languages: German (required) and a choice of French or Italian

**Written Comprehensive Exam** (to be taken at the end of the 3<sup>rd</sup> semester)

Terms (day 1—3 hours (am)

1 Analysis (day 1—3 hours (pm)

1 Essay (out of 2) (day 2—3 hours)

**Diploma Request Form**

**Candidacy form**

## Requirements for PhD in Music Composition

2016

**Total of 24 Rutgers credits (6+18) plus 24 Research credits are required for the PhD**

1. Total of 30 credits required prior to admission to PhD
  - 24 credits transferred from MA or equivalent
  - 6 music credits (Taken at Rutgers)
    - Pro-Seminar in Composition**  
16:700:531 (3 credits) (lessons & practicum)
    - Pro-Seminar in Composition**  
16:700:531 (3 credits) (lessons & practicum)
2. Comprehensive examination (high pass required) to be taken at the end of the first semester
  - Terms (day 1—3 hours (am))
  - 1 Analysis (day 1—3 hours (pm))
  - 1 Essay (out of 2) (day 2—3 hours (am))
3. Required Courses (18 credits):
  - Seminar in Composition**  
16:700:631 (3 credits) (lessons & practicum)
  - Seminar in Composition**  
16:700:632 (3 credits) (lessons & practicum)
  - Twentieth-Century Music** 16:700:573/574 (3 credits)
  - Topics in the History of Music Theory**  
16:700:652 (3 credits)
  - Music Technology**  
16:700:515/516 (3 credits)
  - Music elective** (3 credits):  
Any Theory/History course from 16:700 or 08:702
4. Languages: Reading knowledge of two:
  - German (required)
  - Choice of: Italian, French
5. Written Qualifying Exam (to be taken in the semester of the 24<sup>th</sup> credit)
  - Tonal Analysis (day 1—3 hours (am))
  - Post-tonal Analysis (day 2—3 hours (am))
  - 1 Essay: History of Music Theory (day 1—3 hours (am))
  - 1 Essay: Other topics (day 2—3 hours (pm))
6. Dissertation Proposal Defense/Oral Exam
7. Candidacy form (picked up from Graduate School, returned upon passing)
8. Dissertation proposal form
9. 24 Research credits (dissertation)
10. Dissertation defense (3 music faculty, 1 outside reader)
11. Diploma request form
  - Doctoral survey
  - Candidacy form

## **Graduate Paper and Exam Guidelines in Musicology**

### **Seminar papers and other assignments for coursework**

Students should expect that their seminar papers will take two weeks to evaluate. If faculty members are willing to evaluate drafts in advance of final submission of papers, arrangements must be worked out on a case-by-case basis.

1. MA track: Comprehensive exam and either essay or thesis
  - Students who are certain that they want to stop at the MA and not proceed on to the PhD should take the MA track, which involves a comprehensive exam and either an extensive essay or a formal thesis.
2. The MA comprehensive exam involves two components: a proctored exam and a take-home essay.
  - The proctored portion of the master's comprehensive exam is taken over two days; it consists of four sections, each of which takes three hours:
    1. **Score excerpts:** Five scores are provided. Instructions: "Discuss in detail the most important characteristics of each excerpt. Assign each work to a specific historical period (with an approximate date), indicate the likely genre, and suggest a likely composer."
    2. **Analysis:** A score of one complete movement is provided. Instructions: "Analyze the attached movement. Include discussion of all the various aspects of the music that contribute to its structure and effect. Imagine that you are presenting the movement to an audience of fairly sophisticated readers. Avoid a blow-by-blow treatment. You may write on the score, which must be returned with the exam. We also encourage you to use music paper to illustrate your analytical points."
    3. **Essays:** Students are given two envelopes, each containing two essay questions. They must answer one essay question from each envelope. The take-home essay is done over a three-day period (e.g., Friday–Monday) and requires historical, stylistic, and analytical discussion of a well-known work. It is about 1500 words in length,

There is no oral examination at the master's level.

Students should expect that the faculty's evaluation will take two weeks or longer from the date of submission of the latest portion of the exam.

In addition to the comprehensive exam, master's students must write an essay (usually 40–50 pages long), done over the course of a semester under the supervision of an advisor in the musicology department. To complete this essay, students should register for 16:700:602 (Master's Project), normally in the final semester of coursework. The essay should involve some original research, include references to primary and secondary literature, and engage directly with repertory.

Students should expect that the master's essay will take two weeks for the individual faculty advisor to evaluate. The faculty advisor may require that the paper be revised.

Students also have the option of writing a formal master's thesis, to be approved by the full musicology faculty and submitted to the graduate school. Students wishing to take this opportunity should register for 16:700:602, but inform the full musicology faculty of their intention to formalize the paper and deposit it with the graduate school.

## **PhD pre-qualifying exam**

Students who are certain that they wish to proceed to the PhD, or who wish to try to do so, should take the PhD pre-qualifying exam. The PhD pre-qualifying exam involves three components: one proctored written portion, one take-home written portion, and an oral follow-up.

The proctored portion of the pre-qualifying exam is taken over two days; it consists of four sections, each of which takes three hours:

- 1. Score excerpts:** Five scores are provided. Instructions: “Discuss in detail the most important characteristics of each excerpt. Assign each work to a specific historical period (with an approximate date), indicate the likely genre, and suggest a likely composer.”
- 2. Analysis:** A score of one complete movement is provided. Instructions: “Analyze the attached movement. Include discussion of all the various aspects of the music that contribute to its structure and effect. Imagine that you are presenting the movement to an audience of fairly sophisticated readers. Avoid a blow-by-blow treatment. You may write on the score, which must be returned with the exam. We also encourage you to use music paper to illustrate your analytical points.”
- 3. Essays:** Students are given two envelopes, each containing two essay questions. They must answer one essay question from each envelope.

The take-home research essay must be completed in the course of one week. The essay should be 15–20 pages long including footnotes but exclusive of bibliography. Although the instructions will vary with the question, the main goal of these papers is to synthesize the existing scholarship on the given topic.

An oral exam, roughly one hour in length, will follow within a week or two, allowing time for the written exam to be read. In the oral exam, the candidate might be asked to elaborate on the written exam questions or be asked new questions. In principle, the oral exam will ensure against the misinterpretations, oversights, and so forth that sometimes compromise performance on the written exam. It will also allow the faculty to cover additional topics. The oral exam is integral to the process. As a result, students will be informed of the results of their pre-qualifying exam only after the oral exam is complete.

Students who begin graduate study in music history at Rutgers will take this exam between the end of the second and the beginning of the third year of full-time study, after completion of 16:501, 502, 519, 520, and 525. Only one retake will be permitted. Students who do not perform well on the exam will be given a terminal MA degree upon completion of the required 30 credits and master’s essay or thesis.

Students who enter Rutgers with an MA degree in music history should wait no more than one year before taking the exam. One retake of a failed exam will be permitted.

The oral exam will be scheduled approximately two weeks after all portions of the exam are completed, as allowed by the schedules of the student and the faculty. Students will be informed of the outcome of the entire exam immediately following the oral exam.

## **PhD Dissertation Proposal and Colloquium**

Students who have successfully completed the PhD pre-qualifying exam and the 24 credits of required courses at the PhD level should seek out a faculty advisor with whom they wish to work on the dissertation. Within no more than a year of completing the required courses (apart from Research credits), candidates must submit a dissertation proposal of roughly 25–30 pages (double-spaced, including notes but excluding bibliography) that defines the topic, explains its importance, and cites the specific repertoire and methods to be engaged. In addition,

the proposal must explain the current state of research in the chosen field, identify important primary and secondary documents, and justify the candidate's proposed contribution.

Once a draft of the proposal has been completed and approved by the advisor, the candidate and the advisor will identify two other faculty members who will be invited to join the dissertation committee. The proposal will be forwarded to the other two committee members for their evaluation, which should take no longer than two weeks. The candidate will then make any revisions that are requested by members of the committee.

Students should expect that the advisor will require two weeks to read and evaluate the proposal, either approving it for distribution to the committee or returning it to the student with instructions for revision. The rest of the committee will also require two weeks to read and evaluate the proposal.

As soon as possible after all three members of the committee have approved the proposal, the candidate will present the core of the dissertation proposal in a public colloquium, consisting of approximately 20 minutes of speaking followed by a question-and-answer session. This colloquium may take place in the context of one of the meetings of the Rutgers University Musicological Society, or it may be scheduled separately.

There is no formal approval required after the colloquium, but students should expect to receive informal feedback from faculty about their presentation style and aspects of their research that should be taken into account as the dissertation gets underway.

At a later date, the candidate and advisor will identify an outside reader as the dissertation committee's fourth member.

### **Dissertation and dissertation defense**

Students should expect that the advisor will require at least one month to read and evaluate a dissertation. Following the advisor's approval, the rest of the committee will require one month to read and evaluate the paper. This time must be taken into account as students work toward a graduation deadline.

The dissertation defense consists of an oral discussion by the candidate and the dissertation committee following the provisional completion of the dissertation. It will include an examiner from outside the department, who may also be invited to join the committee prior to the submission of the dissertation proposal and proposal colloquium. The possible outcomes are that the dissertation is accepted, accepted conditionally with revisions, or not accepted.

Students will be informed of the outcome immediately following the defense.



## Graduate Exam Guidelines in Composition

### Comprehensive exam

The comprehensive exam is taken over two days; it consists of three sections, each of which takes three hours: For students enrolled in Terminal MA and MA/PhD programs, the exam is to be taken in **its entirety** at the end of the student's **third semester of study**: December (if first enrolled in the Fall) or May (if first enrolled in the Spring). For those who are in the PhD program, the exam is to be taken at the end of the **first semester of study**. One retake will be permitted. A failing grade on the retake will result in dismissal from the program.

1. **Terms:** About 30 terms are provided: Instructions: "Briefly define or explain each of the terms. Wherever appropriate, provide approximate dates or historical periods, and cite specific examples or composers' names."
2. **Analysis:** The student will be asked to give detailed answers to questions about a given tonal or post-tonal piece. A score and recording will be provided. You may write on the score, which must be returned with the exam. We also encourage you to use music paper to illustrate your analytical points.
3. **Essay:** Students are given an envelope with two essay questions. They must answer one essay out of the two. The choice of which essay is left up to the student.

**Master's Project-Terminal MA students only:** This project consists of a portfolio of pieces composed while in residence. The format of the portfolio is determined by the teacher and student. One of the pieces needs to be performed and/or recorded. The portfolio is submitted to the entire faculty for review by April 1 for May graduation or November 1 for January graduation.

### PhD Qualifying Exam

The PhD qualifying exam is taken over two days, each of which takes six hours (three hours in the morning and three hours in the afternoon). Day One will consist of a Tonal Analysis and one Essay (History of Theory); Day Two will consist of a Post Tonal Analysis and the remaining essay. The exam is to be taken in its entirety in the semester of students' 24<sup>th</sup> credit of classes (4<sup>th</sup> semester for the full-time student): May (if first enrolled in the Fall) or December (if first enrolled in the Spring). One retake is permitted. A failing grade on the retake will result in dismissal from the program.

1. **Analyses:** There are two of those: A Tonal Analysis and a Post-Tonal Analysis. The students will be asked to give detailed answers to questions about a given tonal or post-tonal piece. A score and recording will be provided. You may write on the score, which must be returned with the exam. We also encourage you to use music paper to illustrate your analytical points.
2. **Essays:** The students will be required to write two essays for the exam.
  - The student is asked to devise 6 topics for the exam, two of which must be on history of theory. The student should consult with faculty about good potential topics. **The student must submit these topics by the last day of classes the semester \*before\* the exams are to be taken.**
  - During the university exam period following the submission, the faculty picks the final topics from the student's 6, substituting up to 3 of our own (assuming no major problems in the topics proposed by the student). At least 2 of the final topics will be on history of theory.

- The student will be notified of the final 6 topics by (at the latest) the date of grade submission for the university exam period. The student then has the break and whole semester to study, before taking the exams on the reading days.

### **PhD Dissertation Proposal Defense**

The scope of the dissertation is determined in advance by the student and a faculty advisor once the general area of a potential dissertation topic is decided. The dissertation project for students in composition has two components:

1. A large-scale work
2. A written document. The written document portion of the dissertation has two options:
  - a. Writing on the student's own work
  - b. Writing on a different subject matter. If this option is chosen, a short analysis of the student's own work will be required

The dissertation proposal is a written document of approximately 7-10 pages in length. It consists of the following components:

1. Literature Review
2. Thesis
3. Methods of Analysis, and Approaches
4. 1-2 Page Description of original composition(s)
5. Bibliography
  - a. Comprehensive bibliography of pieces and writings about the student's topic

The dissertation proposal should be written under the direction of the student's advisor and submitted by the beginning of the student's fifth semester of study, at least one month prior to the dissertation proposal defense. The committee is comprised of academic faculty determined by the student's advisor in consultation with the composition program. It is the student's responsibility to schedule their dissertation proposal defense.

The Dissertation Proposal Defense should be completed by the end of the student's fifth semester of study.

### **Dissertation defense**

The dissertation defense consists of an oral discussion by the candidate and the dissertation committee following the provisional completion of the dissertation. It will include an examiner from outside the department, who may also be invited to join the committee prior to the actual dissertation defense. The possible outcomes are that the dissertation is accepted, accepted conditionally with revisions, or not accepted.

**COURSES OF STUDY**  
**Graduate Programs in**  
**The Mason Gross School of the Arts (School 08):**  
**Master of Music (MM), Artist Diploma (AD), and**  
**Doctor of Musical Arts (DMA)**

The graduate programs in music performance feature a combination of classes in history, theory, and literature along with private lessons and performance in large and small ensembles. The combination of the performance requirements varies depending on the major instrument/voice. The DMA in music education does not normally have a performance requirement.

**Recitals**

The masters degree recital and doctoral degree solo and chamber recitals require the attendance of two music faculty members: the primary teacher and a member of the performance faculty appointed by the primary teacher in consultation with area coordinator (full or part-time/adjunct; preferably from the same discipline). Part time/adjunct academic (history, theory, composition) faculty may NOT serve on the evaluating committee. Doctoral Lecture Recital requires 3 members of the committee: primary teacher, lecture recital advisor and one other member of the music faculty. Masters degree recitals require registering for Performance Project (08:703:601, 1 credit), whereas doctoral recitals have no such requirement.

Recital forms though must be filled for any graduate recital; these forms are available in the main front office of the Marryott Building (also see below regarding the lecture recital forms). The forms give the necessary deadlines for submission of the form and the program as well as deadlines for cancellation. The recitals normally last for about an hour and should represent a balance of historical styles, including music written after 1950.

All recitals are to take place while classes are in session during the fall and spring semesters. Recitals can be held at the start of the third week of the fall semester, and the second week of the spring semester. All recitals must be performed before the last day of classes of each semester. Recitals are not allowed during reading days, the exam period, and breaks including but not limited to Thanksgiving break (Thursday through Sunday) and Spring break (Saturday at the beginning of spring break through the Sunday at the conclusion of spring break).

**Lecture Recital (DMA students only (not music education))**

**Statement of Purpose**

The lecture-recital is the culminating project of the DMA performance and conducting curricula in the Department of Music, Mason Gross School of the Arts. The successful lecture-recital will demonstrate proficiency in the following areas:

- Performance of the selected repertory
- Independent research skills that situate the chosen topic within the context of previous studies
- Thorough understanding of the chosen topic
- Presentation of a well-reasoned and original argument
- Clear, articulate, and accessible writing
- Public oral presentation

## **Preparation for the Lecture-Recital Project**

Toward the end of the coursework period for the DMA degree—normally in the last semester of coursework—the DMA candidate should seek out an academic advisor from the full-time faculty. In consultation with the studio teacher, who guides the candidate’s choice of music to be performed in the lecture-recital, the candidate should meet with the potential advisor to discuss topics and approaches to the lecture-recital project. If the faculty member consents to advise the project, the candidate should notify the Graduate Advisor/Coordinator of Graduate Studies, who provides the candidate with a special permission number to register for one-credit Lecture-Recital Advisement, 08:702:603,604. This registration continues for as many semesters as needed to complete the paper.

## **Choosing a Topic**

DMA candidates are encouraged to apply the skills learned in seminars in musicology and music theory to the lecture-recital project. The topic can include issues of performance practice, historical or cultural contexts, performance and analysis, analyses of particular aspects of the music, editions, or other areas of the candidate’s interest. Critical thinking, bibliographic research, analytic skills, clear writing, public speaking, and curiosity about music are all essential components of this work. Papers produced for musicology and music theory seminars may serve as the basis of the lecture-recital project with permission of the advisor.

Candidates would do well to apply themselves seriously to the production of an outstanding project, using all of the resources available within the Department and the University as a whole.

## **Scope of the Project**

It is recommended that candidates work with their advisors to formulate a “research question,” which will serve as the foundation of the lecture-recital project. The bibliographic research, analyses of the music, discussion of aspects of performance, and/or historical contextualization included in the project should be directed to answering this research question. Although candidates are sometimes reticent about asserting their own ideas, they should recognize that this is an important step in qualifying for the doctoral degree. With that in mind, candidates should aim to demonstrate mastery over the literature on their chosen subject, even as they advance original ideas about the music that lies at the heart of their projects.

The written portion of the lecture-recital project must comprise at least 11,000–14,000 words, double-spaced in 12-point Times New Roman font, with one-inch margins all around. Candidates who wish to write much more than this must have the approval of their advisors. The purpose of this limit is two-fold: first, it encourages efficiency in the expression of ideas; and second, it ensures that no lecture-recital project becomes so onerous as to prevent candidates from completing the degree requirements.

## **Lecture Recital Committee**

The committee is thus composed of the advisor, the studio teacher, and an additional reader. In consultation with the student, the studio teacher seeks a third faculty member to serve on the committee. The graduate director may serve as a consultant to the process of forming the committee. At least one member of the committee must be a faculty member in School 16 (musicology, music theory, or composition).

## **Scheduling the Public Presentation**

The steps for scheduling the public presentation and the submission of the final version of the paper are as follows:

1. The advisor determines that the lecture-recital paper has been completed. The advisor notifies the Graduate Director that the paper has been completed. The public presentation may not be scheduled until this is done.
2. The candidate schedules the public presentation by means of the DMA Lecture-Recital Program Application. Normally the Department requires one month's notice to schedule these events. A shorter time-frame may be allowed at the discretion of the department administrator, and a late fee may apply.
3. The studio teacher and the third committee member may request revisions after the advisor has approved the lecture-recital paper.
4. A bound copy of the final version of the paper, incorporating all revisions to the satisfaction of the committee, must be submitted to each member of the committee. A fourth bound copy must be submitted to the Graduate Director; it must bear the signatures of all three committee members.

## **Public Presentation**

The public presentation should consist of a 30-minute lecture and a 30-minute performance. The lecture may consist of a summary of the central issues in the paper, or it may present a portion of the paper. Candidates may choose to read directly from the paper or to extemporize. In either case, however, candidates must speak clearly and expressively, so as to communicate effectively with their audiences. Candidates are encouraged to use any available tools—instruments, handouts, slides, audio excerpts—to enhance the presentation and to put their ideas across clearly and succinctly.

In consultation with the advisor, the candidate may choose whether to present the lecture or the performance first, or to integrate them for a total presentation time of 60 minutes. If the lecture portion and the performance portion are kept separate, a brief pause may be taken between them. Accommodations can generally be made in scheduling the lecture and recital components involving large ensembles (for example, those of conducting students).

Candidates are reminded that the spoken presentation is also a kind of performance, and it should be prepared and rehearsed. The presenter should know the text well enough to be able to make eye contact with the audience and to emphasize important words and ideas.

## **A Word about Writing**

Candidates who are concerned about their writing skills should discuss this matter with their advisors at the earliest opportunity. It is not the advisor's responsibility to edit the paper word-by-word. If the candidate or the advisor finds that clarity of writing poses a challenge for the candidate, the candidate should register for tutoring with the Douglass Writing Center (<http://wp.rutgers.edu/tutoring/116-douglass-cook-writing-center>) or with another branch of the Writing Program at Rutgers. The lecture recital advisor may require evidence that the candidate has undertaken this tutoring.

Candidates are required to make sure that all ideas borrowed from other sources are cited properly in accordance with the University's policies on academic integrity. The procedures are outlined on the following website: <http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/>

Additionally, citations must employ proper and consistent style. Useful guides, including samples of MLA citation style, Chicago citation style, and APA are available at: <https://owl.english.purdue.edu/>.

### **Technical Requirements**

As noted above, the written portion of the lecture-recital project must comprise at least 40 pages in 12-point Times New Roman font, with one-inch margins all around. All pages must be numbered. The title page should follow the template below:

[Title]  
by  
[Author]

Presented to the Faculty of the  
Department of Music  
in partial fulfillment of the requirements for the Doctor of Musical Arts degree.  
Mason Gross School of the Arts  
Rutgers, The State University of New Jersey  
[Date]

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Project Advisor

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Signature

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Studio Teacher

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Signature

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Additional Reader

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Signature

## Comprehensive Examinations

Candidates for MM degrees (except music education) must pass the written comprehensive examination in the literature for their instrument and related issues in history, theory, and performance practice. The written examination may be repeated only once for a total of two administrations. If a student fails two times s/he will be administratively withdrawn from the program without a degree. The exams are normally given over two consecutive Fridays in both fall and spring semesters.

Candidates for AD/DMA degrees in performance fields must pass the written comprehensive examination in the literature for their instrument and related issues in history, theory, and performance practice. In addition, candidates for the AD/DMA degrees will also have an oral examination upon successful completion of the written exams. Both the written and the oral comprehensive exams may be repeated only twice (total of three administrations). If a student fails three times, s/he will be administratively withdrawn from the program without a degree.

Candidates for MM and DMA degrees in music education must pass the written comprehensive examination. A separate study guide for some majors is available.

## Procedures for Graduation

There are three separate points when graduate students can actually graduate: October, January, and May. However, there is only one series of commencement exercises and they occur in May. Mason Gross graduates may participate in both the Mason Gross and University exercises.

### To MM, AD, and DMA candidates who intend to graduate in May.

1. By **March 15** students must complete the diploma application that is available online:
  - a. <http://nbregistrar.rutgers.edu/grad/grad-dipl.htm>
  - b. Students must do this if there is any chance of graduating in May. If one does not actually graduate at the end of the spring semester, the form should be completed every semester until graduation.
2. Degree candidates also need to complete the Candidacy form available in the front office. The completed form should be submitted to the Graduate Director no later than **April 1**.
3. MM, AD and DMA candidates wishing to graduate in May must have all coursework, recitals, lecture recitals (DMA only), incompletes (for courses necessary for graduation), and all exams fully completed by **April 15** at the latest.
4. There are two graduation ceremonies for MM, AD, and DMA candidates: The University commencement (for everyone) and the Mason Gross commencement (for all music degrees.) If you plan to participate in any of commencement ceremonies, students should go to the bookstore and order a cap and gown; they can be rented or purchased. The doctoral hoods for music degrees in Mason Gross are pink.
5. Tickets for the Mason Gross commencement ceremony are allotted by the Dean of Students in the Mason Gross School. Notification is sent through email from the Dean's office to all students.

**Master of Music in Music Education**  
(30 graduate credits)

On Campus/Hybrid option

**Required Music Education Courses** (total 15 credits)

- 08:702:xxx Intro to Graduate Studies in Music Education (3)
- 08:702:513 Historical and Philosophical Foundations of Music Education (3)
- 08:702:514 Graduate Research in Music Education (3)

**Music Education Electives** (total 6 credits)

Choose any 2 courses

- 08:702:538 ProSeminar in Music Education (3)
- 08:702:539 Behavioral Approaches to Music Learning (3)
- 08:702:536 Cognitive Approaches to Music Learning (3)
- 08:702:572 Seminar in Choral Literature for Music Educators (3)
- 08:702:575 Integrating Technology into the Music Curriculum Online (3)

**Graduate-Level History and Theory** (total 12 credits)

Choose at least 3 credits in music history and 3 credits in music theory

- 16:700:xxx Graduate Theory Course (3)
- 16:700:xxx Graduate History Course (3)
- 08:702:xxx Graduate History Course (3)
- 08:702:573 Studies in Form and Analysis for Graduate Music Education Online (3)
- 08:702:579 Musical Practices of the World for Music Education Online (3)
- 08:702:577 Graduate Music History for Music Education Online (3)

**Electives** (total 3 credits)

**Comprehensive Exam** (written) (0)



## **Doctor of Musical Arts in Music Education**

(57 graduate credits)

### **Required Research and Music Education Courses** (total 12 credits)

- 16:960:531 Statistical Methods in Education I (3 credits)
- 16:960:532 Statistical Methods in Education II (3 credits)
- 08:702:614 Graduate Research in Music Education (3 credits)
- 08:702:640 Doctoral Seminar in Music Education Curriculum (3 credits)

### **Electives in Music Education** (total 9 credits)

Choose any 3 courses

- 08:702:513 Historical and Philosophical Foundations of Music Education (3 credits)
- 08:702:536 Cognitive Approaches to Music Learning (3 credits)
- 08:702:538 Proseminar in Music Education (3 credits)  
(May be repeated with different content)
- 08:702:539 Behavioral Approaches to Music Learning (3 credits)
- 08:702:572 Seminar in Choral Literature for Music Educators (3 credits)
- 15:291:xxx Any education research course for which the student is eligible (3 credits)
- 16:300:xxx Any education research course for which the student is eligible (3 credits)

### **Graduate-Level Theory** (total 6 credits)

Graduate-Level Music Theory (16:700:xxx)

### **Graduate-Level History** (total 6 credits)

Graduate-Level Music History (16:700:xxx or 08:702:xxx)

### **Cognate** (total 12 credits)

The cognate is an area of study related to the field of music education in some fashion. Students may choose from topics such as performance, composition, musicology, educational administration, and the like. Lessons, if available, may not be taken without participating in a large ensemble. The cognate area must be approved by the music education faculty.

### **Written Comprehensive Examination**

### **Dissertation Research in Music Education** (total 12 credits)

08:702:702

### **Dissertation Proposal Defense**

### **Dissertation Defense**

**Master of Music in Performance and Conducting**  
(36 Graduate Credits)

**Performance Study** (4 semesters; total 12 credits)

08:703:5xx (3)      08:703:5xx (3)  
08:703:6xx (3)      08:703:6xx (3)

**Major Ensemble (instrumental, voice) or Chamber/Accompaniment (keyboard)**  
(4 semesters; total 4 credits)

08:703:5xx (1)      08:703:5xx (1)  
08:703:5xx (1)      08:703:5xx (1)

**Graduate-Level Theory** (2 semesters; total 6 credits)

16:700:5xx (3)  
16:700:5xx (3)

**Graduate-Level History** (2 semesters; total 6 credits)

16:700:5xx (3) and/or 08:702:5xx (3)  
16:700:5xx (3) and/or 08:702:5xx (3)

**Performance Project** (Recital; 1 credit)

08:703:601 (1)

**Electives** (total 7 credits)

History, Theory, Literature, Performance Practice, ensembles  
From 08:703:5xx, 08:702:5xx, or 16:700:5xx  
Voice Majors take 3 semesters (3 credits) of Vocal Coaching 08:703:530

**Comprehensive Examination**

Day One (3 hours)      Excerpt Identifications (5 IDs)  
Day Two (3 hours)      One Essay from Choice of Two  
Students in Piano, Collaborative Piano, and Voice take One Day (essay format) exam (5 hours)

**Doctor of Musical Arts in Performance  
Instrumentalists and Vocalists**

**Performance Study** (6 semesters; minimum of 6 credits)

08:703:701-702

**Major Ensemble** (6 semesters; total 6 credits)

08:703:523-524; 08:703:545-546; 08:703:553-554

**Chamber Ensemble** (2 semesters; total 2 credits) Instrumentalists only

08:703:555-556

**Academic Courses** (6 courses; 18 credits)

1. Introduction to Music Research (3 credits)\*

16:700:501

2. Course in Musicology (3 credits)

16:700:517; 16:700:519-520; 08:702:550

3. Course in Theory and Music Analysis (3 credits)

16:700:525-526, 541-542:571-572; 573-574

4. Performance Practice (3 credits)\*

16:700:567-568

5. Literature (3 credits)

16:700:xxx or 08:702:xxx Orchestral, Instrumental, Wind, Vocal  
Special Topics in Advanced Vocal and Instrumental Literature

6. Graduate Elective (any course in musicology, theory or literature)

7. (Voice Major Only) Acting for Singers (2 credits)

08:703:557

**Pedagogical Component** (1 credit)

**Recitals**

2 solo recitals

1 chamber recital

1 lecture recital

Lecture Recital Advisement 08 702 603/604

(1 credit per semester till paper is completed)

**Reading Knowledge of One Foreign Language** (French, Italian, German)

Must be taken before the 3<sup>rd</sup> year of study

**Written Comprehensive Exam (Day One: 6 excerpt IDs; Day Two: 2 Essays from 3)**

**Oral Comprehensive Exam**

\*if taken elsewhere for graduate credit with a grade of B or better, these may be waived and other courses substituted.

## **Doctor of Musical Arts in Performance—Piano**

### **Performance Study** (6 semesters; minimum of 6 credits)

08:703:701-702

### **Ensemble Requirements** (total 6 credits)

Studio Accompanying (4 semesters, 4 credits)

Chamber Ensemble (2 semesters; 2 credits)

08:703:555-556

### **Academic Courses** (8 courses; total 21 credits)

1. Introduction to Music Research (3 credits)\*

16:700:501

2. Course in Musicology (3 credits)

16:700: 517; 519-520; 08:702:550

3. Course in Theory and Music Analysis (3 credits)

16:700:525- 526; 541-542; 571-572; 573-574

4. Performance Practice (3 credits)\*

16:700:567-568

5. Piano Literature I (2 credits)

08:702:509

6. Piano Literature II (2 credits)

08:702:510

7. Piano Pedagogy (2 credits)

08:702:515

8. Graduate Elective (3 credits) any course in musicology, theory or literature

### **Pedagogical Component/Career Development and Study** (1 credit)

### **Reading Knowledge of One Foreign Language (French, Italian, German)**

Must be taken before the 3<sup>rd</sup> year of study

### **Recitals**

2 solo recitals

1 chamber recital

1 lecture recital

Lecture Recital Advisement 08 702 603/604

(1 credit per semester until the paper is completed)

### **Written Comprehensive Exam**

Day One: 6 excerpt IDs; Day Two: 2 Essays from 3

### **Oral Comprehensive Exam**

\*if taken elsewhere for graduate credit with a grade of B or better, these may be waived and other courses substituted.

## **Doctor of Musical Arts in Conducting—Orchestral, Instrumental, Choral**

### **Performance Study** (6 semesters; minimum of 6 credits)

08:703:703, 704      Conducting (Lessons)

### **Ensemble** (6 semesters; total 6 credits)

08:703: 511, 512      Kirkpatrick Choir (1 credit per semester)

08:703:545, 546      Wind Ensemble (1 credit per semester)

08:703:523, 524      Orchestra (1 credit per semester)

### **Academic Courses (7 courses; 21 credits)**

1. Introduction to Music Research (3 credits)\*

16:700:501

2. Course in Musicology (3 credits)

16:700: 517, 519-520; 08:702:550

3. Course in Theory and Music Analysis (3 credits)

16:700:525-526; 541-542; 571-572; 573-574

4. Performance Practice (3 credits)\*

16:700:567-568

5. Literature (3 credits)

16:700:xxx or 08:702:xxx Orchestral, Instrumental, Wind

Choral conducting students should register for Independent study 08:703:599  
(3 credits) as fulfillment of Literature requirement.

6. Graduate Elective (3 credits) any course in musicology, theory or literature

### **Recitals: 3 total**

1 Aggregate or Full Recital

1 Full Recital

Lecture Recital Advisement 08 702 603/604

(1 credit per semester until the paper is completed)

### **Pedagogical Component/Career Development and Study** (1 Credit)

### **Reading Knowledge of One Foreign Language: German, French, Italian, Latin**

Must be taken before the 3<sup>rd</sup> year of study

### **Document**

### **Written Comprehensive Examination**

### **Oral Comprehensive Examination**

\*if taken elsewhere for graduate credit with a grade of B or better, these may be waived and other courses substituted.

**MM in Piano Collaboration**

38 graduate credits

**Performance Study** (4 semesters, 12 credits)

08:703:5xx (3 credits)      08:703:5xx (3 credits)  
08:703:5xx (3 credits)      08:703:5xx (3 credits)

**Ensemble** (4 credits)

4 terms in two or more of the following areas according to individual emphasis and approval of the Collaborative Piano advisor

Studio Accompanying  
Chamber ensemble (3+ participants)  
Opera  
Large Instrumental Ensemble  
Choral ensemble (accompaniment)  
20th-century Performance Seminar

**Graduate-Level Theory** (6 credits)

16:700:xxx (3 credits)      16:700:xxx (3 credits)

**Graduate-Level Music History** (6 Credits)

16:700:xxx (3 credits)      16:700:xxx (3 credits)

**Electives in Music Theory or History** (3 credits)

16:700:xxx (3 credits)

**Collaborative Piano Specialization** (5 credits)

4 cr./1 yr Advanced Accompaniment Repertoire (Vocal or Instr.)  
08:702:645, 646, 647, 648  
1 credit Special Topics in Collaboration  
08:702:643

**Recitals** (2 credits)

Performance Project  
08:703:601      08:703:601  
1 vocal  
1 instrumental

**Reading Proficiency in 1 Foreign Language**

(German, French, or Italian)

**Diction/I.P.A. Proficiency**

(German, French, Italian, and English)

**Comprehensive Examination**

## **Doctor of Musical Arts in Collaborative Piano**

### **Performance Study (6 semesters; minimum of 6 credits)**

08:703:701-702

2 additional terms may be approved in organ or harpsichord, as availability allows

### **Ensemble (6 credits)**

6 terms in two or more of the following areas according to individual emphasis and approval of the Collaborative Piano advisor:

Chamber ensemble or Studio Accompanying

Opera

Large Instrumental Ensemble

Choral ensemble (accompaniment)

### **Collaborative Piano Specialization (5 semesters, credits by arrangement)**

2 terms Special Studies in Advanced Vocal Repertoire

08:702:647, 648

2 terms Special Studies in Advanced Solo Instrumental Repertoire

08:702:645, 646

1 term Special Topics in Collaboration

08:702:643

(Art Song Literature 08:702:501 may substitute for one term of Special Studies)

### **Academic Courses: History, Theory, Literature (15 credits)**

Introduction to Music Research (3 credits)

16:700:501\*

Theory/Analysis (3 credits)

One semester from the following:

16:700:522

16:700:525 or 526

16:700:541 or 542

16:700:571 or 572

16:700:573 or 574

Performance Practice (3 credits)\*

16:700:567 or 568

Electives in History, Theory, Literature (6 credits)

Two semesters from any 16:700:xxx or 08:702:xxx

### **Recitals:**

1 vocal recital

1 solo instrumental recital

1 chamber recital (3+ musicians)

1 recital of choice (vocal or instrumental)

1 lecture recital

Lecture Recital Advisement 08:702:603/604

(1 credit per semester till paper is completed)

### **Pedagogy Component/Career Development and Study (1 credit)**

### **Reading proficiency in 2 foreign languages**

French, German, or Italian

### **Diction/I.P.A. proficiency**

English, French, German, and Italian

### **Written Comprehensive Examination**

### **Oral Comprehensive Examination**

\*if taken elsewhere for graduate credit with a grade of B or better, these may be waived and other courses substituted.

## **Master of Music in Jazz**

36 Graduate Credits

### **Jazz Performance Study** (12 credits)

08:703:5xx (3 credits)      08:703:5xx (3 credits)  
08:703:6xx (3 credits)      08:703:6xx (3 credits)

### **Jazz Ensemble** (4 credits)

08:703:521 (1 credit)      08:703:521-522 (1 credit)  
08:703:521 (1 credit)      08:703:521-522 (1 credit)

### **Graduate Jazz Theory** (6 credits)

Composition and Arranging  
08:702:525 (3 credits)  
08:702:526 (3 credits)

### **Graduate Jazz History** (6 credits)

Two semesters from the following:

Historiography

26: 561:501 (3 credits); taken at the Rutgers-Newark campus

26:561:502 (3 credits); taken at the Rutgers-Newark campus

Any 3-credit jazz history course offered at the Rutgers-Newark campus

### **Graduate Jazz Improvisation** (6 credits)

08:702:527 (3 credits)  
08:702:528 (3 credits)

### **Elective** (1 credit)

Jazz Chamber Ensemble (Combo)  
08:703:519 or 520

### **Performance Project** (recital) (1 Credit)

08:703:601

### **Comprehensive Examination**



**Master of Music in Voice with Concentration in Opera**  
(37 Graduate Credits)

**Performance Study** (4 semesters; total 12 credits)

08:703:5xx (3 credits)    08:703:5xx (3 credits)  
08:703:6xx (3 credits)    08:703:6xx (3 credits)

**Opera Workshop** (4 semesters; total 4 credits)

08:703:553 (1 credit)    08:703:554 (1 credit)  
08:703:553 (1 credit)    08:703:554 (1 credit)

**Graduate-Level History** (total 6 credits)

History of Opera (3 credits)  
16:700:527  
History Elective (3 credits)  
16:700:xxx or 08:702xxx

**Graduate-Level Theory** (total 3 credits)

Theory Elective  
16:700:xxx

**Diction** (total 4 credits)

Graduate Diction: English  
08:703:535 (1 credit)  
Graduate Diction: French  
08:703:536 (1 credit)  
Graduate Diction: German  
08:703:537 (1 credit)  
Graduate Diction: Italian  
08:703:538 (1 credit)

**Opera-Related Courses** (total 6 credits)

Vocal Health  
08:702:517 (1 credit)  
Acting for Singers  
08:703:557 (2 credits)  
Stage Movement for Singers  
08:703:558 (2 credits)  
Business of Opera  
08:702:555 (1 credit)

**Performance Projects** (total 2 credits)

Opera Role  
08 703 601 (Section 2) (1 credit)  
Opera Role or Study (Lecture Recital)  
08 703 601 (1 credit)

**Written Comprehensive Exam**

**Two Language Proficiency Exams**

## **Requirements for Artist Diploma in Opera**

(Residency: 4 semesters)

### **Performance Study (4 semesters)**

#### **Opera Workshop (4 semesters; total 4 credits)**

08:703:553 (1 credit)      08:703:554 (1 credit)

08:703:553 (1 credit)      08:703:554 (1 credit)

#### **Diction (total 4 credits)**

Graduate Diction: English

08:703:535 (1 credit)

Graduate Diction: French

08:703:536 (1 credit)

Graduate Diction: German

08:703:537 (1 credit)

Graduate Diction: Italian

08:703:538 (1 credit)

#### **Opera-Related Courses (total 10 credits)**

Vocal Health

08:702:517 (1 credit)

Acting for Singers (2 semesters, 4 credits)

08:703:557 (2 credits)

08:703:557 (2 credits)

Stage Movement for Singers (2 semesters, 4 credits)

08:703:558 (2 credits)

08:703:558 (2 credits)

Business of Opera

08:702:555 (1 credit)

#### **Role Study**

Study of two (2) major roles with the co-requisite of weekly coaching

Opera Role

08 703 601 (Section 2) (1 credit)

Opera Role

08 703 601 (Section 2) (1 credit)

#### **Direction of Major Scene in a Scenes Program**

#### **Two Language Proficiencies**

#### **Oral Examination**

**Artist Diploma in Performance**  
(Does not include opera)

**Performance Study** 6 semesters (Minimum 6 credits)

**Major Ensemble** 6 semesters (6 credits)

**Chamber Ensemble** 6 Semesters (6 credits)

**Academic Coursework**

1 semester of literature (3 credits)

16:700:xxx or 08:702:xxx

**Recitals**

4 solo recitals

1 chamber music recital

**Career Development and Study** (1 credit Independent Study)

**Oral Comprehensive Exam**

**Orchestral Exam** (Orchestral instruments only)

# PROCEDURAL INFORMATION

## Grading

At both the undergraduate and graduate levels, Rutgers does not award minus grades (A-, B-, C-). On the graduate level, only the following grades are given: A, B+, B, C+, C, and F. Some special grades are given as well (see below). It is important to note that grades of C+ or lower are not considered to be passing grades for graduation students. Mason Gross MM students are allowed one course with a grade of C or C+ to be counted for graduation in academic coursework (16:700:xxx or certain classes 08:702:xxx). DMA and AD students must petition the School 08 Graduate Oversight Committee to have an academic course with a C or C+ to be accepted for credit toward graduation. All Mason Gross students (MM, AD, DMA) can be placed on probation for a grade of lower than a B in performance lessons and/or semester-end juries.

## Special or Problematic Grades

At the end of each semester, grades are posted on each student's transcript. As noted above, grades of A, B+, B, C+, C, and F are normally given. However, in many circumstances other grades may be seen. They include NG (no grade), IN (incomplete), P (pass), S (satisfactory), and NC (no credit).

In most cases where there is no grade entered or a NG, IN, NC, or some other special grade found, the student should consult the instructor of the course. In most cases, only the instructor can change grades. It is vitally important that students work to complete assignments and course expectations because in many cases, these problematic grades might automatically be reduced to a grade of F. For example, a grade of NG will turn into a F after one semester (not counting summers).

In most cases, the grade of IN (incomplete) will turn into a F after one semester (not counting summers). With students in the School of Graduate Studies (School 16) or Mason Gross students taking School 16 courses, a failing grade cannot be changed; the School of Graduate Studies will not allow this. Sometimes the failing grade for Mason Gross students in Mason Gross classes can be changed if certain conditions are met and approved by the Graduate Director and the Dean.

There is one special circumstance with incompletes for DMA students. Often incompletes occur in Lecture Recital Advisement because the DMA lecture recital paper has not been completed. A formal grade will be given for the semester in which the paper is completed. All semesters with "work in progress" will remain IN (incomplete). It does not affect graduation.

Often graduate students enroll in an undergraduate course. In those cases, the grade is registered as E credit. This means that the course does not count for graduation.

The W grade indicates that the student withdrew from the course after the deadline for withdrawal. The W will remain on the transcript and the student will not receive any credit.

The N grade indicates the course was taken for no-credit. Sometimes this was not the student's intent; perhaps a data-entry error was made. If that is the case, the student should contact the graduate director.

**IMPORTANT:** In general, grades other than IN in courses in the Graduate School (School 16: music history, theory, and composition) cannot be changed, unless there is some computing error on the part of the instructor. Even if the student is allowed by the teacher to do extra work, the grade still will not be changed by the School of Graduate Studies.

## **TRANSFER OF GRADUATE CREDIT**

### **School of Graduate Studies (School 16)**

#### **Mason Gross School of Music, Graduate (School 08)**

A student may apply for transfer of credit after accumulating twelve (12) credits in graduate courses at Rutgers University. No transfer of credit will be granted for courses in which the student received a grade below B (in a letter grade system). Also, Rutgers University does not allow online courses to be transferred, nor does the Department of Music allow performance study (lessons) credit, ensemble credit, or undergraduate credit to be transferred. Therefore, only academic courses, specifically graduate courses that are equivalent to those required at Rutgers, may be transferred.

The Graduate Director has an Application for Graduate Transfer Credit form that must be used to transfer graduate-level credit from another institution.

#### **Master of Music**

As many as 6 credits toward the Master of Music (M.M.) degree earned in another accredited graduate program may be evaluated for transfer after a student has completed 12 credits at Rutgers. No undergraduate credit can be transferred. No graduate transfer credit is accepted for courses in which the student received a grade below a B. Any course for transfer credit must be evaluated by the graduate director and the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit for graduate work lies with the student. A form for this purpose is available from the music department and the dean's office. The student should submit the completed form and an official transcript of the graduate work for which credit is requested to the graduate director.

#### **Doctor of Musical Arts**

As many as 3 credits of academic coursework earned in another accredited graduate program may be evaluated for transfer as a graduate elective after a student has completed 12 credits at Rutgers. The following criteria must be met: the student has taken more than 4 academic classes at the Master's level and had received a grade of a B or above. Any course for transfer credit must be evaluated by the graduate director and the dean of the Mason Gross School of the Arts. The responsibility for requesting transfer credit for graduate work lies with the student. A form for this purpose is available from the music department and the dean's office. The student should submit the completed form and an official transcript of the graduate work for which credit is requested to the graduate director.

As many as 9 credits of doctoral-level academic coursework earned in another accredited doctoral program may be evaluated for transfer toward the doctor of musical arts (D.M.A.) degree after a student has completed 12 credits at Rutgers. No graduate transfer credit will be accepted for courses in which the student received a grade below B. Any course for which a student requests transfer credit must be evaluated by the director of the graduate performance program and the dean of Mason Gross School of the Arts. The student may be required to provide a syllabus for the course they wish to transfer. The responsibility for requesting transfer credit of graduate work lies with the student. A form for this purpose is available from the music department and dean's office. The student should submit to the graduate director the completed form together with an official transcript of the graduate work for which credit is requested.

#### **Tuition and Bill Payment**

Within a week or so of registration, the term bill will be available electronically. Students can pay the term bill online at <http://www.studentabc.rutgers.edu/paymentop.htm>

If students have tuition remission, they need to bring the tuition remission card that was sent by the Music Department to the student accounting office. Information on tuition and payment options can be found at <http://www.studentabc.rutgers.edu/billing>

It is possible that students will lose their place in a class if they do not register or pay the term bill in a timely fashion. Earlier is always better.

### **International Student Information**

Visa information and compliance is handled by Global Services. The specialist for music students is Mr. James Jones.

International students with a F-1 visa need to be registered for at least nine credits, which is considered to be full time status. Mason Gross students may take fewer than 9 credits if all coursework including lessons and ensemble is complete, and all recitals with the exception of the lecture-recital are complete. Another possibility for reduced credit is for students to have completed all classes and all recitals except the lecture recital and need only one semester of a lesson and ensemble.

All students with F-1 visas taking fewer than 9 credits must fill out a **Reduced Credit Form**, available online at the international site and signed by the graduate director.

While working on the lecture recital, students must register for at least one credit (Lecture Recital Advisement 08:702:603, 604). Once that is completed students may register for matriculation continued for a maximum of two terms (see below for information on matriculation continued). After that, students are required to take one credit, usually independent study.

### **Time away from the Degree: All MM, AD, and DMA students**

Students must maintain registration in every semester. There are some possibilities for maintaining registration even if students are away from campus and not involved in formal study. The most common approach is to enroll in matriculation continued.

### **Matriculation Continued**

Students who must interrupt their studies may, with the approval of their Graduate Director, register for Matriculation Continued for a maximum of two semesters. Students on temporary visas who interrupt their studies must in most cases leave the United States during such periods; students are strongly recommended to consult with Global Services. Matriculation Continued also is the proper registration when there is no other appropriate registration category for a student. For example, students who have completed their formal coursework and recitals and are preparing for comprehensive examinations can register for Matriculation Continued (08:703:800) for a maximum of two semesters. There is no tuition fee for this registration, although a student fee is charged. Once the limit of 2 matriculation continued has been reached, students must register for at least one credit, usually independent study. Matriculation continued semesters are included in the total time allowed for completion of the degree.

### **Time to Degree Limits**

Students have a maximum of 8 semesters for MM (all concentrations) and 10 semesters for AD and DMA in all curricula except for the DMA to complete their degrees. DMA-Music Education students have 7 years for DMA in Education to complete their degrees. Extensions to the time to degree can be sought by contacting the Graduate Director. With the approval of the

Graduate Oversight Committee and the Dean of Students, the Department might extend the time to degree.

### **Student ID Card**

The RUconnection card is the sole identification card issued to Rutgers faculty, staff, students, guests, and other individuals who have an official affiliation with Rutgers, The State University of New Jersey. This unified photo ID card serves as the primary form of identity verification throughout the university.

The following website provides specific information: <http://ruconnection.rutgers.edu/>. The locations for applying for the ID card can be found at: <http://pst.rutgers.edu/locations.php>.

### **Rutgers Email and Computer Availability**

After students register, computer facilities and email are available. Instructions are available at the following website: <https://netid.rutgers.edu/index.htm>

There are many University computer labs. The general University lab that is geared towards music is on the middle level of the Douglass Library.

It is very important that all graduate students be subscribed to the graduate student listserv. Contact Judy Clark to make sure that your name is included with the preferred email address. Email is regularly sent to this listserv.

### **Parking**

Parking is at a premium at Rutgers. Lot 73 in front and back of the MMB is for faculty and staff with a specially designated hangtag. Students are not allowed to park in this lot. Those who violate this regulation are subject to receiving a ticket or being towed.

Parking at Rutgers is administered by the Department of Transportation Service. The office is located at 55 Commercial Avenue at the Public Safety Building, located at the intersection of Commercial Avenue and George Street. Students should contact the Department of Transportation Service to register a car and obtain a parking permit.  
<http://parktran.rutgers.edu/>

### **Music Library**

Students need their student ID card to check out materials from the library. New students may use their registration payment receipt if the ID card has yet to be issued.

### **Lockers**

There are a limited number of lockers available. Students should see Judy Clark in the Front Office of MMB within the first two weeks of the semester to request a locker. The University is not responsible for the loss or for damage of instruments or personal property.

### **Music Mailboxes**

These are located on the lower level of the MMB. Students should check their mailbox frequently. They are for departmental use only; please do not forward any personal mail to your Music Department mailbox.



**Practice Facilities**

Practice rooms are on the lower level of MMB, Music Annex Building, Rehearsal Hall, and the lower level of Mortensen Hall, all on the Douglass Campus.

**Student Health Insurance**

Full-time (9 credits) students have a fee included in their tuition bill for the Rutgers University Health Services and BASIC Insurance. Part time students may pay this fee and enjoy the same benefits. All international students in F or J immigration status are required to purchase the university's basic and major medical health insurance plans unless they have proof of alternative coverage that meets or exceeds the University's coverage requirements. Regardless of the number of credits carried, international students automatically have included on their term bills charges for both basic and major medical coverage. More information can be found on the following website: <http://riskmanagement.rutgers.edu/student-health-insurance>.

**Campus Map and Driving Directions**

<http://maps.rutgers.edu>

**Campus Bus and Shuttle**

The Rutgers-New Brunswick/Piscataway inter-campus bus and shuttle system is a service provided for all five campuses. It is available to all members of the university community. Further information can be found at the following website:

<http://rudots.rutgers.edu/campusbuses.shtml>