



RUTGERS

Mason Gross School  
of the Arts

Rutgers University  
Mason Gross School of the Arts  
Department of Music

Graduate Student Handbook  
2026-2027



# Graduate Music Study at Mason Gross School of the Arts



The Department of Music was one of the founding departments of the Mason Gross School of the Arts, initially established in 1976 as the arts conservatory of Rutgers, The State University of New Jersey. The department offers a comprehensive music program within the context of a public research university and serves a diverse student body of approximately 400 students from a wide range of specializations and backgrounds. Despite the varied programs throughout the department, all Mason Gross School of the Arts music degree programs share a common aim: to develop well-educated professionals in the field of music with a complex historical and theoretical understanding of all aspects of music.

The graduate programs of the Department of Music include the degrees of Master of Music, Doctor of Musical Arts, Master of Arts, and Doctor of Philosophy, as well as the Artist Diploma; these degrees encompass specializations in performance, conducting, music education, music theory, musicology, and composition. The MA and PhD degrees are administered by the Rutgers School of Graduate Studies in partnership with the Mason Gross School of the Arts Department of Music.

All students in the graduate programs of the Mason Gross Department of Music must be familiar with the rules and regulations detailed in this handbook. This document is also available electronically at the [MGSA website](#).



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# Introduction

This handbook is intended to provide the basic information related to rules and policies of the Department of Music and to serve as a guide to the various graduate programs administered by the department. Information, policies, and procedures included in this handbook are subject to change. The information will be updated on a yearly basis. It is important that graduate students become familiar with the information provided in this document, which is designed to be a practical and accessible resource based on the policies stated in the Graduate Catalogs. Both the Mason Gross School of the Arts Graduate Catalog and School of Graduate Studies Graduate Catalog can be found here:

[Rutgers–New Brunswick Graduate Catalog](#)

It is necessary for students to check their official Rutgers school email addresses and their mailboxes in the Marryott Music Building regularly. Important information will be sent by faculty, staff, and administration through these means of communication, and students are responsible for monitoring them.

The Department of Music offers several degree programs. Some of these degrees and programs are officially offered and administered through the Mason Gross School of the Arts, known as School 08. These include the Master of Music degree (MM), the Doctor of Musical Arts degree (DMA), and the Artist Diploma (AD). The remaining degree programs are offered and administered through the School of Graduate Studies, known as School 16. These include the Master of Arts degree (MA) and the Doctor of Philosophy degree (PhD). There are a number of different majors for each of the degree programs listed above:

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

Master of Music in Performance

Master of Music in Jazz

Master of Music in Music Education

Master of Music in Music Education Online

Master of Music in Opera

Master of Music in Conducting

Doctor of Musical Arts in Performance

Doctor of Musical Arts in Music Education

Doctor of Musical Arts in Conducting

Artist Diploma in Performance

Artist Diploma in Opera

## School of Graduate Studies (School 16)

Master of Arts in Musicology

Master of Arts in Music Theory

Master of Arts in Composition

Doctor of Philosophy in Musicology

Doctor of Philosophy in Music Theory

Doctor of Philosophy in Composition

Music Education students will also take classes in other Rutgers divisions, including the Graduate School of Education (School 15)

# Directory

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**1.3 School of Graduate Studies Dean's Office Administration and Staff****Dean**

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**Assistant Dean**

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# Facilities

## 2.1 Music Department Campus Map



## 2.2 Building Hours

The buildings of the Department of Music have the following hours:

Monday to Saturday: 7:30am–10:00pm, with swipe-card access from 6:00am–1:00am  
Sunday: 11:00am–6:00pm, with swipe access from 10:00am–1:00am

Building hours for school breaks and holidays will be announced via email.

## 2.3 Practice Room Policies

Practice rooms are available in Marryott Music Building, Mortensen Hall, and the Music Annex. When the University is in session, the practice rooms are available whenever the buildings are open, including evenings and weekends. A few additional spaces are available on a restricted basis for practice on specific instruments (harpsichord/fortepiano, percussion, etc.).

These rooms are for the exclusive use of students currently enrolled in Department of Music courses. Use of practice rooms for private teaching purposes is not allowed except when specifically approved by the Director of the department. Please treat all Mason Gross property with care and respect, especially practice room pianos, which should never be moved by

unauthorized people. Any issues with pianos should be brought to the attention of the Department of Music's resident piano technician.

Please refrain from eating and drinking in practice rooms. Never leave valuables in unattended practice rooms. Students leaving a room for more than ten minutes must remove their belongings and allow another student to use the room.

## **2.4 Room Reservations**

Information about room reservations is available [here](#). Any student needing to reserve rooms for rehearsals, recordings, events, instruction, or any other purpose should check room availability and submit a Reservation Request through [Artspace](#). For any questions regarding Artspace or room use, contact the Director of Facilities, Maritza McGraw at [mbaez@mgsa.rutgers.edu](mailto:mbaez@mgsa.rutgers.edu).

## **2.5 Lockers**

There are a limited number of lockers available for students in various Department of Music buildings. Students wishing to reserve a locker for the semester should contact the Front Office Manager in the Marryott Music Building within the first two weeks of the semester to request a locker. Information about lockers is available [here](#). The university is not responsible for the loss or for damage of instruments or personal property.

## **2.6 Mailboxes**

Faculty mailboxes are located in the Marryott Music Building on the main floor across from the Front Office. Student mailboxes are located on the lower level of the MMB. Students should check their mailbox frequently. They are for departmental use only; please do not forward any personal mail to your Department of Music mailbox.

## **2.7 Department of Music Facilities**

### **2.7.1 Marryott Music Building**

Marryott Music Building (MMB) is the principal building of the Department of Music. Facilities within Marryott include:

- Schare Recital Hall: The department's primary recital venue on campus. The intimate space is on the second floor of the Marryott Music Building and seats approximately 100.
- Classrooms on the first and second floors
- Practice Rooms on the basement floor, including four rooms reserved for piano majors
- Department Front Office: Primary site to obtain keys, forms, concert programs, lost and found, etc.
- Faculty Mailboxes across the hall from the Front Office
- Student Mailboxes on the basement level of the building
- Graduate Director Office: Room 117
- Offices of the Director and the Associate Director
- Admissions

### **2.7.2 Mortensen Hall**

Completed in 2013, Mortensen Hall is the newest Department of Music building. Located between Marryott and Nicholas Music Center, it features:

- Shindell Choral Hall: This 3,100-square-foot choral hall opening upward over two stories provides a modern rehearsal facility for vocal ensembles of Mason Gross and serves as an additional recital venue
- Technology and Recording Studio: Located in the basement of Mortensen, the technology studio is a high-tech recording and engineering facility
- An atrium with tables and couches
- Practice rooms in the basement floor

### **2.7.3 Nicholas Music Center**

The largest concert hall of the Department of Music is a 740-seat open-stage theater. It is used for large-ensemble performances and rehearsals as well as guest artists, competitions, lectures, and multidisciplinary performances.

### **2.7.4 Rehearsal Hall**

Additional rehearsal and classroom facility connected to Nicholas. Room 104 is used regularly for large ensemble rehearsals.

### **2.7.5 Music Annex**

Located between Nicholas and Marryott, the Music Annex has more than 20 additional practice rooms, including a jazz combo room on the lower level.

### **2.7.6 Art History Building (within Walters Hall)**

This building contains several music faculty studios and classrooms that are used for music courses as well as various Music Department offices.

### **2.7.7 Library**

The Blanche and Irving Laurie Music Library, located in the Mabel Smith Douglass Library and within easy walking distance of all Department of Music buildings, is a fully-integrated unit of the Rutgers University Libraries. It contains over 31,000 books, 46,000 scores, and 40,000 recordings, as well as an extensive spoken-word collection. The Media Center archives more than 22,000 recordings and has playback facilities for a variety of media formats. The Performing Arts Seminar Room provides a modern teaching environment for seminars and classes with up to 22 students and contains quality playback equipment as well a piano. Also in the Douglass Library is the Fordham Multimedia Lab Classroom, equipped with computers with hardware and software for music production.

The library's holdings and resources can be accessed and searched through [the Rutgers University Libraries website](#).

### **2.7.8 Graduate Music House**

Primarily used for faculty offices, this building also contains one classroom and the early keyboard instrument room. Access to this room is by permission only.

### **2.7.9 Voorhees Chapel**

A Georgian Colonial chapel in the Christopher Wren tradition founded in 1925 and made possible by a gift from Elizabeth Rodman Voorhees, this building is used for college ceremonies, student assemblies, weddings and religious services, musical concerts, and other programs by

artists, scholars, and speakers. It features one of the few German Schuke pipe organs in the country, installed in 1976.

#### **2.7.10 Kirkpatrick Chapel**

Located on the College Avenue campus near downtown New Brunswick, Kirkpatrick Chapel is an additional performance venue and is especially used for choral events.

#### **2.7.11 Lucy Stone Hall**

Located on the Livingston Campus, this building is used by the Music Department primarily for Athletic Bands.

#### **2.7.12 Ticket Office and Ticket Policies**

Located on Bettenbender Plaza, the ticket office is the site at which students can obtain free or reduced-cost tickets.

All complementary tickets may be picked up from the ticket office or at the event with a school ID. For all events, on-campus and off-campus, money should not exchange hands between students and faculty.

# Academic Policies

## 3.1 University Academic Calendar

### 2026-2027 Academic Calendar

|                                      |                                             |
|--------------------------------------|---------------------------------------------|
| Fall Semester Begins                 | Tuesday, September 1                        |
| Changes in Designation of Class Days | Tuesday, September 8 (Monday Classes)       |
|                                      | Wednesday, November 25 (Friday Classes)     |
| Thanksgiving Recess                  | Thursday, November 26 - Sunday, November 29 |
| Regular Classes End                  | Thursday, December 10                       |
| Reading Days                         | Friday, December 11 - Monday, December 14   |
| Fall Exams Begin                     | Tuesday, December 15                        |
| Fall Exams End                       | Tuesday, December 22                        |
|                                      |                                             |
| Winter Session Begins                | Wednesday, December 23                      |
| Winter Session Ends                  | Friday, January 15                          |
|                                      |                                             |
| Spring Semester Begins               | Tuesday, January 19                         |
| Spring Recess Begins                 | Saturday, March 13                          |
| Spring Recess Ends                   | Sunday, March 21                            |
| Regular Classes End                  | Monday, May 3                               |
| Reading Days                         | Tuesday, May 4 - Wednesday, May 5           |
| Spring Exams Begin                   | Thursday, May 6                             |
| Spring Exams End                     | Wednesday, May 12                           |
|                                      |                                             |
| University Commencement              | Sunday, May 16                              |
| Summer Session Begins                | Tuesday, June 1                             |
| Summer Session Ends                  | Wednesday, August 18                        |

The calendar showing registration deadlines can be found [here](#).

### **3.2 Classification of Students**

Graduate student – A student who has a Bachelor's or Master's degree, or the equivalent, and has been admitted to one of the graduate divisions of the Department of Music of the Mason Gross School of the Arts or the School of Graduate Studies.

- Full-time – A student who has met the admission requirements and is working toward a degree at Mason Gross and, as a graduate student, is registered for a standard registration of courses required for on-time completion of program requirements.
- Part-time – A student who has met the admission requirements and is working toward a degree at Mason Gross but who is registered for fewer than the number of courses consistent with on-time completion of program requirements.

Generally speaking, in order to be considered full-time, SGS students must be registered for either at least nine credits or the balance of remaining coursework credits in either the current semester or anticipating registering for the remaining coursework in the following semester; or (3) must be a PhD student registered for a minimum number of research credits, as calculated below, having already completed coursework requirements.

PhD students who have completed coursework requirements may be considered full-time if they are registered for at least the number of credits remaining on their degree requirements divided by the number of semesters remaining in their program, according to section [3.3.3 Duration Limits of Degrees](#).

MGSA students should consult the Full-Time Determination Checklists found at the [MGSA Graduate Music Resources page](#) to understand their particular program's expectations for a full-time courseload.

#### **3.2.1 Establishing Full-Time Status**

While the Music Department does not require students to be registered as full-time, students in various situations may need to be officially recognized as full-time for purposes related to financial aid, visa restrictions, or other considerations. To do so, students who are taking fewer than nine credits must complete and submit to the Graduate Director the applicable Full-Time Determination Worksheet, found at the [MGSA Graduate Music Resources page](#). The Graduate Director will then send the student the registration info for a 0-credit pseudo-course called 08:001:898:01 FT Off-Campus Study, which will mark the student's registration as being full-time, despite a courseload of fewer than nine credits.

#### **3.2.2 Admission deferral**

Students admitted to any of the graduate programs in the Music Department may defer the beginning of the program by one semester. No deferrals longer than one semester will be granted; if students wish to begin their enrollment at a later date, they must reapply and, if necessary, reaudition.

### **3.3 Enrollment and Residency**

See information below about enrollment and residency requirements.

### **3.3.1 Continuous Enrollment**

In general, students must maintain continuous registration in every semester for at least one credit. In some instances, School 08 students may request a formal leave of absence – see section [3.3.5 Leave of Absence for School 08 Students](#). In other situations, students may register for Matriculation Continued – see section [3.3.7 Matriculation Continued](#). If a student's registration lapses for one or more semesters (Fall or Spring), they must be formally reinstated – see section [3.3.6 Reinstatement](#).

### **3.3.2 Minimum Per-Semester Credit Requirements**

Rutgers does not have a minimum per-semester credit requirement beyond the one-credit minimum (excluding Matriculation Continued). However, in certain circumstances including those arising from visa requirements and loan-deferment requirements, students may be required to maintain a minimum number of credits per semester. Students registered for private lessons must also be registered for the large ensemble to which they were assigned in that semester. Any concerns about this issue should be discussed with the Graduate Director.

### **3.3.3 Duration Limits of Degrees**

All programs in the Department of Music have maximum durations that students may take towards their degree. These time include all semesters from the time a student begins the program, including semesters in which the student was not enrolled. They are as follows:

- Master of Music: 8 semesters
- Doctor of Musical Arts in Music Education: 16 semesters
- all other Doctor of Musical Arts degrees: 10 semesters
- Artist Diploma:
  - Students who began before Fall 2026: 10 semesters
  - Students who began Fall 2026 or later: 6 semesters
- Master of Arts: 3 years
- Doctor of Philosophy: 7 years, including the time spent in MA programs for MA/PhD students

### **3.3.4 Extension of Time Requests**

Students may petition for one extension to the time limits of their degrees. Students are expected to provide a justification for the required extension of their time to degree, demonstrate suitable progress on the degree, and propose a clear timeline for completion of degree requirements. All students requesting an extension of time request should contact the Graduate Director. MM, AD, and DMA students requesting an extension of time must petition the Graduate Oversight Committee. MA and PhD students requesting an extension of time must petition the School of Graduate Studies. Forms required for extension of time requests can be found at the [MGSA Graduate Music Resources page](#).

Note that F-1 Visa students who must apply for a program extension in order to extend their I-20 must first obtain approval from the Graduate Oversight Committee or the School of Graduate Studies before the Graduate Director can approve the I-20 extension.

### **3.3.5 Leave of Absence for School 08 Students**

In general, graduate students must maintain continuous registration in every semester for at

least one credit. That said, School 08 students are permitted to take a formal leave of absence from their program with the advance permission of the Graduate Director and the Assistant Dean for Advising and Student Success. Typical reasons for taking a leave of absence relate to health matters, personal/family matters, or exceptional professional opportunities. While a student is on a leave of absence, they are not permitted to progress on degree requirements or use school resources, including faculty time; a leave of absence is specifically for students taking a complete break from their work in the Music Department.

Students wishing to take a leave of absence must submit the MGSA Leave of Absence Form before the start of the semester. In this form, the student will articulate the justification and duration of the leave. In general, leaves longer than two semesters are not permissible. After the student submits this form to Dr. Grohman, he will consult with Dean Sanon-Jules and communicate a decision on the student's request.

If the student's leave request is approved, the student must then submit the Online Withdrawal Form, found at the bottom of [this page](#). Without submission of this form, the leave will not be formally completed.

If a student is granted a leave of absence for one semester and needs additional leave time, they must petition for an extension on their leave before it is set to expire. If a student does not adhere to stipulations specified by the Assistant Dean for Advising and Student Success (e.g. duration of leave), they will be considered not in good standing and would need to be formally reinstated through process in the first paragraph above to resume work in the program.

After a leave of absence, students must be formally reinstated. See [3.3.6 Reinstatement](#).

### **3.3.6 Reinstatement**

Students who have interrupted their graduate registration without completing their degree program must apply for readmission to resume their studies.

#### **3.3.6.a School 08 Reinstatement**

Students returning from an approved leave of absence or an unapproved absence must be formally reinstated.

If the student was approved to take a leave of absence and the student adheres to stipulations specified by the Assistant Dean for Advising and Student Success, the reinstatement process entails only submission of a Reinstatement Form before the beginning of the semester for which the student will return.

A student not in good standing who intends to return to the program must submit a Reinstatement Form as well as a reinstatement fee: \$750 if the absence was one semester, \$1,500 if the absence was longer than one semester. Furthermore, the reinstatement will need to be approved by the Graduate Oversight Committee, who may require the student to reaudition or otherwise demonstrate preparedness and commitment to the program. Additionally, the financial aid/awards of the student who doesn't adhere to leave of absence stipulations may be withheld when they return.

Relevant forms can also be found on the [MGSA Graduate Music Resources page](#).

### **3.3.6.b School 16 Reinstatement**

Students who fail to maintain continuous registration are at risk of formal dismissal, where dismissal of such students may be initiated by the program or by the School of Graduate Studies, and must be approved by the School of Graduate Studies. Doctoral students who have been admitted to candidacy and who do not maintain continuous registration may apply for “restoration of active status” using [this form](#). This application must be approved by the program director and accompanied by a fee of one credit in-state tuition for each of the missed semesters, capped at a maximum of 5 semesters (payable to SGS). All students who have not maintained continuous registration (including doctoral students who have been admitted to candidacy) must apply for readmission to the School of Graduate Studies before filing for degrees.

### **3.3.7 Matriculation Continued**

The following categories of students may register for Matriculation Continued in order to maintain continuous enrollment as well as retain access to university facilities:

- MM and AD students who have completed all credit-bearing curricular requirements
- DMA students following the “old” curriculum who have completed all credit bearing requirements and completed their Lecture-Recital Paper to the satisfaction of their LR Advisor before the start of the semester in question
- DMA students following the “new” curriculum who are in the Exam Phase of the program or who are in the Performance Track and in the semester in which they present their Lecture-Recital
- MA students
- Pre-qualifying PhD students

Post-qualifying PhD students are not eligible to register for Matriculation Continued. Students who register for Matriculation Continued are permitted to progress on non-credit degree requirements (e.g. exams, recitals, etc.)

No more than two semesters of Matriculation Continued are permitted for each student. If these two semesters are exhausted, students must take a formal leave of absence or register for at least one credit. There will be no exceptions to this policy. If a student has completed their coursework and intends to progress on degree requirements, but has already exhausted their two semesters of Matriculation Continued, they must register for one credit of Independent Study to maintain good standing in the program.

While Matriculation Continued is 0-credit and carries no tuition costs, students who register for Matriculation Continued must pay registration fees as established by the university and the school.

Students on F-1 visas may register for Matriculation Continued if they fall into one of the categories above and they have an in-person requirement to fulfill on campus. If such students are entering the country, Rutgers Global advises that such students should plan to arrive within 30 days of the beginning of the semester.

### **3.3.8 Registration Requirement for the Semester in which a School 08 Student Graduates**

School 08 students who are completing their degree must be registered in the semester when they are intending to graduate and receive their diplomas (Spring semester for May graduation and

August graduation, Fall semester for January graduation). Matriculation Continued is an acceptable registration to satisfy this requirement if the student meets the necessary criteria to register for it, articulated in section 3.3.7 above.

### **3.4 Attendance**

Regular attendance is required in all graduate courses. An instructor may establish a specific policy on attendance at the beginning of the semester outlined in the course syllabus. For most classes, requests for absence from a class because of exceptional professional obligations (for example, participation in a major competition) may be accepted, provided that:

- The student notifies both the instructor and the Graduate Director well in advance, preferably at the start of the semester;
- The student submits a request for absence to the Graduate Director in writing, with appropriate documentation. (When participating in outside events during the semester, the candidate should be sure that all programs and publicity make mention of the candidate's affiliation with the Rutgers Department of Music, Mason Gross School of the Arts.) Upon return from outside engagements, copies of programs, certificates, or other official documentation should be submitted to the Graduate Director;
- The instructor approves of the absence and the student and instructor reach a suitable agreement regarding material missed in the student's absence.

Large ensembles, including Rutgers Symphony Orchestra and Rutgers Wind Ensemble have specific policies regarding leave requests for "exceptional opportunities." The policy and instructions for making such a request are available at the following link: [Mason Gross Leave Policy](#).

### **3.5 Grades**

At both the undergraduate and graduate levels, Rutgers does not award "minus" grades. On the graduate level, only the following letter grades are given: [A, B+, B, C+, C, and F]. Some special grades are given as well (see below).

Graduate courses require a minimum grade of B to count toward degree requirements. As mentioned below, students who earn a grade below B are placed on probation (see 3.5.3). However, MM, DMA, and AD students (other than piano majors) may count one course with a grade of C or C+ toward degree requirements, though this opportunity is not available for C/C+ grades earned in Applied Lessons, Conducting Lessons, or Ensemble Requirement courses. Additionally, piano majors may not count any C or C+ toward degree requirements.

MA and PhD students may petition the department to allow courses in which students receive C or C+ to count towards degree requirements. Up to 9 credits may be permitted at the discretion of the department.

#### **3.5.1 Incomplete Grades**

IN (Incomplete) grades are used to designate that students have outstanding requirements for the course and permission to submit these requirements after the grading period. Incomplete grades are assigned at the sole discretion of an instructor who believes that an extension of time is warranted for a student whose work is incomplete at the end of the semester.

Incomplete grades must be officially requested by the student by submitting the [Graduate Incomplete Form](#) to their instructor before the last class meeting of the semester. If students do not submit the form, they are ineligible to receive an incomplete grade. Grades of IN in all graduate Music Department courses must be converted to a letter grade by the date approved on the Graduate Incomplete Form. Otherwise, the IN will be converted into an F.

Students in School 16 Programs with two or more incompletes are not permitted to register for additional courses after until incomplete courses are resolved.

### **3.5.2 Other Grade Indications**

In many circumstances, grades other than [A, B+, B, C+, C, F, and IN ] are assigned, including:

- NG – No grade
- PIN – Permanent Incomplete
- P – Pass
- S – Satisfactory
- U – Unsatisfactory
- NC – No credit
- W – Withdrawn from course

In most cases where NG or NC is assigned, the student should consult the instructor of the course. In most cases, only the instructor can change grades. It is vitally important that students work to complete assignments and course expectations because, in many cases, these problematic grades will automatically be reduced to a grade of F. For example, a grade of NG will turn into an F after one semester (not counting summers).

If a graduate student enrolls in an undergraduate course, the grade is usually registered with the E credit prefix, indicating that the course does not count towards graduate program requirements.

With special permission, undergraduate courses may be considered to count towards graduate program requirements. In this situation, students register with the credit prefix G.

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

The NC grade indicates the student was not awarded credit for the course.

### **3.5.3 Probation and Dismissal for Artistic or Academic Reasons**

The artistic and academic progress of students enrolled in the graduate programs are measured by criteria including the following:

- The level of achievement in performance requirements: applied major lesson, end-of-semester jury, and ensemble
- The level of achievement in academic courses and other non-coursework: music theory, music literature, lecture-recital research, etc.
- General progress towards completion of degree requirements with respect to the time limits established for the student's degree program.
- Adherence to University academic integrity standards

- Adherence to stipulations imposed by the Graduate Oversight Committee following academic issues or extension applications

All MGSA students (MM, DMA, AD) may be placed on probation for a grade lower than a B in performance lessons and/or semester-end juries or for insufficient progress towards the completion of the degree. Students who have been previously placed on probation may be dismissed from the degree if the Graduate Oversight Committee determines the student's subsequent progress to be insufficient. The Graduate Oversight Committee may also dismiss a student without having first placed the student on probation, if the committee deems the student's work or academic conduct as sufficient grounds for dismissal. Students who are dismissed from their program may not return to take additional courses or resolve any incomplete grades remaining on their transcripts.

A student may appeal a recommendation for probationary continuation or dismissal to the MGSA Associate Dean for Academic Affairs. Once a student has exhausted the appeal process with the faculty and receives notice of artistic dismissal from the Office of the Dean, there is no further appeal.

### **3.6 Registration Procedures**

Registration for the Fall semester generally begins in April. Registration for Spring semester, generally begins in November. Registration for Summer courses typically begins in March.

Before these registration periods begins, the Graduate Director will distribute a list and description of course offerings for the upcoming semester along with a link to a page by which students can request course registration info or schedule meetings with the Graduate Director.

Once students have requested course registration info, the Graduate Director will send the student index numbers and permission numbers which may be used to add the courses to the student's registration.

Students must use these index/permission numbers at [WebReg](#), in order to officially register for these courses.

Note the following "Credit Prefixes," which may on occasion be included as part of registration. In both of these cases, students still must pay tuition to enroll in such courses.

- E: Course excluded from credit toward a degree; all course requirements must be completed and a regular grade is assigned. These courses are not included when calculating a student's GPA.
- G: 300-400 level Undergraduate Course taken for credit toward the graduate degree currently sought; the course does not fulfill any curricular requirements.
- J: Course counts toward a degree but has no GPA points.

#### **3.6.1 Late Additions**

Students who wish to register for courses after the start of the semester, must contact the Graduate Director who will review the request in consultation with the course's instructor and, if appropriate, contact the Graduate Registrar on the student's behalf.

### **3.7 Academic Integrity and Code of Conduct**

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.

Students are expected to adhere to the university's guidelines of Academic Integrity and Code of Conduct, which can be examined at the following links, respectively:

[Academic Integrity Policy](#)  
[University Code of Student Conduct](#)

Policies and procedures governing the adjudication of academic integrity issues can be found at this page: [Academic Integrity Policies and Procedures](#).

### **3.8 Recitals**

There are several policies and procedures related to degree recitals as outlined in the following sections.

#### **3.8.1 Recital Repertoire**

Repertoire for degree recitals must represent a level of musical sophistication and professionalism suitable for the student's degree program. Repertoire selection is made collaboratively between the student and their applied teacher but, ultimately, the Area Head is responsible for approving the suitability of recital programs. Students may not repeat repertoire in any recitals or present repertoire that was included in the student's audition to enter the program.

Piano students must play all recital repertoire from memory. Exceptions to this policy are at the discretion of the Piano Area Head. These exceptions must be requested at the time of the submission of the Recital Scheduling Application.

#### **3.8.2 Recital Panel**

Solo and chamber degree recitals require the attendance of two music faculty members: the primary applied lessons 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 solo and chamber recital evaluating committees.

If the student's primary applied lessons teacher is no longer a member of the Rutgers faculty, the student's Area Head will assign an alternate faculty member to serve in this role.

The DMA lecture-recital has alternate requirements. Students who follow the "Old" DMA curriculum should see [7.5.12.a Lecture-Recital](#) for lecture-recital panel requirements. Students who follow the "New" curriculum should see [7.5.13.c.2 Performance Track](#) for lecture-recital panel requirements.

### **3.8.3 Recital Evaluations**

Evaluations of student recitals are submitted to the Graduate Director who makes the final determination and informs the student of the outcome. The Graduate Director also sends the evaluators' comments to the students.

MM Recitals receive one of the following grades: A, B+, B, C+, C, F

DMA and AD recitals are evaluated to receive one of the following grades: "High Pass," "Pass," or "Fail."

There is no "partial passing" of degree recitals. That is to say, if a student does not pass a degree recital, they must replay the recital in its entirety or present an entirely new program.

### **3.8.4 Scheduling Procedures**

The steps to schedule a solo or chamber degree recital are as follows:

1. The student's applied teacher arranges for the remaining member of the adjudicating committee and reserves the desired venue with Maritza McGraw via email or through [ArtSpace](#).
2. The student submits the appropriate [Student Recital Application Form](#) at least four weeks before the proposed recital date
3. The Front Office Manager will email the professors listed in the form. The faculty members must reply with a confirmation.
4. The Print Materials Specialist will create programs. The completed programs and parking info will be sent to the student and primary lesson instructor.

### **3.8.5 Recital Accompanists**

Accompanists are assigned at the beginning of each semester. Students who are assigned accompanists who are themselves students taking 08:703:505 Studio Accompaniment for credit are entitled to one half recital's worth of accompaniment at no cost. Students who are assigned Staff Accompanists or Doctoral Assistant Accompanists must pay an accompanist fee of \$100 for a half recital and \$175 for a full recital. More information about accompanist policies can be found at [Mason Gross Accompanying Policies](#).

### **3.8.6 Date/Time Restrictions**

Recitals may not be scheduled during any of the following times:

- Before the 3rd week of the fall semester
- Before the 2nd week of the spring semester
- After the last day of classes in the fall and spring semester
- During reading days, final exams, or when school is not in session for breaks
- If the student is intending to graduate in a given semester, not within the last two weeks of the Fall semester or after April 15 in the Spring Semester

### **3.8.7 Recital Venues**

Graduate degree recitals may take place in the following venues:

- Schare Recital Hall
- Shindell Choral Hall
- Nicholas Music Center
- Rehearsal Hall Room 104

Please note that Voorhees Chapel and Kirkpatrick Chapel may also be used; however, these venues may require a fee. In addition, arrangements to use these venues must be coordinated with the Director of Facilities and Scheduling. Failure to do so will result in the cancellation of the recital. To rent either of these venues, it is first necessary to contact Maritza McGraw to check for date/time availability in the departmental calendar. To reserve Voorhees Chapel, students should contact [Sylvia Hove](#) of Douglass Residential College. To reserve Kirkpatrick Chapel, students should contact [J.J. Cooper](#).

Graduate Choral Conducting students will not be charged a fee for performing in Kirkpatrick Chapel if they are required to perform there with the choir.

### **3.8.8 Non-degree recitals**

A non-degree recital may be scheduled using the same process that is described above. However, because of heavy demand at certain times of the year, not all requests can be accommodated. In the case of limited scheduling availability, priority is given to degree recitals over non-degree recitals.

### **3.8.9 Printed Recital Programs**

Provided the student has met all necessary deadlines for recital scheduling procedures, the Department of Music produces the programs to be distributed at degree recitals. All program information must be proofread and approved by the applied major teacher. The programs must then be submitted to the Department of Music Front Office no later than four weeks prior to the recital. Programs are available for pick-up from the Department of Music Front Office just prior to the recital. It is the student's responsibility to have the programs distributed to the audience. This may be accomplished by placing the programs on a music stand outside the performance venue or by asking a colleague to distribute them at the door. The department usually makes 25 copies of the program. The printing of additional program notes and translations is the student's responsibility. Preparation and duplication of programs for non-degree recitals are the student's responsibilities.

### **3.8.10 Venue Keys, Set-up, and Clean-up**

Keys to the recital venue must be obtained from the MMB Front Office 24 hours before the recital time. Please note that the office is not open on weekends. Once the recital is complete, the student must lock the venue and return the key immediately, or as soon as the office is open. It is each student's responsibility to check room set-up at least a half-hour before the recital. No items should be placed on the piano before, during, or after a recital. The student must leave the room in usable condition; this includes returning borrowed instruments or stands, clearing the stage, picking up extra programs, and removing any posted signs. A custodial fee may be imposed if the room is not left in appropriate condition.

### **3.8.11 Recital Parking**

Approximately one week prior to the recital date, the Front Office Manager will send parking information to the student and Applied Lesson Teacher. This email will contain a link that attendees must use to register their cars for the specified designated parking lots.

### **3.8.12 Recordings**

The Department of Music records all degree recitals for archival purposes. Please note that these recordings are intended for departmental archives and may not meet professional production standards. Students will receive a link to their recital recording within two weeks following the performance. While every effort is made to provide a complete recording, students are strongly encouraged to have a backup recording plan in place and should be prepared to make their own recording using a phone, laptop, camera, or other suitable device, in the event of technical issues that prevents the Department from successfully recording a recital

Departmental recording services are reserved exclusively for degree recitals. Students must bring their own equipment to record non-degree performances. To request additional recording services, students should use the Rutbers Recording Studio. See the [Recording Studio page](#) or contact the Front Office Manager for more details.

### **3.8.13 Receptions**

If the recital is in Schare Recital Hall, receptions may be held only in the ground floor lobby of the Marryott Music Building. If the space is left in an unacceptable condition, a fee may be charged for custodial services. All receptions require a \$75.00 refundable deposit that must be submitted prior to the recital. Once the venue is cleaned and the trash is removed to the dumpsters, the deposit will be returned. It is the student's responsibility to pick up the uncashed check from the Department of Music's Front Office.

### **3.8.14 Piano Tuning for Recitals**

The Department will try to schedule a tuning as close to the day of a degree recital as possible. The scheduling of piano tunings is the responsibility of the Director of Facilities and Scheduling. Tuning for weekend recitals will take place on the preceding Friday. A \$50.00 fee will be charged to students whose recital requires the tuning of a second keyboard instrument. For non-degree recitals, it is the responsibility of the student to schedule and pay for the tuning. Students should contact the Mason Gross Piano Technician [Glen Bingham](#) to do so.

## **3.9 Academic Tools and Resources**

The following tools and resources are related to academic life in the Music Department.

### **3.9.1 Music Department Graduate Resources**

This website contains many relevant forms and links: [Music Department Graduate Student Resources](#)

### **3.9.2 Canvas**

[Canvas](#) is an online platform which has been widely adopted by instructors across the university. Instructors use Canvas to distribute course materials, collect assignments, provide grades, and allow for virtual communication. Students should make sure to check the Canvas pages for each of their courses regularly.

### **3.9.3 Student Instructional Rating Survey (SIRS)**

[SIRS](#) is the principal platform in which students evaluate courses and instructors at the ends of semesters. Surveys are administered through Canvas (see above).

### **3.9.4 Advising**

The Graduate Director is available to meet and advise all graduate students in the Music Department on all aspects of student and professional life. Please contact the Graduate Director directly at any time to schedule a meeting or discuss any issues electronically.

### **3.9.5 Writing Support and ELL Services**

Students who are interested in extra help with regard to language and writing skills should consult the following resources which have a variety of services to help students for whom English is a learned language.

- [Rutgers English Language Institute \(RELI\)](#)
- [Plangere Culture Lab](#)
- [Learning Centers](#)

These services include drop-in tutoring, regular tutoring, and classes offered free of charge. In some cases, faculty members may mandate that students enrolled in their courses or students who are preparing their lecture-recital or dissertation advisees seek help from one of these resources.

### **3.10 Withdrawal from Registration or Degree Program**

Students wishing to withdraw from either their current semester registration or from their degree program entirely should notify the Graduate Director and follow the instructions articulated by Student Accounting, Billing, and Cashier services here: [Withdrawal from All Courses](#).

# Financial and Registration Matters

## 4.1 One Stop Student Services Center

The [One Stop](#) serves as an integrated and coordinated cross-functional front-line service for the Offices of Financial Aid, Registrar, and Student Accounting, Billing, and Cashier Services.

Dr. Samuel Dewitt Proctor Hall  
Busch Campus  
65 Davidson Road  
Piscataway, NJ 08854

### Office Hours

Monday-Thursday 8:30am – 4:30pm

Friday 11am – 4:30pm

*Note: There are visitor parking spaces (30-minute limit) available in the parking lot at Proctor Hall.*

### Phone

848-445-4636(INFO)

### [Online Inquiry Form](#)

## 4.2 Office of the Graduate Registrar

Information about the Office of the Registrar is accessible at this [website](#).

The office's phone number and email address are

Phone: (848) 445-7000, ext. 5 or (848) 445-2757

Email: [gradreg@registrar.rutgers.edu](mailto:gradreg@registrar.rutgers.edu)

Hours of operation: 8:30am-5:00pm

## 4.3 Assistantships and Financial Aid

Working financial awards based on musical merit are awarded through the Department of Music. For information about need-based financial aid and applications for grants, please visit the Office of Financial Services using the information above

## 4.4 Tuition, Fees

For each semester in which a student enrolls, they are required to pay tuition based on the total number of credits taken plus additional fees associated with the campus, the school, particular courses, and a computer fee for access to technological services. Additional fees may be incurred by international students on F-1 or J-1 visas and those enrolled in the university comprehensive health insurance plan.

## 4.5 Per-credit Cost

The tuition rates for the 2026-2027 academic year have not yet been set by the university. However, the increase to each year's tuition rates are normally incremental. Rates from the 2025-

2026 academic year are accessible [here](#) and listed below. More information about Tuition and Fees can be accessed [here](#).

2025-2026 School 08 tuition per-credit

NJ resident: \$976

Out-of-state resident: \$1,559

2025-2026 School 16 tuition per-credit

NJ resident: \$902

Out-of-state resident: \$1,549

#### **4.6 Bills and Payments**

Within days of registration, a student's term bill will become available electronically. Students may pay the [term bill online](#). Students who do not pay their term bill by the due date listed on the term bill risk losing their places in courses.

If students receive tuition remission, they must bring the tuition remission card that was sent by the Department of Music to the student accounting office. Information on tuition and payment options can be found at the website above.

#### **4.7 Withdrawal and Tuition Refunds**

If a student wishes to withdraw from courses or from the program entirely, it may be possible to get a full or partial tuition refund if students withdraw from registered courses by specific deadlines. See more information on this topic at the [fall registration calendar](#), the [spring registration calendar](#), and the [withdrawal procedures website](#).

#### **4.8 International Students**

International students have several additional considerations concerning visa, enrollment, and working requirements and restrictions. Visa information and compliance is handled by Rutgers Global Services. The specialist for music students is Charles Huntley, whose email address is [chuntley@global.rutgers.edu](mailto:chuntley@global.rutgers.edu).

##### **4.8.1 Reduced Credit Load Authorization**

International students with an F-1 visa need to be registered for a full-time course load. In order to be considered full-time,

- SGS F-1 students must either (1) take at least nine credits; (2) enroll in the balance of remaining coursework credits in the current semester or anticipating registering for the remaining coursework in the following semester; or (3) must be a PhD student registered for a minimum number of Research Credits, having already completed coursework requirements.
- MGSA F-1 students must register for either (1) at least nine credits; or (2) at least a load of courses that is consistent with on-time completion of the student's program. Students should consult the Full-Time Determination Checklists at the [MGSA Graduate Music Resources page](#) to understand their particular program's expectations for a full-time courseload.

All students with F-1 visas taking fewer than nine credits must fill out a Reduced Credit Form, available online at the [Rutgers Global Portal](#). This form must be submitted at least two weeks before the start of the semester.

#### **4.8.2 Curricular Practical Training**

Under U.S. law, F-1 students may not engage in any off-campus employment unless the work is related to their area of study and authorized by the Rutgers Global office in advance. “Curricular Practical Training” is the process through which the school approves such work. It is important that students take the following steps to ensure compliance with visa restrictions.

Students typically register for one of the 0-credit Practical Training Courses in order to associate their CPT work to their course of study.

- Students register for [08:702:597](#) when engaging in teaching work
- Students register for [08:702:598](#) when engaging in performing work
- Students register for [08:702:599](#) when engaging in administrative and other work

At least 3 weeks before the start of the work date and before the 3<sup>rd</sup> week of the semester, students must submit the relevant Project Form, signed by the supervisor of the work. Students will then receive and use the registration info for the applicable Practical Training course. After registering, the student submits the CPT request through the [Rutgers Global Portal](#).

At the end of the semester, students registered for any of the Practical Training courses must submit a self-assessment and a supervisor evaluation form in order to receive a satisfactory grade and to be eligible to engage in CPT in future semesters.

Note that F-1 students are not eligible for Curricular Practical Training (CPT) until they have accrued one year of full-time academic study under their current I-20. Incoming F-1 students who transfer their I-20 from a previous institution may engage in CPT in their first year of a MGSA graduate program.

DMA students may not engage in CPT once they have passed the standard 10-semester duration limit for the degree.

#### **4.9 Part-Time Students Considered Full-Time for Health Insurance**

Some Part-Time students may be considered Full-Time students for the purpose of obtaining health insurance through student plans at the full-time rate. The necessary form for this purpose is found at the [MGSA Graduate Music Resources page](#).

# Additional Services

## 5.1 Piano Maintenance

Piano maintenance is overseen by the Mason Gross Piano Technician. Issues with pianos (tuning requirements, malfunctioning, parts replacement, moving) should be brought to the technician's attention by either logging an issue on the Piano Maintenance Log in the Front Office or by contacting the technician directly.

## 5.2 Rutgers Concert Bureau

The Rutgers Concert Bureau provides students with performance-related job opportunities including engagements for Rutgers events, weddings, corporate events, library concerts and private parties. To register to be listed for professional opportunities, submit the required form to the Concert Bureau Manager, [J.J. Cooper](#).

## 5.3 Electronic Services and Resources

There are many electronic services, portals, and resources relevant to student life at Mason Gross. Some of the most important websites and resources are listed here:

### 5.3.1 RUID

All students are assigned an RUID number when accepted to the university. This number is in the form of xxx-00-xxxx. This serves as the main identification number for students, faculty, and staff. It is necessary to know your RUID number for registration purposes and for setting up a NetID (which is used to access all electronic services at Rutgers).

In order to obtain an RUID or to retrieve a forgotten RUID number, see the [RUID Info page](#).

### 5.3.2 NetID

All faculty, staff, students and guests are also assigned a Rutgers unique identifier known as a NetID, generally comprised of a combination of initials and numbers (e.g. jqs27). In order to access many of the electronic services available to you at Rutgers, you need to activate your Rutgers NetID. Your assigned NetID will appear on the activation screen.

NetID activation and management, as well as password management and email management are accessible at the [NetID Management website](#).

### 5.3.3 MyRutgers

The [MyRutgers](#) portal is a homepage for many relevant computing services, academic resources, campus services and information, employee services, campus life information, and campus news. It is accessible by logging in using a NetID.

### 5.3.4 ScarletMail and ScarletApps

School email, calendar, and a cloud-based word processing platform are administered through Google Apps for Education. Students are required to maintain and check their Rutgers email account so that administrators and faculty can maintain active communication to all students. The default email address which is assigned to all students is in the form [NetID]@scarletmail.rutgers.edu, however email aliases can be set up at [NetID Management website](#).

In order to activate ScarletMail and other Google services, go to the [ScarletApps website](#)

Accessing ScarletMail directly is possible [here](#).

### **5.3.5 Online Schedule of Classes, WebReg**

Students may view the [online schedule of course offerings](#) for a given semester.

Electronic registration for courses is accomplished using [WebReg](#).

### **5.3.6 Canvas**

See information about Canvas in section [3.9.2 Canvas](#), above.

### **5.3.7 Transcripts**

The [student unofficial transcript](#) and grades system is accessible online.

Official transcripts can be requested at [this webpage](#).

### **5.3.8 Online Directory**

An [online directory](#) contains contact information for all students, faculty, and staff of Rutgers University.

### **5.3.9 RUWireless and RUWireless Secure**

Rutgers University has wireless network access throughout the university campuses. All the university students, faculty, staff, as well as sponsored guests, are able to use the RUWireless system in the many community spaces, dorms, and departmental buildings where it is available.

RUWireless is an open wireless network that only encrypts your login credentials (NetID and password). All other data is unencrypted. This network is used for initially connecting and configuring RUWireless Secure and for unencrypted wireless access for Rutgers guests who do not have a NetID and password

RUWireless Secure is the preferred encrypted wireless network. It requires an initial one-time configuration for each device and then allows a secure, automatic connection for that device. Although the RUWireless Secure network will not be visible if you have not completed the initial configuration, RUWireless Secure is available anywhere RUWireless is broadcast.

In order to set up a computer, smartphone, or other device for access to these wireless networks, see [more information here](#).

### **5.3.10 ArtSpace and ArtData**

[ArtSpace](#) is the system which displays all room reservation information. It is also the tool which faculty can use to make room scheduling requests.

[ArtData](#) is the Mason Gross calendar that lists all performances and public scheduled activities.

### **5.3.11 Office of Information Technology**

Any issues with computing technology, access to electronic services, or general questions about computer access on campus should be addressed to the [Office of Information Technology](#). The office also has a [help desk](#) on the Busch Campus.

### **5.4 Rutgers Global**

International students requiring assistance with issues related to visas, curricular practical training, maintenance of full-time status, and other issues should contact Charles Huntley at [chuntley@global.rutgers.edu](mailto:chuntley@global.rutgers.edu).

#### **5.4.1 Rutgers Global Portal**

Many of the various forms required from students on F-1 Visas are now submitted electronically through the [Rutgers Global Portal](#). Some of the forms and procedures conducted through the portal include:

- Reduced Credit Form
- Curricular Practical Training Form
- Optional Practical Training Form
- Readmission Form
- Transfer of I-20 Form
- Extension of Program Form

### **5.5 Graduate Student Housing**

There are various resources for both on-campus and off-campus student housing. General information about graduate student life is available at the [Graduate Student Life website](#).

#### **5.5.1 On-Campus Student Housing**

Information about on-campus graduate housing is available [here](#).

#### **5.5.2 Off-Campus Student Housing**

General information about off-campus life with listings of off-campus housing options is available [here](#).

### **5.6 In-State Residency**

Because tuition varies based on in-state or out-of-state status, students may be interested in establishing New Jersey residency. It is university policy that legal in-state residency may be approved only after the student has lived in New Jersey for at least 12 consecutive months. In order to request a change of residency status, students must submit a request to the registrar. More information and necessary forms are available at [this Registrar page](#). Documents can be submitted to [marthaw@registrar.rutgers.edu](mailto:marthaw@registrar.rutgers.edu).

### **5.7 Dining Services**

Students wishing to enroll in a meal plan or who wish to learn about the dining services options should find information at the [Rutgers Dining Services website](#).

### **5.8 Student ID Cards**

The Rutgers ID card is the sole identification card issued to Rutgers faculty, staff, students, guests, and other individuals who have an official affiliation with Rutgers, The State University

of New Jersey. This unified photo ID card serves as the primary form of identity verification throughout the university.

The following website provides specific information and indicates the [ID Card Office locations](#).

## **5.9 Department of Transportation Services**

The [Rutgers Department of Transportation website](#) contains information about Permits, Parking, Busses, and other information.

### **5.9.1 Parking**

Student parking permits are available to allow parking near the Music Department buildings. There are several different permits with various restrictions. A “Douglass Commuter Permit” will allow students to park in lot 79 during the day. More information can be found at the [Student Parking Permits page](#).

Note that Lot 73 (in front and behind MMB) is for faculty and staff with a different parking permit. Students are not allowed to park in this lot. Those who violate this regulation are subject to ticketing and/or towing.

Students who are hired as co-adjutants as part of their graduate award may be eligible for reduced-cost parking permits once the official hiring process is completed. Students interested in purchasing co-adjutant permits should contact [info\\_dots@ipo.rutgers.edu](mailto:info_dots@ipo.rutgers.edu).

### **5.9.2 Campus Buses**

The Rutgers-New Brunswick/Piscataway inter-campus bus and shuttle system is a service provided for all five campuses. It is available to all members of the university community. The routes which serve the closest stop to the Department of Music (Gibbons Hall) are the EE and F Routes. Further information can be found at the [DOTS website](#).

## **5.10 Student Health and Psychological Services**

Mason Gross School of the Arts is concerned with the health, welfare, and safety of everyone in the Department of Music community. We urge students to take advantage of the resources listed below, not only if you are experiencing difficulty, but also as a method of avoiding issues before they begin. These will assist you in making your time at Mason Gross positive and productive.

Rutgers Health Services is dedicated to health for the whole student, body, mind, and spirit. Health Services 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. To schedule an appointment or learn more about available health services visit the [Student Health website](#) or call 848-932-7402.

There is a physical therapist on staff assigned to Mason Gross named Hollie Palmisano. To make an appointment, contact health services.

Counseling, Alcohol/Drug, and Psychological Services (CAPS) is accessible to all members of the Rutgers community. Information about these services can also be found at the [Student Health website](#) or by calling 848-932-7402.

### **5.10.1 Student Health Insurance**

Full-time students have a fee included in their tuition bill for the Rutgers University Health Services and [University Health Plans](#) Insurance. Part-time students may elect to pay this fee and receive the same benefits. Part-time students may be designated as “full-time” for the purposes of health insurance and, thereby, pay the smaller full-time student fee; see the “PT considered FT” form at the [Graduate Resources Page](#). All international students in F-1 or J-1 immigration status are required to purchase the university’s comprehensive medical health insurance plans unless they have proof of alternative coverage that meets or exceeds the university’s coverage requirements. Regardless of the number of credits carried, international students automatically have included on their term bills charges for both basic and major medical coverage. More information can be found on the university’s [Health Insurance website](#).

### **5.10.2 Hearing and Vocal Health**

Hearing loss is a common occupational problem among musicians. In addition to annual hearing check-ups, musicians are advised to utilize musician’s earplugs when in long practicing sessions and rehearsals. These earplugs are specifically designed to attenuate sound equally across the frequency range to maintain the fidelity of sound, while providing hearing protection. Fact sheets regarding appropriate ear protection and preventative measures for musicians, as well as a list of auditory dangers associated with specific instrument locations and recommended ear attenuators, can be found at [Audiology Online](#).

For education about vocal health, the Department of Music regularly offers a Singer’s Wellness Course: 08:702:517 Vocal Health: The Care and Use of the Professional Voice.

Voice students should become aware of best practices for vocal health early in their studies. Students should use the following websites for informational purposes (not for self-diagnosis). Should vocal problems persist beyond two weeks, students are strongly advised to seek the help of a qualified ENT physician by referral from an established voice teacher.

Some of the best online resources are listed below:

- [The National Center for Voice and Speech](#) (includes tutorials and helpful information pertaining to voice usage)
- [The Bastian Voice Institute](#) (the leading ENT in the United States)
- [The Voice Academy](#) (a virtual school created for the vocal health of teachers)
- [Duke Voice Care Center](#)
- [Texas Voice Center](#)

### **5.11 Writing Program and Writing Center**

The following university resources offer extra help with regard to language and writing skill. Students should consult the following resources which have a variety of services to help students.

- [Rutgers Writing Program](#)
- [Douglass Writing Center](#)
- [Learning Centers](#)

### **5.12 Office of Disability Services**

The Office of Disability Services is dedicated to ensuring that all Rutgers University students given equal opportunity, access, and participation in the University's courses, programs, activities, services and facilities. We recognize that diverse abilities are a source of strength, empowerment, and enrichment for the entire university community and we are committed to the elimination of physical, instructional, and attitudinal barriers by promoting awareness and understanding throughout the university community.

Information about the Office of Disability Services is accessible at the [ODS website](#)

The office's physical address, phone number, and email are:

Office of Disability Services-New Brunswick  
Lucy Stone Hall, Suite A145  
Livingston Campus  
54 Joyce Kilmer Avenue  
Piscataway, NJ 08854-8045

Phone: 848-202-3111

E-mail: [dsoffice@echo.rutgers.edu](mailto:dsoffice@echo.rutgers.edu)

### **5.13 Campus Safety and Emergency Information**

**For any emergency or crime in progress, CALL 911**

Non-emergency Rutgers Police: 732-932-7211

University Public Safety is on the job 24 hours a day, 365 days a year to ensure a safe environment and prevent crime at Rutgers University–New Brunswick. Campus safety is of paramount importance and security depends on everyone knowing [what to do in case of an emergency](#).

### **5.14 Sexual Harassment, Domestic Violence, or Stalking**

848-932-7111 Violence Prevention and Victim Assistance

848-932-8576 Title IX Compliance Officer

### **5.15 Student Conduct Violation**

Report a Student Conduct Violation at [this website](#) or by calling 848-932-9414.

### **5.16 Non-Discrimination Policy**

Rutgers University has several policies protecting members of the community. Please see the links below to access them

[Policy Prohibiting Discrimination and Harassment](#)

[Nondiscrimination Statement](#)

[Rutgers University Code of Student Conduct](#)

### **5.17 Issues between Students and their Applied Major Teachers**

If there is a problem with scheduling, grading, or any other issue regarding lessons, the student should first attempt to address the issue with the teacher if possible. Failing that, the student should approach the following individuals for help, in this order: the Area Head, the Graduate

Director, the Associate Director, the Director, and then the Dean of Students, until the problem is resolved.

# Ensembles

## **6.1 Ensemble Descriptions**

### **6.1.1 Orchestral Ensembles**

Rutgers Symphony Orchestra – One of the nation’s leading conservatory orchestras, the Rutgers Symphony Orchestra features some of the finest graduate and undergraduate musicians enrolled at the school. Presenting an annual concert series of five symphonic programs and a main-stage opera, the RSO aims to prepare students for professional careers as orchestral musicians through engagement with the major symphonic repertoire.

Rutgers Sinfonia – The Rutgers Sinfonia, founded in 1995 as Rutgers Philharmonia, draws its membership primarily from the Rutgers undergraduate student body, supplemented by the most talented players from the larger Rutgers community, including students at area high schools who participate in the Young Artist Program of the Mason Gross Extension Division. The Sinfonia performs once each semester, concentrating on the central works of the orchestral repertoire.

### **6.1.2 Wind Bands**

Rutgers Wind Ensemble – The Rutgers Wind Ensemble, founded during the early 1960s, performs masterworks of the wind repertoire and new works, including pieces composed expressly for the group.

Rutgers Symphonic Winds – The Rutgers Symphonic Winds is the newest addition to the Rutgers Band offerings. The ensemble performs both standard and contemporary literature from the wind-band repertoire. The ensemble, which has performed with guest artists, is comprised of both music and non-music majors and presents at least two concerts each semester.

Rutgers Symphony Band – The Rutgers Symphony Band performs both standard and contemporary literature from the wind-band repertoire while placing emphasis on the development of technical and musical skills. The group is comprised of both music and non-music majors and presents at least two concerts each semester.

Rutgers Concert Band – The Rutgers Concert Band is open to non-music majors, rehearses once a week in the spring semester only, and presents at least one concert during the semester. The Concert Band performs both standard and contemporary literature from the wind-band repertoire.

Rutgers Marching Band – The Rutgers University Marching Band, “The Pride of New Jersey,” is the ultimate unity of music and motion. Founded in 1915 as a military drill band, the band has grown to become a source of pride for the university and state of New Jersey. For nearly 100 years the band has thrilled thousands of fans with exciting performances. The Marching Scarlet Knights tradition of excellence continues as the band takes the field for all home football games.

### **6.1.3 Vocal Ensembles and Opera Workshop**

Kirkpatrick Choir – with approximately 60 members, is the most advanced choir at the Mason Gross School of the Arts at Rutgers University. Its mission is to educate professional musicians through performance. The Rutgers Kirkpatrick Choir performs a significant repertoire of major choral orchestral masterworks, Baroque music accompanied by period instruments, and important works of the 20th and 21st century.

Rutgers University Choir – The Rutgers University Choir is a large mixed ensemble that performs standard choral repertory in two concerts a year.

Voorhees Choir – The Rutgers University Voorhees Choir is a high-level soprano-alto ensemble that champions music and text composed by women and historically excluded composers and poets. They present two major concerts each year and serve as the official college choir at Douglass Residential College events, such as the Yule Log, Sacred Path, and commencement ceremonies.

Glee Club – The Rutgers University Glee Club is one of the oldest and most distinguished tenor-bass choruses in the United States. Tracing its roots back to 1872, the Rutgers Glee Club has been among the nation's premier collegiate choirs for one hundred and forty years.

Opera Workshop – Founded in the 1980s, the Opera Institute at Rutgers prepares students for the world of professional opera. Each year the school presents one or two full productions and staged scenes. Past productions include *The Marriage of Figaro*, *Falstaff*, *Dialogues of the Carmelites*, and *Fidelio*. The Opera Workshop performs fully staged scenes programs. The Opera Institute at Rutgers hosts outreach programs and master classes with renowned artists.

#### **6.1.4 Jazz Ensembles**

Rutgers Jazz Ensembles I and II – The primary large jazz ensembles of Mason Gross perform two concerts each semester.

Jazz Chamber Ensembles – Various small jazz combo ensembles that perform in a variety of settings and styles throughout the semester.

#### **Alternate Large Ensembles**

9-12-piece ensembles that cover various niche styles and genres. In some cases, students will use one of these ensembles to satisfy their large ensemble requirements if they have not been placed into Jazz Ensemble I or II

#### **6.1.5 Small Ensembles**

HELIX! – The new music ensemble of Rutgers University was founded in 1990 by Paul Hoffmann and is devoted to the presentation of classical music from the 20th and 21st centuries, with an emphasis on music composed since 1950. The instrumentation of the group is typically flute (doubling piccolo and alto flute), clarinet (doubling bass clarinet), violin, cello, piano, and percussion. Since its inception, HELIX! has premiered many compositions written especially for the group and has performed numerous pieces by major contemporary composers. The group has performed at New York City's Lincoln Center and (le) Poisson Rouge, the Noyes Museum in New Jersey, and at various colleges on the East Coast.

Chamber Ensembles – Various chamber music ensembles are formed each semester and perform in student recitals and lunchtime chamber concerts, as well as the Chamber Music Competition and Winners Concert each semester.

Rutgers Baroque Players – Mason Gross’s early-music ensemble which performs on period instruments using historically-informed performance practices. The ensemble regularly works with leading professionals in the field of historical performance from the New York area.

Rutgers Percussion Ensemble – The Rutgers Percussion Ensemble focuses on developing chamber-music sensitivity in the performance of a wide spectrum of percussion music, including recent avant-garde compositions, standard repertory, popular favorites, and Brazilian and African drumming.

Afro-Cuban Ensemble – A percussion-driven ensemble that explores Folkloric African music and styles from the Cuban drumming tradition.

## **6.2 Audition Procedures and Part Assignments**

All performance students are required to audition at the outset of each semester (January and September) for placement in large ensembles.

Information about jazz ensemble auditions can be found at the [Rutgers Jazz website](#).

Information about audition schedules and requirements for all other ensembles can be found at the [Large Ensemble Auditions website](#).

All students are required to adhere to ensemble, part, and role assignments. Students may not elect to decline roles or assignments. It is the student’s responsibility to schedule their other required courses so that they can participate in the large ensemble to which the student has been assigned. Any issues about ensemble placement should be brought to the attention of the Graduate Director.

## **6.3 Concert Schedule**

Concert schedules for large ensembles are distributed at the beginning of the semester. Students can also view the entire calendar of [Department of Music events](#).

# Degree Programs

## **7.1 Overview of degree and diploma programs**

This section outlines the degree requirements and features of the specific degree and diploma programs offered by the Mason Gross Department of Music. Any questions about these requirements should be directed to the Graduate Director.

### **7.1.1 School 08 Programs: Master of Music, Doctor of Musical Arts, Artist Diploma**

The graduate-level degree programs of the Department of Music of the Mason Gross School of the Arts are:

- Master of Music – A two-year program focused on applied study in a particular field, but also requiring a broad curriculum of academic music courses, culminating in a performance and a comprehensive exam. Specializations of the degree are:
  - Performance
  - Conducting
  - Music Education
  - Jazz
  - Voice with a Concentration in Opera
- Doctor of Musical Arts – A three-year program of applied study and diverse coursework, requiring several recitals, a research-based lecture-recital, pedagogical training, and comprehensive examinations. This is the culminating degree of performance and academic study. Specializations of the degree are:
  - Performance
  - Conducting
  - Music Education
- Artist Diploma – A program focusing intensively on applied study and performance, requiring a substantial number of performances. Specializations of this program are:
  - Performance
    - Students who began before Fall 2026 (three years)
    - Students who began Fall 2026 or later (two years)
  - Opera (two years)

### **7.1.2 School 16 Programs: Master of Arts, Doctor of Philosophy**

The music programs of the School of Graduate Studies are:

- Master of Arts – A two-year academically-oriented course of study organized around scholarly research and education of the student's concentration, culminating in a series of comprehensive examinations and a research project or composition portfolio as required by the individual degree program. This degree is offered in the following concentrations:
  - Musicology
  - Music Theory
  - Composition

- Doctor of Philosophy – An extensive course of study comprising the culminating degree in music academia. The degree entails extensive coursework, qualifying examinations, and a substantial dissertation, as required by the individual degree program. The concentrations of this degree are:
  - Musicology
  - Music Theory
  - Composition

## **7.2 General Academic Requirements**

The following information applies to many of the graduate degree programs of the Department of Music. Information about specific degree requirements is outlined in sections 7.4 through 7.10.

### **7.2.1 Diagnostic Requirements**

Incoming students in many programs are required to complete a Writing Proficiency Exercise, a Diagnostic Exam in Music History, and a Diagnostic Exam in Music Theory before being eligible to register for academic courses that will count towards their degree. Students who enter one of the graduate programs holding a music degree from Mason Gross are not required to take the diagnostic exams. Applicants to graduate degree programs who do not have an undergraduate degree in music may be required to take one or more extra exams to determine their qualifications to pursue Master's-level work in the field.

#### **7.2.1.a Graduate Writing Proficiency Exercise**

All students applying for the MM program whose undergraduate degrees are from schools in which English is not a primary language of instruction and all students applying to the DMA program (except those entering already holding a graduate degree from the MGSA Music Department) must complete a written exercise that is administered during the audition period. Applicants are presented with a short article or book passage about music which they are asked to summarize in approximately 300 words to demonstrate their understanding of the excerpt. Non-native English speakers may bring a printed foreign-language dictionary. Electronic dictionaries, smartphone apps, and other translators are not allowed.

Students who do not pass the writing exercise will not be allowed to enroll in classes in music history, theory, literature, or performance practice.

Based on the results of the writing exercise, some students may be admitted to the 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 two times will be dismissed from the program. Students who are required to enroll in Writing About Music may take the diagnostic exam before successful completion of that course, but they may not enroll in any musicology or music theory courses until they have completed the course and earned a grade of B or above.

#### **7.2.1.b Diagnostic Exams**

Students entering graduate programs at Mason Gross (except for students entering the MM in Jazz, the MM in Music Education, the AD program, or students who already hold a degree from the MGSA Music Department) are required to take diagnostic exams in music history and music

theory prior to registration in music theory, musicology, literature, and other academic classes. Note that MM Music Education students may still wish to take the Diagnostic Exams, because several courses which fulfil elective requirements hold the a Diagnostic Exam as a prerequisite.

Students are allowed to attempt each of the diagnostic exams a maximum of two times preceding the start of their first semester of enrollment.

Study guides for the diagnostic exams are available at the bottom of this page: [Diagnostic Exam Study Materials](#)

These tests are typically administered in early-June and in late-August. Students who take and pass the June diagnostic exam will be given first preference for Fall registration. Occasionally, the diagnostic exams are also administered in January at the discretion of the Graduate Director. Students who wish to take the exam(s) must register through a process administered by the Graduate Director.

If, for any reason, a student has not passed both portions of the diagnostic exam (history and theory) or passed the relevant review class within one calendar year of admission, the student may be administratively withdrawn from the program. Special scheduling accommodations may be provided for Music Education students in cases where the scheduled exam dates conflict with public school teaching schedules. Students are asked to make such arrangements in advance with the Graduate Director.

Students who do not pass the theory diagnostic exam before their first semester of enrollment in the program are required to enroll in the three-credit Music Theory Review (16:700:511); this course does not fulfill curricular requirements in music theory. Successful completion of the course with a grade of a B or above will allow students to be eligible to take graduate courses in music theory. Students who fail to obtain a grade of B or above may retake the course. If the student fails a second time to obtain a grade of B or above, they will be administratively withdrawn from the degree program.

Students who do not pass the history diagnostic exam before their first semester of enrollment in the program are required to enroll in the three-credit Music History Review (16:700:509). This class does not fulfill curricular requirements in music history. Successful completion of either of the courses with a grade of a B or above will allow students to be eligible to take graduate courses in music history. Students who fail to obtain a grade of B or above may retake the course. If the student fails a second time to obtain a grade of B or above, they will be administratively withdrawn from the degree program.

### **7.2.2 Applied Major Lesson Policies**

Students registered for applied major lessons receive twelve hour-long lessons, spread evenly over the course of the semester. If both teacher and student agree, these may be condensed into 90-minute lessons, as long as the total number of minutes of lessons in the semester is 720. Students must fill out lessons logs to document the number and duration of lessons received. If an instructor is not available for 12 lessons, the student should inform Dr. Amanda Eubanks Winkler, Director, MGSA Department of Music, [ale89@mgsa.rutgers.edu](mailto:ale89@mgsa.rutgers.edu).

Lessons must be given on campus. Lessons are private – that is, they involve one teacher and one student. At the student's request, the lesson may involve a chamber group preparing for a performance, as long as the focus is on the individual student's work. Group lessons, if any, should be in addition to the required number of private lessons per semester and announced ahead of time on the syllabus. Lessons may be observed by another student with permission of both the instructor and the student.

Each student is required to take applied lessons each semester from the time they begin the program until the satisfaction of the lesson requirements for the individual student's program. That is to say that students may not skip a semester of lessons without a special exception from the Graduate Director. Students are ineligible to take applied lessons in any semester in which they are not registered for, and actively participating in, their assigned large ensemble or, in the case of piano students, chamber ensemble or studio accompanying. The Department of Music also does not allow registration for applied major lessons beyond the requirements for the degree.

Students are not permitted to take lessons with anyone other than their regular studio instructor without the knowledge and permission of their regular studio instructor. Faculty are not permitted to pressure students to join a studio other than the one to which they were assigned.

#### **7.2.2.a Applied Lesson Attendance Policies**

Each set of three (3) cumulative late arrivals to lessons becomes one (1) unexcused absence. This includes not being set up to play/sing in time for the start of lessons.

With the exception of the tardiness policy stated above, faculty set their own policies regarding the definition of excused and unexcused absences as long as they accord with the University's attendance policy. The definition of excused and unexcused absences must be clearly spelled out in all applied lessons syllabi. Faculty may not ask for health-related documentation (e.g., doctor's notes, etc.) to determine whether an absence is excused, as that is a violation of HIPAA.

More than one unexcused absence will result in a failing grade for the semester of applied lessons. If a student exceeds 3 absences, excused or unexcused, the semester's work in applied lessons may be considered incomplete and will be graded according to the grading policy in the faculty member's syllabus.

#### **7.2.2.b Make-up Lessons**

- If a faculty member needs to cancel a lesson due to illness or other emergency, the lesson time must be made up later in the same semester.
- If the university closes due to weather or other emergency, the teacher and student should make every effort to make up the missed time later the same semester.
- If a student cancels a lesson and the absence is excused, the teacher will make a minimum of one attempt to make up the missed time later the same semester.
- If the student cancels a lesson and the absence is unexcused, the student agrees to assume the loss of lesson instruction time, which may affect their final grade. As noted above, two unexcused absences will result in failure of applied lessons.

Other policies pertaining to applied major lessons appear in the Music Department's faculty handbook.

### **7.2.3 Chamber Ensemble Policies**

Students who are registered for chamber ensembles receive ten hours of coachings per semester. At least three chamber coachings must be completed by the midpoint of the semester. All students in groups in which at least one student is registered for credit must perform publicly at least once during the semester. Students must log their chamber coachings and their performance using the online form which is distributed at the beginning of each semester by the Coordinator of Chamber Music. In addition to 08:703:555/6, the following courses also satisfy Chamber Ensemble credit: Baroque Ensemble, Percussion Ensemble, Latin American Chamber Music Ensemble, and Afro Cuban Ensemble. HELIX can satisfy a chamber ensemble credit requirement only with advance permission from the Graduate Director, granted in consideration of the semester's repertoire. In general, Brass Ensemble and Trombone Ensemble do not fulfill the requirements for DMA Chamber Ensemble enrollment.

Students are responsible for communicating with other student instrumentalists and forming their own chamber groups. The Coordinator of Chamber Music is not responsible for forming chamber groups.

### **7.2.4 DMA Capstone Courses**

DMA students register for one of Lecture-Track Advisement, Lecture-Recital Seminar, or DMA Dissertation Advising, depending on which DMA Capstone track they are pursuing.

#### **7.2.4.a Lecture-Track Advisement**

There are two groups of students who register for Lecture-Track Advisement

1. DMA students who follow the "Old DMA Curriculum" (see section [7.5.12 "Old" Curriculum Requirements](#)) register for 08:702:603/604 Lecture-Track Advisement in each semester in which they work with their Lecture-Recital Advisor towards the completion of the Lecture-Recital and the accompanying written document. These students may enroll in Lecture-Track Advisement at any point, but most students begin to work on their Lecture-Recital project after completing the required academic courses. More information about Lecture-Track Advisement can be found in section [7.5.12.a Lecture-Recital](#).
2. DMA Conducting students who are admitted to the "Lecture Track" (see section [7.5.13.c.4 Lecture Track](#)) register for 08:702:603/604 Lecture-Track Advisement for up to two semesters after completing the Exam Phase of the "New DMA Curriculum."

#### **7.2.4.b Lecture-Recital Seminar**

After completing the Exam Phase of the "New DMA Curriculum," students who pursue the "Performance Track" register for one semester of 08:702:703 Lecture-Recital Seminar while working to complete the requirements for this capstone track.

#### **7.2.4.c DMA Dissertation Advisement**

After completing the Exam Phase of the "New DMA Curriculum," DMA students who pursue the "Dissertation Track" register for 08:702:704 DMA Dissertation Advisement in each semester in which they work with their Dissertation Advisor toward the completion of the requirements for this capstone track.

### **7.2.5 Practical Training Courses**

Students register for 08:702:597 Practical Training Pedagogical, 08:702:598 Practical Training Performance, or 08:702:599 Practical Training Arts Administration and Industry (each a 0-credit course) to signify their engagement with work outside of Music Department curricula that is directly related to their field of study. These courses enables proper acknowledgement of this work required for the DMA degree on the student's transcript and enables the Music Department to undertake a formal assessment of the Practical Training. These courses are designed to promote engagement in the teaching/performance work in a manner that supports the student's academic studies.

Students register for 08:702:597 when teaching music lessons at an external music school or when teaching non-major students at the Music Department. Students engaging in this teaching may or may not be doing so to satisfy the DMA Pedagogical Component requirement. Students register for 08:702:598 when engaging in performance opportunities with ensembles or organizations outside of the Music Department. Students register for 08:702:599 when engaging in projects related to arts administration or other projects in arts industry.

### **7.2.6 Independent Study**

Independent study is a "by arrangement" credit course, meaning that students can enroll in the course for one or more credits as needed. Students are enrolled in either 16:700:601/602, 08:703:599, or 08:703:699 in a variety of circumstances including the following:

- The student is working on an independent project with a faculty member towards his or her degree.
- The student is working on a curricular practical training (CPT) project for which registration in 08:702:597, 08:702:598, or 08:702:599 are not appropriate.
- The student has exhausted their two semesters of matriculation continued (see below) and must register for a credit, despite not enrolling in any courses

#### **7.2.6.a Independent Study Projects**

Students who register for 16:700:601/602, 08:703:599, or 08:703:699 with the intention of working with a faculty member on an independent project are required to submit to the Graduate Director a syllabus on which both the student and the faculty advisor have agreed. The syllabus must contain information about the purpose of the study, appropriate number of credits for which the student should register, a planned meeting schedule with the faculty member, methodology of the project including assignment descriptions, and clear evaluation criteria. Approval from the Graduate Director is required for enrollment in Independent Study.

### **7.2.7 Summer Session Courses**

Most classes for graduate students are offered only during the Fall and Spring Semesters. However, there are usually two Music Department courses that are offered during the summer session, between early-July and early-August:

- 08:702:550 – Special Topics in Music History
- 16:700:525 – Studies in Music Analysis

Additionally, courses for Music Education students may also be offered during the summer:

- 08:702:544 – Advanced Topics in General Music (even years)<sup>O</sup>
- 08:702:571 – Graduate Inclusive Learning in Music Online (odd years)

- 08:702:575 – Integrating Technology in the Music Curriculum (every year)
- 08:702:579 – Musical Practices of the World for Music Education (every year)
- 08:702:578 – American Popular Music (every year)

MA, and PhD students may also take the Summer Foreign Language Reading Knowledge Course to satisfy the Foreign Language Proficiency Requirement (see the following section).

### **7.2.8 Foreign Language Proficiency Requirements**

Master of Arts and Doctor of Philosophy students are required to demonstrate reading proficiency in one or more foreign languages. Specific options for the languages by which students can satisfy this requirement are indicated on the program requirement checklists below. If a student wishes to petition for a substitution of a language not on the list of approved options because of relevance to the student's research interest, they must submit a proposal to the Graduate Director for consideration before taking the course or exam in question.

The Foreign Language Proficiency Requirements can be satisfied in one of three ways.

1. Passing the Graduate Language Proficiency Exam administered by The Language Center. These tests are offered regularly, though students must register in advance. More information about these exams, including exam dates, can be found at the [Graduate Proficiency Exam website](#).
2. Completion of the tuition-free summer language course for graduate students with a grade of B+ or better. These courses are exclusively focused on reading skills and are intensive in nature, and they have strict attendance policies. More information is available at the [Summer Reading Knowledge Course website](#).
3. Occasionally allowed with advance permission from the Graduate Director is the completion of certain foreign-language courses offered by the School of Arts and Sciences with a grade of A. However, this approach necessitates additional tuition and can cause scheduling complications or other challenges.

### **7.2.9 Foreign Language Proficiency Requirements for Opera Students**

Students in the MM in Opera and AD in Opera programs complete required courses in diction. IPA and oral diction exams are administered as part of these courses. Information about these exams will be distributed by the instructor of the graduate diction courses.

### **7.2.10 Juries**

Most performance programs have requirements for students to play end-of-semester juries, which inform students' semester grades for applied lessons. These requirements vary by area and are listed below.

#### **7.2.10.a Voice Juries**

Each semester of voice study will culminate in a jury presentation for the members of the voice faculty. The student is excused from the voice jury requirement at the end of the semester when a successful recital or successful performance of an approved opera role is presented and evaluated as a solo recital. The voice jury will consist of fifteen minutes of music performed by memory that represents a variety of repertoire studied in lessons during the course of the semester and

chosen with the approval of the major teacher. Art song, oratorio and opera are accepted for juries.

#### **7.2.10.b Juries for Voice with a Concentration in Opera**

Each semesters of study in the MM and AD with concentration in opera culminate in a voice jury presentation for the members of the Opera Institute voice faculty. The student is excused from the voice jury requirement at the end of the semester when a successful performance of an approved opera role or lecture recital is presented. The voice jury will consist of fifteen minutes of operatic repertoire that represents a variety of styles and languages, studied during the course of the semester and chosen with the approval of the major teacher. Only opera arias are acceptable for juries.

#### **7.2.10.c Brass Juries**

All brass students are required to present a jury each semester in which they do not play a recital. The jury includes in the following:

- During the first semester, students are required to play all major and minor scales. Students who do not demonstrate appropriate proficiency will be asked to repeat these in future juries.
- A major solo from the repertoire, accompanied by piano
- 3-4 major orchestral excerpts (approved by the primary applied instructor)

#### **7.2.10.d String Juries**

String players play juries consisting of ten minutes of music, either from two different works or two movements from same work. These may be works that will be performed on future recitals. The student's professor has final determination of repertoire for juries. Students play juries in each semester in which they do not perform a degree recital.

#### **7.2.10.e Piano Juries**

All MM piano students must play a jury in every semester in which they are enrolled in Applied Major Lessons, except in semesters during which they perform a degree recital. All DMA and AD piano students must play a jury in every semester unless they played either a recital or a jury in either the current or previous semester. MM juries consist of 20 minutes of repertoire. DMA and AD juries consist of 25 minutes of repertoire. All repertoire must be memorized, though exceptions for certain 20th-century works may be granted by the Area Head on a case-by-case basis.

#### **7.2.10.f Woodwind Juries**

MM, DMA, and AD woodwinds students play juries every semester except those semesters in which they play degree recitals. If the student plays only a non-degree recital in a particular semester, they must also play a jury in that semester. Graduate woodwind students play 10 minutes of repertoire. This could be a single work for solo instrument or solo instrument with piano, or portion(s) of such work or multiple such works. It could also be a selection of orchestral excerpts.

#### **7.2.10.g Percussion Juries**

Graduate Percussion juries occur at the end of both the Fall and Spring semesters. If a student completes a recital, they are not required to perform a jury during that particular semester.

Jury repertoire varies from semester to semester and is announced well in advance of the jury date.

#### **7.2.10.h Jazz Juries**

All MM Jazz majors must have ten jazz selections memorized each semester including both melody and chords. One or two will be chosen at random at the jury to perform and to solo on. At least two of the ten must be a Charles Mingus selection. Repertoire becomes more advanced each semester, as outlined on our selection-list on [Rutgers Jazz Website](#) under “Level/Year”. Students are also tested on sight reading and on jazz theory, including scales, outline or form chords, and standard forms which become progressively more advanced each semester.

3rd-semester MM students who are not piano majors undergo a [Grad Jazz Keyboard exam](#) consisting of scales, cadences, chord structures, and standard forms.

Jazz Drum-majors have recurring keyboard jury requirements and are expected to demonstrate proficiency in scales, chords, and theory each semester: see [this page](#) for details.

MM students with a scheduled degree recital do not take a jury in that given semester. This is typically done in the fourth and final semester of the degree.

#### **7.2.11 Outside Professional Activities**

The graduate programs of the Music Department are designed to prepare musicians and scholars for successful professional lives in the musical world. A major component of this endeavor involves supporting students as they pursue relevant professional activities and grow their network while enrolled in the program. To that end, students are strongly encouraged to pursue professional opportunities and are supported by the department in engaging with work relevant to their studies. Students who engage in outside work may register for one of the Practical Training courses (08:702:597, 598, or 599) in order to receive formal department approval and acknowledgement for these pursuits. While different students will be afforded different opportunities according to their skills, network, and goals, this professional development is an expected component of the experience of all Music Department graduate students.

#### **7.3 Registration**

Students are responsible for registering for courses for coming semesters through WebReg and meeting with the Graduate Director for permission numbers and general guidance on course selection. More detailed information about registration is in section [3.6 Registration Procedures](#) above.

#### **7.4 Master of Music Programs (excluding Music Education)**

The following information pertains to Master's students, excluding those in Music Education, who may find information relevant to their degree program in section [7.6 Music Education Programs](#) below.

##### **7.4.1 Diagnostic Evaluations**

MM students are required to complete the diagnostic requirements as outlined above in section [7.2.1 Diagnostic Requirements](#). All MM students (other than Jazz students) must take the including the Diagnostic Examinations in Music History and Music Theory. All MM students whose undergraduate degrees are from institutions where English is not the main language of instruction must take the Writing Exercise administered during auditions.

##### **7.4.2 Ensemble Requirements**

All Master's students (excluding those in the Music Education program and those in the Piano concentration) are required to enroll in one large ensemble each semester in which they are taking Applied Major Lessons. The department may assign any student to any of the ensembles in order to meet this requirement. All Music Department majors are expected to audition for the required ensembles appropriate to their major area as indicated above in section [6.2 Audition Procedures](#). The following ensembles fulfill the primary curricular large ensemble based upon department assignment:

###### Instrumental Performance

Orchestra (strings)

Orchestra/Wind Ensemble (brass, woodwinds, percussion)

Symphonic Winds (brass, woodwinds, percussion)

Symphony Band (brass, woodwinds, percussion, harp)

###### Jazz Majors

Jazz Ensemble I

Jazz Ensemble II

###### Voice Majors

Opera Workshop

###### Conducting Majors

(see section [7.4.9 Large Ensemble Requirement for Conductors](#))

##### **7.4.3 Piano Chamber Music and Studio Accompanying**

Instead of participation in large ensembles, Master's piano students are required to enroll in either 08:703:505 Studio Accompanying or 08:703:555 Chamber Ensemble for each of the four semesters of the degree's coursework.

##### **7.4.4 Elective Course Requirement**

For most MM programs, a number of elective course credits are required for the program. Most students satisfy these requirements by taking courses within the Music Department. However, it is permissible for students to fulfil this requirement through courses taken outside of the department subject to approval by the Graduate Oversight Committee. If a student wishes to pursue such an option, they must petition the committee by sending a letter to the Graduate

Director, detailing and justifying the proposed course of study. Certain stipulations may be imposed in such situations (e.g. undergraduate courses may require additional coursework commensurate with a graduate-level class).

#### **7.4.5 Recital Requirements**

Master's degree recitals require registration for Performance Project (08:703:601, 1 credit) during the semester in which the recital is presented. All Master's recitals must contain between 50-60 minutes of repertoire and may include a brief intermission.

Procedures for scheduling recitals as well as rules pertaining to recitals are detailed above in section [3.6 Registration Procedures](#) above.

#### **7.4.6 Comprehensive Examination**

Candidates for MM degrees must pass written comprehensive examinations, taken in the final semester of coursework or afterwards, on the literature for their instrument and related issues in history, theory, pedagogy, and performance practice. The written examination may be repeated only once for a total of two administrations. Students who fail the exam twice may be administratively withdrawn from the program and would not receive a degree. Faculty members are not obligated to assist students in their studying and preparation for the exams. However, they may do so at their own discretion.

For most areas (excluding Jazz, Voice, and Opera), the comprehensive exam consists of two components: a Score Identification portion and an Essay portion. These two components are each comprised of two 2.5-hour portions and are administered one week apart from one another in both fall and spring semesters, typically in late September to early October and mid-February. Registration for the written comprehensive exams are conducted by the Graduate Director.

Some areas permit partial passing of portions of the Essay component of the Comprehensive Exam. In this situation, retakes of the failed portions will be allotted a reduced time limit, in proportion to the amount of the complete exam that the partial retake represents. Note that there is no partial passing of the Excerpt component.

Voice and Opera Master's Students have one exam, offered in two 2.5-hour portions, normally administered on the date of the second component of the exams above. These exams contain short essay questions and IPA transcription exercises.

Jazz students have two exams, each offered in two 2.5-hour portions. The first day of exams consists of exercises to write out charts and solos for given tunes and identifying lead sheets. The second day of exams involves briefly describing major performers on your instrument and writing an essay in response to an historical prompt. See more on this page: [Jazz Comprehensive Exam Info](#).

Faculty evaluator comments will be distributed by the Graduate Director after the exam. However, confidentiality of the comments will be preserved by the Graduate Director by not disclosing the identities of the faculty evaluators.

Area-specific study guides for the comprehensive exam are available for most areas with the Graduate Director.

#### **7.4.7 Foreign Language Requirement for Opera Students**

All students in the MM Opera program must take a Diction comprehensive exam for each of the four required languages. While enrolled in a graduate diction course (English, French, German, Italian), the final exam will serve as the comprehensive diction examination. There will be two parts—part one will focus on written IPA transcription; part two will be an oral exam where text is recited and/or sung. The grade on the final exam must be a “B” or higher for it to fulfill the comprehensive diction requirement. In the event this is not achieved, the student will need to retake the diction comprehensive exam at a later date in arrangement with the Graduate Director.

#### **7.4.8 Juries**

Most Master’s students have regular end-of-semester jury requirements. See section [7.2.10 Juries](#) above for more information.

#### **7.4.9 Large Ensemble Requirement for Conductors**

Like most other Master’s students, students in the Master of Music Program in Conducting are required to register for four semesters of large ensemble. However, conducting students have varied requirements depending on their area of specialization. Choral conducting students are required to perform in Kirkpatrick Choir for four semesters and have additional responsibilities related to the ensemble. Orchestral conducting students enroll in RSO or Sinfonia for each semester and serve as an assistant conductor, taking sectional rehearsals and full rehearsals as needed, taking rehearsal and balance notes, and writing program notes, as required. Students should consult with the head of their area of conducting specialization (choral, orchestral, or wind) in order to learn the requirements of their particular program.

#### **7.4.10 Information for Jazz Majors**

Students in the Jazz Area should consult the [Rutgers Jazz](#) website for further details about the Master of Music in Jazz degree.

##### **7.4.10.a Jazz Recital Requirements**

Master’s recitals are to be held in the semester of a student's final allocation of private lesson instruction on their primary instrument. A recital will not be approved in any semester the student is not eligible for, or not fully registered for, a full semester of private lessons.

The recital leader will memorize all selections and not rely upon printed music during their degree performance, and therefore must not have a music stand within proximity of their performance location. Supporting band members, however, may use printed music.

It is not permissible for Rutgers Jazz faculty members to participate in a degree recital in any performance capacity whatsoever.

Jazz Graduating recitals are scheduled in advance by jazz program directors on behalf of jazz majors. They are arranged to occur on specific days and rooms and grouped together in succession. Respective students are given abundant advanced notice within the prior fall semester of their assigned recital date and time, allowing them to fully plan and prepare as needed. Recital adjudicators, room assignments, and recital scheduling are all pre-determined

each year by the jazz program on behalf of jazz majors. It is not possible for jazz students to choose custom adjudicators, performance spaces, or custom dates/times for their recitals.

#### **7.4.11 Transfer of Credit**

Students in the Master of Music degrees in Performance, Jazz, and Conducting may petition to transfer towards their MM degree as many as six credits earned in another accredited graduate program after they have completed twelve 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. In general, the Department of Music does not allow online courses to be transferred, nor are performance study (lessons) credit or ensemble credit. Therefore, only academic courses, specifically graduate courses that are equivalent to those required at Rutgers, may be transferred.

Approval of transfer credit is determined by the Graduate Oversight Committee. In order to petition for transfer of credit, students must submit the following materials to the Graduate Director, who will present the petition to the committee.

- Credit Transfer Form (found at the [MGSA Graduate Music Resources page](#).)
- Official final transcript from the institution from which the credit transfer is requested
- Materials from the original courses being transferred including, as possible, syllabi, assignments, course materials, etc.
- A written statement to the committee explaining the request for transfer credit, which articulates the manner in which the transfer request accords with the policy stated above.

## **MASTER OF MUSIC DEGREE REQUIREMENT CHECKLISTS**

### **Master of Music in Performance (excluding Piano and Voice)** Degree Requirement Checklist (36 credits)

#### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

#### **Applied Major Lesson** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:575 (3 credits)

\_\_\_\_\_ 08:703:675 (3 credits)

\_\_\_\_\_ 08:703:576 (3 credits)

\_\_\_\_\_ 08:703:676 (3 credits)

#### **Large Ensemble** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

#### **Graduate-Level Music Theory** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

#### **Graduate-Level Musicology** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

#### **Recital Credit** (1 course; 1 credit)

\_\_\_\_\_ 08:703:601 Performance Project (1 credit)

#### **Graduate-Level Electives** (7 credits in History, Theory, Literature, Performance Practice, Ensembles)

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#### **Comprehensive Examinations**

\_\_\_\_\_ Score Identification Exam

\_\_\_\_\_ Essay Exam

**Master of Music in Performance – Piano**  
Degree Requirement Checklist  
(36 credits)

**Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Applied Major Lesson** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:575 (3 credits)

\_\_\_\_\_ 08:703:675 (3 credits)

\_\_\_\_\_ 08:703:576 (3 credits)

\_\_\_\_\_ 08:703:676 (3 credits)

**Chamber Music or Studio Accompaniment** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:555 or 08:703:505 (1 credit)

\_\_\_\_\_ 08:703:555 or 08:703:505 (1 credit)

\_\_\_\_\_ 08:703:556 or 08:703:505 (1 credit)

\_\_\_\_\_ 08:703:556 or 08:703:505 (1 credit)

**Graduate-Level Music Theory** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

**Graduate-Level Musicology** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

**Recital Credit** (1 course; 1 credit)

\_\_\_\_\_ 08:703:601 Performance Project (1 credit)

**Graduate-Level Electives** (7 credits in History, Theory, Literature, Performance Practice, Ensembles)

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**Comprehensive Examinations**

\_\_\_\_\_ Score Identification Exam

\_\_\_\_\_ Essay Exam

**Master of Music in Performance – Voice**  
Degree Requirement Checklist  
(36 credits)

**Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Applied Major Lesson** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:575 (3 credits)

\_\_\_\_\_ 08:703:675 (3 credits)

\_\_\_\_\_ 08:703:576 (3 credits)

\_\_\_\_\_ 08:703:676 (3 credits)

**Opera Workshop** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:553 (1 credit)

\_\_\_\_\_ 08:703:553 (1 credit)

\_\_\_\_\_ 08:703:554 (1 credit)

\_\_\_\_\_ 08:703:554 (1 credit)

**Graduate-Level Music Theory** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

**Graduate-Level Musicology** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

**Recital Credit** (1 course; 1 credit)

\_\_\_\_\_ 08:703:601 Performance Project (1 credit)

**Vocal Coaching** (3 courses; 3 credits)

\_\_\_\_\_ 08:703:530 (1 credit)

\_\_\_\_\_ 08:703:530 (1 credit)

\_\_\_\_\_ 08:703:530 (1 credit)

**Graduate-Level Electives** (4 credits in History, Theory, Literature, Performance Practice, Ensembles)

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**Comprehensive Examination**

\_\_\_\_\_ Essay Exam

**Master of Music in Jazz**  
Degree Requirement Checklist  
(36 credits)

**Applied Major Lesson** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:575 (3 credits)

\_\_\_\_\_ 08:703:576 (3 credits)

\_\_\_\_\_ 08:703:675 (3 credits)

\_\_\_\_\_ 08:703:676 (3 credits)

**Jazz Ensemble** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:521 (1 credit)

\_\_\_\_\_ 08:703:522 (1 credit)

\_\_\_\_\_ 08:703:521 (1 credit)

\_\_\_\_\_ 08:703:522 (1 credit)

**Graduate-Level Music Theory – Composition and Arranging** (2 courses; 6 credits)

\_\_\_\_\_ 08:702:525 Composition and Arranging (3 credits)

\_\_\_\_\_ 08:702:526 Contemporary Composition and Orchestration (3 credits)

**History** (2 courses; 6 credits)

\_\_\_\_\_ 08:702:519 Historiography of Black Music I (3 credits)

\_\_\_\_\_ 08:702:520 Historiography of Black Music II (3 credits)

**Improvisation** (2 courses; 6 credits)

\_\_\_\_\_ 08:702:527 Advanced Improvisation (3 credits)

\_\_\_\_\_ 08:702:528 Advanced Concepts in Contemporary Improvisation (3 credits)

**Jazz Chamber Ensemble** (1 course; 1 credit)

\_\_\_\_\_ 08:703:519 or 520

**Recital Credit** (1 course; 1 credit)

\_\_\_\_\_ 08:703:601 Performance Project (1 credit)

**Comprehensive Examinations**

\_\_\_\_\_ Theory/Excerpt Exam

\_\_\_\_\_ Historical Exam

**Master of Music in Voice with Concentration in Opera**  
Degree Requirement Checklist  
(37 credits)

**Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Applied Major Lesson** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:575 (3 credits)

\_\_\_\_\_ 08:703:675 (3 credits)

\_\_\_\_\_ 08:703:576 (3 credits)

\_\_\_\_\_ 08:703:676 (3 credits)

**Opera Workshop** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:553 (1 credit)

\_\_\_\_\_ 08:703:553 (1 credit)

\_\_\_\_\_ 08:703:554 (1 credit)

\_\_\_\_\_ 08:703:554 (1 credit)

**Graduate-Level Music Theory** (1 course; 3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

**Graduate-Level Musicology** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:527 – History of Opera (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

**Graduate-Level Diction** (4 courses; 4 credits)

\_\_\_\_\_ 08:703:535 – Graduate Diction: English (1 credit)

\_\_\_\_\_ 08:703:536 – Graduate Diction: French (1 credit)

\_\_\_\_\_ 08:703:537 – Graduate Diction: German (1 credit)

\_\_\_\_\_ 08:703:538 – Graduate Diction: Italian (1 credit)

**Opera-Related Courses** (4 courses; 6 credits)

\_\_\_\_\_ 08:702:517 – Vocal Health (1 credit)

\_\_\_\_\_ 08:703:557 – Acting for Singers (2 credits)

\_\_\_\_\_ 08:703:558 – Stage Movement for Singers (2 credits)

\_\_\_\_\_ 08:702:555 – Business of Opera (1 credit)

**Opera Role Study** (2 credits)

\_\_\_\_\_ 08:703:601 (Section 2) Performance Project – Opera Role (1 credit)

\_\_\_\_\_ 08:703:601 (Section 2) Performance Project – Opera Role or Lecture-Recital (1 credit)

**Comprehensive Examination**

\_\_\_\_\_ Written Comprehensive Exam

**Master of Music in Conducting**  
Degree Requirement Checklist  
(36 credits)

**Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Conducting** (4 courses; 12 credits)

\_\_\_\_\_ 08:703:563 (3 credits)

\_\_\_\_\_ 08:703:663 (3 credits)

\_\_\_\_\_ 08:703:564 (3 credits)

\_\_\_\_\_ 08:703:664 (3 credits)

**Large Ensemble** (4 courses; 4 credits)\*

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

**Graduate-Level Music Theory** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ (3 credits)

**Graduate-Level Musicology** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ (3 credits)

**Recital Credit** (1 course; 1 credit)

\_\_\_\_\_ 08:703:601 Performance Project (1 credit)

**Graduate-Level Electives** (7 credits in History, Theory, Literature, Performance Practice)<sup>+</sup>

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**Comprehensive Examinations**

\_\_\_\_\_ Score Identification Exam

\_\_\_\_\_ Essay Exam

\*note that students in the conducting program have additional obligations to satisfy large-ensemble requirements. See section [7.4.9 Large Ensemble Requirement for Conductors](#).

<sup>+</sup>note that large ensembles may not be used to fulfill elective requirements.

## **7.5 Doctor of Musical Arts Programs (excluding Music Education)**

The Doctor of Musical Arts (DMA) degree program is designed for musicians who seek to refine their musical skills, expand their repertoire, extend their performing experience, and deepen their understanding of musicology and music theory. Musicians in this program have earned a Master of Music (MM) degree or equivalent and are preparing for a professional, public concert career and/or a faculty position in higher education. Students admitted to doctoral study must have demonstrated a professional level of performance and are expected to achieve excellence as both musicians and scholars.

The following information pertains to Doctor of Musical Arts students, excluding those in Music Education. Information about the DMA in Music Education is in section [7.6 Music Education Programs](#) below.

Note that there currently exist two DMA curricula – an “old” curriculum generally for students who entered the program before 2024 and a “new” curriculum for students who entered the program in Fall 2026 or later. Eligibility criteria for pursuing the “old” or “new” curriculum are articulated below in section [7.5.11 Eligibility for “Old” and “New” DMA Curricula](#).

The principal differences between the “old” and the “new” curricula include:

- the sequencing of exams and capstone requirements
- the format of the capstone requirement
- the format of the Essay Exam component of the Written Comprehensive Exam
- the format of the Oral Exam
- the number of attempts at the written and oral exams
- the inclusion of an additional required course in the “new” curriculum

The following information in sections 7.5.1 to 7.5.11 apply to both curricula. Details about the “old” curriculum are discussed in section 7.5.12. Details about the “new curriculum” are discussed in section 7.5.13.

### **7.5.1 Diagnostic Evaluations**

DMA students are required to complete the diagnostic requirements as outlined above in section [7.2.1 Diagnostic Requirements](#).

### **7.5.2 Ensemble Requirements**

The following information pertains to ensemble requirements.

#### **7.5.2.a Large Ensemble Requirements**

DMA students (excluding those in the Music Education program and those in the Piano concentration) are required to enroll in one large ensemble each semester in which they are taking Performance Study (applied lessons). The department may assign any student to any of the ensembles in order to meet this requirement. All DMA candidates are expected to audition for the required ensembles appropriate to their major area as indicated above in section [6.2 Audition Procedures](#). The following ensembles fulfill the curricular requirement for large ensembles based upon department assignment:

### Instrumental Performance

Orchestra (strings)

Orchestra/Wind Ensemble (brass, woodwinds, percussion)

Symphonic Winds (brass, woodwinds, percussion)

Symphony Band (brass, woodwinds, percussion)

### Jazz Majors

Jazz Ensemble I

Jazz Ensemble II

### Voice Majors

Opera Workshop

#### **7.5.2.b Chamber Ensemble Requirements**

In addition to 08:703:555/6, the following courses also satisfy Chamber Ensemble credit:

Baroque Ensemble, Percussion Ensemble, Latin American Chamber Music Ensemble, and Afro Cuban Ensemble. HELIX can satisfy a chamber ensemble credit requirement only with advance permission from the Graduate Director, granted in consideration of the semester's repertoire.

#### **7.5.3 Recital Requirements**

Most DMA degree programs require the presentation of multiple degree recitals or performances. Solo and chamber recitals must be between 50-60 minutes of repertoire and may include a brief intermission.

Solo recitals are those in which the repertoire presented features the student in solo repertoire, as appropriate to the student's particular area.

For all students other than Voice students, Chamber recitals are ones in which the student performs in a variety of ensembles. For instrumental students, chamber music degree recital programs, at least one substantial work must be for three or more players, with the understanding that the Area Head has the right to make common-sense exceptions where needed.

The lecture-recitals (both formats), as detailed below, have many additional considerations.

Procedures for scheduling recitals as well as rules pertaining to recitals are detailed above in section [3.8 Recitals](#).

#### **7.5.3.a DMA Voice Recitals**

DMA Voice students are required to present three recitals in addition to the capstone project.

It is permissible to substitute a substantial opera role instead of a solo recital with advance permission from the Head of the Voice Area and the evaluation of two voice faculty members

Across the three recitals, the repertoire must contain at least 30 minutes of chamber music.

Students may present either:

- at least 30 minutes of chamber music repertoire in one solo recital
- or
- at least 15 minutes of chamber music repertoire in each of two solo recitals

For Voice students, chamber music repertoire is defined as vocal repertoire which features any of the following:

- an obbligato instrument plus keyboard
- one or more solo instruments unaccompanied
- an ensemble such as a string quartet
- more than one solo singers
- accompaniment by an instrument such a lute, theorbo, or guitar

#### **7.5.3.b Recital Requirements for Conductors**

Conductors in the DMA program are required to present two recitals as part of the degree in addition to the capstone requirement. One recital must be a Full Recital (a complete program contained within one concert). Another may be either a Full Recital or an Aggregate Recital (a composite of a complete program conducted over several concerts). The capstone requirements for the “old” and “new” curricula are detailed below in sections 7.5.12 and 7.5.13, respectively

#### **7.5.3.c DMA Piano Recital Requirement**

The program of any one of the required recitals (solo or chamber) for the DMA in Piano Performance must contain works from at least three style periods, including a work or group of works written after 1950 comprising at least seven minutes in duration.

#### **7.5.4 Piano Concerto Requirement**

Students in the DMA piano program are required to present a complete concerto to the piano faculty either in performance or in an arranged faculty panel hearing. The student will be evaluated in the same manner as in a recital. The following options are acceptable for the satisfaction of this requirement. Students may:

- perform a concerto in a live concert with orchestra. This performance can be evaluated by two piano faculty members who are either present at the performance or through a video recording.
- perform the concerto in a public setting with a second pianist performing the orchestral reduction for the student’s applied teacher and a second piano faculty member evaluator present.
- present the complete concerto with a second pianist playing the orchestral reduction during the piano jury date at the end of each semester or at another date arranged with the faculty.

The concerto requirement may not be satisfied by a performance in one of the four required degree recitals for the DMA.

Concertos must be played completely from memory, unless an exception is granted by the Head of Keyboard Area for a 20<sup>th</sup> or 21<sup>st</sup> century work of exceptional complexity.

#### **7.5.5 Pedagogical Component**

Candidates in the DMA programs in Performance and Conducting are required to fulfill a pedagogical component during the period of their DMA coursework. The pedagogical element of the program is particularly important in today’s musical environment, as nearly all performing

artists are engaged in some form of teaching. This component may be satisfied by undertaking one of a variety of teaching opportunities. Many students satisfy this requirement by teaching secondary lessons at the MGSA Music Department (e.g. teaching piano lessons to undergraduate music students who are not piano majors) or by teaching in a supervised setting such as a community music school. Other means of satisfying this requirement may be proposed by the student and evaluated on a case-by-case basis by the student's major teacher in consultation with the Graduate Director.

Students who are engaging in satisfying the Pedagogical Component must be registered for 08:702:597 Practical Training – Pedagogical before the start of the semester. This 0-credit course requires submission of a Project Form at the beginning of the semester along with a Self-Assessment at the end of the semester. Additional information on 08:702:597 can be found [here](#).

### **7.5.6 Jury Requirements**

Most DMA Students have regular end-of-semester jury requirements. See section [7.2.10 Juries](#) above for more information.

### **7.5.7 Large Ensemble Requirement for Conductors**

Like most other DMA students, students in the DMA Program in Conducting are required to register for six semesters of large ensemble. However, conducting students have varied requirements depending on their area of specialization. Choral conducting students are required to perform in Kirkpatrick Choir for six semesters and have additional responsibilities related to the ensemble. Orchestral conducting students enroll in RSO for each semester and serve as an assistant conductor, taking sectional rehearsals and full rehearsals as needed, taking rehearsals and balance notes, and writing program notes, as required. Students should consult with the head of their area of conducting specialization (choral, orchestral, or wind) in order to learn the requirements of their particular program.

### **7.5.8 Transfer of Credit**

Students in the Doctor of Musical Arts degrees in Performance and Conducting may petition to transfer a limited number of credits to fulfill curricular requirements of the DMA.

- If a student has earned credits toward a DMA at another institution, they may petition to transfer up to nine of those credits, subject to limitations below and the judgment of the Graduate Oversight Committee.
- If a student has, while in their masters-level study, taken coursework in excess of academic coursework required for that degree, they may request to transfer up to three credits of academic coursework, subject to the limitations below and the judgement of the Graduate Oversight Committee. The coursework in question must have been taken beyond the requirements for the student's masters-level study (i.e. the student took an extra academic course during master's study)

In both cases above, students may only transfer such credits after they have completed twelve credits in graduate courses at Rutgers. The following criteria must be met: the student received a grade of a B or above in all graduate academic courses (not just those courses being considered for credit transfer). In general, the Department of Music does not allow online courses to be transferred, nor are 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.

Approval of transfer credit is determined by the Graduate Oversight Committee. In order to petition for transfer of credit, students must submit the following materials to the Graduate Director, who will present the petition to the committee.

- Credit Transfer Form (found at the [MGSA Graduate Music Resources page](#))
- Official final transcript from the institution from which the credit transfer is requested
- Materials from the original courses being transferred including, as possible, syllabi, assignments, course materials, etc.
- A written statement to the committee explaining the request for transfer credit, which articulates the manner in which the transfer request accords with the policy stated above.

#### **7.5.9 Course Substitution for 16:700:501**

If a student has taken a graduate course comparable to 16:700:501 Research in Music and has earned a grade of B or higher, the student may petition to substitute another graduate-level course in music theory, musicology, or literature in lieu of the 501 requirement for the DMA. The student's skills in music research will be assessed by the musicology faculty and it is at their discretion whether a student may make the substitution. Students interested in petitioning for this permission should contact the Graduate Director to discuss the process in more detail.

#### **7.5.10 Transfer from DMA to AD program**

All DMA students, including those who do not pass the Written Comprehensive Exam or Oral Exam, are eligible to transfer to the Artist Diploma in Performance without formal appeal to the Graduate Oversight Committee if:

- The student has not received any grade lower than B in any applied lessons, large ensemble, or chamber ensemble courses taken in the DMA program.
- The student has not failed any recitals or juries presented during the DMA program.
- The student has no history of academic integrity issues while in the DMA program.

Students who have encountered any of the issues listed above must petition the Graduate Oversight Committee by written request for permission to transfer to the AD program. Permission will be granted on a case-by-case basis.

#### **7.5.11 Eligibility for “Old” and “New” DMA Curricula**

In a process ending in Spring 2026, the Music Department amended the requirements for the DMA degree. As a result, students either follow the “old” DMA curriculum or the “new” DMA curriculum.

- Students who begin the DMA in Fall 2026 or later must follow the “new” curriculum
- Students who either attempted the Written Comprehensive Exam or registered for Lecture-Recital Advisement before Fall 2026 must follow the “old” curriculum.
- Students who began the DMA before Fall 2026 but who have neither attempted the Written Comprehensive Exam nor registered for Lecture-Recital Advisement before Fall 2026 have the option to follow either the “new” or “old” curriculum.

#### **7.5.12 “Old” Curriculum Requirements**

The old model of the DMA requires that most students (there is some variability based on specialization) complete six semesters of applied study and large ensemble participation, two semesters of chamber ensemble, a series of recitals, a collection of academic courses, a

pedagogical component, a Lecture-Recital project, the Written Comprehensive Exams, and the Oral Comprehensive Exam. The sequencing of the Lecture-Recital and the Written Comprehensive Exams is at the discretion of the student. The Oral Exam must be the final component of the degree.

Degree requirements checklists for the “old” curriculum, including required coursework, are presented below on pages 87-90.

### **7.5.12.a Lecture-Recital**

The lecture-recital is a substantial component of the DMA degree and is presented after the other required solo and chamber recitals. This section provides information about various considerations regarding the lecture-recital. More detailed information is available in the [Lecture-Recital Advisement Syllabus](#). Note that students beginning Fall 2026 or later are not eligible to follow the “old” capstone requirement and should instead consult section 7.5.13.

#### **7.5.12.a.1 Overview**

The Lecture-Recital is one of the culminating degree requirements that represents a synthesis of skills developed throughout doctoral study and demonstrates excellence in both performance and academic work. The purpose of the lecture-recital is to demonstrate the student’s ability to use the historical, analytical, research, and performance skills. This is accomplished through a written paper that demonstrates the student’s ability to investigate a complex musical issue and a lecture/performance based upon that paper.

The successful lecture-recital will demonstrate excellence in

- Independent research skills situating the chosen topic in the context of previous studies
- Thorough understanding and mastery of the chosen topic
- Presentation of a well-reasoned argument
- Clear, articulate, and accessible writing
- Public oral presentation skills
- Performance of selected relevant repertory

The paper should demonstrate the student’s ability to investigate a complex musical issue in writing. The lecture portion of the recital should demonstrate the student’s ability to convey those ideas to an audience of intellectual musical peers. The performance of serves to illustrate the content of the lecture. A lecture-recital should aim to engage the interest of professional musicians as opposed to interested amateurs.

Those planning a lecture-recital are encouraged to read the papers of previous students. These are cataloged and available for perusal from the Graduate Director.

#### **7.5.12.a.2 Lecture-Track Advisement**

Students working on the Lecture-Recital project register for 08:702:603/4 in the section associated to their Lecture-Recital Advisor (LRA). The student must register in each semester in which they work with their LRA. This means that most students will register for Lecture-Track Advisement in multiple semesters.

All students registered for 08:702:603/4 must

- actively progress their projects during each semester of registration

- meet with their LRA at least three times each semester to check in on progress and discuss the status of the project (see below for checkpoints for these meetings)

Meetings with advisors must take place by the following deadlines

| Meeting # in the semester | Fall semester | Spring semester |
|---------------------------|---------------|-----------------|
| 1 <sup>st</sup> meeting   | October 1     | February 15     |
| 2 <sup>nd</sup> meeting   | November 15   | April 1         |
| 3 <sup>rd</sup> meeting   | December 10   | May 1           |

Each semester of Lecture-Track Advisement registration will be evaluated on a Satisfactory/Unsatisfactory basis based on the requirements listed above. If a student receives two Unsatisfactory grades, they may be dismissed from the program by the Graduate Oversight Committee.

Students in their first semester of 08:702:603/4 must attend the Introductory Workshop (see section [7.5.12.a.6 Lecture-Recital Introductory Workshop](#), below).

#### **7.5.12.a.3 Assignment of a Lecture-Recital Advisor**

Students who are registering for 08:702:603/4 for the first time must be assigned an LR Advisor. This process is managed by the Graduate Director as follows:

- The Graduate Director will send an electronic form to all graduate students during the summer and winter breaks.
- Students who are registering for the first time must fill out and submit this form before the start of the semester in question. On the form, students will be asked to convey their topic interests and request particular advisors. If a student does not submit the form before the start of the semester, they might not be eligible to begin work on their project with an LRA until the start of the next semester.
- Based on the faculty's availability, the student's research interests, and the student's requests, the Graduate Director will make the assignment.
- The Graduate Director will communicate the assignment to the student, the LRA, and the student's Applied Teacher.

#### **7.5.12.a.4 Topic and Scope**

The topic for the Lecture-Recital must be of sufficient substance and depth to warrant prolonged investigation. It must be selected and developed in consultation with the LRA and the Applied Teacher. The topic may include issues of performance practice, historical or cultural contexts, performance and analysis, analyses of particular aspects of a composition, editions, or other areas of the candidate's interest. Critical thought, bibliographic research, analytic skills, clear writing, public speaking, and curiosity about music are all essential components of this work.

It is recommended that candidates work with their LRA to formulate a "research question," which will serve as the foundation of the lecture-recital project. The research and study should be directed to answering this research question.

This [website](#) has helpful information about the research and writing process and, in particular, discusses a recommended iterative approach to topic selection in detail.

The above description deliberately avoids dictating guidelines for subject matter and style, since the direction of an LRA is an important component of the project and of the DMA program itself. A student should work closely with the LRA in developing an appropriate subject. The LRA will guide the student in the preparation of both the paper and the lecture and serve as an evaluator for the Lecture-Recital.

#### **7.5.12.a.5 Final Project Requirements**

The final written portion of the lecture-recital project must comprise at least 11,000 words and should be written and presented in accordance with the highest academic and professional writing standards. Papers shorter than 11,000 must be approved in advance by the Graduate Director. The paper must include an appropriate bibliography and should be written according to current accepted practices for the formatting of academic papers. A typical bibliography for a historically-based paper will include at least 20 entries of scholarly writing. The document should also include a title page following the template in the appendix section of this handbook (see section [8.2 Template for Lecture-Recital Document Title Page](#)). Lecture-Recital papers are submitted to the Graduate Director in PDF form after they are approved by the complete panel. Previous students' papers are cataloged in the [Lecture-Recital Paper Index](#) and are accessible to Music Department students in the [Lecture-Recital Paper Archive](#)

It is of the utmost importance that candidates ensure that all ideas derived from other sources are cited properly in accordance with the university's policies on academic integrity. The procedures are outlined in the [Rutgers Academic Integrity website](#). Violations of the academic integrity policies may be grounds for disciplinary action including failure, suspension, or expulsion. Additionally, citations must employ proper and consistent style. Useful guides, including samples of MLA citation style, Chicago citation style, and APA are available at [this website](#).

The public presentation of the Lecture-Recital itself should be a 55- to 75-minute presentation, approximately 30 minutes of which will be performance time. The performance portion(s) of the event should be presented as a formal recital. Therefore, students are discouraged from alternating between speaking and performing more than three times (i.e. speaking, performing piece 1, speaking, performing piece 2). 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. Candidates are encouraged to use any available tools – musical demonstrations, handouts, slides, audio excerpts – to enhance the presentation and to put their ideas across clearly and succinctly. Significant exceptions to these policies may be made on a case-by-case basis by the LRA, the studio teacher, and the Graduate Director.

#### **7.5.12.a.6 Lecture-Recital Introductory Workshop**

All students who are registered for their first semester of 08:702:603/4 are required to attend an introductory workshop on the Lecture-Recital project. The date and details of this workshop will be announced by the Graduate Director.

#### **7.5.12.a.7 Lecture-Recital Paper Writing Coaching**

Writing a paper of the scope required for this project can be very challenging even for students who are strong writers. There is a reason that great writers work with editors!

Note that the role of the Lecture-Recital Advisor does not include responsibilities for editing or addressing writing challenges. To receive such guidance, students may register for any of the 0-

credit courses offered by the Rutgers Writing Program concurrently with their enrollment in Lecture-Track Advisement. Instructors for these courses help DMA students to address students' writing challenges and guide students to crafting successful prose.

#### **7.5.12.a.8 Lecture-Recital Committee**

During the writing process, the student and LRA collaborate to determine one other member of the faculty to serve as a "Third Reader." The Third Reader is typically a member of the academic faculty, but may be a performance faculty member, if the LRA considers their perspective applicable based on the nature of the particular project.

The committee for the project is composed of the Lecture-Recital Advisor, the Applied Teacher, and the Third Reader. This panel serves to evaluate both the written component of the project as well as the public presentation of the lecture-recital itself. At least one member of the committee must be a faculty member of the School 16 faculty (musicology, music theory, or composition).

#### **7.5.12.a.9 Scheduling the Lecture-Recital**

Because of the nature of the lecture-recital project, the procedures for scheduling the public presentation and the submission of the final version of the paper are somewhat different from the procedure for scheduling other degree recitals:

1. As mentioned above, during the writing process, the student and LRA collaborate to determine one other member of the faculty to serve as a Third Reader.
2. Once the LRA approves the paper, the student, LRA, Applied Teacher, and Third Reader agree on a time/date for the recital at least 4 weeks in advance.
3. The LRA reserves the hall with Maritza McGraw, either through email or through ArtSpace.
4. The student completes the online [Lecture-Recital Application Form](#). This must be done at least 4 weeks prior to the date of the Lecture-Recital. As part of this form, the student submits their paper as approved by the LRA. The Graduate Director distributes the paper to the Applied Teacher and Third Reader with instructions.
5. The Applied Teacher and Third Reader read and assess the paper. They are permitted to stipulate changes made to the paper as long as these changes are communicated to the student before the date of the Lecture-Recital.
6. The student presents the Lecture-Recital as scheduled on their application form.
7. The student submits the final version of the paper to the Graduate Director, approved by all three readers. This may happen before or after the Lecture-Recital.

#### **7.5.12.b Comprehensive Examinations**

Among the final components of the DMA degree are the Written Comprehensive Exam and the Oral Exam. Information about these exams is in the sections below. Faculty members are not obligated to assist students in their studying and preparation for the exams. However, they may do so at their own discretion.

##### **7.5.12.b.1 Written Comprehensive Exam**

The DMA Written Comprehensive Exam may be taken only after students have completed all academic coursework requirements for the degree. Exceptions to this policy may be granted in unusual circumstances.

The written comprehensive exam covers the musical literature for the candidate's instrument, as well as related issues in history, theory, performance practice, and pedagogy. This exam has two components: a Score Identification portion and an Essay portion. Each of these two components is comprised of two 2.5-hour portions and are normally administered one week apart from each other in both Fall and Spring semesters—typically late-September/early-October and mid-February. Registration for the written comprehensive exams are conducted through an online form distributed by email by the Graduate Director.

In addition to the Score Identification exercises, DMA Voice Excerpt Exams also include exercises in IPA transcription.

The written comprehensive exams may be repeated only twice for a maximum of three administrations. If a student fails three times, they will be administratively withdrawn from the program without a degree. Some areas permit partial passing of portions of the Essay component of the Comprehensive Exam. In this situation, retakes of the failed portions will be allotted a reduced time limit, in proportion to the amount of the complete exam that the partial retake represents. On retakes, the prompts may be selected with a particular emphasis for the student's prior deficiencies. Note that there is no partial passing of the Excerpt component.

Faculty evaluator comments will be distributed after the exam. However, confidentiality of the comments will be preserved by the Graduate Director by not disclosing the identities of the faculty evaluators.

#### **7.5.12.b.2 Oral Comprehensive Exam**

The Oral Exam is the final component of the DMA degree. Therefore, all other degree requirements must be completed by the date of the oral exam. Students may begin the scheduling procedures of this application prior to the completion of degree requirements; however, those requirements must be fulfilled before the exam itself.

The Oral Exam may only be scheduled during the semester and may not be scheduled on reading days, final exam periods, or during school breaks. The last day of classes in a semester is the final day in which the Oral Exam may take place.

The committee for the oral exam consists of 5 faculty members:

- The student's applied teacher
- The student's Lecture-Recital Advisor
- The Graduate Director
- An additional member of the performance faculty selected by the Graduate Director
- An additional academic faculty member selected by the Graduate Director

If the applied teacher is no longer a faculty member in the Music Department or is otherwise unavailable, the head of the student's performance area may serve as a substitute. If the Lecture-Recital Advisor is not available, another member of the academic faculty may serve as a substitute. Exceptions must be approved by the Graduate Director on a case-by-case basis.

This exam lasts roughly one hour. Committee members may question candidates on any aspect of the music literature for their instrument, as well as related questions in musicology, music theory, performance practice, pedagogy etc.

The oral comprehensive exam is scheduled using the [DMA Oral Comprehensive Exam Scheduling Application](#), the procedure for which must begin at least 4 weeks before the date of the exam. More detailed instructions of the scheduling process are available at the link above.

If a student fails the oral exam, they may not take it again until two months have passed from the failed attempt. Note that oral exams are only scheduled while classes are in session; students may not take the oral exam during reading days, during the final exam period, or during summer or winter breaks. The oral exam may be repeated only twice for a maximum of three administrations. If a student fails three times, they will be administratively withdrawn from the program without a degree.

Area-specific study guides for the comprehensive exam for most areas can be obtained from the Graduate Director. The following rubric is used to assess students' performance in the DMA Oral Exam. Each of the five panel members evaluates the student and the scores of the panel members are summed with the following scoring outcomes:

- Below 70 – Fail
- 70-79 – Further discussion to deliberate on result
- 80 or above - Pass

|                                           |                                                                                                                                                                                         |                                                                                                                                                              |                                                                                                                                                                                                 |                                                                                                                                                                                                    |
|-------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Knowledge of the repertoire</b>        | <input type="checkbox"/> 2. Only limited familiarity with important works and their features. Many unknown facts and much inaccurate information.                                       | <input type="checkbox"/> 4. Some knowledge of major repertoire and minimal awareness of non-central works. Some inaccuracies and some significant omissions. | <input type="checkbox"/> 6. Awareness of most key features of major works and some familiarity with peripheral repertoire. Some gaps in knowledge and occasional incorrect statements.          | <input type="checkbox"/> 8. High degree of detailed expertise on both the core canon of the repertoire and works of lesser importance. Minimal examples of unknown facts or incorrect information. |
| <b>Insight and originality of thought</b> | <input type="checkbox"/> 1. Knowledge conveyed was superficial and reflects only widely-accepted and well-known scholarship.                                                            | <input type="checkbox"/> 2. Occasional moments of insight, imparting of perspectives gained by personal experience and insight.                              | <input type="checkbox"/> 3. Generally demonstrating a degree of originality of thought on several topics throughout the exam.                                                                   | <input type="checkbox"/> 4. Significant and insightful commentary that extends beyond the perspectives of other scholars learned through typical coursework.                                       |
| <b>Authority</b>                          | <input type="checkbox"/> 1. Student is, on the whole, unsure and unconfident.                                                                                                           | <input type="checkbox"/> 2. Student speaks about one or two topics with confidence, but reveals insecurity about many topics.                                | <input type="checkbox"/> 3. Student expresses confidence on most topics and is able to speak as an expert during some intervals of the exam.                                                    | <input type="checkbox"/> 4. Student speaks with conviction and security as an expert on the subject matter, arguing points convincingly                                                            |
| <b>Communication</b>                      | <input type="checkbox"/> 1. Student is generally unclear, with poor/inaccurate use of terminology. Unable to present answers that are longer than a single sentence or well structured. | <input type="checkbox"/> 2. Student is often imprecise or vague in answering questions and is rarely able to organize thoughts into extended responses       | <input type="checkbox"/> 3. Student is generally clear in communication, accurate in use of terminology, and can answer most open-ended questions with responses that are sufficient in length. | <input type="checkbox"/> 4. Student consistently conveys knowledge and perspective in a clear, thoughtful manner, presenting extended answers with eloquence, coherence, and logic.                |

### 7.5.13 “New” Curriculum Requirements

The revised DMA curriculum establishes some different requirements from the “old” DMA curriculum. The “new” curriculum is divided into the “Coursework Phase,” the “Exam Phase, and the Capstone Phase.” Again, students should consult section [7.5.11](#) to understand eligibility criteria for the “old” and “new” curricula.

Degree requirements checklists for the “new” curriculum, including required coursework, are presented below on pages 91-94.

### **7.5.13.a Coursework Phase**

Like the “old” curriculum, the “new” model requires performance and academic coursework: All DMA students take 6 semesters of Performance Study or Conducting Study, Graduate Forum, Intro to Music Research, one graduate musicology seminar, one graduate music theory seminar, one graduate performance practice seminar, one seminar on literature relevant to the student’s specialization, one elective, and one enrollment in Practical Training Teaching.

Additionally:

- Voice students take 6 semesters of Opera Workshop, one acting for singers course, and give three recitals which, together fulfill the Chamber Repertoire requirement for Voice majors.
- Piano students take 4 semesters of Studio Accompaniment, 2 semesters of Chamber Ensemble, two courses in Piano Literature, one course in graduate piano pedagogy, and give two solo recitals and one chamber recital (one of which fulfills the DMA Piano Style Period requirement), and fulfill the Concerto requirement
- All other performance students take two semesters of chamber ensemble and give two solo recitals and one chamber recital
- Conducting students take 6 semesters of large ensemble and give one full recital and one aggregate recital

Before progressing to the Exam Phase of the degree, students must complete all of these requirements, with the exception that students may progress to the Exam Phase after completing only 5 of the 6 semesters of applied lessons. Choral Conducting DMA students may petition the Director of Choral Activities to take the Written Comprehensive Exam before completing academic requirements.

It is expected that students complete the Coursework Phase by the end of their 5<sup>th</sup> semester in the DMA. Because the various concentrations require between 7 to 10 academic courses (totaling between 18 and 22 credits), it is therefore expected that students take more than one academic course in several semesters. It is advised that students take 501 Intro to Music Research and 08:702:501 Graduate Forum in their first semester. Thereafter, decisions about coursework pacing is at the student’s discretion as long as they are on track to complete academic courses in 5 semesters.

### **7.5.13.b Exam Phase**

The Exam Phase of the DMA consists of the Written Comprehensive Exam and the Oral Exam. Policies and procedures for these exams are detailed below. While in the Exam Phase of the DMA, students register for up to two semesters of Matriculation Continued in order to maintain continuous enrollment in the program (see section [3.3.7](#)).

#### **7.5.13.b.1 Written Comprehensive Exam**

In the Summer or Winter break following a DMA student’s completion of the Coursework Phase, they must register for the Written Comprehensive Exam through an online form distributed by the Graduate Director. On this application, students will propose an Oral Exam Repertoire Bank, consisting of works that span the repertoire for their instrument in accordance with the guidelines presented in section [7.5.13.b.4](#) below. On the form, students will also indicate any scheduling conflicts for their Oral Exam, to be scheduled after the completion of the Written Comprehensive Exam

The Written Comprehensive Exams take place according to the following schedule

Second Friday of the semester – Essay Exam

Third Friday of the semester – Excerpt Exam

The written comprehensive exam covers the musical literature for the candidate's instrument, as well as related issues in history, theory, performance practice, and pedagogy. This exam has two components: an Essay Exam portion and an Excerpt Exam portion. Each of these two components is comprised of a morning session and an afternoon session. In addition to the score identification exercises, DMA Voice Excerpt Exams also include exercises in IPA transcription.

Students are allowed only two attempts at the Written Comprehensive Exam. Students who fail the exam twice may petition the Graduate Oversight Committee for a third attempt. These appeals are evaluated based on the student's performance on the first two attempts. Students who do not pass the Written Comprehensive Exam are offered the option to transfer to the Artist Diploma program (see section [7.5.10 Transfer from DMA to AD program](#) above). Note that there is no "partial passing" of either the Essay Exam or the Excerpt Exam, but on reattempts, students' previous attempts will be considered in the evaluation.

Faculty evaluator comments will be distributed after the exam. However, confidentiality of the comments will be preserved by the Graduate Director by not disclosing the identities of the faculty evaluators.

#### **7.5.13.b.2 Essay Exam**

(NB: Wind Conducting students and Orchestral Conducting students in the DMA program follow the "old" model of the Essay Exam. See section [7.5.12.b.1 Written Comprehensive Exam](#) for details)

The Essay Exam assesses students' ability to engage on substantive questions related to their instrument specialization, including repertoire, history, performance practice, pedagogy, and related topics.

In preparation for the Essay Exam, students (except those in Choral Conducting) are given an area-specific question bank in their first semester in the DMA program. Exams will be derived entirely from questions contained in these question banks, so students should prepare responses to each of the prompts in the bank. The question banks each contains ~50 questions across three categories:

- Group A – historic repertoire survey questions
- Group B – narrow specialized repertoire questions
- Group C – practical/performance/pedagogy-oriented questions

The exam is taken in two sessions: a 2.5-hour morning session and a 3-hour afternoon session, with a 1-hour break in the middle.

In the morning session, students are presented with one prompt from Group A which they must respond in a thorough essay.

In the afternoon session, students are presented with

- Two questions from group B from which the student will select one to answer

*and*

- Two questions from group C from which the student will select one to answer

So in the 2.5-hour afternoon session, the student will write two essays.

The Essay Exam is evaluated using a rubric that prompts evaluators to assess accuracy and relevance of discussion, the level of knowledge and insight communicated, the degree to which the student addresses the given prompt, and effectiveness of written communication.

### **7.5.13.b.3 Excerpt Exam**

Also known as the “Score Identification Exam,” the Excerpt exam assesses students’ ability to engage with, analyze, and identify unknown scores for their instrument while also demonstrating knowledge of the wider repertoire for their instrument.

The exam is taken in two 2.5-hour sessions with a 1-hour break in the middle. In each of the morning and afternoon sessions, students are presented with 3 musical excerpts for their instrument or for ensembles relevant to the student’s instrument (e.g. a trombone student would not be given a string quartet excerpt, but might be given a brass quintet). For each of the 6 excerpts, the student is expected to write a brief essay that ultimately makes a guess at the composer and piece, as possible.

The following are the specific instructions given to students in the exam:

In this envelope, you are provided with several excerpts from the repertoire of your instrument and/or area. For this component of the Comprehensive Examination, your task is to write a commentary on each of these excerpts, demonstrating your knowledge of the repertoire for your instrument/area. Please make sure to be clear about which excerpt you are addressing by numbering your essays with the corresponding excerpt numbers.

Your responses to each excerpt must be in essay form (e.g. not in bullet points). Each of your brief essays should be both as detailed and as comprehensive as possible.

You should make sure to discuss and address all of the pertinent information and attributes of these excerpts, including a discussion of relevant musical features such as melody, harmony, rhythm, texture, instrumentation, form, etc.

Your discussion of these elements should illustrate your knowledge of other works relevant to the excerpt. A strong essay makes comparative statements to other relevant repertoire to contextualize the excerpt given.

After discussing the observations above, address all of the following by process of deduction:

- identify an approximate date the piece was composed
- identify a style period which it represents
- if appropriate, designate a regional style that it reflects
- try to identify the composer of the excerpt
- try to identify the genre of the work

- if possible, guess the title of the piece or indicate other identifying information

A response without the above information will not be considered a complete answer to the excerpt.

Remember, that the evaluation of your exam is based both on the accuracy of your identification and on the quality of your commentary. A simple identification of a composer/work without detailed commentary/analysis will not result in a passing grade on this exam.

The Excerpt Exam is evaluated using a rubric that prompts evaluators to assess accuracy of the identification, the insight and accuracy of the discussion/analysis, demonstration of knowledge of relevant repertoire, effectiveness of written communication, and sufficiency of the response length.

#### **7.5.13.b.4 Oral Exam**

Students may take the Oral Exam only after passing the Written Comprehensive Exam. A date for the Oral Exam will be tentatively scheduled when the student submits the Written Comprehensive Exam Scheduling Form for later in the same semester (at least 6 weeks after the student takes the final component of the Written Comprehensive Exam).

The Oral Exam assesses students ability to demonstrate detailed, specialized knowledge (both practical and historical/theoretical) on a range of repertoire.

When registering for the Written Comprehensive Exam, students are required to submit a proposed Oral Exam Repertoire Bank of 40 works representing a wide variety of composers, styles, and periods for their instrument/specialization. Each area will establish the criteria for ensuring diversity of repertoire. The Area Head will review and approve the student's submitted list or request revisions to ensure a sufficient level of comprehensiveness and stylistic breadth.

For example, pianists would be required to include in their list:

- At least 5 works from the Baroque Era
- At least 5 works from the Classical Era
- At least 5 works from the Romantic Era
- At least 5 works from the early 20<sup>th</sup> century
- At least 5 works from the late 20<sup>th</sup> century
- At least 5 works from the 21<sup>st</sup> century
- At least 5 works for chamber ensemble including piano
- At least 5 works for piano and orchestra

When a student passes the Written Comprehensive Exam, the faculty will select roughly 12 works from the student's proposed repertoire bank based on the student's performance on the Written Comprehensive Exam. The faculty may also designate a few topics requiring follow-up discussion from issues on the Written Comprehensive Exam. The repertoire short list and the topics will be communicated to the student along with the results of the Written Comprehensive Exam, and students will have at least 4 weeks to establish expertise on the works selected.

The panel for the Oral Exam will consist of:

- The student's Area Head
- The student's Applied Teacher (or, if the Applied Teacher is the Area Head, an additional Area faculty member)
- One additional member of the Area Faculty
- One academic faculty member from Musicology, Music Theory, Composition, or Music Education
- The Graduate Director

The Oral Exam itself will last about 90 minutes, during which roughly 6-10 of the ~12 works will be addressed in detail. Students must bring scores for these works, which they may reference in discussion. Students must also bring one copy of each score for the faculty. Students may not use written notes. They will also be expected to demonstrate at their instrument during the exam.

Students will be prompted to present the pieces selected through a variety of lenses

- General style discussion (accordance with composer's typical style, characteristic elements, affect, etc.)
- Analytical commentary (form, texture, harmony, etc.)
- Historical information (date of composition, historical significance, biographical information, etc.)
- Technical details (practice strategies, fingering suggestions, physical approaches)
- Pedagogical considerations (how to teach the piece, appropriateness for students, etc.)
- Interpretive decisions
- Personal/subjective engagement with the work, etc.

Students will be asked to present the works, but should expect that their presentations will be interrupted by questions from the panel throughout. The format will be a combination of presentation, demonstration, and discussion, testing the student's ability to think critically and respond in real time.

For pieces that are not solo works (e.g. works for ensemble or accompanied pieces), students should demonstrate knowledge of the other parts of the ensemble, particularly as it relates to their own part.

### **7.5.13.c Capstone Phase**

After completing the Exam Phase of the DMA, students follow either the "Performance Track" or the "Dissertation Track" to fulfill the Capstone Phase. Conducting students also have the opportunity to pursue the "Lecture Track." The three tracks have different requirements, but each represents a synthesis of skills developed through doctoral study and demonstrates the student's ability to reach a high degree of specialized knowledge and skill on their chosen topic or repertoire.

#### **7.5.13.c.1 Application to the Capstone Tracks**

Students must formally apply to begin one of the capstone tracks. Applications are due before the end of the semester in which the student has completed the Exam Phase. These applications will be assessed by the Graduate Oversight Committee in consultation with relevant faculty members.

The application form prompts students to submit the following information:

- Performance Track: All grades from performance courses taken, all recital programs and evaluations, all jury evaluations, the proposed program for the Lecture-Recital, and a statement on the student's research interest
- Dissertation Track: All grades from academic courses taken, all term papers written for these courses, and a topic proposal for the dissertation
- Lecture Track (available to Conducting students only): All grades from academic courses taken, all term papers written for these courses, and a topic proposal for the lecture paper

#### **7.5.13.c.2 Performance Track**

The Performance Track culminates in a Lecture-Recital, which includes at least 45 minutes of repertoire connected by a particular theme or unifying concept. The components of the Performance Track are designed to demonstrate the student's ability to synthesize the historical, analytical, research, and performance skills honed in the earlier phases of the degree. This is accomplished through the written/spoken lecture and the performance which together demonstrate the student's ability to investigate a musical issue.

Students admitted to the Performance Track register for 08:702:703 Lecture-Recital Seminar. Throughout this one-semester course, students work to research and write a scholarly paper of approximately 5,000 words that either makes a music-historical or music-theoretical argument related to the repertoire to be performed during the lecture-recital or surveys the current state of research concerning the lecture-recital repertoire or the evolution of such research over time. The paper is designed to be easily adapted into a lecture format for the Lecture-Recital.

Note that students are permitted only the one semester to write the complete paper; submission of this paper is the final requirement for 08:702:703 Lecture-Recital Seminar. Following the completion of the Lecture-Recital Seminar, students may make minor changes to the paper in the break following the semester in order to make final preparations for the presentation of the lecture component of the Lecture-Recital. Students will also prepare handouts, slide decks, or other supplemental materials as necessary according to their topic.

Additionally, the student's Lecture-Recital Panel will be formed by the Graduate Director to include the student's applied teacher, another member of the student's performance area faculty, and one member of the academic faculty. In preparation for the Lecture-Recital, the academic member of the panel will offer one consultation to the student to provide feedback on a rehearsal of the lecture. This will enable the faculty to address issues of presentation skills, oration, clarity, stage presence, pacing, etc.

The final Lecture-Recital is a public event evaluated by the panel, all three members of which must agree on the passing outcome for the student to satisfy the capstone requirement for the Performance Track.

#### **7.5.13.c.3 Dissertation Track**

The Dissertation Track culminates in the completion and defense of a doctoral dissertation of at least 100 pages. The purpose of the Dissertation Track is to provide students the opportunity to engage in sustained, rigorous scholarly research and/or to investigate topics that are less suited to a performance-based capstone, including areas highlighting analytical, historical, pedagogical,

scientific, or theoretical inquiry (e.g. projects centered on orchestral excerpts, pedagogical topics, injury prevention, etc.) or subjects that require extended research.

Students who are admitted to the Dissertation Track are assigned a member of the academic faculty to serve as the Dissertation Advisor by the Coordinator of Graduate Studies in consultation with relevant faculty. Students admitted to the Dissertation Track register for 08:702:704 Dissertation Advising for up to three semesters. During this period, students work closely with their advisor to develop the research topic, conduct sustained scholarly investigation, and produce a substantial written document that makes a clear and original contribution to the field. The scope, methodology, and structure of the dissertation will be determined in consultation with the advisor and must reflect appropriate academic standards.

Early in the process, the Graduate Director will assemble a Dissertation Panel in consultation with the Dissertation Advisor. The panel will include the advisor, the student's applied teacher, the Graduate Director, and one additional faculty member who brings relevant expertise. The student will prepare a formal dissertation proposal outlining the research question, literature review, methodology, projected chapter structure, and timeline. The proposal must be approved in a proposal defense before the Dissertation Panel. Successful completion of the proposal defense authorizes the student to proceed to full dissertation research and writing.

Throughout the advising semesters, the student will be expected to submit written work according to a schedule established with the advisor. The completed dissertation must conform to all university mandated formatting and submission requirements.

The Dissertation Track concludes with a final dissertation defense before the Dissertation Panel. The defense is an oral examination focused on the dissertation's arguments, approach, findings, and broader scholarly implications. As a final stage of the Dissertation Track, the approved dissertation is submitted to ProQuest and to Rutgers ETD for archiving and dissemination in these databases.

#### **7.5.13.c.4 Lecture Track**

The Lecture Track is available only to DMA Conducting students and culminates in the completion of a substantial scholarly paper of approximately 60 pages and the public presentation of a one-hour lecture based upon that research. The purpose of the Lecture Track is to provide conducting students with an academically rigorous capstone option when the logistical, financial, or artistic complexities of mounting a live performance make the requirements of the Performance Track impractical. The Lecture Track enables students to engage deeply with repertoire, analytical issues, historical contexts, performance practice, programming considerations, or other conducting-related topics while presenting their work in a professional lecture format, incorporating recorded musical examples as appropriate.

Students admitted to the Lecture Track are assigned a member of the conducting faculty to serve as the Lecture Advisor by the Coordinator of Graduate Studies in consultation with the conducting faculty. Typically, the student's conducting teacher serves in this role, but it is not necessary that this hold true in all circumstances. Students register for 603/4 Lecture-Recital Advising for up to two semesters. During this period, students work closely with the advisor to refine a topic, conduct sustained scholarly research, and produce a substantial written document that demonstrates depth of inquiry, clarity of argument, and engagement with relevant

scholarship. The scope, methodology, and structure of the paper will be determined in consultation with the advisor and must reflect appropriate academic standards.

Throughout the advising semesters, the student will submit written work according to a schedule established with the advisor. The completed paper must conform to all university-mandated formatting and submission requirements.

Near the end of the writing process, the Lecture Advisor designates the other two members of the Lecture Panel, which will include another member of the conducting faculty and a member of the academic faculty.

The Lecture Track concludes with a public one-hour lecture evaluated by the Lecture Panel, who also evaluates the written document. The lecture should reflect the substance of the written document and demonstrate the student's ability to communicate complex musical ideas clearly and effectively to a professional audience, incorporating recorded musical examples as appropriate. All members of the panel must agree on a passing outcome for the student to satisfy the capstone requirement for the Lecture Track.

**Doctor of Musical Arts in Performance (excluding Voice and Piano)**

**"OLD" CURRICULUM**

**Degree Requirement Checklist**  
(minimum ~33 credits)

**Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Performance Study** (6 courses; 6 credits)

\_\_\_\_ 08:703:701 (1 credit)      \_\_\_\_ 08:703:701 (1 credit)      \_\_\_\_ 08:703:701 (1 credit)

\_\_\_\_ 08:703:702 (1 credit)      \_\_\_\_ 08:703:702 (1 credit)      \_\_\_\_ 08:703:702 (1 credit)

**Large Ensemble** (6 courses; 6 credits)

\_\_\_\_ 08:703:\_\_\_\_ (1 credit)      \_\_\_\_ 08:703:\_\_\_\_ (1 credit)      \_\_\_\_ 08:703:\_\_\_\_ (1 credit)

\_\_\_\_ 08:703:\_\_\_\_ (1 credit)      \_\_\_\_ 08:703:\_\_\_\_ (1 credit)      \_\_\_\_ 08:703:\_\_\_\_ (1 credit)

**Chamber Music** (2 courses; 2 credits)

\_\_\_\_ 08:703:555/6 (1 credit)

\_\_\_\_ 08:703:555/6 (1 credit)

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

\_\_\_\_ 16:700:501 – Introduction to Music Research (3 credits)\*

\_\_\_\_ 16:700:\_\_\_\_ or 08:702:550 – Graduate-level course in musicology (3 credits)

\_\_\_\_ 16:700:\_\_\_\_ – Graduate-level course in music theory (3 credits)

\_\_\_\_ 16:700:567 or 568 – Graduate-level course in performance practice (3 credits)

\_\_\_\_ \_\_\_\_\_ – Graduate-level course in literature of the student's area (3 credits)

\_\_\_\_ \_\_\_\_\_ – Graduate elective (in musicology, theory or literature) (3 credits)

**Pedagogical Component** (1 course; 0 credits)

\_\_\_\_ 08:702:597 – Practical Training: Pedagogical

**Recitals** (1 course; 1 credit)

\_\_\_\_ Solo recital 1

\_\_\_\_ Solo recital 2

\_\_\_\_ Chamber recital

\_\_\_\_ Lecture-recital^

\_\_\_\_ LR Paper submission

**Comprehensive Examinations**

\_\_\_\_ Score Identification Exam

\_\_\_\_ Essay Exam

\_\_\_\_ Oral Exam

\*See section [7.5.9 Course Substitution for 16:700:501](#).

^Students working on the lecture-recital must be registered for 08:702:603/604 Lecture-Track Advisement. See section [7.5.5 Lecture-Recital](#).

## Doctor of Musical Arts in Performance (Voice)

### **"OLD" CURRICULUM**

#### Degree Requirement Checklist (minimum ~33 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **Performance Study** (6 courses; 6 credits)

\_\_\_\_ 08:703:701 (1 credit)      \_\_\_\_ 08:703:701 (1 credit)      \_\_\_\_ 08:703:701 (1 credit)

\_\_\_\_ 08:703:702 (1 credit)      \_\_\_\_ 08:703:702 (1 credit)      \_\_\_\_ 08:703:702 (1 credit)

##### **Opera Workshop** (6 courses; 6 credits)

\_\_\_\_ 08:703:553 (1 credit)      \_\_\_\_ 08:703:553 (1 credit)      \_\_\_\_ 08:703:553 (1 credit)

\_\_\_\_ 08:703:554 (1 credit)      \_\_\_\_ 08:703:554 (1 credit)      \_\_\_\_ 08:703:554 (1 credit)

##### **Academic Courses** (7 courses; 20 credits)

\_\_\_\_ 16:700:501 – Introduction to Music Research (3 credits)\*

\_\_\_\_ 16:700:\_\_\_\_ or 08:702:550 – Graduate-level course in musicology (3 credits)

\_\_\_\_ 16:700:\_\_\_\_ – Graduate-level course in music theory (3 credits)

\_\_\_\_ 16:700:567 or 568 – Graduate-level course in performance practice (3 credits)

\_\_\_\_ 08:703:557 – Acting for Singers (2 credits)

\_\_\_\_ \_\_\_\_\_ – Graduate-level course in literature of the student's area (3 credits)

\_\_\_\_ \_\_\_\_\_ – Graduate elective (in musicology, theory or literature) (3 credits)

##### **Pedagogical Component** (1 course; 0 credits)

\_\_\_\_ 08:702:597 – Practical Training: Pedagogical

##### **Recitals** (1 course; 1 credit)

\_\_\_\_ Recital 1<sup>+</sup>

\_\_\_\_ Lecture-recital<sup>^</sup>

\_\_\_\_ Recital 2<sup>+</sup>

\_\_\_\_ LR Paper submission

\_\_\_\_ Recital 3<sup>+</sup>

☐ Chamber repertoire requirement<sup>+</sup>

##### **Comprehensive Examinations**

\_\_\_\_ Score Identification Exam

\_\_\_\_ Oral Exam

\_\_\_\_ Essay Exam

\*See section [7.5.9 Course Substitution for 16:700:501](#).

<sup>^</sup>Students working on the lecture-recital must be registered for 08:702:603/604 Lecture-Track Advisement. See section [7.5.5 Lecture-Recital](#).

<sup>+</sup>See policies on chamber music requirements and opera roles in section [7.5.3.1 DMA Voice Recitals](#)

## Doctor of Musical Arts in Performance (Piano)

### **"OLD" CURRICULUM**

#### Degree Requirement Checklist (minimum ~34 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **Performance Study** (6 courses; 6 credits)

|                            |                            |                            |
|----------------------------|----------------------------|----------------------------|
| ____ 08:703:701 (1 credit) | ____ 08:703:701 (1 credit) | ____ 08:703:701 (1 credit) |
| ____ 08:703:702 (1 credit) | ____ 08:703:702 (1 credit) | ____ 08:703:702 (1 credit) |

##### **Ensemble Requirements** (6 courses; 6 credits)<sup>+</sup>

|                                        |                                        |
|----------------------------------------|----------------------------------------|
| ____ 08:703:505 – Studio Accompaniment | ____ 08:703:505 – Studio Accompaniment |
| ____ 08:703:505 – Studio Accompaniment | ____ 08:703:555 or 556 – Chamber Music |
| ____ 08:703:505 – Studio Accompaniment | ____ 08:703:555 or 556 – Chamber Music |

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

\_\_\_\_ 16:700:501 – Introduction to Music Research (3 credits)\*

\_\_\_\_ 16:700:\_\_\_\_ or 08:702:550 – Graduate-level course in musicology (3 credits)

\_\_\_\_ 16:700:\_\_\_\_ – Graduate-level course in music theory (3 credits)

\_\_\_\_ 16:700:567 or 568 – Graduate-level course in performance practice (3 credits)

\_\_\_\_ 08:702:509 – Piano Literature I (2 credits)

\_\_\_\_ 08:702:510 – Piano Literature II (2 credits)

\_\_\_\_ 08:702:515 – Piano Pedagogy (2 credits)

\_\_\_\_ \_\_\_\_\_ – Graduate elective (in musicology, theory or literature) (3 credits)

##### **Pedagogical Component** (1 course; 0 credits)

\_\_\_\_ 08:702:597 – Practical Training: Pedagogical

##### **Recitals and Concerto** (1 course; 1 credit)

|                           |                                                                                  |
|---------------------------|----------------------------------------------------------------------------------|
| ____ Solo recital 1       | ____ Lecture-recital <sup>^</sup>                                                |
| ____ Solo recital 2       | ____ LR Paper submission                                                         |
| ____ Chamber recital      |                                                                                  |
| ____ Concerto requirement | <input type="checkbox"/> Style period requirement (see <a href="#">7.5.3.3</a> ) |

DMA Piano Recital Requirement

##### **Comprehensive Examinations**

|                                |                |
|--------------------------------|----------------|
| ____ Score Identification Exam | ____ Oral Exam |
| ____ Essay Exam                |                |

<sup>+</sup> Up to 2 additional credits of 08:703:555/556 may substitute for credits of 08:703:505.

\*See section [7.5.9 Course Substitution for 16:700:501](#).

<sup>^</sup>Students working on the lecture-recital must be registered for 08:702:603 or 604 Lecture Recital Advisement. See section [7.5.5 Lecture-Recital](#).

## Doctor of Musical Arts in Conducting

### **"OLD" CURRICULUM**

#### Degree Requirement Checklist (minimum ~31 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **DMA Conducting Study** (6 courses; 6 credits)

\_\_\_\_\_ 08:703:703 (1 credit)

\_\_\_\_\_ 08:703:703 (1 credit)

\_\_\_\_\_ 08:703:703 (1 credit)

\_\_\_\_\_ 08:703:704 (1 credit)

\_\_\_\_\_ 08:703:704 (1 credit)

\_\_\_\_\_ 08:703:704 (1 credit)

##### **Ensemble Requirements** (6 courses; 6 credits)<sup>+</sup>

\_\_\_\_\_ Large Ensemble

\_\_\_\_\_ Large Ensemble

\_\_\_\_\_ Large Ensemble

\_\_\_\_\_ Large Ensemble

\_\_\_\_\_ Large Ensemble

\_\_\_\_\_ Large Ensemble

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

\_\_\_\_\_ 16:700:501 – Introduction to Music Research (3 credits)\*

\_\_\_\_\_ 16:700:517 or 519 or 520 or 08:702:550 – Graduate-level musicology (3 credits)

\_\_\_\_\_ 16:700:525/6 or 541/2 or 571/2 or 573/4 – Graduate-level music theory (3 credits)

\_\_\_\_\_ 16:700:567 or 568 – Graduate-level course in performance practice (3 credits)

\_\_\_\_\_ 16:700:xxx or 08:702:xxx Literature: Orchestral, Instrumental, or Wind (3 credits)<sup>#</sup>

\_\_\_\_\_ \_\_\_\_\_ – Graduate elective (in musicology, theory or literature) (3 credits)

##### **Pedagogical Component** (1 course; 0 credits)

\_\_\_\_\_ 08:702:597 – Practical Training: Pedagogical

##### **Recitals** (1 course; 1 credit)

\_\_\_\_\_ Aggregate or Full Recital

\_\_\_\_\_ Lecture-recital<sup>^</sup>

\_\_\_\_\_ Full Recital

\_\_\_\_\_ LR Paper submission

##### **Comprehensive Examinations**

\_\_\_\_\_ Score Identification Exam

\_\_\_\_\_ Oral Exam

\_\_\_\_\_ Essay Exam

\*See section [7.5.9 Course Substitution for 16:700:501](#).

<sup>#</sup> Choral conducting students should register for Independent study 08:703:599 as fulfillment of Literature requirement.

<sup>^</sup>Students working on the lecture-recital must be registered for 08:702:603/604 Lecture Recital Advisement. See section [7.5.5 Lecture-Recital](#).

<sup>+</sup>See section [7.5.7 Large Ensemble Requirement for Conductors](#).

## Doctor of Musical Arts in Performance (excluding Voice and Piano)

### **"NEW" CURRICULUM**

#### Degree Requirement Checklist

(36 credits)

#### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

#### **Coursework Phase (Semesters 1-5)**

##### Performance courses (14 credits)

\_\_\_ **6 semesters of** 08:703:701/2      Performance Study DMA/AD (1 credit each)<sup>+</sup>

\_\_\_ **6 semesters of** 08:703:\_\_\_\_\_      Large Ensemble (1 credit each)<sup>+</sup>

\_\_\_ **2 semesters of** 08:703:555/6      Chamber Ensemble (1 credit each)

\_\_\_ Solo Recital 1

\_\_\_ Solo Recital 2

\_\_\_ Chamber Recital

##### Academic courses (18 credits)

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

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in musicology (3 credits)

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in music theory (3 credits)

\_\_\_ 16:700:567/8      Graduate-level course in performance practice (3 credits)

\_\_\_ 08:702:\_\_\_\_\_      Graduate-level course in literature of the student's area (3 credits)

\_\_\_ \_\_\_\_\_      Graduate elective (in musicology, theory or literature) (3 credits)

##### Other courses (1 credit)

\_\_\_ 08:702:501      Graduate Forum (1 credit)<sup>^</sup>

\_\_\_ 08:702:597      Practical Training: Pedagogical (0 credit)

#### **Exam Phase (Semester 6)**

\_\_\_ Excerpt Exam

\_\_\_ Oral Exam

\_\_\_ Essay Exam

\_\_\_ Application to Capstone Track

#### **Capstone Phase (Semester 7)** (3-9 credits)

| Performance Track   |                                     | Dissertation Track       |                                                      |
|---------------------|-------------------------------------|--------------------------|------------------------------------------------------|
| ___ 08:702:703      | Lecture-Recital Seminar (3 credits) | ___ 08:702:704           | DMA Dissertation Advisement (1 credits per semester) |
| ___ Lecture-Recital |                                     | ___ Proposal Defense     |                                                      |
|                     |                                     | ___ Dissertation Defense |                                                      |

+Completion of 5 semesters of Performance Study and/or Large Ensemble is required to progress to the Exam Phase. The 6<sup>th</sup> semester of these requirements may be taken in any phase of the degree.

<sup>^</sup>Not required of students who started the DMA before Fall 2026

\*See section [7.5.9 Course Substitution for 16:700:501](#).

## Doctor of Musical Arts in Performance (Voice)

### **"NEW" CURRICULUM**

#### Degree Requirement Checklist (36 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **Coursework Phase (Semesters 1-5)**

###### **Performance courses** (12 credits)

\_\_\_ **6 semesters of** 08:703:701/2      Performance Study DMA/AD (1 credit each)<sup>+</sup>

\_\_\_ **6 semesters of** 08:703:553/4      Opera Workshop (1 credit each)<sup>+</sup>

\_\_\_ Recital 1

\_\_\_ Recital 2

\_\_\_ Recital 3                      □ Chamber repertoire requirement<sup>%</sup>

###### **Academic courses** (20 credits)

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

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in musicology (3 credits)

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in music theory (3 credits)

\_\_\_ 16:700:567/8      Graduate-level course in performance practice (3 credits)

\_\_\_ 08:702:\_\_\_\_\_      Graduate-level course in literature of the student's area (3 credits)

\_\_\_ 08:703:557      Acting for Singers (2 credits)

\_\_\_ \_\_\_\_\_      Graduate elective (in musicology, theory or literature) (3 credits)

###### **Other courses** (1 credit)

\_\_\_ 08:702:501      Graduate Forum (1 credit)<sup>^</sup>

\_\_\_ 08:702:597      Practical Training: Pedagogical (0 credit)

##### **Exam Phase (Semester 6)**

\_\_\_ Excerpt Exam

\_\_\_ Oral Exam

\_\_\_ Essay Exam

\_\_\_ Application to Capstone Track

##### **Capstone Phase (Semester 7)** (3 credits)

| <b>Performance Track</b>                              | <b>Dissertation Track</b>                                       |
|-------------------------------------------------------|-----------------------------------------------------------------|
| ___ 08:702:703 Lecture-Recital Seminar<br>(3 credits) | ___ 08:702:704 DMA Dissertation Advisement<br>(3 credits total) |
| ___ Lecture-Recital                                   | ___ Proposal Defense                                            |
|                                                       | ___ Dissertation Defense                                        |

+Completion of 5 semesters of Performance Study and/or Large Ensemble is required to progress to the Exam Phase. The 6<sup>th</sup> semester of these requirements may be taken in any phase of the degree.

<sup>^</sup>Not required of students who started the DMA before Fall 2026

<sup>%</sup>See policies on chamber music requirements and opera roles in section [7.5.3.a DMA Voice Recitals](#)

<sup>\*</sup>See section [7.5.9 Course Substitution for 16:700:501](#)

## Doctor of Musical Arts in Performance (Piano)

### **"NEW" CURRICULUM**

#### Degree Requirement Checklist (37 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **Coursework Phase (Semesters 1-5)**

###### Performance courses (12 credits)

\_\_\_ **6 semesters of** 08:703:701/2      Performance Study DMA/AD (1 credit each)<sup>+</sup>

\_\_\_ **4 semesters of** 08:703:505      Studio Accompaniment (1 credit each)<sup>%</sup>

\_\_\_ **2 semesters of** 08:703:555/6      Chamber Ensemble (1 credit each)

\_\_\_ Solo Recital 1

□ Style period requirement (see [7.5.3.c](#)

\_\_\_ Solo Recital 2

DMA Piano Recital Requirement)

\_\_\_ Chamber Recital

\_\_\_ Concerto Requirement

###### Academic courses (21 credits)

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

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in musicology (3 credits)

\_\_\_ 16:700:\_\_\_\_\_      Graduate-level course in music theory (3 credits)

\_\_\_ 16:700:567/8      Graduate-level course in performance practice (3 credits)

\_\_\_ 08:702:509      Piano Literature I (2 credits)

\_\_\_ 08:702:510      Piano Literature II (2 credits)

\_\_\_ 08:702:515      Graduate Piano Pedagogy (2 credits)

\_\_\_ \_\_\_\_\_      Graduate elective (in musicology, theory or literature) (3 credits)

###### Other courses (1 credit)

\_\_\_ 08:702:501      Graduate Forum (1 credit)<sup>^</sup>

\_\_\_ 08:702:597      Practical Training: Pedagogical (0 credit)

##### **Exam Phase (Semester 6)**

\_\_\_ Excerpt Exam

\_\_\_ Oral Exam

\_\_\_ Essay Exam

\_\_\_ Application to Capstone Track

##### **Capstone Phase (Semester 7)** (3 credits)

| Performance Track                                     | Dissertation Track                                              |
|-------------------------------------------------------|-----------------------------------------------------------------|
| ___ 08:702:703 Lecture-Recital Seminar<br>(3 credits) | ___ 08:702:704 DMA Dissertation Advisement<br>(3 credits total) |
| ___ Lecture-Recital                                   | ___ Proposal Defense                                            |
|                                                       | ___ Dissertation Defense                                        |

<sup>+</sup>Completion of 5 semesters of Performance Study and/or Large Ensemble is required to progress to the Exam Phase. The 6<sup>th</sup> semester of these requirements may be taken in any phase of the degree.

<sup>%</sup> Up to 2 additional credits of 08:703:555/556 may substitute for credits of 08:703:505.

<sup>^</sup>Not required of students who started the DMA before Fall 2026

\*See section [7.5.9 Course Substitution for 16:700:501](#)

## Doctor of Musical Arts in Conducting

### **"NEW" CURRICULUM**

#### Degree Requirement Checklist (33 credits)

##### **Diagnostic Evaluations**

Writing Proficiency Requirement, as stipulated upon admission to the program

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

##### **Coursework Phase (Semesters 1-5)**

Performance courses (12 credits)

\_\_\_ **6 semesters of 08:703:703/4** DMA Conducting Study (1 credit each)<sup>+</sup>

\_\_\_ **6 semesters of 08:703:\_\_\_** Large Ensemble (1 credit each)<sup>%</sup>

\_\_\_ Full Recital

\_\_\_ Aggregate Recital

Academic courses (18 credits)

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

\_\_\_ 16:700:\_\_\_ Graduate-level course in musicology (3 credits)

\_\_\_ 16:700:\_\_\_ Graduate-level course in music theory (3 credits)

\_\_\_ 16:700:567/8 Graduate-level course in performance practice (3 credits)

\_\_\_ 08:702:\_\_\_ Graduate-level course in literature of the student's area (3 credits)<sup>#</sup>

\_\_\_ \_\_\_\_\_ Graduate elective (in musicology, theory or literature) (3 credits)

Other courses (0 credit)

\_\_\_ 08:702:597 Practical Training: Pedagogical (0 credit)

##### **Exam Phase (Semester 6)**

\_\_\_ Excerpt Exam

\_\_\_ Oral Exam

\_\_\_ Essay Exam

\_\_\_ Application to Capstone Track

##### **Capstone Phase (Semester 7)** (3 credits)

| <b>Performance Track</b>                                 | <b>Dissertation Track</b>                                             | <b>Lecture Track</b>                                                |
|----------------------------------------------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------|
| ___ 08:702:703<br>Lecture-Recital<br>Seminar (3 credits) | ___ 08:702:704<br>DMA Dissertation<br>Advisement<br>(3 credits total) | ___ 08:702:603/604<br>Lecture-Track Advisement<br>(3 credits total) |
| ___ Lecture-Recital                                      | ___ Proposal Defense<br>___ Dissertation Defense                      | ___ Lecture                                                         |

+Completion of 5 semesters of Performance Study and/or Large Ensemble is required to progress to the Exam Phase. The 6<sup>th</sup> semester of these requirements may be taken in any phase of the degree.

\*See section [7.5.9 Course Substitution for 16:700:501](#)

# Choral conducting students should register for Independent study 08:703:599 as fulfillment of Literature requirement.

%See section [7.5.7 Large Ensemble Requirement for Conductors](#).

## **7.6 Music Education Programs**

The program of study leading to the Master of Music (MM) degree in Music Education is intended for practicing music teachers who possess a teaching certificate and have at least one year of full-time K-12 music teaching experience.

The Doctor of Musical Arts (DMA) in Music Education is designed for professional music educators who want to expand and refine their teaching and musical skills and who seek to broaden their knowledge of current music education research and practice. With courses offered through the Graduate School of Education and the Department of Music, the curriculum includes advanced studies in music education, theory, history, research, and a cognate area of the student's choice. Students select a cognate in such areas as performance, conducting, musicology, educational administration, or another area related to music education. A dissertation is required.

### **7.6.1 Diagnostic Requirements**

The MM and DMA programs have different Diagnostic Requirements

#### **7.6.1.a Diagnostic Requirements for MM Music Education Students**

The Music Theory and Music History Diagnostic Exams are not required for the MM degree in Music Education. However, these exams (or their equivalent review classes) are prerequisites for taking certain elective courses:

##### **Music Theory**

- To enroll in any in-person graduate-level music theory course, students must first either pass the Music Theory Diagnostic Exam or earn a B+ or better in 16:700:511 (Music Theory Review).
- To enroll in 08:702:573 (Studies in Form and Analysis for Graduate Music Educators), students must first either pass the Music Theory Diagnostic Exam, earn a B+ or better in 16:700:511 (Music Theory Review), or earn a B+ or better in 08:702:532 (Theory I for Graduate Music Educators)

\*Note that 511 is offered only in-person and during the school day.

\*Note that 08:702:532 and 16:700:511 do not count toward degree requirements.

\*Only two attempts at the Music Theory Diagnostic Exam are allowed.

##### **Music History**

- To enroll in any in-person graduate-level musicology course, students must first either pass the department's Music History Diagnostic Exam, earn a B+ in 08:702:577 (History of the Western Canon for Graduate Education Online), or earn a B+ or better in 16:700:509 (Music History Review).

\*Note that 577 counts toward the MM Music Education Degree requirements while 509 does not.

\*Note also that 509 is offered only in-person and during the school day.

\*Only two attempts at the Music History Diagnostic Exam are allowed

#### **7.6.1.b Diagnostic Requirements for DMA Music Education Students**

Incoming DMA Music Education students are required to complete diagnostic requirements as outlined above in section [7.2.1 Diagnostic Requirements](#).

### **7.6.2 Limitations on courses in the Graduate School of Education**

DMA Music Ed students are required to take research methods courses in the School of Graduate Studies and/or the Graduate School of Education. Though both of the following courses are listed in both Fall and Spring semesters, Music Education students are permitted only to take the courses as follows

- Fall semesters – 16:300:511 Quantitative Research Methods
- Spring semesters – 16:300:509 Qualitative Research Methods

Additionally, not all sections of the courses are available to Music Education students.

Note that both of these courses should be taken after completion of 08:702:614

Those wishing to enroll in these courses should contact Matthew Winker at

[matt.winkler@gse.rutgers.edu](mailto:matt.winkler@gse.rutgers.edu).

### **7.6.3 MM Capstone Project**

Requirements for the Master's Capstone project will be discussed during the Master's Capstone in Music Education Course. Students should consult their Capstone Instructor for more details.

### **7.6.4 DMA Written Comprehensive Examinations**

At the conclusion of coursework DMA students in Music Education must take a written comprehensive exam on topics related to their course of study. Only two attempts at the DMA Comprehensive Exam are allowed; if a student fails a portion of the exam twice, they will be dismissed from the program. At the time of completion of this Graduate Handbook, a revision to the exam format is underway. Students should contact the Music Education Area Head for more information about the exam format.

Exams must be scheduled with the Graduate Director at least four weeks prior to the exam date. Students who teach full-time may schedule exams based on their availability (typically during school holidays or summer). Students may also choose to take a personal day(s) from teaching in order to complete exams.

Students wishing to take exams during the summer must inform the Graduate Office no later than March 15. Results of exams taken in the summer may not be available until the following semester.

### **7.6.5 DMA Cognate**

Selected in one specific field related to music education, the cognate is a 12-credit concentration of study of an area of study chosen by the student in consultation with the Music Education faculty at the beginning of the student's course of study using the [DMA Cognate Plan Form](#). Students may choose from topics such as performance, composition, musicology, educational administration, etc. Lessons, if available, may not be taken without participating in a large ensemble. The cognate area must be approved by the Music Education faculty. A maximum of 4 credits of ensemble may count toward this requirement. Upon declaring a cognate area, students must meet any specific entrance requirements and prerequisites for that area.

### **7.6.6 DMA Dissertation**

Developed under faculty direction, the dissertation consisting of original research related to music education is the culminating component of the Doctor of Musical Arts in Music

Education. After successful completion of the written comprehensive examination and preparation of a dissertation proposal, a proposal defense can be scheduled. A five-member committee hears the presentation of the proposed dissertation. The committee will include the Graduate Director, two members of the music education faculty (one of whom will serve as chair), one member of the Music Department's musicology or music theory faculty, and one outside reader. The Music Education Area head appoints the outside reader. This person is expected to be a recognized authority on the subject of the dissertation. Following approval of the proposal, the student proceeds to work on the remainder of the dissertation. Finally, an oral defense of the dissertation is held.

Students may submit their completed and approved dissertations for publication through ProQuest. To do so, students should submit the requested metadata using [this link](#) before the dissertation defense. After the student has successfully defended, the student submits the PDF of the dissertation to the Rutgers [RUetd submission system](#). The school then reviews and approves the PDF submission. Finally, in the month after graduation, the PDF is sent from Rutgers to ProQuest. Once ProQuest has both the student's information and the PDF, the dissertation is processed and entered into their database. Students automatically own copyright without registering it, but may ask ProQuest to register the copyright for a fee. Additionally, students can order bound copies through ProQuest.

#### **7.6.7 Transfer of Credit**

Students in the Master of Music degrees in Music Education may petition to transfer toward the MM degree as many as six credits taken in either Music History or Music Theory earned in another accredited graduate program after they have completed twelve credits at Rutgers. These credits would count towards the "Music Knowledge beyond Music Education" requirements. No undergraduate credit can be transferred. No graduate transfer credit is accepted for courses in which the student received a grade below a B.

Approval of transfer credit is determined by the Graduate Oversight Committee. In order to petition for transfer of credit, students must submit the following materials to the Graduate Director, who will present the petition to the committee.

- Credit Transfer Form (found at the [MGSA Graduate Music Resources page](#))
- Official final transcript from the institution from which the credit transfer is requested
- Materials from the original courses being transferred including, as possible, syllabi, assignments, course materials, etc.
- A written statement to the committee explaining the request for transfer credit, which articulates the manner in which the transfer request accords with the policy stated above.

Students in the DMA program in Music Education are not permitted to transfer credit earned from a Master's degree to count toward DMA requirements.

#### **7.6.8 Leave of Absence Restrictions for DMA Candidates in Music Education**

While other DMA programs allow students to enroll in up to two semesters of leave, Music Education DMA students are allowed only one semester's leave, which may be taken at any time during the course of study. Permission for the leave must be arranged in advance with the Graduate Director.

## **Typical Course Offerings by Semester and Year**

*Listing is for planning purposes only. Course offering plan is subject to change based on student and Music Department needs or faculty availability.*

### **Typical Fall Courses:**

- 08:702:513 – Historical and Philosophical Foundations in Music Education\*
- 08:702:516 – Culturally Responsive Pedagogy in Music Education\*
- 08:702:532 – Modal Composition and Tonal Analysis for Graduate Music Educators (yearly)
- 08:702:572 – Seminar in Choral Literature for Music Educators (odd years) +
- 08:702:574 – Teaching Music Across the Curriculum (even years)
- 08:702:577 – History of the Western Canon for Graduate Education (every year)

### **Typical Spring Courses:**

- 08:702:514 – Graduate Research in Music Education
- 08:702:531 – Wind Band Literature for Graduate Music Educators (even years)<sup>+</sup>
- 08:702:545 – Psychology and Sociology of Music Education – (odd years)<sup>+</sup>
- 08:702:573 – Studies in Form and Analysis for Graduate Music Education (every year)
- 08:702:580 – Masters Capstone in Music Education

### **Typical Summer Courses:**

- 08:702:544 – Advanced Topics in General Music (even years)<sup>0</sup>
- 08:702:571 – Graduate Inclusive Learning in Music Online (odd years)\*
- 08:702:575 – Integrating Technology in the Music Curriculum (every year)
- 08:702:579 – Musical Practices of the World for Music Education (every year)
- 08:702:578 – American Popular Music (every year)

### **Irregularly Scheduled Courses:**

- 08:702:533 – Advanced Conducting in Music Education (in-person only)<sup>^</sup>
- 08:702:538 – Proseminar in Music Education (topics vary) \*
- 08:702:640 – Doctoral Seminar: Music Education Curriculum (as needed)
- 16:700:515 – Computer Composition (in-person only)
- 16:700:\_\_\_\_ or 08:702:\_\_\_\_ - Graduate Theory or Graduate History (in-person only)

\*Remote synchronous

<sup>+</sup>Remote asynchronous

<sup>0</sup>Hybrid

<sup>^</sup>In-Person

## MM in Music Education Degree Requirements Checklist

(30 graduate credits)

### (Optional\*) Diagnostic Evaluations

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

Music History Diagnostic Exam or Music History Review Course 16:700:509

### Required Music Education Courses (9 credits)

\_\_\_\_\_ 08:702:513 Historical and Philosophical Foundations of Music Education (3 credits)

\_\_\_\_\_ 08:702:514 Graduate Research in Music Education (3 credits)

\_\_\_\_\_ 08:702:516 Culturally Responsive Pedagogy in Music Education (3 credits)

### Music Education Electives (3 courses; 9 credits required)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### Three courses chosen from the following courses

08:702:531 Wind Band Literature for Graduate Music Educators online (3 credits)

08:702:533 Advanced Conducting in Music Education (in-person) (3 credits)

08:702:538 ProSeminar in Music Education (3 credits) (may be repeated)

08:702:544 Advanced Topics in General Music (3 credits)

08:702:545 Psychology & Sociology of Music Education (3 credits)

08:702:571 Graduate Inclusive Learning in Music online (3 credits)

08:702:572 Seminar in Choral Literature for Music Educators online (3 credits)

08:702:574 Teaching Music Across the Curriculum (3 credits)

08:702:575 Integrating Technology in the Music Curriculum online (3 credits)

### Graduate-Level Music Content Knowledge Beyond Music Education (3 courses; 9 credits)

Select 3 courses from those listed below

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

#### Three courses chosen from any of the following:

16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ Graduate Theory Course (in-person) (3 credits)\*

16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ Graduate History Course (in-person) (3 credits)+

08:702:573 Studies in Form and Analysis for Graduate Music Ed. Online (3 credits)

08:702:578 American Popular Music Online (3 credits)

08:702:577 History of the Western Canon for Graduate Education Online (3 credits)

08:702:579 Musical Practices of the World for Music Education Online (3 credits)

16:700:515 Computer Composition (in-person) (3 credits)

### Capstone (1 course; 3 credits)

\_\_\_\_\_ 08:702:580 Capstone (3 credits)

\_\_\_\_\_ Presentation

\_\_\_\_\_ Project Approval Form

\*See info about MM Diagnostic Requirements in section [7.6.1.a Diagnostic Requirements for MM Music Education Students](#)

## MM in Music Education – Degree Planning

Note: At least one Music Education Elective and one Graduate-Level Music Content Knowledge course will be offered fall, spring, and summer every year. Be sure to select courses appropriately to ensure on-time graduation.

### Option 1 (always 6 credits; 2 years and 1 summer)

| Year 1                                                                                           |                                                                                          |                                                                   |
|--------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| <b>Fall</b><br>513<br>Elective or Music Content Course<br><i>Theory/Musicology Prerequisites</i> | <b>Spring</b><br>514<br>Elective or Music Content Course                                 | <b>Summer</b><br>Music Education Elective<br>Music Content Course |
| Year 2                                                                                           |                                                                                          |                                                                   |
| <b>Fall</b><br>516<br>Elective or Music Content Course                                           | <b>Spring</b><br>580<br>Elective or Music Content Course<br><i>Capstone Presentation</i> |                                                                   |

### Option 2 (light fall semesters; 2 years and 2 summers)

| Year 1                                                       |                                                                              |                                                                   |
|--------------------------------------------------------------|------------------------------------------------------------------------------|-------------------------------------------------------------------|
| <b>Fall</b><br>513<br><i>Theory/Musicology Prerequisites</i> | <b>Spring</b><br>514<br>Elective                                             | <b>Summer</b><br>Music Education Elective<br>Music Content Course |
| Year 2                                                       |                                                                              |                                                                   |
| <b>Fall</b><br>516                                           | <b>Spring</b><br>580<br>Music Content Course<br><i>Capstone Presentation</i> | <b>Summer</b><br>Music Education Elective<br>Music Content Course |

\*Note: At least one Music Education Elective and one Graduate-Level Music Content Knowledge course will be offered fall, spring, and summer every year. Be sure to select courses appropriately to ensure on-time graduation.

### Option 3 (light spring semesters; 2 years and 2 summers)

| Year 1                                                                   |                                                      |                                                                   |
|--------------------------------------------------------------------------|------------------------------------------------------|-------------------------------------------------------------------|
| <b>Fall</b><br>513<br>Elective<br><i>Theory/Musicology Prerequisites</i> | <b>Spring</b><br>514                                 | <b>Summer</b><br>Music Education Elective<br>Music Content Course |
| Year 2                                                                   |                                                      |                                                                   |
| <b>Fall</b><br>516<br>Music Content Course                               | <b>Spring</b><br>580<br><i>Capstone Presentation</i> | <b>Summer</b><br>Music Education Elective<br>Music Content Course |

## DMA in Music Education Degree Requirements Checklist

(57 graduate credits)

### Diagnostic Evaluations

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

### Required Research and Music Education Courses (4 courses; 12 credits)

\_\_\_\_\_ 08:702:614 Graduate Research in Music Education (3 credits)

\_\_\_\_\_ 08:702:640 Doctoral Seminar in Music Education Curriculum (3 credits)

\_\_\_\_\_ Quantitative Research Methods (choose 1):

\_\_\_\_\_ 15:291:531 Statistical Methods in Education I (3 credits)

\_\_\_\_\_ 16:300:511 Quantitative Research Methods in Education I (3 credits)\*

\_\_\_\_\_ Qualitative Research Methods (choose 1):

\_\_\_\_\_ 16:300:509 Qualitative Research Methods in Education I (3 credits)\*

Electives in Music Education (3 courses; 9 credits)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Music Education Electives (above) chosen from the following:

08:702:513 Historical and Philosophical Foundations of Music Education (3 credits)

08:702:516 Culturally Responsive Pedagogy in Music Education (3 credits)

08:702:531 Wind Band Literature for Graduate Music Educators (3 credits)

08:702:533 Advanced Conducting in Music Education (3 credits)

08:702:538 Proseminar in Music Ed. (3 credits) (may be repeated)

08:702:544 Advanced Topics in General Music (3 credits)

08:702:545 Psychology and Sociology of Music Education (3 credits)

08:702:572 Seminar in Choral Literature for Music Educators (3 credits)

15:291:xxx Any education research course for which the student is eligible (3 credits)

16:300:xxx Any education research course for which the student is eligible (3 credits)

### Graduate-Level Music Theory (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ \_\_\_\_\_ 16:700:\_\_\_\_\_

### Graduate-Level Musicology (2 courses; total 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ \_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_

**Cognate** (12 credits; a completed and approved “Cognate Form” is required prior to beginning)

\_\_\_\_\_  
\_\_\_\_\_

### Comprehensive Examination

\_\_\_\_\_ Written Comprehensive Exam

### Dissertation

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

\_\_\_\_\_ 12 credits of 08:702:702

\_\_\_\_\_ Dissertation Proposal Defense

\_\_\_\_\_ Dissertation Defense

\*Note that 511 Quantitative Methods is available to Music Education students only in Fall semesters and 509 Qualitative Methods is available only in Spring semesters.

### **7.7 Artist Diploma – General Information for Students**

The Artist Diploma (AD) program addresses the needs of those who wish to concentrate more narrowly on performance-related study than the Doctor of Musical Arts (DMA) student does. Unlike the DMA, the AD program does not require formal coursework in music history or theory. Instead, AD Performance students must perform two solo recitals and one a chamber recital. With the exception of the AD in Opera, students must have a Master of Music (MM) degree or its equivalent to gain admission to the program.

There are two concentrations in the Artist Diploma program:

- Performance
- Opera

These concentrations have different requirements as detailed below in the degree checklists.

#### **7.7.1 Foreign Language Requirement for Opera Students**

All students in the AD Opera program must take a Diction comprehensive exam for each of the four required languages. While enrolled in a graduate diction course (English, French, German, Italian), the final exam will serve as the comprehensive diction examination. There will be two parts—part one will focus on written IPA transcription; part two will be an oral exam where text is recited and/or sung. The grade on the final exam must be a “B” or higher for it to fulfill the comprehensive diction requirement. In the event this is not achieved, the student will need to retake the diction comprehensive exam at a later date in arrangement with the Graduate Director.

#### **7.7.2 Final Oral Review**

Artist Diploma students are required to pass a Final Oral Review in their final semester.

Evaluation of the students is based on demonstrated effort to prepare for a meaningful discussion and active engagement with the faculty.

The Final Oral Review may be repeated only twice for a maximum of three administrations. If a student fails three times, they will be administratively withdrawn from the program without a degree.

##### **7.7.2.a AD Performance Final Oral Review**

The panel for the AD Performance Final Oral Review consists of

- the student’s Applied Teacher
- the Area Head (or if Area Head is student’s teacher, another member of the Area faculty)
- a third faculty member from area, selected by student
- the director of the relevant large ensemble or a performance faculty from another area
- the Graduate Director

This exam lasts roughly one hour, during which the faculty asks questions concerning

- all of the recitals/roles the student performed during time in program.
- other professional endeavors undertaken during the time in the program (teaching, other performances, ensemble playing, networking, etc.)
- the student’s future career goals and strategies
- other topics associated with performance

### **7.7.2.b AD Opera Final Oral Review**

The panel for the AD Opera Final Oral Review consists of

- The student's applied teacher
- The Voice Area Head\*
- The Co-Chair of the Opera Program
- The Graduate Director

\*if the student studies with the Voice Area Head, this seat will be filled by an additional member of the voice faculty.

This exam lasts roughly one hour, during which the faculty asks questions concerning

- the recitals/roles the student performed during time in program.
- other professional endeavors undertaken during the time in the program (teaching, other performances, ensemble playing, networking, etc.)
- the student's future career goals and strategies
- recent composers and some of their works
- operatic repertoire in the student's voice category
- styles, influences, legacies, etc.
- vocal health, movement for singers, drama for singers, and business of opera.
- historical performances
- other topics associated with performance

## Artist Diploma in Performance

### Requirement Checklist (minimum 20 credits)

#### Performance Study (6 courses; minimum 6 credits)

\_\_\_\_\_ 08:703:701                      \_\_\_\_\_ 08:703:701  
\_\_\_\_\_ 08:703:702                      \_\_\_\_\_ 08:703:702

#### Large Ensemble (6 courses; 6 credits)\*

\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)                      \_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)  
\_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)                      \_\_\_\_\_ 08:703:\_\_\_\_\_ (1 credit)

#### Chamber Ensemble (6 courses; 6 credits)

\_\_\_\_\_ 08:703:555 (1 credit)                      \_\_\_\_\_ 08:703:555 (1 credit)  
\_\_\_\_\_ 08:703:556 (1 credit)                      \_\_\_\_\_ 08:703:556 (1 credit)

#### Literature (1 course; 2-3 credits)

\_\_\_\_\_ 16:700:5\_\_ or 08:702:\_\_\_\_\_ – Course in literature in the student's area

#### Recitals

\_\_\_\_\_ Solo recital 1                      \_\_\_\_\_ Chamber recital  
\_\_\_\_\_ Solo recital 2

#### Exam

\_\_\_\_\_ Final Oral Review

\*AD Piano students take 4 semesters of Studio Accompaniment in lieu of 4 semesters of Large Ensemble

**Artist Diploma in Opera**  
**Requirement Checklist**  
(32 credits)

**Applied Major Lessons** (4 courses; 12 credits)

- \_\_\_\_\_ 08:703:575 (3 credits)
- \_\_\_\_\_ 08:703:576 (3 credits)
- \_\_\_\_\_ 08:703:675 (3 credits)
- \_\_\_\_\_ 08:703:676 (3 credits)

**Opera Workshop** (4 courses; 4 credits)

- \_\_\_\_\_ 08:703:553 (1 credit)
- \_\_\_\_\_ 08:703:554 (1 credit)
- \_\_\_\_\_ 08:703:553 (1 credit)
- \_\_\_\_\_ 08:703:554 (1 credit)

**Diction** (4 courses; 4 credits)

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

**Foreign Language Proficiency**

- \_\_\_\_\_ English Diction Final Exam
- \_\_\_\_\_ French Diction Final Exam
- \_\_\_\_\_ German Diction Final Exam
- \_\_\_\_\_ Italian Diction Final Exam

**Opera-Related Courses** (6 courses; 10 credits)

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

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

- \_\_\_\_\_ 08:703:601 (Section 2) – Performance Project: Opera Role (1 credit)
- \_\_\_\_\_ 08:703:601 (Section 2) – Performance Project: Opera Role (1 credit)

**Exam**

- \_\_\_\_\_ Final Oral Review

## **7.8 Programs in Musicology**

The purpose of the MA and PhD programs in Musicology is to build students' mastery of music research and to prepare them for careers that require such mastery. Students may enroll in the MA program in Musicology with or without the intention of continuing onto the PhD. The learning goals of graduate program in musicology are:

1. To attain mastery in the field of musicology;
2. To engage in and conduct original research;
3. To prepare to be professionals in the discipline.

Coursework, independent research, and examinations are oriented directed toward these goals. Students are exposed to current methodologies in research. They work closely with faculty in seminars centered on the faculty's area of expertise, and they develop the skills to develop and answer original questions of their own. For PhD students, the dissertation proposal, dissertation, and dissertation defense represent a complete synthesis of these goals and demonstrate the candidate's ability to contribute new knowledge to the discipline.

A full explanation of the vision, learning goals, and assessment procedures for the MA/PhD programs can be found online at the [program's website](#).

The MA and PhD programs in musicology enable students to take advantage of both the professional conservatory setting within the Mason Gross School of the Arts and the broad, humanistic environment of a major research university. Graduate students may also take courses in other departments throughout the university as appropriate to their research interests; PhD students may enroll in classes at Princeton, Columbia, CUNY, NYU, the New School, Stony Brook, and Fordham through the [Inter-University Doctoral Consortium](#). MA students can take seminars at Princeton through the [Rutgers-Princeton Exchange Program](#).

With the support of the faculty and the Graduate Student Assembly, the Rutgers University Musicological Society (RUMS), a graduate-student organization, regularly organizes colloquia and guest speakers, as well as an annual graduate-student conference in academic music.

The following information pertains to particular components of the MA in Musicology degree. See the Master of Arts in Musicology Degree Checklist below.

### **7.8.1 Master of Arts in Musicology**

Students may enroll in the Master of Arts in Musicology as terminal MA students (who finish with an MA degree) or with the intention of continuing on to the PhD. Information about the PhD is available below in section [7.8.2 PhD in Musicology](#).

In addition to coursework, requirements for the Master of Arts degree include one foreign language proficiency, a Master's project, and comprehensive examinations. Students intending to continue on to the PhD program take the qualifying exam instead of the comprehensive examination.

#### **7.8.1.a Transfer of Credit to MA Program from Prior Graduate Studies**

On the recommendation of the Musicology faculty, and with the approval of the School of Graduate Studies, students in the MA in Musicology program may transfer as many as 12 graduate credits earned at another graduate program toward the 30-credit degree requirement.

Students should discuss any requests for credit transfer with the Graduate Director and the SGS Graduate Program Director.

#### **7.8.1.b Examining Committee for Master's Project, and Oral Exam**

The student's advisor (a member of the musicology faculty or another faculty member with the approval of the area head of musicology) will act as chair of the Master's examining committee. The chair convenes an examining committee with two additional members or associate members of the School of Graduate Studies Music Faculty. At least two members of the examining committee must be faculty in the musicology area.

#### **7.8.1.c Master's Project**

Students may select one of three plans to complete the Master's project:

##### Plan A.

Master's students must write an extended paper (normally 40–50 pages long, 10,000–12,500 words) under the supervision of an advisor, who will later become the chair of the examining committee. Students should register for 16:700:603 (Master's project), normally in their second or third semester of full-time coursework. The extended paper should involve original research, engage with pertinent literature, and include a detailed discussion of the relevant repertoire. The student must give the advisor at least two weeks to evaluate the paper. The extended paper must be approved by the advisor as faculty evaluator (Section B of the Master's Degree Application Form).

Once the extended paper has been approved the student may proceed to schedule the oral examination.

Students must submit the Master's project no later than five weeks before the deadline for the completion of all graduation requirements. The steps include:

- two weeks for the advisor to read and approve the final draft of the project,
- one week to convene a committee
- two weeks to schedule the oral defense.

##### Plan B.

Students also have the option of submitting their essay to the School of Graduate Studies as a formal Master's thesis. In this case, students must register for at least 6 credits of 16:700:701/702 throughout their time in the program and inform the musicology faculty of their intention to formalize the paper and deposit it with the School of Graduate Studies. The student must give the advisor at least two weeks to evaluate the thesis and approve of its distribution to the rest of the committee, who will in turn take two weeks to evaluate the thesis. The faculty may request revisions, subject to the advisor's approval.

Once all committee members agree, the student may proceed to the oral examination. The thesis must receive approval by all three members of the examining committee after a successful defense during the oral examination (Section A of the Master's Degree Application Form).

Students who submit a formal Master's thesis must submit it to their advisor no later than seven weeks before the deadline for all graduation requirements. The steps include:

- two weeks for the advisor to read and approve of the distribution of the thesis to the committee.
- two weeks for the committee to read and approve the final draft of the thesis,
- one week to convene a committee
- two weeks to schedule the oral defense.

Students seeking to earn the MA who have been approved to continue on to the PhD (see section [7.8.1.f](#)) must have their written project approved by their committee but do not need a separate oral defense of their master's project. Rather, the committee may ask about the master's project in the oral exam following the PhD qualifying exam (see section [7.8.2.c Qualifying Examination](#)).

#### **7.8.1.d Oral Examination (for Terminal MA candidates only)**

(Candidates proceeding to the PhD will instead take the Qualifying Exam described below in section [7.8.2.c Qualifying Examination](#))

The oral examination will be scheduled approximately two weeks after the written project is completed and the committee has been constituted, as allowed by the schedules of the student and the faculty. The oral examination will proceed as follows:

In response to questions from the examination committee, the student will be expected to demonstrate knowledge of topics connected to the student's main research interests (as reflected in the Master's project), as well as the ability to connect those topics to broader issues within the field of musicology, including the citation of relevant scholarly literature and discussion of relevant repertoire. The project or thesis is not considered finally approved until it has been defended in the oral exam.

The vote on the results of the oral examination must be unanimous. Students will be informed of the outcome of the entire exam immediately following the oral exam.

Possible results of the Master's Examination are as follows:

- Successful
- Unsuccessful
- Decision Deferred. The committee is in temporary adjournment until the student revises or retakes all or part of the examination as indicated by the committee. When this has been completed, a final decision will be imparted.

The vote on the results of the take-home essay examination and the oral examination must be unanimous. Students will be informed of the outcome of the entire exam immediately following the oral exam.

Possible results of the Master's Examination are as follows:

- Successful
- Unsuccessful
- Decision Deferred. The committee is in temporary adjournment until the student revises or retakes all or part of the examination as indicated by the committee. When this has been completed, a final decision will be imparted.

### **7.8.1.e Language Proficiency**

One language relevant to the student's research interests, as approved by the musicology faculty, are required for the MA degree. Information about satisfying this requirement is in section [7.2.8 Foreign Language Proficiency Requirements](#).

### **7.8.1.f Progression from MA to PhD**

Students who complete the MA and wish to proceed to the PhD must discuss these intentions with the Graduate Director and Musicology faculty in advance. In order to proceed onto the PhD, students must gain approval by the Admissions Committee and must subsequently complete the SGS Change of Degree Status Application. Students progressing from the MA in Musicology program to the PhD in Musicology program should consult the Suggested 9-Semester Registration Schedule for Combined MA/PhD in Musicology below.

## **7.8.2 PhD in Musicology**

The following information relates to the PhD in Musicology degree requirements, both as they pertain to students continuing from the Rutgers MA program and to students entering with an MA degree from another institution. Distinctions are noted, where necessary.

### **7.8.2.a Transfer of Credit for Students with MA Degrees from Other Institutions**

Students entering the PhD in Musicology program with a graduate degree from another institution should transfer 24 credits from their Master's degree after completion of nine credits of graduate level coursework with grades of B or better. The transfer is done by means of the [SGS Transfer of Credit Application](#), which should, along with an official final transcript from the previous institution, be submitted to the SGS Graduate Program Director. If the faculty determines that fewer than 24 credits can be transferred from the student's MA, the student will be required to take additional credits (more than 6) at the Master's level before formal admission to the PhD.

### **7.8.2.b Initial Coursework**

Students entering the PhD in Musicology program with an MA from another institution must take the following courses at the Master's level before formal admission to the PhD, however with the approval of the faculty, students may substitute electives in any category (see the PhD in Musicology degree checklists below) for either or both of the required courses.

- 16:700:501 Introduction to Music Research (3 credits)
- 16:700:519 or 520 Pro-Seminar in Musicology (3 credits)

Students who are continuing from the MA in Musicology program at Rutgers to the PhD program are advised to take two of the courses required for the PhD (6 credits) during the second year of enrollment in the MA program.

### **7.8.2.c Qualifying Examination**

Students entering the PhD in Musicology program with an MA from another institution take the Qualifying Exam at the end of the summer immediately after the first year of enrollment. Students who enter with some Master's-level credit (but not a full MA degree) in musicology should consult with the area head to determine the appropriate time to take this exam.

Students continuing from the MA in Musicology program at Rutgers to the PhD program take

the Qualifying Exam at the end of the summer immediately after the completion of the MA coursework (i.e. after Year 2 and before Year 3 of enrollment in the combined MA/PhD program).

The student's advisor (a member of the musicology faculty or another faculty member with the approval of the area head of musicology) will act as chair of the qualifying examining committee. The chair convenes an examining committee with three additional members or associate members of the School of Graduate Studies Music Faculty. At least three members of the examining committee must be faculty in the musicology area.

The exam is in three parts:

1. A proctored written examination
2. A take-home examination
3. An oral examination

#### Proctored Examination

The proctored examination is taken over two days, in two three-hour periods per day. The portions of the proctored examination are as follows:

**1. Musical Object Identification (scores, manuscripts, recordings, sketches, engravings, paintings, others) (one 3-hour period):** The chair of the examination committee will determine, in advance, three major repertoires/traditions that will be covered in this section of the examination. During the examination, five musical objects related to these repertoires/traditions will be provided. For each object, the student must discuss its historical, analytical, or socio-cultural significance. This discussion should include, as relevant:

- assigning the object to a specific historical period, with an approximate date
- explaining other information that can be inferred from the object (e.g., genre, composer, relation to a specific individual or collective output, geographical origin, social group, etc.)
- contextualizing its relation to broader musical and socio-cultural practice

**2. Essays (three 3-hour periods):** Under the guidance of the chair of the examining committee, the committee will determine three general areas for essay questions. The topics will cover a range of historical periods, geographical areas, and/or methodological approaches. The student will develop a bibliography within each area and submit it for approval of the committee. Under the guidance of the chair of the examining committee, the committee will formulate one specific essay question within each of the general topics; the student will answer each of these questions in one of the three-hour examination periods. The chair of the examining committee assembles the questions and takes responsibility for administering the exam.

#### Take-Home Essay

The take-home essay examination is to be completed in one week at a time agreed upon by the examining committee and the student. The essay should be 15–20 pages long (3,750–5,000 words, double-spaced, including notes but excluding bibliography). Although the instructions will vary with the question, the main goal of these papers is to synthesize the existing scholarship on a given topic broadly related to the student's research interests.

### Oral Examination

The oral examination will be scheduled approximately two weeks after all portions of the exam are completed, as allowed by the schedules of the student and the committee. The oral examination will consist of two parts:

- **Analysis:** A score or video of a musical event (for students interested in ethnomusicology) will be provided 90 minutes before the examination. At the start of the oral defense, students will present the analysis orally, considering the various aspects of the music or musical performance that contribute to its overall structure and effect and avoiding a blow-by-blow treatment. Students may write on the score or provide timestamps with observations if pursuing an ethnomusicological analysis and distribute copies of it to the faculty.
- **Oral Defense (including a defense of the analysis, proctored examination, and take-home essay examination):** Following the presentation of the analysis, the committee will ask students to defend and elaborate on all portions of qualifying examination. In addition, the committee may ask new questions that cover additional topics not covered in the examination so far.

Students will be informed of the outcome of the entire exam immediately following the oral exam.

Possible results of the Qualifying Examination are as follows:

- Successful: acceptance to candidacy
- Unsuccessful
- Decision Deferred: The committee is in temporary adjournment until the student revises or retakes all or part of the examination as indicated by the committee. When this has been completed, a final decision will be imparted

A student who fails any part of the examination will be allowed to re-take it once. If they fail the second time, they will not be allowed to continue in the PhD program. The student's advisor (a member of the musicology faculty or another faculty member with the approval of the area head of musicology) will act as chair of the examining committee. The chair convenes an examining committee with three additional members or associate members of the School of Graduate Studies Music Faculty. At least three members of the examining committee must be faculty in the musicology area.

Upon passing the Qualifying Exam, the student should submit the PhD Qualifying Exam Form (found at the [MGSA Graduate Music Resources page](#)) to the SGS Dean's office as soon as possible.

### **7.8.2.d PhD Coursework**

After completion of all Master's level coursework and the qualifying examination, students take a series of required and elective courses at the Doctoral level, as stipulated by the degree requirement checklists below.

### **7.8.2.e Language Proficiency**

Students are required to demonstrate proficiency in two languages relevant to the student's research interests, as approved by the faculty. Students having completed the MA in Musicology program at Rutgers must demonstrate proficiency in one language in addition to the one language from the Master's degree. Note that satisfaction of the PhD foreign language requirements are prerequisites to formal admission to candidacy.

### **7.8.2.f Registration for Independent Study in Final Semester of Coursework**

During the final semester of coursework, students should register for 16:700:601/602 Independent Study with the student's intended dissertation advisor, intended to assist in the preparation of the Dissertation Proposal.

### **7.8.2.g Dissertation Committee**

Students who pass required coursework (except for Research in Music), required languages, and Qualifying Examinations are accepted to candidacy and proceed to the dissertation. Dissertation committees, including the outside reader, should be appointed prior to the proposal defense or the public colloquium. The SGS Graduate Program Director, upon consultation with the student and the committee's proposed chairperson (advisor), will appoint the dissertation committee. The chairperson (advisor) must be a Full Member of the SGS faculty. The committee must include an additional two Members and/or Associate Members of the SGS faculty, plus one outside reader, totaling a minimum of four committee members. The outside reader must be from outside the program—i.e., the Department of Music—but may be from another SGS program. The role of the outside reader is to offer expert evaluation of the student's work from a distance; ideally, the outside reader should not already know the student, or know the student well. The SGS Graduate Program Director will forward information provided by the student about the outside reader to the SGS Dean for final approval; a CV is required if the outside reader does not hold a doctorate.

Substitutions in committee membership, once it has been formed, are the responsibility of the SGS Graduate Program Director and will be allowed only if a member is unable to serve or if a student's dissertation topic changes. In cases other than these, approval for a change in committee membership rests with the SGS Dean. In certain circumstances, committee members who leave the University may continue to serve on the committee with the approval of the SGS Graduate Program Director.

### **7.8.2.h Dissertation Proposal and Public Colloquium**

Within no more than a year of completing the required courses (apart from research credits), candidates must submit a fully articulated dissertation proposal developed with the advice of the dissertation advisor. The dissertation proposal should be roughly 25–30 pages (6,250–7,500 words, double-spaced, including notes but excluding bibliography). The document should define the topic, explain its importance, and cite 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. The document should include a thesis statement, justification, a literature review, a proposed methodology, a tentative chapter outline, and a bibliography.

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. Once a draft of the proposal has been completed and approved by the

advisor, the proposal will be forwarded to the rest of the committee (including the outside member, whenever possible) 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, subject to the approval of the advisor.

As soon as possible after evaluating 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.

The committee must be kept informed of the student's progress and must agree to follow the student's work and assist in its development. The committee shall also agree to give ample and early warning of any reservations concerning the student's progress and must specify in writing the changes required for dissertation acceptance. If the outside member participates only during the last stages of the dissertation, it shall be the responsibility of the SGS Graduate Program Director to furnish them with a copy of the dissertation proposal and of all subsequent changes.

While working on the dissertation, the student registers for 24 credits of 16:700:701/2 Research in Music.

#### **7.8.2.i Dissertation and Defense**

Students should expect that the advisor will require at least one month to read and evaluate a full draft of 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 student must bring the PhD Final Defense Form to the dissertation defense. All members of the committee should sign the PhD candidacy form. In the event that the outside member is unable to attend the defense, the advisor's written approval or disapproval of the dissertation, prior to the defense, will be an acceptable substitute for a signature on the form. If approval is not unanimous, a letter from the dissenting member(s), in which the reasons for disapproval are briefly indicated, must accompany the dissertation. This letter shall be addressed to the Dean of the School of Graduate Studies, and a copy sent to the SGS Graduate Program Director, all members of the committee, and to the student. It is strongly advised that approval of the completed dissertation and of the final examination be completed at the same time. In other words, the dissertation should be in essentially final form at the time of the public oral defense.

The defense commences with a brief overview of the candidate's project, accompanied by a PowerPoint presentation. This opening presentation should last no more than 15 minutes: to ensure sufficient time for questions from the committee, the committee chair will ask the candidate to end the presentation prematurely if this time limit is exceeded. The defense will then proceed with an oral discussion by the candidate and the dissertation committee. The committee chair and the defending student must be physically present at the defense (e.g., presence by

teleconference is not acceptable). Ideally, all voting members of the committee must be present at and participate in the defense. In special circumstances, the School of Graduate Studies will allow up to two voting members to participate via electronic communication media such as speaker-phone or video-conference link. Students wishing to take advantage of this option should seek approval from the SGS Academic Program Coordinator.

Dissertation defenses are open to the public. Students will be informed of the outcome immediately following the defense. Possible results of the defense are as follows:

- Successful: The candidate passed the defense. All members sign the candidacy form.
- Successful, Pending Revisions: The committee requires the incorporation of specified revisions in the text. When this has been done to the satisfaction of the advisor (or, if the committee so specifies, to the satisfaction of each member of the committee), the chairperson and members who have not signed the form will sign the form.
- Unsuccessful: The candidate did NOT pass the defense. The chairperson will summarize the committee recommendations in a letter to the candidate and will forward a copy to the School of Graduate Studies within three days of the examination.

The chairperson and all but one member of the committee must approve the dissertation regardless of the total number of members on the committee. In the case of two or more dissenting members, attempts should be made to reconcile differences at the program level. If a resolution of the differences is not possible, the dissertation must be judged unsatisfactory. Appeals may be referred to the Dean of the School of Graduate Studies.

#### **7.8.2.j Final requirements for Graduation**

Upon a successful defense of the dissertation, the student must take steps, as outlined in the [SGS Checklist for the PhD Degree](#) in order to submit all necessary documents, including the dissertation itself.

**Master of Arts in Musicology**  
Degree Checklist  
(30 credits)

**Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Introduction to Music Research** (3 credits)

\_\_\_\_\_ 16:700:501 *Taken in the first semester. Students may take proseminars simultaneously.*

**4 Proseminars in Musicology** (4 courses; 12 credits) *Must all be on different topics.*

\_\_\_\_\_ 16:700:519

\_\_\_\_\_ 16:700:519

\_\_\_\_\_ 16:700:520

\_\_\_\_\_ 16:700:520

**Studies in Analysis** (6 credits)

\_\_\_\_\_ 16:700:525/526

\_\_\_\_\_ 16:700:525/526

**Elective** (3–6 credits, depending on whether student will submit formal thesis or Master's project)

(selected from list below)

- Additional courses in musicology. Options include, but are not limited to, the following:
  - Additional Proseminar in Musicology (16:700:519/520), on topic not covered by the other Proseminars taken by the student
  - Proseminar in Performance Practice (16:700:567/568)
- Additional course in music theory:
  - Student may elect Studies in Analysis (16:700:525/526) for a second time, if the course is given on a different topic
- Seminar in another academic department at Rutgers, subject to the approval of the faculty
- Applied lessons (pending successful audition)
- (In the second year of enrollment only) Seminar at another institution in the Inter-University Doctoral Consortium, subject to the approval of the faculty

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*For students submitting a formal Thesis*

\_\_\_\_\_ 6 credits of 16:700:701/702

*For students submitting a Master's Project*

\_\_\_\_\_ 16:700:603 Master's Project (3 credits)

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**Foreign Language Proficiency** One language relevant to student's research, as approved by faculty

\_\_\_\_\_ Foreign Language Proficiency

Terminal MA Students  
**Comprehensive Examinations**

\_\_\_\_\_ Oral Exam

Students continuing on to PhD  
**Qualifying Examination**

\_\_\_\_\_ Proctored Musical Object ID Exam

\_\_\_\_\_ Three Proctored Essay Exams

\_\_\_\_\_ Take-Home Essay Exam

\_\_\_\_\_ Oral Exam

**PhD in Musicology (for students who completed their MA at Rutgers)**

**Degree Checklist**

(24 graduate credits + 24 research credits, in addition to 30 credits from the MA)

**Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Initial Coursework**

It is recommended that two of the courses required for the PhD (6 credits) be taken during the second year of enrollment in the MA program.

**Qualifying Examination**

\_\_\_\_\_ Written Exam

\_\_\_\_\_ Oral Exam

\_\_\_\_\_ Take-home Exam

**Seminars in Musicology** (2 courses; 6 credits) *Must be on two different topics, different from the Proseminars taken for the MA*

\_\_\_\_\_ 16:700:619/620

\_\_\_\_\_ 16:700:619/620

**Special Topics in Theory and Analysis** (2 courses; 6 credits) *Must be a different course from Proseminars taken for the MA*

\_\_\_\_\_ 16:700:541 Special Topics in Theory/Analysis

\_\_\_\_\_ 16:700:542 Special Topics in Theory/Analysis

**Musicology Elective** (1 course; 3 credits)

- 
- Additional (16:700:619/620) on topics not covered by the other Seminars yet taken
  - Proseminars in Performance Practice (16:700:567/568)
  - Courses in musicology not listed above
  - Seminars in at another institution in the Inter-University Doctoral Consortium, subject to the approval of the faculty

**Electives in Interdisciplinary Cognate Areas** (2 courses; 6 credits)

- 
- Non-musicology seminar in another academic department at Rutgers, or at another institution in the Inter-University Doctoral Consortium, subject to the approval of the faculty.
  - Course in music performance worth 3 credits, or multiple courses in music performance worth a combined total of 3 credits

**Independent Study: Proposal Preparation** (1 course; 3 credits)

\_\_\_\_\_ 16:700:601/602

**Foreign Language Proficiency**

\_\_\_\_\_ One other language relevant to the student's research interests, as approved by the faculty, in addition to the one required for the MA

**Dissertation**

\_\_\_\_\_ Proposal Defense

\_\_\_\_\_ 16:700:701/2 Research in Music (24 credits)

\_\_\_\_\_ Dissertation Defense

**Sample 9-Semester Registration Schedule for Combined MA/PhD in Musicology**  
(The actual distribution of courses in each semester depends on course offerings.)

**MA**

|                                                                                                                                                                   |                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>YEAR 1</b><br><b>Fall</b> (9 credits)<br>Introduction to Music Research (3 credits)<br>Studies in Analysis (3 credits)<br>Proseminar in Musicology (3 credits) | <b>YEAR 1</b><br><b>Spring</b> (9 credits)<br>Proseminar in Musicology (3 credits)<br>Studies in Analysis (3 credits)<br>Elective (3 credits)                                |
| <b>YEAR 2</b><br><b>Fall</b> (9 credits)<br>MA Elective (3 credits)<br>Proseminar in Musicology (3 credits)<br>Master's Project (3 credits)                       | <b>YEAR 2</b><br><b>Spring</b> (9 credits)<br>Proseminar in Musicology (3 credits)<br>Special Topics in Theory/Analysis (3 credits)*<br>PhD Musicology Elective (3 credits)* |

\*Course not required for terminal MA. Credits count toward the coursework requirements for the PhD.

**End of summer after Year 2: Qualifying Examination**

**PhD**

|                                                                                                                                                                |                                                                                                                                                                                       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>YEAR 3</b><br><b>Fall</b> (9 credits)<br>Seminar in Musicology (3 credits)<br>Special Topics in Theory/Analysis (3 credits)<br>Cognate Elective (3 credits) | <b>YEAR 3</b><br><b>Spring</b> (9 credits)<br>Seminar in Musicology (3 credits)<br>Cognate Elective (3 credits)<br>Independent Study (with intended dissertation advisor) (3 credits) |
| <b>YEAR 4</b><br><b>Fall</b> (9 credits)<br>9 Research Credits                                                                                                 | <b>YEAR 4</b><br><b>Spring</b> (9 credits)<br>9 Research Credits                                                                                                                      |
| <b>YEAR 5</b><br><b>Fall</b> (6 credits)<br>6 Research Credits                                                                                                 |                                                                                                                                                                                       |

**PhD in Musicology (for students who hold an MA from another institution)**

**Degree Checklist**

(24 + 3 Master's-level credits + 21 graduate credits + 24 research credits)

**Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Transfer Credits**

\_\_\_\_\_ 24 credits transferred from MA or equivalent

**Initial Coursework (3 credits)**

\_\_\_\_\_ 16:700:501 Introduction to Music Research (*Taken in the first semester. PhD students in musicology will be allowed to take other seminars simultaneously.*)\*

**Qualifying Examination**

\_\_\_\_\_ Written Exam

\_\_\_\_\_ Take-home Exam

\_\_\_\_\_ Oral Exam

**Seminar in Musicology (2 courses; 6 credits) *Must be on two different topics.***

\_\_\_\_\_ 16:700:619/620

\_\_\_\_\_ 16:700:619/620

**Special Topics in Theory and Analysis (1 course; 3 credits)**

\_\_\_\_\_ 16:700:542 Special Topics in Theory/Analysis

**Musicology/Music Theory Elective (1 course; 3 credits)**

- \_\_\_\_\_ Additional (16:700:619/620) on topics not covered by the other seminar yet taken
- \_\_\_\_\_ Proseminars in Performance Practice (16:700:567/568)
- \_\_\_\_\_ Courses in musicology not listed above
- \_\_\_\_\_ Seminars in another academic department at Rutgers, or at another institution in the Inter-University Doctoral Consortium, subject to the approval of the faculty
- \_\_\_\_\_ Music Theory courses

**Electives in Interdisciplinary Cognate Areas (2 courses; 6 credits)**

- \_\_\_\_\_ Non-musicology seminar in another academic department at Rutgers, or at another institution in the Inter-University Doctoral Consortium, subject to the approval of the faculty.
- \_\_\_\_\_ Course in music performance worth 3 credits, or multiple courses in music performance worth a combined total of 3 credits

**Independent Study: Proposal Preparation (1 course; 3 credits)**

\_\_\_\_\_ 16:700:601/602

**Foreign Language Proficiency**

\_\_\_\_\_ One other language relevant to the student's research interests, as approved by the faculty, in addition to the one required for the MA

**Dissertation**

\_\_\_\_\_ Proposal Defense

\_\_\_\_\_ 16:700:701/2 Research in Music  
(24 credits)

\_\_\_\_\_ Dissertation Defense

\* If Introduction to Music Research was taken previously at the graduate level, an elective may substitute for this requirement.

**Sample 6-Semester Registration Schedule - Musicology PhD with non-Rutgers MA**  
(The actual distribution of courses in each semester depends on course offerings.)

|                                                                                                                                                                                                         |                                                                                                                                                                 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>YEAR 1</b><br><b>Fall</b> (9 credits)<br>Introduction to Music Research, or elective by permission (3 credits)<br>Seminar in Musicology (3 credits)<br>Special Topics in Theory/Analysis (3 credits) | <b>YEAR 1</b><br><b>Spring</b> (9 credits)<br>Musicology/Music Theory Elective (3 credits)<br>Seminar in Musicology (3 credits)<br>Cognate Elective (3 credits) |
| <b>End of summer after Year 1:</b> Qualifying Examination                                                                                                                                               |                                                                                                                                                                 |
| <b>YEAR 2</b><br><b>Fall</b> (9 credits)<br>Cognate Elective (3 credits)<br>Independent Study (with intended dissertation advisor) (3 credits)<br>3 Research Credits                                    | <b>YEAR 2</b><br><b>Spring</b> (9 credits)<br>9 Research Credits                                                                                                |
| <b>YEAR 3</b><br><b>Fall</b> (9 credits)<br>9 Research Credits                                                                                                                                          | <b>YEAR 3</b><br><b>Spring</b> (3 credits)<br>3 Research Credits                                                                                                |

## **7.9 Programs in Music Theory**

The Department of Music at Rutgers offers MA and PhD degrees in music theory. Students may enroll in the Master of Arts in Music Theory as terminal students (who finish with an MA degree) or with the intention of continuing onto the PhD.

These academic programs enable students to take advantage of both the professional conservatory setting within the Mason Gross School of the Arts and the broad, humanistic environment of a major research university. Classes in research methods and current issues in music theory are supplemented by seminars open to musicologists, music theorists, composers and performers. The program fosters the development of interdisciplinary perspectives and critical thinking on music of diverse traditions, and the exploration of various analytical methods germane to the repertoire. Music theory students are encouraged to take courses in musicology, performance practice, and in other departments throughout the university as appropriate to their research interests.

Additionally, through the [Inter-University Doctoral Consortium](#), PhD students may take courses at Princeton, Columbia, CUNY, NYU, the New School, Stony Brook, and Fordham. MA students can take seminars at Princeton through the [Rutgers-Princeton Exchange Program](#). The Rutgers music theory program prepares students to become active members of the professional academic community as well as independent thinkers who will challenge the field's intellectual conventions.

A full explanation of the vision, learning goals, and assessment procedures for the MA/PhD programs can be found online at the [program's website](#).

The following information relates to the Master of Arts and PhD degrees in Music Theory. Further information about these degree requirements should be obtained from the Music Theory faculty.

### **7.9.1 Coursework**

Required seminars on research methods are offered regularly. Theory seminars cover all major areas of the profession, including analysis, post-tonal theory, perception and cognition, and rhythm studies, in addition to current topics in music theory. These seminars are designed both to expose students to current research in the particular area of the seminar and to impart skills in analysis, critical thinking, research, writing, and oral presentation. Students will benefit from a particularly rich array of post-1900 topics, as the faculty's research interests encompass atonal music, popular music, Chinese opera, cultural synthesis in contemporary music, American ultra-modern music, minimalism, and women and gender studies.

Beyond required seminars, both the MA and PhD in Music Theory allow for several credits to be satisfied by elective courses. Selection of appropriate elective courses should be made in consultation with the Head of Music Theory, the Graduate Director, and the SGS Graduate Program Director.

### **7.9.2 Professional Opportunities**

Graduate students are encouraged to pursue professional opportunities during their tenure at Rutgers. They may present their work-in-progress at meetings of the [Rutgers University Musicological Society \(RUMS\)](#), which also provides opportunities for leadership. Teaching and

assistant teaching assignments offer valuable classroom experience under the guidance of experienced faculty. The faculty guide students through the process of submitting appropriate work to professional conferences and journals, and students may apply for funds for conference travel. Rutgers students enjoy access to a number of consortium libraries and research facilities. The [Performing Arts Library](#) is an outstanding research facility and supports many online music and scholarly resources.

### **7.9.3 Transfer of Credit to MA Program from Prior Graduate Studies**

On the recommendation of the Composition faculty, and with the approval of the Graduate School-New Brunswick, students in the MA in Music Theory program may transfer as many as 12 graduate credits earned at another graduate program toward the 30-credit degree requirement. Students should discuss any requests for credit transfer with the Graduate Director and the SGS Graduate Program Director.

### **7.9.4 Master of Arts in Music Theory Requirements**

MA and MA/PhD students must pass the comprehensive exam and complete a Master's Project.

#### **7.9.4.a MA in Music Theory Comprehensive Exam**

The comprehensive exam is to be taken in its entirety at the end of the student's third semester of MA study. Only one retake of a given section is permitted, which must be taken the following semester. Failure to pass any section of the exam on the retake is grounds for dismissal from the program. The theory comprehensive exam consists of a proctored exam and a take-home analysis.

#### Proctored Exam

This proctored portion of the comprehensive exam is taken over two days. It consists of four sections, each of which takes three hours:

- **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." This test is administered on the morning of the first day of comprehensive exam testing.
- **Analysis (tonal):** The student will be asked to give detailed answers to questions about a given tonal piece. A score and recording will be provided, as well as staff paper. Students may write on the score, which must be returned with the exam. It is encouraged that students use the staff paper to illustrate analytical points. This test is administered on the afternoon of the first day of comprehensive exam testing
- **Essays (2 sections):** Students are given two envelopes, each containing two essay questions. Students must answer one essay question from each envelope. This test is administered on the second day of comprehensive exam testing.

#### Take-Home Analysis

The take-home analysis is done over a three-day period, should be 3,000-4,000 words in length (excluding examples), and requires analytical and historical discussion of a post-tonal work.

#### **7.9.4.b Master's Project**

For non-thesis projects, Master's students must register for 16:700:603 (Master's Project), normally in their third semester of coursework. These students write a substantial essay (normally 10,000 to 14,000 words long) or complete an equivalent project (upon approval by the full theory faculty), under the supervision of an advisor in the theory area. The project should involve some original research, engage with pertinent literature, and include detailed discussion of the relevant repertory. After completion, this project is evaluated by the full theory faculty; deficiencies in the project as found by the faculty must be rectified before the project requirement is considered fulfilled.

For thesis projects, Master's students must write a substantial essay (14,000 to 20,000 words long) under the supervision of an advisor in the theory area. The project should involve some original research, engage with pertinent literature, and include detailed discussion of the relevant repertory. After completion, this project is evaluated by the full theory faculty; deficiencies in the project as found by the faculty must be rectified before the project requirement is considered fulfilled. For thesis projects, Master's students should consult with the theory faculty about registering for the necessary courses.

#### **7.9.4.c Foreign Language Requirement for the MA in Music Theory**

The MA Degree in Music Theory requires a reading knowledge and proficiency of German. Information about satisfying the Foreign Language Requirement is in section [7.2.8 Foreign Language Proficiency Requirements](#).

#### **7.9.4.d Necessary Forms for MA Students**

After completion of the Comprehensive Exams MA students must complete the Diploma Application Form as well as the Master of Arts Candidacy Form. These forms can be obtained through the School of Graduate Studies or from the [MGSA Graduate Music Resources page](#).

#### **7.9.5 PhD in Music Theory Requirements**

PhD students (entering with a Master's degree) must pass the comprehensive exam; pass the qualifying exam; prepare and defend a dissertation proposal; and prepare and defend a dissertation.

MA/PhD students, having passed the comprehensive exam and completed a Master's Project, must pass the qualifying exam; prepare and defend a dissertation proposal; and prepare and defend a dissertation.

#### **7.9.5.a Transfer of Credit for Students with MA Degrees from Other Institutions**

Students entering the PhD in Music Theory program with a graduate degree from another institution should transfer 24 credits from their Master's degree after completion of nine credits of graduate level coursework with grades of B or better. The transfer is done by means of the [SGS Transfer of Credit Application](#), which should, along with an official final transcript from the previous institution, be submitted to the SGS Graduate Program Director. If the faculty determines that fewer than 24 credits can be transferred from the student's MA, the student will be required to take additional credits (more than 6) at the Master's level before formal admission to the PhD.

### 7.9.5.b PhD in Music Theory Comprehensive Exam

PhD students entering with an MA from another institution must take the comprehensive exam in its entirety at the end of their first semester of PhD study. Only one retake is permitted, which must be taken in the following semester. Failure to pass any section of the exam on the retake is grounds for dismissal from the program.

The theory comprehensive exam consists of a proctored exam and a take-home analysis:

#### Proctored exam

This portion of the comprehensive exam is taken over two days. It consists of four sections, each of which takes three hours:

- **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.” This test is identify administered on the morning of the first day of comprehensive exam testing.
- **Analysis (tonal):** The student will be asked to give detailed answers to questions about a given tonal piece. A score and recording will be provided, as well as staff paper. Students may write on the score, which must be returned with the exam. It is encouraged that students use the staff paper to illustrate analytical points. This test is administered on the afternoon of the first day of comprehensive exam testing
- **Essays (2 sections):** Students are given two envelopes, each containing two essay questions. Students must answer one essay question from each envelope. This test is administered on the second day of comprehensive exam testing.

#### Take-home analysis

The take-home analysis is done over a three-day period, should be about 10 pages in length (excluding examples), and requires analytical and historical discussion of a post-tonal work.

### 7.9.5.c PhD Qualifying Examination

The qualifying exam should be taken within one semester of completing the PhD coursework (normally the fifth semester of PhD study). Only one retake is permitted, which must be taken in the following semester. Failure to pass any section of the exam on the retake is grounds for dismissal from the program.

Students should begin registering for research credits in the same semester as the initial qualifying exam is taken.

The theory qualifying exam consists of two components:

1. **Oral Analysis:** This exam will be one hour long and is usually administered during reading days. One week before the oral analysis, students are sent a piece (tonal or post-tonal) to analyze. In addition to doing original analysis, students may prepare by reading published scholarship about the piece, but students may not consult with other students taking the same exam. Students may bring notes and marked scores to the exam. At the start of the exam, students will be asked to give a summary presentation of the piece.

**2. Field Exam:** This exam has several stages:

- a. First, students select two of the following topics: 1) Schenker; 2) set/serial theory; 3) transformation theory; 4) semiotics/hermeneutics; and 5) *Formenlehre*. Alternatively, students may design one or two other topics in consultation with and upon approval of the theory faculty.
- b. Next, students develop bibliographies for each of your two topics. Each bibliography should contain around 30 works which the student believes to be the most significant to the field, including at least 5 book-length works (monographs, essay collections, translations, etc.). Book chapters should not be given as individual entries unless the larger work as a whole is not appropriate to list. Alternative designs of the bibliographies may be possible.
- c. Bibliographies should be submitted to the faculty at the end of the semester preceding the semester in which the student is intending to take the qualifying exam (normally at the end of the fourth semester of PhD study). It is recommended that students submit drafts to faculty for feedback before this. Students will receive faculty approval of your bibliographies by the start of the following semester.
- d. Finally, at the end of the semester in which the student will take the qualifying exam (exact date to be determined), students are to be given a question related to one of your two topics and bibliographies. Students have one week to write a 20-page paper that answers the question as originally as possible in as or (i.e. not simply retransmitting ideas from existing scholarship).

Possible results of the Qualifying Examination are as follows:

- Successful: acceptance to candidacy
- Unsuccessful
- Decision Deferred: The committee is in temporary adjournment until the student revises or retakes all or part of the examination as indicated by the committee. When this has been done to the satisfaction of the committee, a final decision will be imparted

Upon passing the Qualifying Exam, student should submit the first portions of the PhD Candidacy Form (found at the [MGSA Graduate Music Resources page](#)) to the SGS Dean's office as soon as possible.

**7.9.5.d Dissertation Proposal**

After passing the qualifying exam (or sooner), candidates should seek out a faculty advisor with whom they wish to work on the dissertation. Students working on the dissertation enroll in 16:700:701/2 Research in Music. Within one year of passing the qualifying exam, candidates should submit a dissertation proposal. The dissertation proposal should be roughly 20 double-spaced pages, excluding the bibliography. The proposal should generally include:

1. Working title of the dissertation
2. General statement
  - A description of the topic, including a brief explanation of its historical and/or biographical context

- An explanation of the purpose of the project and its value to scholarly research
3. State of research
    - A discussion of the current state of research in the chosen field
    - A bibliography of relevant literature
  4. Approach
    - An explanation of the research plan and methodology for the project
    - A provisional table of contents, with a brief explanation of the substance and purpose of each chapter
  5. Writing sample
    - A brief sample (2-5 pages) of the kind of work to be undertaken in the main body of the dissertation. The exact contents will vary according to the topic and methodology. Some examples include but are not limited to: musical analyses; graphs or charts with interpretive commentary; and mathematical or other computations with explanatory commentary.

#### **7.9.5.e Dissertation Proposal Defense**

The candidate and the advisor should identify two other faculty members who agree to join the dissertation proposal committee. Once the dissertation proposal is completed and has been approved by the advisor, the candidate should provide a copy of the proposal to the other two committee members. This should occur at least four weeks before the dissertation proposal defense.

The candidate is responsible for scheduling the dissertation proposal defense at a time convenient for all three committee members. The defense will last approximately one hour, consisting of discussion between the candidate and the committee members.

The candidate will be notified of the results immediately after the defense. The possible outcomes are: accepted; accepted with revisions; and not accepted.

#### **7.9.5.f Dissertation**

The dissertation is an extensive paper (normally 250 or more double-spaced pages, excluding front matter and bibliography) in which the candidate presents original scholarly research in the area identified in the dissertation proposal. The dissertation is written under the direction of the dissertation advisor.

#### **7.9.5.g Dissertation Committee**

Students who pass required coursework (except for Research in Music), required languages, and Qualifying Examinations are accepted to candidacy and proceed to the dissertation. Dissertation committees, including the outside reader, should be appointed prior to the proposal defense. The SGS Graduate Program Director, upon consultation with the student and the committee's proposed chairperson (advisor), will appoint the dissertation committee. The chairperson (advisor) must be a Full Member of the SGS faculty. The committee must include an additional two Members and/or Associate Members of the SGS faculty, plus one outside reader, totaling a minimum of four committee members. The outside reader must be from outside the program—i.e., the Department of Music—but may be from another SGS program. The role of the outside

reader is to offer expert evaluation of the student's work from a distance; ideally, the outside reader should not already know the student, or know the student well. The SGS Graduate Program Director will forward information provided by the student about the outside reader to the SGS Dean for final approval; a CV is required if the outside reader does not hold a doctorate.

Substitutions in committee membership, once it has been formed, are the responsibility of the SGS Graduate Program Director and will be allowed only if a member is unable to serve or if a student's dissertation topic changes. In cases other than these, approval for a change in committee membership rests with the SGS Dean. In certain circumstances, committee members who leave the University may continue to serve on the committee with the approval of the SGS Graduate Program Director.

#### **7.9.5.h Dissertation Defense**

Once the dissertation is completed and has been approved by the advisor, the candidate should provide a copy of the dissertation to the other members of the committee. This should occur at least four weeks before the dissertation defense.

The candidate is responsible for scheduling the dissertation defense at a time convenient for all committee members. The dissertation defense will last one to two hours, consisting of discussion between the candidate and the members of the committee.

The student must bring the PhD Candidacy form, retrieved from the SGS Dean's office, to the dissertation defense.

The candidate will be notified of the results immediately after the defense. The possible outcomes are: accepted; accepted with revisions; and not accepted.

#### **7.9.6 Foreign Language Proficiency for PhD Music Theory Students**

MA Students must demonstrate proficiency in German. PhD students must, in addition to German, demonstrate proficiency in either French, Italian, or Latin. Information about satisfying these language proficiency requirements is in section [7.2.8 Foreign Language Proficiency Requirements](#). Note that satisfaction of the PhD foreign language requirements are prerequisites to formal admission to candidacy, which is required for eligibility to be hired as a Part-Time Lecturer, according to AAUP-AFT rules.

**Master of Arts in Music Theory**  
Degree Requirements Checklist  
(30 credits)

**Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Required Theory Courses** (5 courses; 15 Credits)

\_\_\_\_\_ 16:700:501 Introduction to Music Research

\_\_\_\_\_ 16:700:504 Current Issues in Music Theory

\_\_\_\_\_ 08:702:560 Music Theory Pedagogy

\_\_\_\_\_ 16:700:573/4 Twentieth-Century Theory

\_\_\_\_\_ 16:700:525/6 Studies in Analysis

**History Courses** (6 credits)

\_\_\_\_\_ 16:700:519/520 Proseminar in Musicology

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_ Any musicology elective

**Other Electives** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:\_\_\_\_\_ or 08:702:\_\_\_\_\_

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For students submitting a formal Thesis

\_\_\_\_\_ 6 credits of 16:700:701/702

For students submitting a Master's Project

\_\_\_\_\_ One additional elective course (3 credits)

\_\_\_\_\_ 16:700:603 Master's Project (3 credits)

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**Foreign Language Proficiency – German**

\_\_\_\_\_ Foreign Language Exam

**Comprehensive Examination**

\_\_\_\_\_ Excerpt Exam

\_\_\_\_\_ Analysis Exam

\_\_\_\_\_ Essays Exam (2)

\_\_\_\_\_ Take-home Analysis

## **PhD in Music Theory**

### **Degree Requirements Checklist**

(24 + 6 Master's-level credits + 18 graduate credits + 24 research credits)

#### **Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

#### **Transfer Credits**

\_\_\_\_\_ 24 credits transferred from MA or equivalent\*\*

#### **Coursework** (8 courses; 24 credits)

\_\_\_\_\_ 16:700:541/542 Special Topics in Theory/Analysis

\_\_\_\_\_ 16:700:541/542 Special Topics in Theory/Analysis

\_\_\_\_\_ 16:700:541/542 Special Topics in Theory/Analysis

\_\_\_\_\_ 16:700:\_\_\_\_\_ Music Elective

\_\_\_\_\_ 16:700:\_\_\_\_\_ Music Elective

\_\_\_\_\_ Free Elective\*

\_\_\_\_\_ Free Elective\*

\_\_\_\_\_ Free Elective\*

#### **Comprehensive Examination**

\_\_\_\_\_ Excerpt Exam

\_\_\_\_\_ Analysis Exam

\_\_\_\_\_ Essays Exam (2)

\_\_\_\_\_ Take-home Analysis

#### **PhD Interview**

\_\_\_\_\_ Interview with Music Theory faculty

#### **Foreign Language Proficiency** (Two languages, German to be completed at MA level):

\_\_\_\_\_ German

\_\_\_\_\_ Italian, French or Latin

#### **Qualifying Examination**

\_\_\_\_\_ Oral Analysis

\_\_\_\_\_ History of Theory

\_\_\_\_\_ Field Exam

#### **Oral Follow-up Exam**

\_\_\_\_\_ Oral Follow-up Exam

#### **Dissertation**

\_\_\_\_\_ Dissertation Proposal Defense

\_\_\_\_\_ 16:700:701/2 Research in Music (24 credits)

\_\_\_\_\_ Dissertation Defense

\*Any course outside of the School 08 or 16:700 must be approved by the Music Theory faculty in advance

\*\* Students who earned an MA in Music Theory at Rutgers are required to take only 18 credits in addition to the 30 earned during master's study.

### **7.10 Programs in Composition**

The MA and PhD programs in composition enable students to take advantage of both the professional conservatory setting within the Mason Gross School of the Arts and the broad, humanistic environment of a major research university, all within the radius of New York City's bustling new-music scene. Performance opportunities abound, as composers are able to recruit undergraduate and graduate students in the school's large performance program, as well as receive readings from the [Rutgers Symphony Orchestra](#). Additionally, student composers regularly receive performances from the resident new-music ensemble HELIX!, The Rutgers Percussion Ensemble, and through other opportunities.

A full explanation of the vision, learning goals, and assessment procedures for the MA/PhD programs can be found online at the [program's website](#).

The following information pertains to the Master of Arts and Doctor of Philosophy degrees in Composition.

#### **7.10.1 Coursework**

Private instruction in composition is supplemented by musicology, theory, and performance-practice seminars. Graduate students may also take courses in other departments throughout the university as appropriate to their research interests; PhD students may enroll in classes at Princeton, Columbia, CUNY, NYU, the New School, Stony Brook, and Fordham through the [Inter-University Doctoral Consortium](#). MA students can take seminars at Princeton through the [Rutgers-Princeton Exchange Program](#). Graduate composers are required to participate in the composer's practicum, in which students share their in-progress pieces, collaborate with members of the art & design, dance, film, and theater programs, and attend lectures by visiting composers. The practicum also covers issues of notation, score preparation, compositional form, parameters and concepts in musical language, pre-compositional models and structures, professional development and affiliations, compositional collegiality, rehearsal techniques, and other practical issues for the contemporary composer.

#### **7.10.2 Transfer of Credit to MA Program from Prior Graduate Studies**

On the recommendation of the Composition faculty, and with the approval of the Graduate School-New Brunswick, students in the MA in Composition program may transfer as many as 12 graduate credits earned at another graduate program toward the 30-credit degree requirement. Students should discuss any requests for credit transfer with the Graduate Director and the SGS Graduate Program Director.

#### **7.10.3 Master's Project**

Students earning the MA degree will prepare a portfolio of pieces composed while in residency. The format of the portfolio is determined by the student and their composition teacher. At least two of the included pieces need to be performed and/or recorded. The portfolio is submitted to the entire faculty for review by March 15 for May graduation or November 1 for January graduation. Three members of the SGS Music Faculty will evaluate the portfolio within two weeks of receipt.

Possible results of the Master's Project are as follows:

- Successful
- Unsuccessful
- Decision Deferred: The faculty provides the student additional time to augment their portfolio with additional compositions. When this has been done to the satisfaction of the faculty, a final decision will be imparted.

#### **7.10.4 Written Comprehensive Examination**

The comprehensive examination marks the transition from master's to doctoral level coursework in composition. The examination assesses students' breadth of knowledge, critical thinking, and ability to contextualize their creative practice within the broader field of music composition.

##### **7.10.4.a Timing of the Exam**

Students in the MA in Composition program take the comprehensive examination at the end of the third semester of study. Students in the PhD in Composition program take the comprehensive examination at the end of the second semester of study. In the event of failure, the exam may be retaken once. A second unsuccessful attempt will result in dismissal from the program.

##### **7.10.4.b Structure of the Exam**

###### **Part 1: 50 Works Test**

- a. Upon entering the program, each student will be provided with a list of 50 compositions written after approximately 1980, curated and updated regularly by the composition faculty.
- b. Preparation: Students are required to listen to all 50 works and make notes regarding their historical provenance and musical characteristics. These notes may be used during the examination.
- c. Exam Format: During the exam, the faculty will play an extended excerpt from a composition on the list (or a group of excerpts from stylistically related works). Students will then write a short essay describing the salient stylistic characteristics of the excerpt(s) and situating the work(s) within a historical and aesthetic context.
- d. Identification: While students are not required to identify the exact title or composer, their analysis must demonstrate familiarity with the compositional trends and diverse aesthetic perspectives represented in the list.
- e. Upon completion, students will have developed broad familiarity with compositional trends from the past 50 years and exposure to a diverse range of artistic perspectives.

###### **Part 2: Artistic Bibliography**

- a. Students will identify a genre relevant to their intended compositional work during the program (e.g., orchestra, chamber music, opera, art song, concerto, music for dance) and construct a curated, annotated bibliography.
- b. The bibliography will consist of 20 significant works, divided equally between:
  - i. 10 pre-1950 compositions
  - ii. 10 post-1950 compositions
- c. Each entry must include a brief annotation describing the work's defining characteristics, compositional techniques, and historical/cultural context.
- d. The bibliography will be prefaced by a 1–2 page synthesis that broadly surveys recent developments in the chosen genre. This preface must be prepared in advance and submitted on the first day of the exam period.

- e. Upon completion, students will be able to situate their creative work in relation to significant historical developments and the broader field of contemporary composition.

### Part 3: Historical Essay

- a. The composition faculty will provide a list of 10 historical topics that represent foundational trends and concepts every composer should know.
- b. Students will study the 10 topics in advance.
- c. During the examination, faculty will present **two questions** based on the predetermined topics. Students must write a 5–7 page essay responding to **one question**. The essay must be written during the exam without notes and does not require citation of secondary literature.
- d. Upon completion, students will demonstrate the ability to describe and engage with essential historical trends in a clear and analytical manner.

The results of the Comprehensive Examination will be determined as follows:

- Successful: The student has passed all sections of the examination.
- Unsuccessful: The student must retake one or more sections of the examination, as indicated by the faculty.
- Decision Deferred: The faculty requires additional clarification, revisions, or further preparation in specific areas. Upon satisfactory completion of these requirements, a final decision will be rendered. Two failed results on the exam may lead to dismissal from the program.

The Comprehensive Examination will be evaluated by three members of the SGS Music Faculty, and results will be communicated to the student within four weeks of completion.

### **7.10.5 Transfer of Credit for PhD Students with MA Degrees from Other Institutions**

Students entering the PhD in Composition program with a graduate degree from another institution should transfer 24 credits from their Master's degree after completion of nine credits of graduate level coursework with grades of B or better. The transfer is done by means of the [SGS Transfer of Credit Application](#), which should, along with an official final transcript from the previous institution, be submitted to the SGS Graduate Program Director. If the faculty determines that fewer than 24 credits can be transferred from the student's MA, the student will be required to take additional credits (more than 6) at the Master's level before formal admission to the PhD.

### **7.10.6 PhD Qualifying Examination**

The PhD Qualifying Exam consists of two components: **Take-Home Essays (2)** and **Oral Examination**. Students will take this exam in its entirety in their 4th semester of enrollment (or equivalent credit hours): 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. The examining committee will consist of four members of the SGS Music Faculty.

#### Take-Home Essays (2)

The student will be required to write two essays during a four-day period. Each essay should be 2,500–3,500 words in length, double-spaced (including notes but excluding bibliography) and should cite appropriate scholarly sources and include a complete bibliography. The four-day

period will begin at an agreed-upon time during the first week of the exam period of the student's 24th credit of classes, when the student will receive their two questions via email. Students will need to submit their essays via email to their committee and Graduate Director at the end of the four-day period.

The selection of topics shall proceed as follows:

- The student is asked to devise 6 topics for the exam. Three should address issues pre-1945; three should be related to contemporary musical practice (post-1945). The student should consult with faculty about good potential topics. The student must submit these topics to the examining committee by the last day of classes the semester before the exams are to be taken.
- During the university exam period following the submission of topics, the examining committee selects the final topics from the student's 6, substituting up to 3 of their own (assuming no major problems in the topics proposed by the student). The student will be notified of the final 6 topics by the last date of grade submission for the university exam period.
- The examining committee will devise two take-home essay questions based on the final 6 topics. These questions will be emailed to the student at the beginning of the four-day examination period.

#### Oral Examination

The oral examination will be scheduled approximately one week after the take-home essay portion of the exam has been completed, as allowed by schedules of the student and the examining committee. Students should print out and bring the PhD Qualifying Exam Form, found at the [MGSA Graduate Music Resources page](#), to the Oral Examination.

The oral examination will consist of two parts:

- Analysis Presentation: The student will prepare a formal oral presentation on the analysis of a post-tonal composition. This composition will be selected by the faculty and provided to the student one week before the oral examination. The presentation should be 30 minutes. Slides, musical examples, and/or handouts are encouraged.
- Oral Defense (including a defense of the analysis presentation and take-home essays): Following the Analysis Presentation, the examining committee will ask students to defend and elaborate on the Analysis Presentation as well as the take-home essays. In addition, the committee may ask new questions about any of the six original topics.

Students will be informed of the outcome of the entire examination immediately following the oral exam. Possible results of the Qualifying Examination are as follows:

- Successful: acceptance to candidacy
- Unsuccessful

- **Decision Deferred:** The committee is in temporary adjournment until the student revises or retakes all or part of the examination as indicated by the committee. When this has been done to the satisfaction of the committee, a final decision will be imparted.

Upon passing the Qualifying Exam, student should submit Qualifying Exam Form (found at the [MGSA Graduate Music Resources page](#)) to the SGS Dean's office as soon as possible.

At the discretion of the committee, the student may be offered the opportunity to earn a terminal MA degree upon completion of the required 30 credits and a Master's project.

### **7.10.7 PhD Dissertation**

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 composition
2. A written document. There are two options for the written document portion of the dissertation:
  - a. Writing on the student's own work. Students will provide an analysis of their composition and contextualize it in the broader musical field in a research-based paper.
  - b. Writing a research paper on a separate topic from their composition. If this option is chosen, a short analysis of the student's own work will be required.

#### **7.10.7.a Dissertation Committee**

Students who pass required coursework (except for Research in Music), required languages, and Qualifying Examinations are accepted to candidacy and proceed to the dissertation. Dissertation committees, including the outside reader, should be appointed prior to the proposal defense. The SGS Graduate Program Director, upon consultation with the student and the committee's proposed chairperson (advisor), will appoint the dissertation committee. The chairperson (advisor) must be a Full Member of the SGS faculty. The committee must include an additional two Members and/or Associate Members of the SGS faculty, plus one outside reader, totaling a minimum of four committee members. The outside reader must be from outside the program—i.e., the Department of Music—but may be from another SGS program. The role of the outside reader is to offer expert evaluation of the student's work from a distance; ideally, the outside reader should not already know the student, or know the student well. The SGS Graduate Program Director will forward information provided by the student about the outside reader to the SGS Dean for final approval; a CV is required if the outside reader does not hold a doctorate.

Substitutions in committee membership, once it has been formed, are the responsibility of the SGS Graduate Program Director and will be allowed only if a member is unable to serve or if a student's dissertation topic changes. In cases other than these, approval for a change in committee membership rests with the SGS Dean. In certain circumstances, committee members who leave the University may continue to serve on the committee with the approval of the SGS Graduate Program Director.

### **7.10.7.b PhD Dissertation Proposal Defense**

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

1. A 1,750-2000-word paper (7-10 pages) including the following sections: Literature Review, Thesis, Methods of Analysis, and Approaches
2. A 250–500-word description of original composition (1-2 pages)
3. Comprehensive bibliography of sources relevant to the student’s paper topic and their original composition

The dissertation proposal is 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. It is the student’s responsibility to schedule their dissertation proposal defense in consultation with the members of the committee and the Graduate Director.

The completed and approved proposal should be distributed to the members of the committee at least four weeks prior to the defense. Faculty will respond to the student with requests for revisions at least two weeks prior to the defense.

The dissertation proposal defense will consist of a short (10-15 minutes) presentation on the student’s paper topic and a short (10-15 minutes) presentation on the student’s original composition.

Students will be notified of the outcome of their defense immediately after the defense.

Possible results of the dissertation proposal defense are as follows:

1. Successful: The candidate may proceed to working on the dissertation.
2. Successful, Pending Revisions: The committee requires the incorporation of specified revisions to the proposal. When this has been done to the satisfaction of the advisor (or, if the committee so specifies, to the satisfaction of each member of the committee), the candidate may proceed to working on the dissertation.
3. Unsuccessful: The proposal requires substantial revisions and requires the student to re-present the proposal to their committee.

### **7.10.7.c Research in Music**

Over the course of a student’s period of work on the Dissertation, the student registers for 24 credits of 16:700:701/2 Research in Music.

### **7.10.7.d Dissertation Defense**

Students should expect that the advisor will require at least one month to read and evaluate a full draft of 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 chairperson and all but one member of the committee must approve the dissertation regardless of the total number of members on the committee. In the case of two or more dissenting members, attempts should be made to reconcile differences at the program level. If a resolution of the differences is not possible, the dissertation must be judged unsatisfactory. Appeals may be referred to the Dean of the School of Graduate Studies.

The final examination consists of an oral discussion by the candidate and the dissertation committee following the provisional completion of the dissertation. The committee chair and the defending student must be physically present at the final examination (e.g., presence by teleconference is not acceptable). Ideally, all voting members of the committee must be present at and participate in final examinations. In special circumstances, the School of Graduate Studies will allow up to two voting members to participate via electronic communication media such as speaker-phone or video-conference link. Students wishing to take advantage of this option should seek approval from the SGS Graduate Program Director.

Final examinations are oral and open to the public. Students will be informed of the outcome immediately following the defense. Possible results of the defense are as follows:

- Successful: The candidate passed the final examination. All committee members sign the candidacy form.
- Successful, Pending Revisions: The committee requires the incorporation of specified revisions in the text. When this has been done to the satisfaction of the advisor (or, if the committee so specifies, to the satisfaction of each member of the committee), the chairperson and members who have not signed the form will sign the form.
- Unsuccessful: The candidate did NOT pass the final examination. The chairperson will summarize the committee recommendations in a letter to the candidate and will forward a copy to the School of Graduate Studies within three days of the examination.

The student must bring the PhD Final Defense Form to the dissertation defense. All members of the committee should sign this form. In the event that the outside member is unable to attend the defense, their written approval or disapproval of the dissertation, prior to the defense, will be an acceptable substitute for a signature on the form. If approval is not unanimous, a letter from the dissenting member(s), in which the reasons for disapproval are briefly indicated, must accompany the dissertation. This letter shall be addressed to the Dean of the School of Graduate Studies, and a copy sent to the SGS Graduate Program Director, all members of the committee, and to the student. It is strongly advised that approval of the completed dissertation and of the final examination be completed at the same time. In other words, the dissertation should be in essentially final form at the time of the public oral defense.

#### **7.10.8 Foreign Language Proficiency**

MA and PhD students must demonstrate proficiency in either German, Italian, French, or another language with permission from the composition faculty. Information about satisfying the language proficiency requirement is in section [7.2.8 Foreign Language Proficiency Requirements](#). Note that satisfaction of the PhD foreign language requirements are prerequisites

to formal admission to candidacy, which is required for eligibility to be hired as a Part-Time Lecturer, according to AAUP-AFT rules.

**Master of Arts in Composition**  
Degree Requirement Checklist  
(30 graduate credits)

**Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

**Introduction to Music Research** (1 course; 3 credits)

\_\_\_\_\_ 16:700:501

**Studies in Analysis** (1 course; 3 credits)

\_\_\_\_\_ 16:700:525/526

**Proseminar in Composition** (4 courses; 12 credits)

\_\_\_\_\_ 16:700:531

\_\_\_\_\_ 16:700:531

\_\_\_\_\_ 16:700:532

\_\_\_\_\_ 16:700:532

**Current Issues** (1 course; 3 credits)

\_\_\_\_\_ 16:700:505 Current Issues in Contemporary Composition

**Musicology Elective** (1 course; 3 credits) chosen 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** (2 courses; 6 credits) Chosen from the following:

\_\_\_\_\_

16:700:505 Current Issues in Contemporary Composition

16:700:504 Current Issues in Theory

16:700:515 Computer Composition

16:700:522 Canon and Fugue

16:700:541/542 Special Topics in Music Theory and Analysis

16:700:571/572 Schenkerian Analysis

16:700:573/574 Twentieth-Century Theory

07:700:469 Interactive Computer Music

08:702:560 Music Theory Pedagogy

**Master's Project** (Terminal MA only – no registration required)

\_\_\_\_\_ Portfolio of pieces composed while in residency.

**Foreign Language Proficiency** (German, French, Italian, or other with area faculty approval)

\_\_\_\_\_ Foreign Language proficiency exam or Summer Course

**Comprehensive Examination**

\_\_\_\_\_ "50 Works" Exam

\_\_\_\_\_ Artistic Bibliography Exam

\_\_\_\_\_ Historical Essay Exam

## **PhD in Composition**

### **Degree Requirements Checklist**

(24 + 6 Master's-level credits + 18 graduate credits + 24 research credits)

#### **Diagnostic Evaluations**

Music History Diagnostic Exam or Music History Review Course 16:700:509

Music Theory Diagnostic Exam or Music Theory Review Course 16:700:511

#### **Transfer Credits**

\_\_\_\_\_ 24 credits transferred from MA or equivalent\*\*

#### **Initial Lessons and Practicum** (2 courses; 6 credits)

\_\_\_\_\_ 16:700:531 Pro-seminar in composition

\_\_\_\_\_ 16:700:532 Pro-seminar in composition

#### **Comprehensive Examination**

\_\_\_\_\_ "50 Works" Exam

\_\_\_\_\_ Artistic Bibliography Exam

\_\_\_\_\_ Historical Essay Exam

#### **Coursework** (6 courses; 18 credits)

\_\_\_\_\_ 16:700:501 Introduction to Music Research\*

\_\_\_\_\_ 16:700:631 Seminar in Composition

\_\_\_\_\_ 16:700:632 Seminar in Composition

\_\_\_\_\_ 16:700:573/574 Twentieth-Century Theory

\_\_\_\_\_ 16:700:505 Current Issues in Contemporary Music

\_\_\_\_\_ 16:700\_\_\_\_ or 08:702\_\_\_\_ Any Graduate-level Theory or Musicology course

#### **Foreign Language Proficiency** (German, Italian, French, or another with faculty approval)

\_\_\_\_\_ Foreign Language proficiency exam or Summer Course

#### **Qualifying Examinations**

\_\_\_\_\_ Oral Presentation of Post-tonal Analysis

\_\_\_\_\_ Take-Home Essay Exam (2 essays)

#### **Dissertation**

\_\_\_\_\_ Dissertation Proposal Defense

\_\_\_\_\_ 16:700:701/2 Research in Music (24 credits)

\_\_\_\_\_ Dissertation Defense

\* If either Introduction to Music Research or Computer Composition were taken previously at the graduate level, an alternative elective may substitute for each of these requirement with approval of the Composition Faculty.

\*\* Students who earned an MA in Music Theory at Rutgers are required to take only 18 credits in addition to the 30 earned during master's study.

# Graduate Course Listings

The following is a listing of all of the graduate-level courses offered by the School of Graduate Studies and the Mason Gross Department of Music. More detailed descriptions of these courses are available in the Graduate Catalog list of graduate courses, accessible online at:

[Mason Gross School of the Arts Graduate Catalog](#)  
[School of Graduate Studies Graduate Catalog](#)

Many of these courses are not offered every semester. For a list of courses offered in a given semester, please see the [Online Schedule of Classes](#).

## **School 16 Courses**

- 16:700:501** Introduction to Music Research (3 credits)
- 16:700:502** Current Issues in Musicology (3 credits)
- 16:700:503** Current Issues in Ethnomusicology (3 credits)
- 16:700:504** Current Issues in Music Theory (3 credits)
- 16:700:505** Current Issues in Contemporary Composition (3 credits)
- 16:700:509** Music History Review (3 credits)
- 16:700:511** Music Theory Review (3 credits)
- 16:700:515,516** Sound Synthesis and Computer-Assisted Composition (3 credits)
- 16:700:517** The History of Musical Style (3 credits)
- 16:700:519,520** Proseminar in Music History (3 credits)
- 16:700:522** Canon and Fugue (3 credits)
- 16:700:525,526** Studies in Music Analysis (3 credits)
- 16:700:527** Studies in Opera (3 credits)
- 16:700:528** Studies in Choral Literature (3 credits)
- 16:700:529** Studies in Instrumental Ensemble Literature (3 credits)
- 16:700:530** Studies in Keyboard Literature (3 credits)
- 16:700:531,532** Proseminar in Composition (3 credits)
- 16:700:541,542** Special Topics in Music Theory and Analysis (3 credits)
- 16:700:551** Jazz Research and Analysis (3 credits)
- 16:700:567,568** Proseminar in Performance Practice (3 credits)
- 16:700:571,572** Schenkerian Analysis (3 credits)
- 16:700:573,574** Twentieth-Century Theory (3 credits)
- 16:700:601,602** Independent Study (by arrangement)
- 16:700:603** Masters Project (by arrangement)
- 16:700:619,620** Seminar in Musicology (3 credits)
- 16:700:631,632** Seminar in Composition (3 credits)
- 16:700:652** History of Music Theory and Notation (3 credits)
- 16:700:701,702** Research in Music (by arrangement)
- 16:700:800** Matriculation Continued (0 credits)

## **School 08 Courses: Subject 702**

- 08:702:501** Graduate Forum
- 08:702:502** Art Song Repertoire (3 credits)
- 08:702:506** Writing About Music (by arrangement)
- 08:702:507,508** Score Reading (1 credit)
- 08:702:509** Special Studies in Piano Repertoire I (2 credits)

**08:702:510** Special Studies in Piano Repertoire II (2 credits)  
**08:702:511** Special Studies in Piano Repertoire III (2 credits)  
**08:702:513** Philosophical Foundations of Music Education (3 credits)  
**08:702:514** Graduate Research in Music Education (3 credits)  
**08:702:515** Graduate Piano Pedagogy (2 credits)  
**08:702:516** Culturally Responsive Pedagogy in Music Educaiton (3 credits)  
**08:702:517** Vocal Health (1 credit)  
**08:702:519,520** Historiography of Black Music I and II (3 credits)  
**08:702:521,522** Introduction to Graduate Studies in Jazz (3 credits)  
**08:702:523,524** Jazz History and Research (3 credits)  
**08:702:525,526** Seminar in Jazz Arranging and Composition (3 credits)  
**08:702:527** Advanced Improvisation (3 credits)  
**08:702:528** Advanced Concepts in Contemporary Improvisation (3 credits)  
**08:702:531** Wind Band Literature for Graduate Music Educators Online (3 credits)  
**08:702:532** Theory I for Graduate Music Educators Online (3 credits)  
**08:702:533** Advanced Conducting in Music Education (3 credits)  
**08:702:536** Cognitive Approaches to Music Learning Online (3 credits)  
**08:702:537** Behavioral Approaches to Music Learning Online (3 credits)  
**08:702:538** Proseminar in Music Education (3 credits)  
**08:702:541,542** Advanced Accompaniment Repertoire (2 credits)  
**08:702:543** Special Topics in Collaboration (1 credit)  
**08:702:544** Advanced Topics in General Music (3 credit)  
**08:702:545** Psychology and Sociology of Music Education (3 credits)  
**08:702:550** Special Topics in Music History (3 credits)  
**08:702:551** Instrumental Literature: Winds, Brass, and Percussion (3 credits)  
**08:702:552** Orchestral Literature (3 credits)  
**08:702:553** Wind Literature (3 credits)  
**08:702:555** Business of Opera (1 credit)  
**08:702:560** Music Theory Pedagogy (3 credits)  
**08:702:570** Introduction to graduate Studies in Music Education Online (3 credits)  
**08:702:571** Graduate Inclusive Learning in Music Online (3 credits)  
**08:702:572** Seminar in Choral Literature for Music Educators (3 credits)  
**08:702:573** Studies in Form and Analysis for Graduate Music Educators Online (3 credits)  
**08:702:574** Teaching Music Across the Curriculum (3 credits)  
**08:702:575** Integrating Technology into the Music Curriculum Online (3 credits)  
**08:702:576** Historical and Philosophical Foundations of Music Education Online (3 credits)  
**08:702:577** Graduate Music History for Music Education Online (3 credits)  
**08:702:578** American Popular Music (3 credits)  
**08:702:579** Musical Practices of the World for Music Education Online (3 credits)  
**08:702:580** Master's Capstone in Music Education (3 credits)  
**08:702:597** Practical Training - Pedagogical (0 credits)  
**08:702:598** Practical Training - Performance (0 credits)  
**08:702:599** Practical Training – Arts Administration and Industry (0 credits)  
**08:702:600** Research in Music (by arrangement)  
**08:702:603,604** Lecture Recital Advisement (1 credit)  
**08:702:614** Graduate Research in Music Education (3 credits)  
**08:702:640** Doctoral Seminar in Music Education Curriculum (by arrangement)  
**08:702:643** Special Topics in Collaboration (by arrangement)

**08:702:645,646** Special Studies in Advanced Solo Instrumental Repertoire (by arrangement)  
**08:702:647,648** Special Studies in Vocal Repertoire for Collaborative Piano (by arrangement)  
**08:702:701** Doctoral Research in Music Education (3 credits)  
**08:702:702** Dissertation Research in Music Education (by arrangement)  
**08:702:703** Lecture-Recital Seminar  
**08:702:704** DMA Dissertation Advisement  
**08:702:800** Matriculation Continued (0 credits)

**School 08 Courses: Subject 703**

**08:703:501** Helix: New Music Ensemble (1 credit)  
**08:703:502** Beginning Organ Skills I (1 credit)  
**08:703:503** RU Baroque Players (1 credit)  
**08:703:504** Rutgers Interactive Music Ensemble (1 credit)  
**08:703:505** Studio Accompaniment (1 credit)  
**08:703:506** Graduate Performance Lesson (by arrangement)  
**08:703:511,512** Kirkpatrick Choir (1 credit)  
**08:703:519,520** Chamber Jazz Ensemble (1 credit)  
**08:703:521,522** Jazz Ensemble (1 credit)  
**08:703:523,524** Orchestra (1 credit)  
**08:703:525,526** Percussion Ensemble (1 credit)  
**08:703:527,528** Brass Ensemble (1 credit)  
**08:703:530** Vocal Coaching (by arrangement)  
**08:703:531,532** Jazz Ensemble II (1 credit)  
**08:703:533,534** Voorhees Choir (1 credit)  
**08:703:535** Graduate Diction: English (1 credit)  
**08:703:536** Graduate Diction: French (1 credit)  
**08:703:537** Graduate Diction: German (1 credit)  
**08:703:538** Graduate Diction: Italian (1 credit)  
**08:703:539,540** University Choir (1 credit)  
**08:703:543,544** Symphony Band (1 credit)  
**08:703:545,546** Orchestra/Wind Ensemble (1 credit)  
**08:703:547,548** Rutgers Sinfonia (1 credit)  
**08:703:549,550** Glee Club (1 credit)  
**08:703:551** Bassoon Reed Making (1 credit)  
**08:703:552** Oboe Reed Making (1 credit)  
**08:703:553,554** Opera Workshop (1 credit)  
**08:703:555,556** Chamber Ensemble (1 credit)  
**08:703:557** Acting for Singers (2 credits)  
**08:703:558** Stage Movement for Singers (2 credits)  
**08:703:563,564** Conducting (3 credits) (First year MM)  
**08:703:575,576** Applied Major Lesson (3 credits) (First year MM)  
**08:703:579** Beginning Organ Skills II (1 credit)  
**08:703:599** Independent Study (by arrangement)  
**08:703:600** Advanced Performance Study (3 credits)  
**08:703:601** Performance Project (1 credit)  
**08:703:619,620** Jazz Chamber Ensemble (1 credit)  
**08:703:655,656** Chamber Ensemble (1 credit)  
**08:703:663,664** Conducting (3 credits) (Second year MM)

**08:703:675,676** Applied Major Lesson (3 credits) (Second year MM)  
**08:703:699** Independent Study DMA and AD (by arrangement)  
**08:703:701,702** Performance Study DMA and AD (by arrangement)  
**08:703:703,704** Conducting Study DMA and AD (by arrangement)  
**08:703:800** Matriculation Continued (0 credits)

# Appendix

## 8.1 Graduation

There are several procedures related to graduation. Students who are graduating must complete and submit the [Online Diploma Application](#) as well as the applicable Candidacy Form (there are distinct candidacy forms for each degree program which can be found below in the appendix). It is important that students adhere to announced deadlines related to completing degree requirements and submitting forms.

### 8.1.1 Graduation Dates and Deadlines

There are four points throughout the year when students can officially graduate: August (MGSA only), October (SGS only), January, and May. Each of these graduation periods has its own set of deadlines. The deadlines from the 2024-2025 academic year are listed below.

#### August Graduation (MGSA only)

Online Diploma Application– August 1

Completion of Degree Requirements – August 15

Submission of Candidacy Form – August 15

With special permission from the Graduate Director, August DMA graduates may be permitted to complete their oral exams and candidacy forms in early September.

Deadlines for early September completion for August graduates are subject to change each year.

#### October Graduation (SGS only)

Online Diploma Application– October 1

Completion of Degree Requirements – October 1

Submission of Candidacy Form – October 1

#### January Graduation

Online Diplomas Application – January 6

Completion of Degree Requirements – January 6 (SGS); Last day of Fall semester classes (MGSA)

Submission of Candidacy Form – January 6 (SGS); December 15 (MGSA)

#### May Graduation

Online Diploma Application – April 1

Completion of Degree Requirements – April 1 (SGS); Last day of Spring semester classes (MGSA)

Submission of Candidacy Form – April 1 (SGS); April 15 (MGSA)

More detailed information regarding May graduation deadlines is below.

### 8.1.2 Convocation and Commencement Ceremonies

The graduation ceremonies take place only in May. Students who graduate in August, October, or January may participate in the graduation ceremonies the following May.

The Mason Gross School of the Arts Convocation takes place in the State Theater. In this ceremony, all graduates from the Music Department (MM, DMA, AD, MA, and PhD students) is

recognized by name and DMA students are hooded on stage. Commencement awards are also presented to students at this ceremony.

The School of Graduate Studies Convocation takes place at Jersey Mike's Arena (RAC), Livingston Campus and recognizes by name students who graduate with the MA and PhD degrees. PhD students are hooded at this ceremony.

The University Commencement takes place at High Point Stadium, Busch Campus. This ceremony is for all graduates from all schools across the university. Students are not recognized by name in this ceremony.

### **8.1.3 Detailed Student Procedures for MA/PhD Students Graduating in May**

1. By April 1, students should submit an [Online Diploma Application](#). Students should submit this application if there is any chance of graduating in May, even if students are uncertain. If one does not actually graduate at the end of the spring semester, the form should be completed every semester until graduation.
2. All requirements must be completed by April 1. Students should consult the [MA without Thesis checklist](#), the [MA with Thesis checklist](#), or the [PhD checklist](#), as appropriate.
3. PhD candidates should make sure that the 24 credits from the Master's degree have been transferred. If not, the student should complete the Transfer of Credit Form, accessible at the [MGSA Graduate Music Resources page](#). A final transcript from the Master's degree is required as part of the transfer processes.
4. Complete the relevant Forms
  - a. MA students complete the MA Candidacy Form available at the [Graduate Student Forms page](#). This form requires signatures from the thesis advisor, from the members of the examining committee, and from the SGS Graduate Program Director.
  - b. PhD students complete the Qualifying Exam Form after completion of the Qualifying Exam Form, which requires signatures from the chairperson of the student's committee, from the other evaluators of the Qualifying Exam, and from the SGS Graduate Program Director.
  - c. After completion of the Dissertation Defense, PhD students complete the PhD Final Defense Form, which requires signatures from the chairperson of the student's committee, from the other members on the committee, and from the SGS Graduate Program Director.
5. There are three graduation ceremonies for PhDs and MAs: the University commencement (for all graduating students of the university), the School of Graduate Studies commencement (for MAs and PhDs), and the Mason Gross commencement (for all music degrees). If intending to participate in any of the commencement ceremonies, students should rent or purchase a cap and gown from the University Bookstore. Most PhD students select the blue hood (for philosophy); the pink hood is for applied music degrees.
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 all students

### **8.1.4 Detailed Student Procedures for MM/DMA/AD Students Graduating in May**

1. By April 1, students must complete the [Online Diploma Application](#). Students must do this if there is any chance of graduating in May. If one does not actually graduate at the

end of the spring semester, the form should be completed every semester until graduation.

2. By April 15, degree candidates need to complete and submit the Candidacy Form found at the [MGSA Graduate Music Resources page](#). The completed form should be submitted to the Graduate Director.
3. MM, DMA, and AD candidates wishing to graduate in May must have completed all coursework, recitals, lecture-recitals, incompletes (for courses necessary for graduation), and all exams by the last day of Spring semester classes at the latest, except work for courses in which they are enrolled in the current semester
4. There are two graduation ceremonies for MM, DMA, and AD candidates: The University commencement (for all graduating students) and the Mason Gross commencement (for all music degrees). If planning to participate in any of commencement ceremonies, students should purchase or rent graduation regalia from the university bookstore. The Doctoral hoods for music degrees in Mason Gross are pink.
5. Tickets for the Mason Gross commencement ceremony are allotted by the Dean of Students in the Mason Gross School. Notification is sent through email from the Dean's office to all students.

## 8.2 Template for Lecture-Recital Document Title Page

[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

---

Primary Studio Teacher

---

Signature

---

Additional Reader

---

Signature

### **8.3 Forms**

The following forms can be found at the [MGSA Graduate Music Resources page](#).

#### **Recitals**

Recital Form

Lecture Recital Form

LR Advisement Registration Form

#### **Practical Training**

Practical Training Teaching 08:702:597 Documents

Practical Training Performance 08:702:598 Documents

#### **Full-Time Determination Worksheet**

AD Opera

AD Performance

DMA Music Education

DMA Performance and Conducting

MM in Opera

MM Jazz

MM Music Education

MM Performance and Conducting

#### **Exams**

DMA Oral Comprehensive Exam Scheduling Application

#### **Forms for individual courses**

Graduate Incomplete Form

Independent Study Form

Ensemble Leave Request Form

#### **Credit Transfer**

MGSA Transfer of Credit Form

SGS Transfer of Credit Form

#### **Full-Time Status**

Graduate Part-Time considered Full-Time for purposes of health insurance

Enrollment Certification Form (Music Department)

#### **Music Education Cognate**

Doctor of Musical Arts in Music Education Cognate Plan Form

#### **Graduation**

PhD Qualifying Exam Form

PhD Final Defense Form

MA Candidacy Form

MA Degree application Form

AD Candidacy Forms

MM Candidacy Forms  
DMA Candidacy Forms  
Change of Degree Status  
Online Diploma Application

**Extension, Reinstatement, and Leave of Absence**

MGSA Program Extension Form  
MGSA Leave of Absence Form  
MGSA Graduate Reinstatement Form  
SGS Restoration of Active Status  
SGS Program Extension Form  
SGS Re-Admission Form  
PhD Post-Qualifying Restoration Form  
Withdrawal and Leave of Absence Checklist and Resources

**Diagnostic Exam Information**

Music History Diagnostic Sample Exam  
Music History Diagnostic Study Guide  
Theory Diagnostic Study Guide

The following forms are accessible at the [Rutgers Global Portal](#)

Reduced Credit Load Authorization Form  
Curricular Practical Training Form  
Optional Practical Training Form  
Readmission  
Transfer of I-20  
Extension of Program