Application Process

How to Apply to the Mason Gross School of the Arts

Degrees of MM, AD, DMA in performance, music education, and conducting and MM in Jazz performance. Information about the programs can be found at:
http://catalogs.rutgers.edu/generated/mgsa_current/pg75.html

Application Information available at:

http://www.masongross.rutgers.edu/admissions/how-apply

Music Audition Requirements:

http://www.masongross.rutgers.edu/admissions/auditions-and-portfolio-reviews/music-audition-requirements

Writing Sample

As part of the audition for the DMA program at the Mason Gross School of the Arts, Rutgers University, applicants must complete a written exercise. Note: International MM students must take the exam as well. They will be required to read a few pages from an article or book about music. In an essay of about 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.

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. In that case, students may apply to the Artist Diploma program.

Students who are required to enroll in Writing About Music may take the diagnostic exam (see page 5) 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.
Candidacy change from AD to DMA

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 on the June examination date. Students who pass at this point may proceed to the DMA. The faculty may require them to take 08:702:506 Writing About Music.

2. Students who fail the Graduate Writing Exam both at the time of audition and on the June exam date, but who still wish to attempt to enter the DMA program, will be required to enroll in the section of 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 take their third and final Graduate Writing Exam. Students may not take the Graduate Writing Exam more than three times.

4. In the event of successful examination at the end of the first year, the student must re-apply to School 08 and fulfill all current requirements for admission to the DMA program, which may include a higher TOEFL score. A re-audition is NOT required. Once admitted into the DMA program the students will be able to take the diagnostic exams in music theory and music history.

How to Apply to the Graduate School New Brunswick

Degrees of MA and PhD in composition, musicology, and theory: Information about the programs can be found at:
http://catalogs.rutgers.edu/generated/nb-grad_current/

Application Information available at:
http://gradstudy.rutgers.edu/
A. Newly admitted graduate students should begin the registration process by first reading through information found at the Graduate Registrar's Office: 
This site will familiarize you with issues regarding the academic calendar, class registration, obtaining an RU ID (Rutgers Identification Card), and other matters of importance.

B. Newly admitted Mason Gross School of the Arts students (DMA, AD, and MM) and newly admitted Graduate School New Brunswick students (MA and PhD) should contact the Graduate Teaching Assistants (at bruk.calendar@gmail.com) as soon as possible to make an appointment with their graduate advisor; Dr. Karina Bruk.

C. Mason Gross students (MM, AD, DMA) can get a jump on registration by providing information asked for on the lower portion of New Student Course Request form (see page 11): name, address (local if you have it already, home if not), gender, birth date, telephone number and RU ID (if you do not have an ID number yet, leave this blank). This form is usually provided with your admissions packet, but you may also simply ask the person at the front office (732-932-9364) to fax or email you one.

After filling out and returning this form to the graduate office, your graduate advisor can register you in your performance study (lesson) and the ensemble in which you're likely to enroll. Students in music education (MM or DMA) can be enrolled in any one of the music education academic courses being offered that term.

Composition students admitted to the Graduate School New Brunswick (MA, PhD) can similarly register at least for their composition lessons (16:700:531-532) before meeting with their graduate advisor. Changes in the instructor can be made later, if needed.

Even if your registration is incomplete (perhaps only lessons and ensemble), it is best to register so that you can get your Rutgers ID, computer account, parking tags, etc. These may be obtained at the various campus student centers (Douglass/Cook, Rutgers, Busch, and Livingston). Other courses may then be filled in before or during the first week of the term.

D. Before students can register for graduate-level history or theory courses, they must pass the respective history or theory diagnostic tests (see page 5). One should still register for lessons, ensemble, and one of the literature courses, if one is still available, offered by the Department (and then add the applicable history or theory class once the exam is passed). You will still need to see your graduate advisor.

E. It is strongly recommended that you take the Diagnostic Exams in JUNE so you can meet with your advisor to register during the summer. Exams must be taken before the start of the semester. Before the meeting with her or him, look over the course
catalog online at http://catalogs.rutgers.edu/generated/mgsa/pg5841.html (PERFORMANCE), and http://ruweb.rutgers.edu/catalogs/nb-grad.shtml (MUSICOLEGY/COMPOSITION/THEORY).

F. To find what courses are being offered in a given term, go online to the Schedule of Classes: http://www.acs.rutgers.edu/soc. The codes for graduate courses in Music are 700 (academic courses in the Graduate School: history, theory or composition), 702 (academic courses in Mason Gross: literature, jazz, music education), and 703 (performance, lessons, ensembles, etc.)

G. Realize, though, that with the exception of lessons (Performance Study) and Ensemble, many of the courses that you will take will depend on the results of the diagnostic test. These issues will be worked out during your meeting with your advisor.

H. After meeting with your advisor, which can best be done as early as possible but also as late as the first week of school, he or she can fax your registration to the Graduate Registrar; or you can take your signed course request form to

Graduate Registrar, Administrative Services Building
65 Davidson Road, Room 200F
Busch Campus

I. After registering you will be billed within one week. Once initially registered, graduate students may use the computerized registration system: https://sims.rutgers.edu/webreg. You will need to use your ID number and Personal Access Code (PAC = day and month of your birthday; e.g. March 19th = 0319).

Again, even if your registration is incomplete, it is best to register so that you can get your Rutgers ID, computer account, etc. These may be obtained at the various campus student centers (Douglass/Cook, Rutgers, Busch, and Livingston). Other courses may then be filled in before or during the first week of the term.

HISTORY AND THEORY DIAGNOSTIC EXAMS

Exams are given 3 times during the year:
June, August, and January
Please contact the front office to register: 732 932 9364

No academic courses (theory/history 16:700 or 08:702) may be taken until the student has passed each applicable portion of the diagnostic exam (see page 6-7 for specific rules and study guides)
1. Students are expected to take the History and Theory diagnostic exam on either June or August dates prior to their initial semester of study.

   - Students in the DMA performance program must take both, the History and Theory diagnostic exam by January (or the end of their first semester of study) or they will be placed in the Artist Diploma (AD) program with no possibility of applying to the DMA.

   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.

2. If a student has not successfully passed the theory portion of the exam on either June or August exam dates, he/she will be required to enroll in Music Theory-Intensive Review course 16:700:511 in September for no graduate credit. Successful completion of the course with a grade of a B or above will then serve as the diagnostic exam and the student will then be eligible for graduate courses in Music Theory. * (DMA in Performance: see in bold)

3. If a student has not successfully passed the history portion of the exam by the end of his/her first semester, he/she will be required to enroll in undergraduate course 07:700:302 in January for no graduate credit. Successful completion of the course with a grade of a B or above will then serve as the diagnostic exam and the student will then be eligible for graduate courses in Music History * (DMA in Performance: see in bold)

   - DMA (performance): Students must successfully pass the review courses in either History or Theory with a grade of B or above or be dismissed from the program. Students may apply for an Artist Diploma program.

4. DMA (performance) If after one calendar year a student has not successfully passed both portions of the diagnostic exams (or 16:700:511 or 07:700:302), a student will be removed from the DMA program and moved permanently to the AD program.
All study guides for the diagnostic exams can be found at:

Handbooks and Checklists link

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

Music History Examination:

Before you will be allowed to register for any graduate level courses in music history you must pass the history portion of the Department’s diagnostic exam. The tests 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. All of these have been taken from the most recent edition of Grout-Palisca, *A History of Western Music*. The exam will consist of four sections:

The exam consists of two parts:

For each of about 30 works, identify the composer and provide an exact or approximate date.

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.

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

Music Theory Examination:

Before you will be allowed to register for any graduate level courses in music theory you must pass the theory portion of the Department’s diagnostic exam. The tests MUST be taken prior to registration. The music theory portion of the diagnostic examination includes the following material:

- Realization of figured bass;
- Roman numeral analysis;
- A short piece to analyze.

We strongly suggest you review using standard texts such as Tonal Harmony by Kostka and Payne or a standard harmony book such as the Aldwell/Schachter or Ottmann. The topics that should be reviewed most carefully are those on **Modulation, Secondary or Applied Chords** (e.g. V of V or vii of vi), and chapters on augmented 6th chords and Neapolitan chords. Again, be sure to read the directions carefully.
**Jazz Studies Diagnostic Examination:** Students in the Jazz Studies programs are required to take a diagnostic examination that includes the following:

- Identification of approximately twenty names, terms, and titles of compositions dealing with Western music from the Middle Ages to the present;
- Twenty questions concerning jazz musicians;
- An essay on jazz styles;
- Chord progressions with three, four, and five voices;
- Scale/chord relationships;
- Writing a blues progression incorporating chord substitutions;
- Writing the melody, chord changes, and improvisation for a jazz standard bebop composition.

**LARGE ENSEMBLE AUDITIONS**

**Ensemble Requirements**

All Graduate students in the MM, DMA, and AD curricula 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 will count as your primary curricular large ensemble based upon Department assignment:

- **Instrumental Performance**
  - Orchestra (strings)
  - Orchestra/Wind Ensemble (brass, woodwinds, percussion)
  - Symphony Band
- **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 area.** Please check the audition date/time, and the audition requirements at our website: [http://music.rutgers.edu/auditions](http://music.rutgers.edu/auditions)
TEACHING ASSISTANTSHIPS

A. **If you will be teaching private lessons**, Peggy Barbarite (pbarbarite@masongross.rutgers.edu) will put a list of those students assigned to you in your mailbox in the Marryott Music Building (MMB). These students will place their schedule cards in your mailbox, noting when they are available. Leave a “master” card in your mailbox noting when your lessons are scheduled. Contact the students by phone to confirm their lesson times. When your teaching schedule is complete, please turn in a copy to Kevin Viscariello (Rm. 110, MMB) to arrange for studio space, and one to Ms. Barbarite for confirmation of student assignment. Students must receive 11 to 14 one half-hour lessons per week per semester in order to receive a passing grade.

B. **If you will be teaching a class**, a roster will be placed in your mailbox before the first day of classes. All newly appointed TAs are required to attend the Teaching Assistant Orientation offered by the Graduate School. For information on the date/time/place of the orientation please contact them at (732) 932-7747. The department will also have a meeting during the first week of classes.

C. **If you will be assisting with a class**, contact the instructor in charge.

D. **To complete your I-9 form (a mandatory government form)**, please contact Ms. Terri Bertsche at tbertsche@masongross.rutgers.edu to make an appointment.

**Please be sure to sign and return all necessary paperwork to the appropriate department**

E. **Registration and tuition remission if you have a TA** (Music Department TA’s are half-time = .16):

   a. MM, DMA, AD, MA and PhD students:
      This formula is based on 9.0 credits.
      1 - 6.0 credits - tuition remission
      2 - 3.0 credits - TA (E credit = doesn’t count toward graduation)
      9.0 Total Credits
      Additional credits paid by student.

   b. All students pay for student fees and books.

   c. Students receiving a TA must register each term for this (at 3 credits). Your graduate advisor will provide the registration numbers.

   School 08  08: 703:877 section 01
   School 16  16:700:878 section 01

*This will literally be titled “Teaching Assistant.” The above does not apply to Departmental Assistants or Music Assistants.*
Click on this site for the current graduate fall or spring registration calendar:

http://nbregistrar.rutgers.edu/grad/index.htm

The following calendar for Fall 2016 will give you a general idea of the timing involved with registration, deadlines, etc. But go to the website immediately above for the exact information of a current semester.

**Graduate registration Calendar: Fall 2016**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>September 2</td>
<td>Last day for registration without late fee.</td>
</tr>
<tr>
<td>August 31</td>
<td>Last day to drop all classes and receive 100% refund</td>
</tr>
<tr>
<td>September 5</td>
<td>Labor Day - University Offices closed. No classes.</td>
</tr>
<tr>
<td>September 6-19</td>
<td>drop-add period.</td>
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<tr>
<td>Tuesday, September 6</td>
<td>FIRST DAY OF CLASS for Fall 2016 SEMESTER</td>
</tr>
<tr>
<td>September 12</td>
<td>Last day of late registration period. New registrations after this date require approval of student’s dean.</td>
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<tr>
<td>September 19</td>
<td>September 19th is the last day to drop a course without a W grade, providing you are not withdrawing from your full course load. (See below for total withdrawal.) A dropped course will not be included in tuition charges during this period. Last day to add a course to an existing registration</td>
</tr>
<tr>
<td>September 19</td>
<td>Last day for 80% refund for withdrawal from semester</td>
</tr>
<tr>
<td>October 3</td>
<td>Last day for 60% refund for withdrawal from semester</td>
</tr>
<tr>
<td>October 3</td>
<td>Deadline for filing for an October dated diploma</td>
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<tr>
<td>October 17</td>
<td>Last day for 40% refund for withdrawal from semester</td>
</tr>
<tr>
<td>October 24</td>
<td>Last day to withdraw or drop a course in schools, Mason Gross School of the Arts, the Graduate School, Graduate School of Applied and Professional Psychology, Pharmacy, School of Management and Labor Relations</td>
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<tr>
<td>TBD</td>
<td>Spring 2017 schedule of classes will be available</td>
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<tr>
<td>October 30</td>
<td>Spring 2017 Registration begins at 10:00 pm</td>
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<tr>
<td>November 22</td>
<td>Thursday Classes</td>
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<td>Date</td>
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<tr>
<td>November 23</td>
<td><strong>FRIDAY CLASSES</strong></td>
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<tr>
<td>November 24-27</td>
<td><strong>Thanksgiving Recess</strong></td>
</tr>
<tr>
<td>December 16-23</td>
<td>Fall 2016 Exam Period (<a href="http://scheduling.rutgers.edu/fallfinals.htm">http://scheduling.rutgers.edu/fallfinals.htm</a>) Semester ends.</td>
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<tr>
<td>December 17</td>
<td>Grades may be viewed at <a href="http://registrar.rutgers.edu">http://registrar.rutgers.edu</a>, as they are submitted</td>
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<tr>
<td>December 26</td>
<td><strong>All University Offices are closed until January 3, 2017</strong></td>
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<tr>
<td>January 3</td>
<td>Grade submission deadline for Fall term courses</td>
</tr>
<tr>
<td>January 6, 2017</td>
<td>Last day to file a diploma application for a January-dated degree. Students who didn't complete degree requirements for a previously filed October '16 degree date must file a new diploma application by this date. Apply on line at: <a href="https://www.ugadmissions.rutgers.edu/diploma/login.aspx">https://www.ugadmissions.rutgers.edu/diploma/login.aspx</a></td>
</tr>
</tbody>
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<tr>
<th>Credit hour Prefixes</th>
<th>Matriculated graduate students taking undergraduate courses must indicate a prefix when registering (drop down menu) to identify the course's relevance in the student's degree program. Non matriculated students do not enter a prefix. Other prefixes may apply to any level course in accordance with the school's policy. Credit prefixes are defined as: Credit Prefixes</th>
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<tbody>
<tr>
<td>E</td>
<td>Course does not count in average or toward degree</td>
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<tr>
<td>G</td>
<td>300-400 level Undergraduate Course-taken for credit toward graduate degree currently sought (not applicable for non matriculated students)</td>
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<tr>
<td>N</td>
<td>Not for credit - S (satisfactory) or U (unsatisfactory) Grade – No final exam (audit)</td>
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<tr>
<td>P</td>
<td>Course taken on PASS/NO CREDIT basis – Permitted only by student's school policy and school offering course. See School catalog or consult dean's office</td>
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RUTGERS UNIVERSITY-COURSE REQUESTS

NAME: ___________________________

SCHOOL: ____ CLASS: ____ MAJOR: ____ LOCSPEC: ____ RESIDENCY: ____ YEAR/TERM: ____

TO COMPLETE THE FOLLOWING-REFERENCE SCHEDULE OF CLASSES:

<table>
<thead>
<tr>
<th>COURSE TITLE</th>
<th>SCHOOL NUMBER</th>
<th>SUBJECT NUMBER</th>
<th>COURSE NUMBER</th>
<th>SECTION NUMBER</th>
<th>CREDIT HOURS</th>
<th>REGISTRATION INDEX NUMBER</th>
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APPROVAL SIGNATURE: ________________________

DEAN OR FACULTY ADVISOR: ____________________

DATE: ______________

TOTAL CREDITS: ______

REGISTRATION INDEX NUMBER: __________

DO NOT DETACH

STUDENT DATA CORRECTION FORM

LAST NAME  FIRST NAME  MIDDLE  G CODE  RES F CODE  SCHOOL  CLASS  CUR  YEAR/TERM

*  

STUDENT ID NUMBER  

STREET:  

IF NEEDED:  

CITY:  
There are two of these, one for new students that provides the registrar with address, phone, etc. as well as course requests and an abbreviated one for continuing students that we copy and keep in their files. (See form above.) The other form, for continuing students, is an abbreviated version of the one above. Both forms have a line that needn’t be filled out: that asking for School, class, major, etc. What does need to be filled out, and for new students one needs to go over this, are course title, school number, subject number, course number, section number, credit hours, and registration index (and sometimes, credit prefix). The advisor provides any necessary special permission numbers.

This information for these numbers, plus time and day, room number are found in the online

Schedule of Classes:  [http://soc.ess.rutgers.edu/soc](http://soc.ess.rutgers.edu/soc)

-course title: These can be abbreviated on either form (e.g. “Lessons” for “Performance study”)

-school number: The most likely school numbers are
Mason Gross = School 08
Graduate School = School 16
    but music ed people might take courses from the
Graduate School of Education = School 15
    and jazz students will take courses from
Rutgers Newark = School 26

-subject number:
    700: Graduate School History and Theory courses
    702: Mason Gross Academic courses
    703: Mason Gross Applied Music courses (performance courses)

-course number: Normally these will be as follows
    5xx: First-year master’s courses
    6xx: Second-year master’s courses
    7xx: Doctoral courses (AD, DMA)

-section number: this is useful on the form only if there are multiple sections of something, like chamber music, studio accompanying, etc. Right now, we sign people up for section 01 of chamber music and studio accompanying. They’re put into special sections later – the responsibility of the coordinator of that (Dr. Karina Bruk).

-credit hours: Academic courses -- 16:700:xxx-- are almost all 3 credits (except for independent study or some of the thesis or research courses). Most academic courses in Mason Gross (08:702:xxx) are 3 credits (the literature courses, for example), though some (like 08:702:647 in piano collaboration) might be variable credit.
The 08:703:5xx **ensemble courses** (orchestra, wind ensemble, chamber ensemble, etc.) are all 1 credit.

**Lessons at the master’s level** (08:703:5xx or 6xx) are 3 credits

**Lessons at the doctoral level**, for DMA’s and AD’s, are **flexible credit** and will **ALWAYS be 08:703:701 (first semester) or 08:703:702 (second semester)**. Sometimes a doctoral student will find that when registering for lessons online that they aren’t allowed to change their credits for their lessons. This is because they’ve signed up for a master’s level lesson (08:703:5xx or 6xx).

**-registration index:** This is a five-digit number associated uniquely with every section of every course in every school, etc. It’s all the computer needs to know to put a student in a particular course. These **index numbers** are found in the Schedule of Classes, marked in bright green.

**-special permission numbers:** These are required for registration for every academic course, as well as those for conducting, collegium, vocal coaching, independent studies, and all the TA, fellowship, and matriculation continued numbers. They are useful for keeping track of enrollment and necessary for entrance into courses with specific requirements (such as having passed a diagnostic test) or restricted enrollment.

The graduate director provides these during your registration appointment.

**ALL STUDENTS MUST BE REGISTERED FOR EACH TERM ALL THE WAY UP TO THE TERM YOU GRADUATE.**

**TUITION AND BILL PAYMENT**

Within a week or so of your registration, your term bill will be available to you electronically. You can pay your term bill online at [http://www.studentabc.rutgers.edu/paymentop.htm](http://www.studentabc.rutgers.edu/paymentop.htm). If you have tuition remission, you will need to bring the tuition remission card the Music Department sent you with you to the student accounting office. Please refer to their website for more information on tuition and payment options [http://www.studentabc.rutgers.edu/billing](http://www.studentabc.rutgers.edu/billing) and to find Estimated Graduate Tuition and Fees.

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

**INTERNATIONAL STUDENTS WITH AN F-1 VISA** NEED TO BE REGISTERED FOR AT LEAST NINE CREDITS (= Full Time).

For Mason Gross students, you may take fewer than 9 credits if

1) you’ve completed all coursework, including lessons and ensemble; and

2) you’ve completed all your recitals with the exception of the lecture-recital.
While you’re working on your lecture recital you must register for at least one credit (Lecture Recital Advisement 08:702:603, 604). Once that’s completed you may register for matriculation continued (no credits but it keeps you in the system) for a maximum of two terms. After that you’ll be required to take one credit.

OR

3) you’ve completed all recitals except 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 your graduate advisor.

Time away from the Degree: All MM, AD/DMA students

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.) 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 would 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, the student must register for one credit. Matriculation continued semesters count in the total time allowed for completion of the degree.

Time degree limits: Students have a maximum of 4 years for MM (all concentrations) and 5 years for AD DMA, (7 years for DMA in Education) to complete their degrees. Extensions are to be petitioned in writing to the graduate director and dean of students. With the approval of the graduate director and the dean, the school might make an exception to this maximum time limit.
SUMMARY OF THE

Basic Registration Information for Graduate Students

Schedule of Classes: Finding courses, times, numbers
http://soc.ess.rutgers.edu/soc

Schools: Mason Gross = School 08
Graduate School = School 16

Subject Areas:
700: Graduate School History and Theory
702: Mason Gross Academic Courses
703: Mason Gross Applied Music Courses (performance courses)

Registering Online:
https://sims.rutgers.edu/webreg/

Either use RUID and password
Or
RUID and PAC (= Personal Access Code = month and day of birth; e.g. Aug 12)

Go to Drop/Add
Type in 5-digit index numbers
If a special permission number is required, type that in (6-digits)
INTERNATIONAL STUDENTS

[Also see information on the previous two pages.]

Upon arrival to campus all international students should contact The Center for International Faculty and Students:

International Office

Center for International Faculty and Student Services
International Center Office Bldg
180 College Ave.
College Avenue Campus
848 932 7015
http://internationalservices.rutgers.edu/

Contact for music students: James Jones jjones@gaiacents.rutgers.edu

English as a Second Language

For students who are not native English speakers, it is essential in the Rutgers Music programs to be fluent in English. Virtually every academic course requires students to write papers and to give oral presentations in class, take written and oral examinations, and write thesis-length papers.

On your letter of admission to Rutgers you are told if you are required to take English as a Second Language. Please bring this letter to your graduate advisor when you first see him or her. Teaching Assistants also are required to take English as part of their teachers training.

English as a Second Language

Phone: (732) 445-7422 Fax: (732) 445-1279

Email: eslpals@rci.rutgers.edu

Website: http://esl.rutgers.edu/

Campus: Livingston Building
Tillett Hall 129. Address: 53 Avenue E Room 107, Piscataway, NJ 08854

Fax number: 732-445-0276

Graduate ESL and ITA Program:

Nela Navarro, Director
(848) 445-6675
nnavarro@rci.rutgers.edu

Julie Rodriguez, Administrative Assistant
(848) 445-8182
julierod@scarletmail.rutgers.edu

General Information for all registered Graduate Students

STUDENT I.D. CARD or MEAL CARD

Please obtain a student ID or Meal card from any of the RU Connections Office AFTER August 18th (for students entering in the fall) or anytime after January 3 for spring students and AFTER you have registered with your respective graduate director. Please visit their website for office hour and location. http://www.rci.rutgers.edu/~ruconxn/nb.html

RUTGERS EMAIL ACCOUNT

Once you register, computer facilities and email are available to you. Ask any librarians or computer lab assistant to show you how to set up an email account, or simply go online for instructions. http://oit.rutgers.edu/services/account/quick.html

PARKING

Parking is at a premium at Rutgers. Lot 73 in front of the MMB is for faculty and staff with a specially designated hangtag. STUDENTS ARE NOT ALLOWED TO PARK IN THIS LOT. You will be ticketed or towed if you park in Lot 73. The website http://parktran.rutgers.edu has information on how to register your car and obtain a parking sticker. Department of Transportation Service is located at 55 Commercial Avenue at the Public Safety Building (Located at the intersection of Commercial and George Street).
MUSIC LIBRARY

You will need your Student I.D. card to check out books, scores, or parts from the library. If you have not yet received your card, use your registration payment receipt.

LOCKERS

There are a LIMITED number of lockers available. Please see the secretary in the Front Office of MMB within the first two weeks of the semester for a locker. The University is not responsible for instruments or personal property.

MUSIC MAILBOXES

These are located on the lower level of the MMB. Please check your mailbox frequently. They are for departmental use only; please do not forward any personal mail to your music department mailbox. TA mailboxes are in the Faculty/Staff mailroom on the first floor.

PRACTICE FACILITIES

Practice rooms are on the lower level of MMB, Music Annex Building, and Rehearsal Hall on 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 exceed 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. Please visit the website: http://health.rutgers.edu/insurance for more information.

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.
Personnel who are here to assist you

Please feel free to contact any of the listed individuals should you need assistance at anytime.

**Director of Music - Robert L. Aldridge**
732-932-8860  robert.aldridge@rutgers.edu

**Deputy Director of Music - Darryl J. Bott**
732-932-5544  dbott@rci.rutgers.edu

**Coordinator of Graduate Studies – Karina Bruk**
732-932-9272  kbruk@masongross.rutgers.edu

**Coordinator of Undergraduate Studies- Ellen Leibowitz**
732-932-9220  eleibowitz@masongross.rutgers.edu

**Dean of Students – Mandy Feiler**
848-932-5208  mfeiler@masongross.rutgers.edu

Physical & Mental Health

**Rutgers Health Services**

Rutgers Health Services is dedicated to health for the WHOLE STUDENT, BODY, MIND AND SPIRIT. It accomplishes this through a staff of qualified clinicians and support staff, and delivers services at a number of locations throughout the New Brunswick-Piscataway area.

http://health.rutgers.edu/
http://rhscaps.rutgers.edu/

**Overall Health, and Safety**

**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**

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 yearly hearing check-ups, musicians are advised to utilize, when in long practicing sessions and rehearsals, the protection of musician’s earplugs. This is a hearing device 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 built for the vocal health of teachers)
http://www.uiowa.edu/~shcvoice/
Duke Voice Care Center
http://www.dukehealth.org/services/voice_care_center/about
Texas Voice Center
http://www.texasvoicecenter.com/advice.html
Voice Problem Website (Washington Voice Consortium)
http://www.voiceproblem.org/

Courses Available
Through the department of Dance:
07:206:099, THE ALEXANDER TECHNIQUE

Through the department of Music:
08:702:517, VOCAL HEALTH
The Care and Use of the Professional Voice

IMPORTANT UNIVERSITY CONTACTS

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 Service
(732) 932-8041
http://food.rutgers.edu

Office of Financial Aids
(732) 932-HELP
http://studentaid.rutgers.edu

Center for International Student Services
(848) 932-7015
http://cifss.rutgers.edu/cifss/students.htm
** All international students need to check-in with the International Student Services as soon as they arrive on campus**

Office of Disability Services for Students
Phone: (848) 445-6800 • Fax: (732) 445-3388
http://disabilityservices.rutgers.edu/

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MUSIC ADMINISTRATIVE FACULTY/STAFF DIRECTORY

ROBERT ALDRIDGE, Director of the Department of Music
    Phone: 732-932-8860   Email: aldridgemusic@aol.com

DARRYL BOTT, Deputy Director of the Department of Music
    Phone: 732-932-5544   Email: dbott@rci.rutgers.edu

DIANE AMATO, Administrative Assistant to the Director
    Phone: 732-932-8860   Email: tbertsche@masongross.rutgers.edu

KARINA BRUK, Graduate Advisor/ Coordinator of Graduate Studies
    in Mason Gross: School 08 (MM, AD, DMA)
    in Graduate School New Brunswick: School 16 (MA and PhD)
    Phone: 732-932-9272   Email: kbruk@masongross.rutgers.edu

ELLEN LEIBOWITZ, Coordinator of Undergraduate Studies
    Phone: 732-932-9220   Email: eleibowitz@masongross.rutgers.edu

KEVIN VISCARIELLO, Department Administrator
    Phone: 732-932-9724   Email: kviscariello@masongross.rutgers.edu

PEGGY BARBARITE, Admissions & Registration Administrator
    Phone: 732-932-9190   Email: pbarbarite@masongross.rutgers.edu

XIMENNA SUASNAVAS, Principal Accounting Clerk
    Phone: 732-932-8788   Email: xsuasnavas@masongross.rutgers.edu

GREGORY MUELLER, Administrative coordinator
    Phone: 848-932-1780   Email: Gmueller@masongross.rutgers.edu

CARLOS VAZQUEZ, Ensemble, Instrument and Special Event Manager
    Phone: 848-932-1652   Email: cvazquez@masongross.rutgers.edu

JUDY CLARK, Front Office Manager
    Phone: 732-932-9364   Email: jclark@masongross.rutgers.edu

Please visit our website http://music.rutgers.edu and use the link FACULTY LISTING for a complete list of current music faculty’s contact information.
GUIDELINES ON ATTENDANCE AND PROFESSIONAL RESPONSIBILITY
GRADUATE PROGRAMS IN PERFORMANCE

1. **GRADUATE COURSES** - Regular attendance is required in all graduate courses. An instructor may establish a specific policy on attendance at the beginning of the semester. Otherwise, the following guidelines normally apply:

Requests for absence from a class because of professional obligations (for example, participation in a major competition) will not normally be refused, provided that:

a. The student notifies both the instructor and the Graduate Performance Program Director well in advance, preferably at the start of the semester;

b. 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 Director of the Graduate Performance Program.);

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

2. **ENSEMBLE PARTICIPATION**

a. Attendance at ALL concerts and rehearsals is compulsory. There will be NO exceptions. It is expected that you carefully arrange your schedule at the beginning of the semester to ensure that no conflicts arise.

b. Any unexcused absences will result in the penalty as stated in the course syllabus for each ensemble. Schedules will be provided at the beginning of each semester.

c. 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.

d. 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.)

3. **TEACHING** - Students who have departmental teaching responsibilities must honor their professional obligations as instructors. Otherwise, their assistantships will be revoked. It must be understood that in teaching performance at beginning levels, where students cannot be expected to motivate and guide themselves effectively without direction, regular lessons are of utmost importance. It is the instructor’s responsibility to arrange a regular schedule for lessons. It is especially important for the instructor to keep accurate records of how many lessons each student has had, and to report any attendance problems promptly.
Department of Music Ensemble Attendance Policy

1. Attendance at ALL concerts and rehearsals is compulsory. There will be NO exceptions. It is expected that you carefully arrange your schedule at the beginning of the 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 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 a short illness, students must use a self-reporting website: https://sims.rutgers.edu/ssra/ For a prolonged absence due to illness, you must contact the Dean of Students. (The above does not apply to performances, for which absences are not permitted.)
**PROBLEMATIC GRADES**

On your transcripts, given after the end of each term, you’ll find the usual grades of A, B+, B, C+, C, and F, but you’ll also sometimes find other possibilities. Below are most if not all of these other markings.

<table>
<thead>
<tr>
<th>Problem</th>
<th>Action needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. NG (No Grade) or blank space where a grade should be: Here the professor failed to give you a grade at all. This could be due to oversight, a misplaced roster, a name on the wrong roster, etc. <strong>After a semester an NG will turn into a F</strong></td>
<td>1. See the professor for that course.</td>
</tr>
<tr>
<td>2. INC or incomplete: You did not complete the work required for the course. <strong>You have a semester plus one summer to make up this work.</strong> For times longer than that, INCs can sometimes be changed, but this is not guaranteed. <strong>School 16 courses (history, theory, composition) definitely cannot be changed.</strong> Often incompletes occur in Lecture Recital Advisement because the DMA lecture recital paper hasn’t been completed. The grade will be given for the semester in which the paper is completed. All semesters with “work in progress” will remain INC. It does not affect graduation.</td>
<td>2. Finish the work and turn it in to the instructor. The incomplete won’t go away otherwise. <strong>After the deadline, you will have to register for the course again if it’s required for graduation.</strong></td>
</tr>
<tr>
<td>3. Grades of F: You failed the course. This grade would have had to have been consciously given by the professor.</td>
<td>3. See the professor. You’ll have to retake the course if it’s required for graduation.</td>
</tr>
<tr>
<td>4. Grades less than B: In academic courses Masters of Music students can have one course whose grade is C or C+ count toward graduation, but no more. DMA or AD students must petition the School 08 Academic Standing Committee to have any academic course with a C or C+ counted toward graduation.</td>
<td>4. MMs are allowed one such grade. More than one C or C+ won’t count toward graduation. DMAs must petition.</td>
</tr>
</tbody>
</table>

For **performance** courses (lesson, ensemble) a grade less than a B will put you on probation. Subsequent grades lower than B can result in dismissal from the program.
5. **An E prefix:** Often our graduate students enroll in an undergraduate undergraduate course for graduate credit (it must be a 400-level course). In signing up, somehow the prefix G, which should be attached to the course, is mistakenly written as E (no credit, possibly because of mistyping or computer glitches).

5. For E credit, we usually catch take an these and change them. Your action is to make sure you write in the proper prefix when registering. If it’s already there on the transcript, please see the Graduate Director and remind him/her to take care of it.

6. **A K prefix:** K credits are given when core courses are taken before one is officially in a program. They are removed once the person has completed 12 credits at Rutgers or officially enrolls in a graduate program.

6. Remind your graduate director to take care of this.

7. **A W grade:** Here you withdrew from the course after the deadline for withdrawal. The course does not count.

7. The W will stay on your transcript.

8. **An N grade:** This means the course was taken for no-credit. Sometimes the N shows up for no reason (unless you mistyped something).

8. If you wanted to do the course for no credit, fine, just leave it. If you want credit, we’ll have to have it changed. See your graduate director.

**NOTE:** In general, grades other than INC in courses in the Graduate School (School 16: music history, theory, and composition) **cannot be changed**, regardless of what the professor might say (sometimes they just don't know this), unless there is some computing error on the part of the instructor. Even if you are allowed by the teacher to do extra work, the grade still will not be changed by the Graduate School.

**TRANSFER OF GRADUATE CREDIT**

**Graduate School (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 Advisor 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.

**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.

Please visit the following website for full information:

http://academicintegrity.rutgers.edu/

Full policy in a PDF file can be found here:

COURSES OF STUDY

GRADUATE SCHOOL (School 16):
Master of Arts (MA) and Doctor of Philosophy (PhD)
Requirements for MA in Musicology

Total of 30 credits required

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

16:700:502 (3) Current Issues in Musicology

16:700:519 (3) Proseminar in Musicology

16:700:520 (3) Proseminar in Musicology

16:700:525 or 526 (3, 3) Studies in Analysis

Music History/Musicology Elective (3)
16:700:517, 16:700: 519, 520 (with a different topic); 08:702:550

Theory elective (3):

16:700:525 or 526 (3) Studies in Analysis
16:700:522 (3) Canon and Fugue
16:700:541 or 542 (3) Special Topics in Music Theory and Analysis
16:700:571 or 572 (3) Schenkerian Analysis
16:700:573 or 574 (3) Twentieth-Century Theory

Elective (3)

Elective (3)

16:700:602 Master’s Project (3)

Language(s)
- German
- Italian, French, or Latin MA-PhD

Written Comprehensive Exam
- Take-home exam (an essay of around 1500 words)
- 5 Score IDs
- 1Analysis
- 2 Essays (out of 4)

Diploma request form
Candidacy form
Requirements for PhD in Musicology 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 RU)

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 (two mornings and two 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
   - 16:700:619 (3) Seminar in Musicology
   - 16:700:620 (3) Seminar in Musicology
   - 16:700:651 (3) History of Music Notation
     (May substitute 16:700:652)

4. 9 elective credits
   - 16:700:652 Topics in the History of Music Theory (Recommended elective)
   - Music elective (3):
   - Music elective (3):

5. Three Languages:
   - German and two 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. For further details see the exam guidelines on p.36.

7. Candidacy form (picked up from Graduate School, returned upon passing #8)

8. Dissertation proposal form

9. 24 Research credits

10. Dissertation defense (3 music faculty, one outside reader)
    - Bring candidacy form from the Graduate School – see #9)

11. Diploma request form
    - Doctoral survey
    - Candidacy form
### Requirements for the MA in Theory

**Total of 30 credits required**

**Required Theory 15 Credits**

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

**History electives 6 credits:**

6. 16:700:519 or 520 (3) *Proseminar in Musicology*
7. Any Music History from 16:700 or 08:702(3)

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

8. Elective (3)
9. Elective (3)

10. 16:700:602 Master’s Project (3)

**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**
# Requirements for PhD in Music Theory

**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 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. 9 required credits
   - 16:700:541 Special Topics in Theory/Analysis
   - 16:700:542 Special Topics in Theory/Analysis
   - 16:700:652 Topics in the History of Music Theory

5. 9 elective credits
   - recommended: 16:700:651 History of Music Notation
   - Elective: 16:700:xxx
   - Elective: 16:700:xxx or 08:702:xxx

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 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

Total of 30 credits required

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

16:700:525 (3) Studies in Analysis

16:700:526 (3) Studies in Analysis

16:700:531 (3) Proseminar in Composition (lessons and practicum)

16:700:532 (3) Proseminar in Composition (lessons and practicum)

16:700:531 (3) Proseminar in Composition (lessons and practicum)

16:700:532 (3) Proseminar in Composition (lessons and practicum)

Music History (3): Choose one course from the following:
16:700:517—Historical Musical Styles
16:700:519-520—Pro-Seminar in Music History
08:702:550—Special Topics in Music History

Music electives (6): 16:700 or 08:702 Choose two courses from the following:
16:700:504 Current Issues in Theory
16:700:515 or 516 Music Technology
16:700:525 or 526 Studies in Analysis
16:700:522 Canon and Fugue
16:700:541 or 542 Special Topics in Music Theory and Analysis
16:700:571 or 572 Schenkerian Analysis
16:700:573 or 574 Twentieth-Century Theory

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 3rd semester)
Terms (day 1—3 hours (am))
1 Analysis (day 1—3 hours (pm))
1 Essay (out of 2) (day 2—3 hours (am))

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 RU-Pro-Seminar in Composition (531/532) lessons and 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. 18 credits of coursework:
   - 16:700:631 (3) **Seminar in Composition** (lessons and practicum)
   - 16:700:632 (3) **Seminar in Composition** (lessons and practicum)
   - 16:700:573/574 (3) **Twentieth-Century Music**
   - 16:700:652 (3) **Topics in the History of Music Theory** (offered every other year)
   - 16:700:515/516 (3) **Music Technology**
   - **Music elective** (3): 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 24th 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))


7. Candidacy form (picked up from Graduate School, returned upon passing)

8. Dissertation proposal form

9. 24 Research credits

10. Dissertation defense (3 music faculty, one outside reader)

11. Diploma request form
    - Doctoral survey
    - Candidacy form
Graduate Paper and Exam Guidelines in Musicology

1) 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.

2) 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.

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, about 1500 words in length, is done over a three-day period (e.g., Friday–Monday) and requires historical, stylistic, and analytical discussion of a well-known work.

There is no oral exam at the master’s level.

Students should expect that the faculty’s evaluation will take two weeks 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 they should register for 16:700:602 (Master’s Project), normally in their 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.

The student must give the advisor at least two weeks to evaluate the thesis and approve of its distribution to the rest of the faculty. The full faculty will take two weeks to evaluate the thesis. The faculty may request revisions, subject to the advisor’s approval.

3) 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, 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.

**4) 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 will 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.

4) Dissertation and dissertation defense

Students should expect that the advisor will require at least one month to read and evaluate a dissertation. After the advisor has approved it, the rest of the committee will likewise need one month to read and evaluate it. 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

1) Comprehensive exam

For students enrolled in the following degrees:
Terminal MA
MA/PhD
PhD

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.

4. 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.”

5. 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.

6. 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.

2) Master’s Project-Terminal MA students only: A portfolio of pieces composed while in residency. The formal 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.

3) 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). * The exam is to be taken in its entirety in the semester of students’ 24th credit of classes (4th semester for the full-time student): May (if first enrolled in the Fall) or December (if first enrolled in the Spring). One retake will be 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.

   1) 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.**

   2) 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.

   3) 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.

   *Day One will consist of a Tonal Analysis and one Essay (History of Theory) and Day Two will consist of a Post Tonal Analysis and the remaining essay*

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4) **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:

   1) Writing on the student’s own work
   2) Writing on a different subject matter. *If option two is chosen, a short analysis of the student’s own work will be required”*

The dissertation proposal is a written document consisting of the following components:

**7-10 Page Paper**

- Literature Review
- Thesis
- Methods of Analysis, and Approaches
1-2 Page Description of original composition(s)

Bibliography

- 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 comprises 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.**

5) 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)

Recitals

Master's 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. Master's 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 can be picked up 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 semester. More specifically: at the start of the 3rd week of the fall semester, and the 2nd 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)  Please see pages 44-49 for specific guidelines
Guidelines for DMA Lecture-Recital Projects

Statement of Purpose

The lecture-recital is the culminating project of the DMA curriculum in the Department of Music, Mason Gross School of the Arts, Rutgers University. 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 it takes for the student to complete the project.)

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 engage with 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 be used as the basis of the lecture-recital project with permission of the advisor.

Candidates should think about their lecture-recital projects as presentations for a job interview. If you were on a search committee to fill a position on a college music faculty or a school of music, for a directorship of an ensemble, or for another position in the field of music, what would you want to hear
from applicants? What would constitute an exciting, compelling presentation? What types of projects would best demonstrate the skills of applicants for your job in performance, writing, oral communication, research, and critical thinking? The DMA lecture-recital project can help to launch a career. Candidates would do well to apply themselves seriously to the production of an outstanding project, using all of the resources available within our 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.

During the writing process or upon completion of a draft of the lecture-recital paper, the candidate (in consultation with the advisor) should seek out one other member of the faculty to serve as a reader; the committee is thus composed of the advisor, the studio teacher, and the additional reader. At least one member of the committee must be a faculty member in School 16 (musicology, music theory, or composition). The studio teacher and the additional reader may suggest or require revisions to the paper. All members of the committee must approve the final document.

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 candidate obtains the advisor’s signature on the paper, and the candidate submits the signed copy to the Graduate Advisor/Coordinator of Graduate Studies. The public presentation may not be scheduled until the signed paper has been submitted to the Graduate Advisor/Coordinator of Graduate Studies.
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 Advisor/Coordinator of Graduate Studies; 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 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 (http://academicintegrity.rutgers.eduacademic-integrity-at-rutgers/). Additionally, citations must employ proper and consistent style. Useful guides, including samples of MLA citation style and Chicago citation style, 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 following 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]

________________________  __________________
Project Advisor  Signature

________________________  __________________
Studio Teacher  Signature

________________________  __________________
Additional Reader  Signature
AD/DMA candidates:
At least one recital is expected to be performed during each year of study. 3 (DMA) and 4 (AD) recitals must be successfully performed before one is permitted to register and take the written and oral comprehensive examinations. One is permitted to take the written examination prior to completion of the Lecture Recital.

Comprehensive Examinations:
Candidates for MM degrees must pass the written comprehensive examination in the literature for their instrument and related issues in history, theory, and performance practice. Candidates for the AD/DMA degrees will also have an oral examination upon successful completion of the written exams.

MM—a written examination may be repeated only once (a total of two administrations). If a student fails two times he/she will be administratively withdrawn from the program without a degree.

AD/DMA— Both the written and the oral comprehensive exams may be repeated only twice (total of three administrations). If a student fails three times, he/she will be administratively withdrawn from the program without a degree.
### Individual Course Programs by Degree and Concentration

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

On Campus/Hybrid option

#### MAJOR AREA - 15 credits

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

Choose Any 6 credits
- **08:702:538** ProSeminar in Music Education (3)
- **08:702:539** Behavioral Approaches to Music Learning (3) name change
- **08:702:xxx** Cognitive Approaches to Music Learning (3) new course
- **08:702:xxx** Seminar in Wind Literature for Music Educators (3) new course
- **08:702:xxx** Seminar in Choral Literature for Music Educators (3) new course
- **08:702:xxx** Advanced Techniques in Instrumental Music Ed. (3) new course
- **08:702:xxx** Advanced Techniques in Choral Music Education (3) new course

#### ADDITIONAL COURSES – 12 credits

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

- **08:702:xxx** Music Technology for Music Educators (3) new course
- **16:700:___** Graduate theory course (3)
- **16:700:___** Graduate theory course (3)
- **16:700:___** Graduate history course (3)
- **16:700:___** Graduate ethnomusicology course (3) new course

#### ELECTIVES – 4 credits

**Comprehensive Exam** (written) (0)
# Doctor of Musical Arts in Music Education

(57 Graduate Credits)

## Research and Music Education Courses

**21 Credits total**

### Required Courses

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

### Electives in Music Education (choose four)

- 15:291:xxx or 16:300:xxx Any education research course for which the student is eligible (3)
- 08:702:640  Doctoral Seminar in Music Education Curriculum (3)
- 08:702:513  Historical and Philosophical Foundations of Music Education (3)
- 08:702:538  Proseminar in Music Education (3) (May be repeated with different content)
- 08:702:539  Behavioral and Cognitive Approaches to Music Learning (3)
- 08:702:xxx new courses, to be determined (3 credits each)

## Graduate Theory and History

12 Credits total

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

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

## Cognate

12 Credits total

(Choose from topics such as performance, composition, musicology, educational administration, etc. Lessons, if available, may not be taken without participating in a large ensemble.)

## Written Comprehensive Examination

## Dissertation Research in Music Education

08:702:702  12 Credits total

## Dissertation Proposal Defense

## Dissertation Defense
Master of Music in Performance and Conducting  
36 Credits total

4 Terms of Performance Study  
(Total 12 credits)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Credits</th>
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<tbody>
<tr>
<td>08:703:5xx</td>
<td>3</td>
</tr>
<tr>
<td>08:703:6xx</td>
<td>3</td>
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</tbody>
</table>

4 Terms Major Ensemble (instrumental, voice) or Chamber/Accompaniment (keyboard)  
(Total 4 credits)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Credits</th>
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<tbody>
<tr>
<td>08:703:5xx</td>
<td>1</td>
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<tr>
<td>08:703:5xx</td>
<td>1</td>
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</tbody>
</table>

2 Terms Graduate-Level Theory  
(Total 6 Credits)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Credits</th>
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<tbody>
<tr>
<td>16:700:5xx</td>
<td>3</td>
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2 Terms Graduate-Level History  
(Total 6 Credits)

<table>
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<tr>
<th>Course Number</th>
<th>Credits</th>
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<tbody>
<tr>
<td>16:700:5xx</td>
<td>3</td>
</tr>
<tr>
<td>08:702:5xx</td>
<td>3</td>
</tr>
</tbody>
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Performance Project (Recital)  
(1 Credit)

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Credits</th>
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<tr>
<td>08:703:601</td>
<td>1</td>
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</tbody>
</table>

Electives:  
(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

<table>
<thead>
<tr>
<th>Day One (3 hours)</th>
<th>Excerpt Identifications (5 IDs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day Two (3 hours)</td>
<td>One Essay from choice of two</td>
</tr>
</tbody>
</table>

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 terms; Minimum of 6 credits)
08:703:701-702

Recitals
2 solo recitals
1 chamber recital
1 lecture recital 08 702 603/604 (1 credit per semester till paper is completed)

Major Ensemble (6 terms; 6 credits)
08:703:523-524; 08:703:545-546; 08:703:553-554

Chamber Ensemble (2 terms; 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 or 08:702 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)
Reading Knowledge of One Foreign Language (French, Italian, German) –
must be taken before the 3rd 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
## Pianists

### Performance Study (6 terms; Minimum of 6 credits)
08:703:701-702

### Recitals
- 2 solo recitals
- 1 chamber recital
- 1 lecture recital 08:702:603-604 (1 credit per semester till paper is completed)

### Ensemble
- Studio Accompanying (4 semesters, 4 credits)
- Chamber Ensemble (2 terms; 2 credits)
  - 08:703:555-556

### Academic Courses (8 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. 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 3rd 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 Conducting—Orchestral, Instrumental, Choral**

**Performance Study: 6 terms**  
Minimum 6 Credits  
08:703:703, 704 (1,1) Conducting (Lessons)

**Ensemble**  
6 Credits  
08:703: 511, 512 (1,1) Kirkpatrick Choir  
08:703: 545, 546 (1,1) Wind Ensemble  
08:703: 523, 524 (1,1) Orchestra

**Recitals: 3 total**  
1 Aggregate or Full Recital  
1 Full Recital  
1 Lecture Recital 08:702:603-604 (1 credit per semester till paper is completed)

**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 or 08:702 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

**Pedagogical Component/Career Development and Study**  1 Credit

**Reading Knowledge of One Foreign Language:**  
German, French, Italian, Latin—must be taken before the 3rd 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*
## Master of Music in Voice and MM in Voice with Concentration in Opera

<table>
<thead>
<tr>
<th>MM in Voice</th>
<th>MM Concentration in Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 credits (4 terms) Applied lesson</td>
<td>12 credits (4 terms) Applied Major lesson</td>
</tr>
<tr>
<td>4 credits (4 terms) Opera Workshop</td>
<td>4 credits (4 terms) Opera Workshop</td>
</tr>
<tr>
<td>6 credits (2 terms) History</td>
<td>3 credits (1 term) History of Opera</td>
</tr>
<tr>
<td>6 credits (2 terms) Theory</td>
<td>3 credits (1 term) History Elective</td>
</tr>
<tr>
<td>1 credit elective (total 7)</td>
<td>2 credits (1 term) Acting for Singers</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>2 credits (1 term) Movement for Singers</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Graduate Diction: English</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Graduate Diction: Italian</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Graduate Diction: German</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Graduate Diction: French</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Vocal Health</td>
</tr>
<tr>
<td>1 credit elective</td>
<td>1 credit (1 term) Business of Opera</td>
</tr>
<tr>
<td>1 credit Performance Project (Recital)</td>
<td>1 credit Opera Role (performance project 08 703 601)</td>
</tr>
<tr>
<td>1 credit Performance Project (Recital)</td>
<td>1 credit Opera Role or Study (Lecture Recital) (08 703 601)</td>
</tr>
</tbody>
</table>

**Total 36 Credits**

**Written Comprehensive Exam**

**Total 37 Credits**

**2 Language Proficiencies**
# Requirements for Artist Diploma in Opera

(Residency: 4 terms)

**Performance Study**
4 terms

**Opera Workshop**
4 terms

**Role Study**
Study of two (2) major roles with co-requisite of weekly coaching
(08:703:601 (section 02) Performance Project

Direction of major scene in a scenes program

**Graduate Diction**
4 Terms

**Acting for Singers**
2 terms

**Movement for Singers**
2 terms

**Seminar in Vocal Health**
1 term

**Business of Opera**
1 term

**Two Language Proficiencies**

**Oral Examination**
Artist Diploma Degree

Performance Study: 6 Terms (Minimum 6 credits)

Recitals:
   4 solo recitals
   1 chamber music recital

Major Ensemble: 6 Terms (6 credits)

Chamber Ensemble: 6 terms (6 credits)

Academic coursework: 1 term of literature 16:700 or 08:702

Career Development and Study: (1 credit Independent Study)

Oral Comprehensive Exam

Orchestral Exam (Instrumental)

*AD in Collaborative Piano Specialization:
Recitals: 2 vocal, 1 instrumental (duo), 1 chamber (trio+) and 1 collaborative recital of one’s choice
Ensembles: 6 semesters of Studio Accompanying and 2 semesters of Chamber Music
Diction/ I. P. A. proficiency: English, German, French and Italian
Doctor of Musical Arts in Collaborative Piano

Performance Study:

6 terms of Piano (08:703:701,702) Minimum of 6 Credits

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

Recitals:

1 vocal
1 solo instrumental
1 chamber (3+ musicians)
1 recital of choice (vocal or instrumental)
1 lecture recital 08:702:603-604 (1 credit per semester till paper is completed)

Ensemble: 6 Credits

6 terms in two or more of the following areas*:
   Chamber ensemble or Studio Accompanying
   Opera
   Large Instrumental Ensemble
   Choral ensemble (accompaniment)

*According to individual emphasis and approval of the Collaborative Piano advisor

Collaborative Piano Specialization 5 terms

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]
Doctor of Musical Arts in Collaborative Piano (continued)

Academic Courses: History, Theory, Literature 15 Credits

Required:

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

Theory/Analysis (3)
One term 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)*
16:700:567 or 568

Electives: 6 credits (History, Theory, Literature)
Two terms from any 16:700:xxx or 08:702:xxx

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
MM in Piano Collaboration
Total Credits: 38

Performance Study:

4 terms of Piano (08:703:5xx) 12 Credits

Ensemble: 4 Credits

4 terms in two or more of the following areas*:
- Studio Accompanying
- Chamber ensemble (3+ participants)
- Opera
- Large Instrumental Ensemble
- Choral ensemble (accompaniment)
- 20th-century Performance Seminar

*According to individual emphasis and approval of the Collaborative Piano advisor

Graduate-Level Theory: 6 credits (two terms)

Graduate-Level Music History: 6 Credits (two terms)

Electives (3 credits)

Collaborative Piano Specialization

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: Two terms, 2 credits
- Performance Project (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
### JAZZ STUDIES

**Master of Music in Jazz**  
36 Credits

<table>
<thead>
<tr>
<th>Term Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 terms of Jazz Performance Study</td>
<td>12 Credits</td>
</tr>
<tr>
<td>08:703:5xx (6 Credits)</td>
<td></td>
</tr>
<tr>
<td>08:703:6xx (6 Credits)</td>
<td></td>
</tr>
<tr>
<td>4 terms Jazz Ensemble</td>
<td>4 Credits</td>
</tr>
<tr>
<td>08:703:521-522 (1, 1)</td>
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</tr>
<tr>
<td>2 terms Graduate Jazz Theory</td>
<td>6 Credits</td>
</tr>
<tr>
<td>Composition and Arranging: 08:702:525-526 (3, 3)</td>
<td></td>
</tr>
<tr>
<td>2 terms Graduate Jazz History</td>
<td>6 Credits</td>
</tr>
<tr>
<td>From the following:</td>
<td></td>
</tr>
<tr>
<td>Historiography 26: 561: 501, 502 (3, 3) Taken at Rutgers Newark campus or any 3-credit jazz history course at Newark</td>
<td></td>
</tr>
<tr>
<td>2 terms Graduate Jazz Improvisation</td>
<td>6 Credits</td>
</tr>
<tr>
<td>08:702:527-528 (3, 3)</td>
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<tr>
<td>Elective</td>
<td>1 Credit</td>
</tr>
<tr>
<td>08:703:519 or 520 Jazz Chamber Ensemble (Combo)</td>
<td></td>
</tr>
<tr>
<td>Performance Project (recital)</td>
<td>1 Credit</td>
</tr>
<tr>
<td>08:703:601</td>
<td></td>
</tr>
<tr>
<td>Comprehensive Examination</td>
<td></td>
</tr>
</tbody>
</table>
Graduation

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

1. All requirements need to be completed by April 15: all course work, all papers, all incompletes completed, all exams, all forms, everything.

Go to http://gsnb.rutgers.edu/checklist_phd.php3 for a check-list of items that need to be completed. This includes format and instructions for your dissertation (for PhD).

2. By March 15 you should go online to http://nbregistrar.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. If you're a PhD candidate, make sure that you've transferred in the 24 credits from your master's degree. If you haven't had this done, get the Transfer of Credit form online (see http://gsnb.rutgers.edu/forms/transfer_credit.pdf) or in the front office for Marryott Music Building.

For this you'll need a final transcript from your master's degree. Have three copies and the completed form and submit to the Graduate Director (Karina Bruk) for her signature. This can then be sent by campus mail or delivered in person to the Graduate School office at 25 Bishop Place, College Ave campus.

4. Pick up the four-page Candidacy form for your respective degree -- MA or PhD -- and fill in your personal information (name, address, etc.). These are available in the front office or at http://gsnb.rutgers.edu/current.php3#forms. They are the second and third forms respectively on the list.

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

**PhD candidates:** After passing your comprehensive exams and language exam(s), this should be filled out, signed by the graduate director and members of the examining committee, and returned to the Graduate School. Before your scheduled defense of the dissertation, retrieve the candidacy from the Graduate School, and bring it to your defense. Once you've passed, the committee (three members of the faculty, one outside reader plus graduate director) will sign that and the title page of your dissertation.

5. PhD candidates should provide the name and address of their outside reader to the Graduate Director. A brief form is filled out and submitted to the Graduate School, who in turn then officially invites the outside reader to the dissertation defense.

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 to 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 you plan to walk in the commencement ceremonies for Mason Gross -- they'd like you to attend -- and for the general University commencement you should go to the bookstore and order your cap and gown.
You can rent one or buy one. The hood for the PhD is blue (for philosophy). You can get a pink one (for music) but traditionally it's 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 the students.

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

1. **By March 15** you should go online to http://nbregistrar.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.

2. Pick up a Candidacy form in the front office. This should be filled out and submitted to the Graduate adviser.

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**.

4. There are two **graduation ceremonies** for MMs, ADs, and DMAs: The University commencement (for everyone) and the Mason Gross commencement (for all music degrees.) If you plan to walk in the commencement ceremonies for Mason Gross -- they'd like you to attend -- and for the general University commencement) you should go to the bookstore and order your cap and gown. You can rent one or buy one. The hoods for the 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 to the students.
Directions to the Marryott Music Building
Address: 81 George St, New Brunswick NJ 08901
Campus: Douglass Campus

Garden State Parkway Southbound
Turn off at Exit 129 for the New Jersey Turnpike and head south. Turn off the Turnpike at Exit 9, bear right after the tollbooths and follow signs for "Route 18 North – New Brunswick." Stay to the left to continue on Route 18 North. Proceed along Route 18 North. After the first traffic light, take the exit marked "George Street" which is immediately after Paulus Blvd. The exit ramp leads you directly onto George Street. Continue on George Street. At the first light make a right into the parking lot. Follow the parking lot to the right. The Marryott Music Building will be the last building on the right.

Garden State Parkway Northbound
Turn off at Exit 105 and follow signs for Route 18 North. After approximately 24 miles, you will pass the entrance for the New Jersey Turnpike. Proceed along Route 18 North. After the first traffic light, take the exit marked "George Street" which is immediately after Paulus Blvd. The exit ramp leads you directly onto George Street. Continue on George Street. At the first light make a right into the parking lot. Follow the parking lot to the right. The Marryott Music Building will be the last building on the right.

New Jersey Turnpike
Turn off at Exit 9, bear right after the tollbooths and follow signs for "Route 18 North – New Brunswick." Stay to the left to continue on Route 18 North. Proceed along Route 18 North. After the first traffic light, take the exit marked "George Street" which is immediately after Paulus Blvd. The exit ramp leads you directly onto George Street. Continue on George Street. At the first light make a right into the parking lot. Follow the parking lot to the right. The Marryott Music Building will be the last building on the right.

Route 1
Turn off Route 1 at exit marked "Route 18 North – New Brunswick." Proceed along Route 18 North. After the first traffic light, take the exit marked "George Street" which is immediately after Paulus Blvd. The exit ramp leads you directly onto George Street. Continue on George Street. At the first light make a right into the parking lot. Follow the parking lot to the right. The Marryott Music Building will be the last building on the right.

Route 287
Turn off at Exit 9 "River Road, Bound Brook, Highland Park." Proceed East on River Road toward Highland Park. Make a right onto Route 18 South (exit after the traffic light at Landing Lane). Cross the Raritan River on the John Lynch Memorial Bridge. Continue on Route 18 South. At the first traffic light make a right onto Commercial Avenue. Proceed to the first traffic light and make a left onto George Street. Continue along George Street past Chapel Drive. Bear left at the intersection of George Street and Ryders Lane. Take the jug handle to cross George Street. Follow the parking lot to the right. The Marryott Music Building will be the last building on the right.

Parking
Lot 74A – Gibbons Campus across the street from the Nicholas Music Center
Lot 79 – by Hickman Hall, to the left of the Nicholas Music Center
*Please be sure to obtain a visitor’s parking permit from the front office of Marryott Music Building.
Via Train or Bus
Take the New Jersey Transit North East Corridor line and get off at the New Brunswick Train Station. It is located on Albany Street, New Brunswick. Taxicabs are available or you can walk to the corner of Albany Street and George Street for campus buses (Bus EE), which runs every ten minutes (every twenty minutes during the summer) and it will bring you to the Douglass Campus. Please get off at the Gibbons Stop and cross the street at the light, Nicolas Music Center is straight ahead and Marryott Music Building is on the right hand side.