

New Program Proposal

Date Submitted: 01/27/23 2:30 pm

Viewing: **MUSCDMA : Music, Doctor of Musical Arts**

Last edit: 04/10/23 9:40 am

Changes proposed by: jeffreym

Submitter:	User ID:	jeffreym	Phone:
901-486-5501			
Program Status	Active		
Academic Level	Graduate		
Type of proposal	Major/Field of Study		
Select a reason for this new program	Adding New Degree--(LOI 1, Proposal-1)		
Are you adding a concentration?	No		
Are you adding or modifying a track?	No		
Are you adding or modifying a focused study?	No		
Effective Catalog Year	Spring 2024		
College/School Code	Fulbright College of Arts and Sciences (ARSC)		
Department Code	Department of Music (MUSC)		
Program Code	MUSCDMA		
Degree	Doctor of Musical Arts		
CIP Code			

In Workflow

1. ARSC Dean Initial
2. GRAD Dean Initial
3. Provost Initial
4. Director of Curriculum Review and Program Assessment
5. Registrar Initial
6. Institutional Research
7. MUSC Chair
8. ARSC Curriculum Committee
9. ARSC Dean
10. Dean of University Libraries
11. Global Campus
12. Provost Review
13. Graduate Council
14. Faculty Senate
15. Provost Final
16. Provost's Office-- Documentation sent to System Office
17. Higher Learning Commission
18. Board of Trustees
19. ADHE Initial
20. ADHE Final
21. Provost's Office-- Notification of Approval
22. Registrar Final
23. Catalog Editor Final

Approval Path

1. 01/27/23 5:03 pm
Jeannie Hulen
(jhulen): Approved
for ARSC Dean
Initial
2. 01/29/23 9:37 am
Christa Hestekin
(chesteki):
Approved for GRAD
Dean Initial
3. 01/30/23 7:23 am
Jim Gigantino
(jgiganti): Approved
for Provost Initial
4. 03/14/23 1:56 pm
Alice Griffin
(agriffin): Approved
for Director of
Curriculum Review
and Program
Assessment
5. 03/15/23 7:37 am
Gina Daugherty
(gdaugher):
Approved for
Registrar Initial
6. 03/15/23 10:49 am
Doug Miles
(dmiles): Approved
for Institutional
Research
7. 03/15/23 9:02 pm
Lia Uribe (luribe):
Approved for MUSC
Chair
8. 04/04/23 10:28 am
Ryan Cochran
(rcc003): Approved
for ARSC Curriculum
Committee

9. 04/05/23 4:17 pm
David McNabb
(dmcnabb):
Approved for ARSC
Dean
10. 04/05/23 4:21 pm
Jason Battles
(jasonjb): Approved
for Dean of
University Libraries
11. 04/05/23 4:34 pm
Suzanne Kenner
(skenner): Approved
for Global Campus
12. 04/05/23 8:58 pm
Jim Gigantino
(jgiganti): Approved
for Provost Review
13. 04/18/23 8:47 am
Christa Hestekin
(chesteki):
Approved for
Graduate Council

50.0903 - Music Performance, General.

Program Title
Music, Doctor of Musical Arts

Program Delivery
Method
On Campus

Is this program interdisciplinary?
No

Does this proposal impact any courses from another College/School?
No

What are the total 54
hours needed to
complete the
program?

Program Requirements and Description

Requirements

Application for admission to the D.M.A. in Music is as follows:

1. Prerequisite Requirements:

- a. *Foreign language requirement: DMA students must either demonstrate reading proficiency in French, German, Italian, or another language as approved by advisor, or complete an advisor-approved course in one (1) of the languages. This will be assessed by a diagnostic exam, given during the first semester of study.*
- b. *Diction proficiency (Choral Conducting DMA only - to be satisfied before admission to doctoral candidacy): This will be assessed by a diagnostic exam by members of the choral/vocal faculty. If the diagnostic exam is not passed, students will be required to take [MUAC 6121](#) – Advanced IPA for Singers.*
- c. *Music History/Music Theory/Research Proficiency: DMA students must demonstrate proficiency in Music Theory, Music History, and Advanced Research as assessed by diagnostic examination. Students may be required to complete advisor-approved History and or Theory courses, or other research courses before proceeding to advanced-level courses.*

2. Application:

- a. All applicants must apply to the [University of Arkansas Graduate School](#) for admission to the University and submit all transcripts of prior academic work.
- b. A grade point average of at least 3.0 on the last 60 hours of coursework taken prior to the receipt of a baccalaureate degree from an accredited institution of higher education.
- c. An earned master's degree from an accredited institution of higher education is required for admission.
- d. The GRE is not required for admission to the DMA program.
- e. All applicants must also submit a supplemental portfolio of prescreening materials, as described below:

3. Pre-Screening and Auditions/Interviews

- a. Applicants should prepare for pre-screening and auditions. Audition materials and requirements are detailed below for initial consideration. Faculty have the option to use the uploaded materials in student portals as the applicant's audition.
- b. Applicants submit video recordings of themselves conducting two contrasting pieces. Performance footage preferred.
- c. The program director will review submitted materials and make recommendations regarding an on-campus audition. If selected for an on-campus audition/interview, the applicant will be invited to rehearse and conduct one of the university ensembles on repertoire selected by the program director.
- d. Additionally, choral applicants will be required to sing one solo vocal piece for the choral faculty and demonstrate proficiency in sight-reading, ear training, and keyboard skills. Choral applicants must also demonstrate proficiency in IPA.

With the DMA, the program of study is flexible by semester, depending on the individual student needs and specialty areas, and which classes are offered in each semester. The general program of study is outlined below.

Major Area	18
Major Area Studies include:	
4 hours of wind band, choral, or orchestral literature	
2 hours of score reading	
Cognate studies include:	
6 hours of music history at the 6000 level	
6 hours of music theory at the 6000 level	
Concentration Requirements	12
Electives	6
Students may choose up to 6 hours of electives, in consultation with program chair.	
Candidacy Examinations	
D.M.A. candidates in the Department of Music will be required to take a candidacy exam, which comprises a written examination followed by an oral examination after the completion of coursework. These exams are evaluated by a three-faculty committee chaired by one of the student's primary instructors. Once the student passes the written portion of the exam, they proceed to the oral portion. A student must receive a "pass" on both portions of the comprehensive examination in order to enroll in dissertation hours. See additional details below.	
Dissertation/Lecture Recitals	18
*Option One: One Lecture recital (MUAP 6203 Graduate Recital I – 3 credits), One Non-Lecture recital (MUAP 6213 Graduate Recital II – 3 credits), and one research project that leads to a written document (MUPD 700V Doctoral Dissertation – 12 credits)	
*Option Two: One Lecture recital (MUAP 6203 Graduate Recital I - 3 credits), One Non-lecture recital (MUAP 6213 Graduate Recital II - 3 credits), a Community outreach project (this allows for a wide range of projects to be worked out with input from the advisor (MUAP 622V Community Project for DMA Candidates - 3 credits) and a written document (MUPD 700V Doctoral Dissertation - 9 credits)	
Total Hours	54

Additional Requirements for the Degree

A student who does not satisfactorily pass the candidacy examination on the first try may be given one (1) opportunity to re-write the exam or portions thereof, at the discretion of the committee. In the time between the first and second attempts, the student may receive direction from the committee, as the committee deems appropriate. Failure to pass the candidacy examination on the second attempt will result in removal from the program.

The candidacy exams are intended to demonstrate synthesis across musical subjects and as such, generally include music history, pedagogy, theory, instrument-specific ideas, musical critique, and research skills. These evaluations are further meant to highlight the growing sense of artistic and scholarly identity expected of professional musicians with formal training. Students must integrate knowledge gained from the program of study, the human experience with music, artistic and cultural traditions, and theoretical and analytical concepts to produce the written work. The oral defense portion is designed to challenge students' ability to converse and argue intellectual ideas in music across the range of subjects described above. Furthermore, students' artistic identity is contingent upon the ability to produce and receive criticism – the oral defense provides an important experience for students to demonstrate those skills. As such, this requirement fits into the objectives of the D.M.A. program as well as larger institutional objectives for graduate education.

Program Costs

No new costs are required, as the existing graduate faculty resources are sufficient to support the D.M.A. program. Most courses that will be taught will be offered as needed. Music faculty will be offered a reprieve from a class when teaching a doctoral course, if not concurrent to a master's level course. For those courses with both 5000 numbers and 6000 numbers, the courses will be taught concurrently, with additional assignments/responsibility for doctoral students, as appropriate.

Library Resources

Current library resources in the field.

Scores and Music Books in the University of Arkansas Libraries

That Frequently Involve Conductors*

Drew Beisswenger

July 18, 2022

Call Number	Classification	Description	Number of Items
M5-M9.99		Instrumental music collections	259
M990-M999		Early instruments	10
M1000-M1075.99		Orchestra	1,671
M1100-M1160.99		String orchestra	296
M1200-M1270.99		Band	82
M1350-M1366.99		Other ensembles	63
M1413-M1420.99		Instrumental music for children w/ensemble	10
M1495-M1495.99		Secular vocal collections	46
M1500-M1529.599		Dramatic music (secular)	1.517
M1530-M1609.99		Choruses	277
M1611-M1624.99		One solo voice	1,137
M1625-M1626		Recitations with music	14
M1999-M1999.99		Sacred vocal music collections	11
M2000-M2007.99		Dramatic music (sacred)	117

M2010-M2017.99 Choral services, etc. 173
 M2018-M2019.599 Two or more solo voices 13
 M2020-M2101.599 Choruses 612
 M2102-M2114.99 One solo voice 166
 M2147-M2188.99 Liturgy and ritual 30
 M2190-M2196.99 Sacred vocal music for children 5
 ML102.C64-ML102.C649 Dictionaries; Conducting 1
 ML128.C82- ML128.C829 Bibliography; Conducting. Conductors 11
 ML422-ML422.99 History and criticism; Performers; Conductors, A-Z 84
 ML458-ML458.99 History and criticism; Conducting 7
 MT85-MT85.99 Composition; Conducting; Score reading and playing 76
 Grand Total 6,688

*An exact count is difficult to determine because, in some cases, scores with an ensemble accompaniment are classified next to similar scores with little or no accompaniment. For example, in the instrumental music category:

Trumpet. Cornet
 1030 Scores. Parts
 1030.5 Cadenzas. By composer of concerto, A-Z
 1031 Solo(s) with keyboard instrument

Journal Entries related to Music and Conducting:

1. 19th-century music.
2. 21st century music.
3. Acoustic guitar.
4. Acta musicologica.
5. Advisory Council bulletin / Music Teachers' National Association.
6. African music.
7. Newsletter / African Music Society.
8. The American art journal : a weekly record of music, art and literature.
9. American choral review.
10. The American harp journal.
11. American music.
12. The American Music Research Center journal.
13. American music review.
14. The American music teacher.
15. The American organist.
16. American record guide.

17. American string teacher.
18. Americas : a hemispheric music journal.
19. Annual review of jazz studies.
20. Anuario = Yearbook = Anuário / Inter-American Institute for Musical Research = Instituto interamericano de investigación musical = Instituto Inter-Americano De Pesquisa Musical.
21. Anuario interamericano de investigación musical = Yearbook for inter-American musical research = Anuário interamericano de pesquisa musical.
22. Anuario musical / Consejo Superior de Investigaciones Científicas, Instituto Espanol de Musicología.
23. Archiv für Musikwissenschaft.
24. Ars lyrica.
25. ARSC journal.
26. ARSC newsletter.
27. Asian music : journal of the Society for Asian Music.
28. Australasian music research.
29. Australian journal of music education.
30. Australian journal of music therapy : the journal of the Australian Music Therapy Association Inc.
31. Bach : quarterly journal of the Riemenschneider Bach Institute.
32. Bach perspectives.
33. Balungan : a publication of the American Gamelan Institute.
34. Banjo newsletter.
35. Barnes reports : record, CD & tape stores industry.
36. Barnes reports : record, CD & tape stores industry - capital & expenses series.
37. Barnes reports : U.S. record, CD, tape production industry.
38. Barnes reports : U.S. record, tape & CD stores product lines.
39. Bass player.
40. The beat.
41. Beethoven forum.
42. The Beethoven journal.
43. Black music research journal.
44. The black perspective in music.
45. Bluegrass now.
46. Boston musical gazette.
47. Boston musical visitor.
48. Bouwsteen.
49. Brahms studies.
50. British journal of ethnomusicology.
51. British journal of music education : BJME.
52. British postgraduate musicology.
53. Bulletin / the New York Musicological Society.
54. Bulletin d'information / Association internationale des bibliothèques musicales.
55. The bulletin of historical research in music education.

56. Bulletin of the American Musicological Society.
57. Bulletin of the Council for Research in Music Education.
58. Bulletin of the International Council for Traditional Music.
59. Bulletin of the Music Teachers National Association.
60. The bulletin of the Society for American Music.
61. Cadence magazine.
62. Cahiers de musiques traditionnelles.
63. Cahiers d'ethnomusicologie.
64. Cambridge opera journal.
65. Canadian folk music bulletin = Bulletin de musique folklorique canadienne.
66. Canadian journal of music therapy = Revue canadienne de musicothérapie.
67. Canadian musician.
68. Canadian university music review = Revue de musique des universités canadiennes.
69. Cariso! : the newsletter of the Alton Augustus Adams Music Research Institute.
70. CBMR digest.
71. Choir & organ.
72. The Choral journal.
73. Church's musical visitor.
74. The Clarinet.
75. Classic record collector.
76. Classical recordings quarterly.
77. Clavier companion.
78. Close up magazine.
79. College Band Directors National Association journal.
80. College music symposium.
81. Computer music journal.
82. Computing in musicology.
83. TMEC MENC connection.
84. Contemporary music review.
85. Context.
86. Contributions to music education.
87. Crescendo : bulletin of the International Association of Music Libraries (New Zealand Branch).
88. Cuadernos de música iberoamericana.
89. Current musicology.
90. Czech music.
91. Diagonal : journal of the Center for Iberian and Latin American Music.
92. The Diapason.
93. Dirty linen : the journal of folk, folk-rock, and traditional music.
94. Double bassist.
95. Dwight's journal of music.
96. Early keyboard journal / the Southeastern Historical Keyboard Society.

97. Early music.
98. Early Music America.
99. Early music history.
100. Early music performer : a quarterly newsletter dedicated to questions of early music performance, then and now.
101. Eighteenth-century music.
102. Electronic musician.
103. Empirical musicology review : EMR.
104. Ethno-musicology.
105. Ethnomusicology forum.
106. Ethnomusicology online : EOL.
107. Ethnomusicology review.
108. The Euterpeiad, or, Musical intelligencer.
109. The fader.
110. Fanfare.
111. Film score monthly.
112. Il Flauto dolce / Società italiana del flauto dolce.
113. Flute.
114. The Flutist quarterly : the official magazine of the National Flute Association.
115. Folk music journal.
116. Fontes artis musicae.
117. The Galpin Society journal.
118. General music today.
119. Global rhythm.
120. Goldmine.
121. Guitar player.
122. Harmony : forum of the Symphony Orchestra Institute.
123. Harpsichord & fortepiano.
124. The Horn call : journal of the International Horn Society.
125. Hot wire.
126. Hudební v?da.
127. The Hymn : a journal of congregational song.
128. IAJRC journal.
129. The Illinois music educator.
130. In theory only.
131. Indiana theory review.
132. Inter-American music review.
133. International journal of community music = IJCM.
134. International journal of research in choral singing.
135. International musician : official journal of the American Federation of Musicians of the United States and Canada.

136. International piano.
137. International review of music aesthetics and sociology.
138. International review of the aesthetics and sociology of music.
139. Intersections : Canadian journal of music = Revue canadienne de musique.
140. ITA journal.
141. Jahrbuch für Liturgik und Hymnologie.
142. Jahrbuch für Volksliedforschung.
143. Jazz education in research and practice : a journal of the Jazz Education Network.
144. Jazz education journal.
145. Jazziz.
146. Jazz times.
147. Journal of band research.
148. Journal of fandom studies.
149. The journal of film music.
150. The Journal of hip hop studies.
151. Journal of historical research in music education.
152. Journal of interdisciplinary music studies = Disiplinleraras? Müzik Ara?t?rmalar? Dergisi.
153. Journal of Jewish music and liturgy.
154. Journal of mathematics and music : mathematical and computational approaches to music theory, analysis, composition and performance.
155. Journal of music and meaning : JMM.
156. Journal of music teacher education.
157. Journal of music, technology and education.
158. Journal of music theory.
159. Journal of music therapy.
160. The journal of musicological research.
161. The journal of musicology.
162. Journal of new music research.
163. Journal of renaissance and baroque music.
164. Journal of research in music education.
165. Journal of seventeenth-century music.
166. Journal of singing : the official journal of the National Association of Teachers of Singing.
167. Journal of technology in music learning.
168. Journal of the American Musical Instrument Society.
169. Journal of the American Musicological Society.
170. Journal of the Association for Music & Imagery : journal of the AMI.
171. Journal of the English Folk Dance and Song Society.
172. Journal of the fine arts.
173. Journal of the Indian Musicological Society.
174. Journal of the International Folk Music Council.
175. Journal of the musical arts in Africa

176. Journal of the Royal Musical Association.
177. Journal of the Society for American Music.
178. Journal of the Viola da Gamba Society of America.
179. Keyboard.
180. Keyboard companion : a practical magazine on early-level piano study.
181. The Kodály envoy.
182. Revista de música latinoamericana = Latin American music review.
183. Lenox Avenue : a journal of interartistic inquiry.
184. Leonardo music journal.
185. Lied und populäre Kultur : Jahrbuch des Deutschen Volksliedarchivs Freiburg = Song and popular culture.
186. Maverick.
187. MEIEA / Music & Entertainment Industry Educators Association.
188. The message bird.
189. Min-ad : Israel studies in musicology online.
190. Mitteilungen der Internationalen Gesellschaft für Musikwissenschaft = Bulletin de la Société internationale de musicologie.
191. Modern drummer : MD.
192. Mother.
193. The Mountain Lake reader : MLR.
194. Music analysis.
195. Music & computers.
196. Music & letters.
197. Music and the moving image.
198. Music cataloging bulletin.
199. Music clubs magazine.
200. Music education research.
201. Music education technology.
202. Music educators journal.
203. Music in art : international journal for music iconography.
204. Music journal.
205. Music perception.
206. Music performance research.
207. Music reference services quarterly : MRSQ.
208. Music, sound and the moving image.
209. Music supervisors' bulletin.
210. Music supervisors' journal.
211. Music theory online : MTO : a publication of the Society for Music Theory.
212. Music theory spectrum.
213. Music therapy perspectives.
214. Music therapy : the journal of the American Association for Music Therapy.

- 215. Music trades.
- 216. Music week.
- 217. Musica disciplina : a yearbook of the history of music.
- 218. Musica judaica.
- 219. Musica, tecnologia = Music, technology : rivista della Fondazione Ezio Franceschini.
- 220. Musical America.
- 221. The musical magazine.
- 222. Musical merchandise review.
- 223. Musical opinion.
- 224. Musical opinion quarterly.
- 225. Musical opinion supplement.
- 226. The musical quarterly.
- 227. Musical reporter.
- 228. The musical times.
- 229. The musical times and singing-class circular.
- 230. Musicology and cultural science.
- 231. MUSICultures.
- 232. Die Musikforschung.
- 233. Musurgia.
- 234. Muziki : journal of music research in Africa.
- 235. Muzikologija : ?asopis Muzikološkog instituta Srpske akademije nauka i umetnosti.
- 236. Muzikološki zbornik. Musicological annual.
- 237. Neue Zeitschrift für Musik : NZ.
- 238. New sound.
- 239. Newsletter / African Music Society.
- 240. Newsletter - Institute for Studies in American Music.
- 241. Newsletter / Music OCLC Users Group.
- 242. Nineteenth-century music review.
- 243. Nordic journal of music therapy.
- 244. Notes.
- 245. Österreichische Musikzeitschrift.
- 246. Offbeat.
- 247. The old-time herald : a magazine dedicated to old-time music.
- 248. Ongakugaku.
- 249. Onstage.
- 250. Opera Canada.
- 251. Opera news.
- 252. The opera quarterly.
- 253. The organ.
- 254. Organ atlas / Organ Historical Society.
- 255. Organ handbook.

256. Organised sound : an international journal of music technology.
257. Organists' review.
258. Ovation.
259. Pan.
260. Pan pipes : Sigma Alpha Iota quarterly
261. Papers read by members of the American Musicological Society at the annual meeting.
262. Pastoral music.
263. Per musici : rivista de performance musical.
264. Percussionist.
265. Percussive notes.
266. Perfect beat.
267. The performing songwriter.
268. Perspectives of new music.
269. Philosophy of music education newsletter.
270. Philosophy of music education review.
271. Piano & keyboard : the bimonthly piano quarterly.
272. The piano magazine : clavier companion.
273. Piano today.
274. Plainsong and medieval music
275. Popular music.
276. Popular music and society.
277. Popular music history.
278. Problems in music pedagogy.
279. Proceedings of the Musical Association.
280. Proceedings of the Royal Musical Association.
281. Psychology of music.
282. Psychomusicology.
283. Qualitative inquiries in music therapy : a monograph series.
284. Radio Duniya.
285. Radioandmusic.com.
286. Recercare : rivista per lo studio e la pratica della musica antica : organo della Società italiana del flauto dolce.
287. The record collector.
288. The Recorder magazine.
289. Remix.
290. Research and issues in music education : RIME.
291. Research chronicle.
292. Research memorandum series / issued by the American Choral Foundation in affiliation with the American Choral Directors Association.
293. Research studies in music education.
294. Revista de musicología / Sociedad Española de Musicología.

295. Revista electrónica complutense de investigación en educación musical.
296. Revista internacional de educación musical.
297. Revista Vórtex.
298. Revue belge de musicologie = Belgisch tijdschrift voor muzikwetenschap.
299. Revue de musicologie.
300. Revue des Jeunesses musicales de France.
301. RldIM/RCMI newsletter.
302. Rivista italiana di musicologia.
303. R.M.A. research chronicle.
304. Rock & rap confidential.
305. Sacred music.
306. Il saggiaiore musicale.
307. Sammelbände der Internationalen Musikgesellschaft.
308. School band and orchestra : SB and O.
309. Sing out.
310. The Sondheim review.
311. Sound post.
312. Soundboard.
313. The soundtrack.
314. The South Dakota musician.
315. Spin.
316. The Stanza.
317. Stereo review.
318. STM online.
319. The Strad.
320. Strings.
321. Studi musicali / Accademia nazionale di Santa Cecilia, Roma.
322. Studia musicologica.
323. Studia musicologica Academiae Scientiarum Hungaricae.
324. Studien zur Musikwissenschaft.
325. Surround professional.
326. Teaching music.
327. Tempo.
328. Theory and practice : newsletter-journal of the Music Theory Society of New York State.
329. Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis.
330. Tijdschrift der Vereeniging voor Noord-Nederlands Muziekgeschiedenis.
331. Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis.
332. Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis.
333. T?y? ongaku kenky?.
334. The Tracker.
335. The Triangle of Mu Phi Epsilon.

- 336. La Tribune de l'orgue.
- 337. Twentieth-century music.
- 338. Uncut.
- 339. Update.
- 340. VdGSA news.
- 341. Victorian journal of music education.
- 342. The Voice of Chorus America.
- 343. Voiceprints : bulletin of the New York Singing Teachers' Association.
- 344. The Wagner journal.
- 345. Watson's art journal : a weekly record of music, art and literature.
- 346. Women & music : a journal of gender and culture.
- 347. Word and music studies.
- 348. Words & music / Society of Composers, Authors, and Music Publishers of Canada.
- 349. World Harp Congress review : official publication of the World Harp Congress, Inc. = Revue du Congrès mondial de la harpe.
- 350. The world of music.
- 351. Yearbook for traditional music.
- 352. Yearbook of the International Folk Music Council.

Instructional

Facilities

This program will utilize the current facilities of the Department of Music. These include:

The George and Boyce Billingsley Music Building.

The music building was completed in 1977 and renamed in the Fall of 2000 to honor the donors of our largest gift. It contains the music office (which houses two secretaries and the chair and associate chair), 26 faculty studios/offices, 9 spaces assigned to graduate students and 28 practice rooms (4 designated for piano majors), there are three large classrooms, two small classrooms, a class-piano room, a choral rehearsal room, a computer lab, a music education materials room, choral and opera theater libraries, two storage rooms, two rooms with practice organs which double as accompanying rooms and chamber music rehearsal facilities, a practice room with recording equipment, a faculty lounge which is often used for official meetings. This building contains the main practice rooms.

Stella Boyle Smith Concert Hall.

The Stella Boyle Smith Concert Hall is a 220-seat concert hall with recently added new PA and digital recording equipment. It can accommodate solo and chamber groups as well as small to medium size electric ensembles. This facility is currently undergoing renovation to improve the backstage area, acoustic characteristics, and recording capabilities. The renovation is due for completion in Spring 2024.

Jim and Joyce Faulkner Performing Arts Center

Completed in September 2015, this world-class performing arts center provides a seating capacity for up to 587 patrons. The Faulkner Performing Arts Center is the main performance venue for the university's

musical organizations and hosts guest musical activities for the university and Northwest Arkansas community. The Faulkner Center provides an educational, community-centered approach to the performing arts. The mission in part is to provide a professional environment for U of A students to receive hands-on experience in administration, production and marketing in the performing arts field. Within the framework of the mission, the FPAC will promote collaboration, artistic excellence, and creativity in a free exchange of ideas in a community of learners. The M.M. in Black Sacred Music program will provide for any additional staff required for individual performances.

University of Arkansas Black Box Theater

The UA Black Box Theater is a 181 seat theater that can adopt a variety of configurations. Its strategic location in downtown Fayetteville provides an ideal space for off-campus performances, as well as an opportunity to collaborate with the Department of Theater on sound, lighting, costumes, and other performance elements.

The Lewis E Epley Jr. Band Hall

The Lewis E. Epley, Jr., Band Hall contains a large room (4400 sq. ft.) and a smaller rehearsal hall (1500 sq. ft.) as well as the offices of the Director of Bands, Associate Director of Bands, and the percussion studio. All university bands, symphonies, large ensembles, as well as the North Arkansas Symphony use this space for rehearsals and informal concerts.

Graduate Student Study Space

All graduate students will be provided with individual study spaces, as well as access to printers, scanners, and photocopiers. This includes the main library, Mullins Library: <https://libraries.uark.edu/rooms/>

Equipment

The faculty has access to essential resources through the Department of Music to be utilized for research and class preparation, including printers, scanners, and photocopiers. They will be provided all of the necessary office furniture and equipment that facilitates research, course preparation, meeting with students, and administrative duties.

Faculty Resources

Dr. Jeffrey Allen Murdock

- Associate Professor of Music, Program Director
- PhD, University of Memphis, Music Education
- Teaching areas: Music Education, Choral Music, Black Sacred Music

Dr. Jeffrey Allen Murdock is internationally known as a conductor, clinician, and music educator. He currently serves as Coordinator of Choral and Vocal Studies, Associate Professor of Music, and Director of the Black Music Institute at the University of Arkansas. He is a 2016 Connor Endowed Faculty Fellow in the J. William Fulbright College of Arts and Sciences, a 2018 recipient of the Golden Tusk Award, the 2019 Most Outstanding Faculty Member among all university faculty, and the 2021 GRAMMY Music Educator of the Year. Dr. Murdock appears regularly in concert, recital, and stage performances, having previously conducted the Arkansas Philharmonic Orchestra, the Memphis Symphony Orchestra, the (Mississippi) Gulf

Coast Symphony and has also performed as a soloist with the Fort Smith Symphony, the Memphis Symphony, the Mississippi Symphony Orchestra, and the Southern Mississippi Opera. Dr. Murdock's love of scholarship and performance has led him to study and perform around the world. As a music educator, he loves to invest his knowledge and experience in the next generation of young musicians through clinic opportunities with secondary choral programs, conducting honor choruses, and mentoring choral music educators. Dr. Murdock is highly sought after as a clinician in the field of choral music and education, having conducted All-State and All-Region choirs, or headlined conferences in 26 states and 7 countries. In 2013, he made his Carnegie Hall debut conducting the Millington Chorale in a well-received concert of diverse repertoire. The evening concert featuring the ensemble was praised for its preparation and the ensemble's maturity of sound.

While Dr. Murdock is an accomplished classical musician, he is also a skilled Gospel musician. He has served on the conducting staff of the National Baptist Convention, USA, Inc. and has collaborated with Gospel recording artists, including Donnie McClurkin, Richard Smallwood, Mary Mary, Marvin Winans, Marvin Sapp, Lisa Knowles, Kathy Taylor, and numerous others. Dr. Murdock's research interests include cultural hegemony in choral music education, social justice in music education, culturally responsive pedagogy in music education, and music in urban schools. He has been invited to present at the National Research Conference for the National Association for Music Education (NAfME) as well as two World Conferences of the International Society for Music Education (ISME) – (Glasgow, U.K., and Helsinki, Finland). Dr. Murdock is also a frequent research presenter at local and regional conferences of the American Choral Directors' Association (ACDA) where he is president-elect of the Southwestern Division (SWACDA), past president of the Arkansas Chapter, and serves on the national subcommittee for diversity. Dr. Murdock holds both Bachelor of Music Education and Master of Music in Conducting degrees from the University of Southern Mississippi and the Doctor of Philosophy degree in Music Education from the University of Memphis. In addition to NAfME and ACDA, his professional memberships include the ASCAP and the National Collegiate Choral Organization (NCCO). He is also a member of Phi Mu Alpha Sinfonia Fraternity of America, and Kappa Alpha Psi Fraternity, Incorporated.

Dr. Christopher Knighten

- Professor of Music
- D.M.A., University of Colorado at Boulder
- Teaching Area: Instrumental Conducting, Music Education, Director of Bands

Dr. Christopher Knighten is Director of Bands and Professor of Music in the University of Arkansas Department of Music. His duties include conducting the Wind Ensemble, leading the graduate instrumental conducting program, teaching conducting and band literature courses, and overseeing all aspects of the band program. Under his direction the University of Arkansas Wind Ensemble performed at College Band Directors National Association divisional conferences in Fayetteville, AR in 2014 (as hosts), in Boulder, CO in 2016, and at the Meyerson Symphony Center in Dallas, TX in March, 2015. He has also served on the faculties at East Carolina University and Baylor University and taught instrumental music at Richland High School in North Richland Hills, TX.

Dr. Knighten has collaborated with composers Anthony Barfield, David Biedenbender, Mark Ford, Jeff Cortazzo, Viet Cuong, Jennifer Jolley, Carter Pann, and James Stephenson. He has presented sessions on band literature and pedagogy at the Midwest Band and Orchestra Clinic, the College Band Directors National Association Conference, the Music Educators National Conference, and the Arkansas, North Carolina, Oklahoma, Tennessee, and Texas Music Educators conferences. His articles on conducting and band literature have been published in *The Instrumentalist*, *The Journal of Band Research*, *The North Carolina Music Educator*, *Today's Music Educator*, and in the *Teaching Music Through Performance in Band* series. He is Past-President of the Southwest Division of the College Band Directors National Association, and a member of the American Bandmasters Association, the SEC Band Directors Association, the World Association of Symphonic Bands and Ensembles, Kappa Kappa Psi National Band fraternity, and the Golden Key International Honor Society.

Dr. Knighten holds the Doctor of Musical Arts Degree in Instrumental Conducting and the Master of Music Degree in Wind Conducting from the University of Colorado at Boulder and the Bachelor of Music Education Degree from Baylor University. His primary conducting teachers were Michael Haithcock and Allan McMurray.

Dr. Alan Gosman

- Associate Professor of Music
- PhD, Harvard University, Music Theory
- Teaching areas: Music Theory, Piano

Alan Gosman is an associate professor of music theory. He has published on Beethoven's sketchbooks and compositional process, musical form, canons, and links between performance and analysis. Prior to joining the faculty at the University of Arkansas, he was an associate professor at the University of Michigan, where he was the Director of Graduate Studies in Music Theory. Before that, he taught at Michigan State University and Harvard University. Alan Gosman's work on Beethoven includes his book, *Beethoven's "Eroica" Sketchbook: A Critical Edition*, coauthored with Lewis Lockwood. He has chapters about Beethoven's compositional process published in the books *Keys to the Drama: Nine Perspectives on Sonata Forms*, and *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*. He is involved with preparations for several 2020 events to celebrate the 250th anniversary of Beethoven's birth, including the Beethoven Perspectives 2020 Conference in February at the Beethoven-Haus Bonn, and a multimedia video project to be premiered in September with Robert Levin, the WDR Symphony Orchestra conducted by Cristian Macelaru, and the artist Alexej Tchernyi. Alan Gosman is a contributor to the Norton Guide to Teaching Music Theory in a chapter on musical form. His articles have appeared in *Music Theory Spectrum*, *Journal of Music Theory*, *Theory and Practice*, *Gamut*, and *Journal of Musicological Research*. Most recently, he has presented at the Society of Music Theory and American Musicological Society National Conference in San Antonio, the New Beethoven Research Conference in Vancouver, British Columbia, "Beethoven's Creative Vision: Journeys and Worlds" in Jerusalem, "Utopian Visions and Visionary

Art" in Vienna, and the Boston University Center for Beethoven Research Symposium on Beethoven's String Quartet in Bb Major, Op. 130. He has also presented a talk at the Jagiellonian University in Krakow, Poland that was arranged by the U.S. State Department through the U.S. Consulate Office and given a lecture at Harvard University's "Performing Beethoven" symposium. Alan Gosman was the Program Committee Chair for the Society for Music Theory's 2017 national conference. He was associate chair for the UA Music Department from 2016–2019, during which time he created the Music75 program and co-founded Live at the Five & Dime, a free weekly concert series from April to October. He is a pianist and was also an orchestra conductor while in graduate school. Gosman holds degrees from Harvard University, the University of Michigan, and Wesleyan University. He joined the Department of Music at the University of Arkansas in the Fall of 2014.

Dr. Micaela Baranello

- Assistant Professor of Music
- PhD, Princeton University, Musicology
- Teaching areas: Musicology, Opera studies

Dr. Micaela Baranello joined the Department of Music in 2017. Her research concerns opera and operetta from the nineteenth century to the present day, particularly issues of canonization, gender, and nationality. Her book, *The Operetta Empire*, was published in 2021 by the University of California Press. A study of how operetta represented questions of nation, class, and gender in early twentieth-century Vienna, it has been featured in the *New York Review of Books*, BR-Klassik radio, *German History*, and *The Rest is Noise*. Her next book project will concern contemporary opera staging practice and reception. Her publications also include articles in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, *Opera Quarterly*, and *Nineteenth-Century Music Review* as well as the collected volumes *Puccini and His World*, *The Cambridge Companion to Operetta*, and others. As a music critic, her work has been published in *The New York Times*, *Financial Times*, and *VAN*. She has presented her research at various conferences as well as giving pre-performance talks at the Bard Music Festival, UC Santa Barbara, and the University of Arkansas. She is reviews editor of *Opera Quarterly* and president of Opera Fayetteville, Northwest Arkansas's only professional opera company. She received a PhD in musicology from Princeton University, where she was supported by a Fulbright study grant in Austria and the Mellon/ACLS Dissertation Completion Fellowship. She also holds a BA in music from Swarthmore College and was previously McPherson/Eveillard Postdoctoral Fellow at Smith College in Northampton, MA.

Dr. Joon Park

- Assistant Professor
- PhD, University of Oregon
- Teaching areas: Music Theory

Joon Park (B.M./M.M., Eastman School of Music 2009; PhD, University of Oregon 2015) is a music theorist with a broad range of research interests, including the history of music theory, jazz analysis, the Second

Viennese School, and East Asian music. He has published journal articles on various topics, most recently on the historical context and compositional strategies for Arnold Schoenberg's two war compositions Ode to Napoleon Buonaparte (1942) and A Survivor from Warsaw (1947) published in Music Theory Online.

Park joined the Department of Music in 2016. He has been teaching various courses, including Form and 20th Century Techniques, Analytical Techniques, Pedagogy of Music Theory, Analysis of 20th Century Music, and Jazz Analysis. He also conducted independent studies on various topics.

Dr. Matthew Mihalka

- Instructor
- PhD, University of Minnesota
- Teaching areas: Musicology

Matthew Mihalka joined the Music Department at the University of Arkansas in 2011. His research addresses the use of music in 20th/21st century American society, particularly during sporting events. His work has been published in The American Organist, Notes, American History through American Sports, and Music in the Social and Behavioral Sciences. He is the co-editor of Music around the World: A Global Encyclopedia, a four-volume music reference work scheduled for publication in 2019.

Dr. Justin Hunter

- Instructor
- PhD, University of Hawai'i
- Teaching areas: Musicology

Justin R. Hunter is an ethnomusicologist specializing in Indigenous studies, Japanese studies, and Ozark music of Arkansas. He received his PhD in ethnomusicology from the University of Hawai'i at Manoa and his BA and MM from the University of Arkansas.

His previous research focused on an historical ethnomusicological study of Western military music in Japan prior to the rise of the Meiji Restoration (1868). This work was presented at both international and national conferences. His dissertation research looked at contemporary understanding of music and dance practices of the Indigenous Ainu of Japan. His dissertation, "Vitalizing Traditions: Ainu Music and Dance and the Discourse of Indigeneity," attempts to position a study with an Ainu-centric focus to highlight the propelling work in the arts by Ainu communities while questioning binary understandings of such terms as "authenticity," "tradition," and even "Indigenous." This research has been presented at numerous national conferences including the Society for Ethnomusicology and the Native American and Indigenous Studies Association.

His most recent research centers on his adopted home of Northwest Arkansas and to Ozark culture and music. Dr. Hunter is interested in continuation of tradition and community support of Ozark music

throughout the region, but specifically in Mountain View, Arkansas. Additionally, he is interested in ideas of race, inclusion, and invented traditions in American folk musics.

Dr. Hunter has served as a member of the Society for Ethnomusicology advisory council and in leadership roles for numerous special interest groups, sections, and committees for the society. He currently serves as the co-chair of the Japanese Performing Arts Special Interest Group and the secretary of the Indigenous Music Section. He has book reviews in Ethnomusicology Forum and the journal Notes.

Dr. Stephen Caldwell

- Associate Professor
- D.M.A., Rutgers University
- Teaching areas: Choral Conducting

Dr. Stephen Caldwell is an Associate Professor and Chair of the Campus Faculty at the University of Arkansas. He is a nationally recognized conducting pedagogue and scholar, in demand as a clinician, conductor, and composer. At Arkansas, he conducts the nationally-renowned Schola Cantorum and Treble Chorus, teaches the undergraduate sequence in conducting technique, graduate conducting lessons, and the graduate sequence in Choral History and Literature. Since his arrival in 2012, he has twice been awarded the Associated Student Government's "Top 10 Most Outstanding Faculty Award," he has received "The Golden Tusk" from the Division of Student affairs for "going above and beyond, and helping to make campus life better for everyone," he is a 3-time Outstanding Mentor, and the Northwest Arkansas Democrat Gazette named Dr. Caldwell as a "Top 10 Artistic People to Watch."

Under his direction and leadership the the Schola Cantorum has become one of the leading collegiate choirs in America, appearing at numerous conference of SWACDA, NCCO, and ArkCDA, touring internationally to the Republic of Serbia, Belgium, Germany, and Puerto Rico, and collecting hundreds of thousands of views on YouTube. His undergraduate conducting students lead major high school programs in Arkansas, Texas, Kansas, and Arizona. Graduates of the MM conducting program have have been placed in distinguished doctoral programs, and gone on to notable college, public school, and church music positions.

Dr. Caldwell began his career as a public school teacher in Colorado. He continues his work with junior high and high school students by leading workshops with area choral programs and adjudicating choral festivals. He has conducted District, Region and All-State choirs, in 6 states. He has prepared choirs for many leading conductors and ensembles including the Philadelphia Orchestra, Delaware Symphony, Arkansas Philharmonic, and the Symphony of Northwest Arkansas. He has presented interest sessions at multiple regional and national conferences of the American Choral Directors Association and the National Collegiate Choral Organization, and was a 2018 ACDA International Conducting Exchange Fellow in Kenya. Dr. Caldwell holds a Bachelor of Music Education from the University of Northern Colorado, two Master of Music Degrees in Vocal Performance and Choral Conducting from Temple University, and a Doctor of Musical Arts degree from Rutgers University.

Dr. Robert Mueller

- Professor
- D.M.A., University of Cincinnati -College/Conservatory of Music
- Teaching areas: Orchestral Conducting, Music Theory, Composition

Robert Mueller conducts the University Symphony Orchestra and teaches music composition and music theory. He is Chair of the Composition/Theory Area.

Dr. Mueller grew up in Michigan and attended Northern Michigan University, where he received the Outstanding Pianist Award upon graduation. He has also received the Outstanding Young Alumni Award from NMU, and was invited back to be composer-in-residence in the spring of 2004. He earned the Master of Music in Composition degree from Bowling Green State University, where he studied composition with Marilyn Shrude. At Bowling Green, he also did extensive studies in orchestral conducting with Grzegorz Nowak, who is now the Principal Associate Conductor of the Royal Philharmonic Orchestra of London. Dr. Mueller received a DMA in Composition at the University of Cincinnati College-Conservatory of Music, where his teachers were Joel Hoffman, Allan Sapp, Jonathan Kramer, Frederic Rzewski, and Earle Brown.

Dr. Mueller has twice been composer-in-residence for the Fort Smith Symphony, and his music has been performed nationwide by several orchestra including the Cincinnati, Omaha, Fort Smith, Lansing, Arkansas, and North Arkansas Symphonies. He has received numerous commissions, has been widely published, and has produced a chamber music CD entitled "Time Labyrinths." A number of music festivals have programmed his music, including the Bowling Green New Music and Art Festival, the Music Festival of Arkansas, the Southwest Contemporary Music Festival, and conferences of the Society of Composers, International Double Reed Society, and College Music Society. He was selected to be composer-in-residence for Missouri State University's Annual Composition Festival in March 2009. Dr. Mueller has been the recipient of 20 consecutive awards from the American Society of Composers, Authors, and Publishers. He has also been awarded an American Music Center grant, an individual artist grant from the Arkansas Arts Council, prizes from the Omaha, Lansing, Jackson and Cincinnati Symphonies, and numerous other awards.

Dr. Mueller performs as Pianist with the Fort Smith Symphony, and is Music Director of Good Shepherd Lutheran Church in Fayetteville. During the summer, Dr. Mueller teaches at the Sequoyah Music Festival and is on the faculty at the Interlochen Center for the Arts Summer Arts Camp.

Dr. Jeff Summers

- Assistant Professor of Music/Assistant Director of Bands
- D.M.A. University of Miami – Frost School of Music
- Teaching areas: Band, Wind Band Literature

Jeffrey Summers serves as Assistant Director of Bands, assisting with teaching and administering the Razorback Marching Band, directing the Hogwild Pep Band, and conducting the Symphonic Band at the University of Arkansas. Dr. Summers holds degrees from the Frost School of Music at the University of

Miami (DMA in Instrumental Conducting), Sam Houston State University (MM in Instrumental Conducting), and The University of Texas at Austin (BM in Music Education). His scholarly work focuses on contemporary band literature, and he has more than a decade of experience directing and teaching bands at the high school and college levels.

Dr. Daniel Abrahams

- Associate Professor of Music
- PhD, Oakland University
- Teaching areas: Music Education, Strings methods

Daniel Abrahams is an Assistant Professor of Music Education at the University of Arkansas. A native of Massachusetts, he earned a Bachelor of Music degree in music education from Temple University, a Master of Music degree in instrumental conducting from the University of Nebraska at Omaha, and the Doctor of Philosophy degree in music education from Oakland University in Rochester, Michigan.

As a music educator, Dr. Abrahams is the inaugural recipient of the Jupiter Band Instruments Award for Excellence in Teaching Concert Band presented by NAFME: The National Association for Music Education and the 2010 Nebraska VFW Citizenship Educator of the Year. He has presented seminars at the national meetings of the National Association for Music Education (NAfME); presented a seminar in Critical Pedagogy for Music Education at the Conservatorio Brasileiro de Musica in Rio de Janeiro; presented a seminar on Reciprocal Teaching at the 2nd European Conference on Developmental Psychology of Music, London, England; and presented seminars on Reciprocal Teaching and Informal Learning at the 29th International Society for Music Education World Conference, Beijing, China.

Dr. Abrahams frequently writes about the use of reciprocal teaching, sociotransformative apprenticeship, and learner agency in the music classroom. His article on the impact of reciprocal teaching on the development of musical understanding in high school student members of performing ensembles is published in *Visions of Research on Music Education* and reprinted in Keith Swanwick's *Music Education: Major Themes* (Vol. 3) published by Routledge. His most recent research examines the acquisition of learner agency and the integration of music and STEM education through Minecraft. Before coming to the University of Arkansas, Dr. Abrahams taught middle and high school instrumental music in the Omaha Public Schools.

Abrahams is a contributing author in *Perspectives on Music in Urban Schools* published by NAFME: The National Association for Music Education, *The Child as Musician*, 2nd edition, the *Oxford Handbook of Choral Pedagogy*, and the *Music Technology Cookbook* published by Oxford University Press; and *Aligning Music to STEM* published by GIA.

Dr. Jonathan Stinson

- Teaching Assistant Professor of Music
- D.M.A. University of Cincinnati College/Conservatory of Music

- Teaching areas: Voice, Vocal Diction

Dr. Jonathan Stinson joins the faculty as Teaching Assistant Professor of Music. Baritone Jonathan Stinson has appeared in leading and supporting roles with opera companies throughout North American and Europe, including Cincinnati Opera, Lyric Opera of Kansas City, Kentucky Opera, Opera Omaha, Opera Memphis, Dayton Opera, Cleveland Opera, Central City Opera, Ohio Light Opera, Opera New Jersey, as well as abroad in Italy, England, and Bulgaria. He made his international debut in Cortona, Italy in 2010, singing the title role of Don Giovanni. In the 2019-2020 season, he sang Lescaut in *Manon Lescaut* at The Cleveland Opera and appeared as a soloist with Connecticut Choral Artists in Handel's *Messiah*. Dr. Stinson has appeared as soloist with the Kentucky Symphony, Cincinnati Chamber Orchestra, the Carmel Bach Festival (CA), the Orchestra of Northern New York, Lafayette Symphony (IN), Liberty Symphony (MO), and Battle Creek Symphony (MI). Recent solo work includes the Requiem of Fauré, Duruflé, and Brahms, Bach's complete *Weinachts-Oratorium*, Mendelssohn's *Von Himmel hoch*, Handel's *Messiah*, *Israel in Egypt*, and *Alexander's Feast*, Britten's *Cantata Misericordium*, Vaughan-Williams' *Dona nobis pacem*, and John Adams' *The Wound Dresser*.

Also a prolific composer, Dr. Stinson has written seven song cycles, two one-act operas for young audiences, two operatic vignettes, and several choral works. His song cycles have been performed throughout the United States and Germany, and his children's operas have been produced by Atlanta Opera, Opera Memphis, and Seagle Music Colony, among many others. In 2015, his anthem "Beloved" won the Grand Prize of the Ninth Annual International Anthem Competition sponsored by First Baptist Church in Worcester, MA.

From 2013-2018, Dr. Stinson served as an Assistant Professor of Voice at the Crane School of Music at SUNY Potsdam. In 2018, he moved to the UK to accept the position of Senior Lecturer in Musical Theatre, where his research centered on the vocal health and efficiency of all styles of singing, particularly musical theatre belting. Dr. Stinson was a Regional Finalist in the Metropolitan Opera National Council Auditions and received the "Bel Canto Award" at the Orpheus National Voice Competition. He holds degrees in Voice Performance from Oberlin Conservatory (BM), Indiana University (MM), and University of Cincinnati–College-Conservatory of Music (DMA). He serves on the voice and musical theatre faculty of the Varna International Music Academy in Bulgaria each June.

Indicate lead faculty member or program coordinator for the proposed program:

Dr. Jeffrey Murdock, Associate Professor of Music and Director of Choral Activities

Dr. Chris Knighten, Professor of Music and Director of Bands

Total number of faculty required for program implementation, including the number of existing faculty and number of new faculty. For new faculty, provide the expected credentials/experience and expected hire date.

The program can be implemented with 12 current full-time faculty members, all of whom serve their

contracts within the Department of Music. Of these faculty, 7 have PhDs and 5 have DMAs, and all are thus able to teach courses independently in the graduate program.

List Existing Certificate or Degree Programs
that Support the Proposed Program

Program(s)
MUSCMM - Music, Master of Music
MUSCMM-MCCM - Music: Choral Conducting Concentration
MUSCMM-MICM - Music: Instrumental Conducting Concentration

Are Similar Programs available in the area?

No

Estimated Student Demand for Program 5-7 per year

Scheduled Program Review Date 2033

Program Goals and Objectives

Program Goals and Objectives

This program will prepare students for university music positions in conducting. As such, our program will give students the interdisciplinary training and robust work experiences that they will need to thrive in industries that value traditional music literacy, creativity, communication, collaboration, research, technology, repertoire and concert planning, and other skills. As a faculty, we are committed to thinking about music and creative practice in a global context, and facilitating study within this terminal degree program with that context in mind.

Learning Outcomes

Learning Outcomes

Learning Outcomes:

- Develop conducting skills at the highest professional level, using creative and critical thinking to inform stylistic choices and artistic expression, while demonstrating appropriate spontaneity, and will communicate their artistry to diverse audiences; in addition, students will demonstrate effective, musical, and efficient rehearsal techniques.
- Develop a secondary area of expertise to demonstrate discipline-related breadth at an advanced level, and/or the acquisition of new professional skills.
- Demonstrate an ability to summarize, synthesize and critique disciplinary content in relation to their major and secondary (cognate) areas of study; in the major area, students will demonstrate a thorough knowledge of

Learning Outcomes

the core repertoire.

- Demonstrate effective analytical and interpretative skills in music theory, musicology and/or performance practice, as well as an ability to communicate an advanced understanding and evaluation of musical knowledge and ideas in written and/or oral forms.
- Pursue specialized studies, to develop expertise and an ability to synthesize knowledge in areas of interest that enhance their required curriculum and/or professional goals.
- Utilize and apply appropriate research methods to explore a focused research topic and to contribute original perspectives to discipline-related knowledge, communicating their research findings clearly and professionally in written, oral, and performative forms.
- Demonstrate leadership and administrative skills necessary to leading a collegiate level
- Develop preliminary research skills to effectively study and present topics related to conducting and related topics
- In addition, many DMA students will develop experience and expertise in instruction, pedagogy, and student assessment in at least one area of musical study, also gaining insights into rehearsal strategies for large ensemble in the major area, and appropriate methods of student evaluation.

Description and Justification for this request

Description of request	Justification for request
<p>This request is to create a terminal degree in music at the University of Arkansas. This degree will prepare students for university music positions in conducting. As such, our program will give students the interdisciplinary training and robust work experiences that they will need to thrive in industries that value traditional music literacy, creativity, communication, collaboration, research, technology, repertoire and concert planning, and other skills. As a faculty, we are committed to thinking about music and creative practice in a global context.</p>	<p>Over the years, many music educators and conductors throughout our state have reached out to inquire about a terminal degree program. There is currently no terminal degree in music in the State of Arkansas. Because of this, students with career aspirations in higher education, or who desire to pursue education beyond the master's degree must travel to neighboring states (most frequently Kansas, Missouri, Texas, Oklahoma, and Tennessee) to pursue terminal degrees.</p> <p>It makes sense that the University of Arkansas, as the flagship institution of the State, should take the lead in creating such a program. In August 2021, the Department of Music at the University of Arkansas approved a proposal from the conducting faculty (Dr. Christopher Knighten - Director of Bands and Dr. Jeffrey Allen Murdock - Director of Choral Activities) to create a Doctor of Musical Arts degree program at the Fayetteville</p>

Description of request	Justification for request
	<p>Campus, housed within the Fulbright College of Arts and Sciences. This move comes with the pressing need to provide an opportunity for the musicians/scholars/conductors of Arkansas, specifically, to obtain the D.M.A. in Conducting, creating the first terminal degree in music in the state.</p> <p>Per ADHE and University protocol, we have notified peer institutions in the state that this process is moving forward.</p>

Upload attachments

[MUSCDMA - New Degree - Degree Cost and Salary Earnings.docx](#)

[MUSCDMA - New Degree - Supporting Documentation.pdf](#)

[MUSCDMA - New Degree - Workforce Analysis Request form.docx](#)

[MUSCDMA - New Degree - Ltr of Intent.docx](#)

[MUSCDMA - New Degree - Proposal.docx](#)

Reviewer Comments

Alice Griffin (agriffin) (01/31/23 12:45 pm): Revised scheduled program review date to correspond with proposal and the anticipated review.

Alice Griffin (agriffin) (03/09/23 3:05 pm): Changed MUAC 6221 to MUAC 6121 under Prerequisite Requirements 1.b. to match the course number submitted into Course Inventory Management. College is encouraged to review for accuracy.

Alice Griffin (agriffin) (03/09/23 3:42 pm): Reformatted the curriculum into a Course List in order to reflect total hours for requirements. College is encouraged to review for accuracy.

Alice Griffin (agriffin) (03/09/23 4:54 pm): Changed "students may choose up to 9 hours" to 6 hours with permission from submitter.

Alice Griffin (agriffin) (03/13/23 8:40 am): Entered course titles for MUSC 700V and MUAP 622V in Dissertation/Lecture Recitals section and moved information into the course list template.

Alice Griffin (agriffin) (03/13/23 8:46 am): Removed duplication of language from the Candidacy Examination information. Split the requirements into the course list and added the additional information below. College is encouraged to review for accuracy.

Alice Griffin (agriffin) (03/14/23 1:53 pm): Uploaded revised proposal, LOI, supporting documents, and Workforce Analysis Request forms with anticipated approval dates and edits approved by the submitter.

Alice Griffin (agriffin) (03/14/23 1:55 pm): Renamed all documents to match BOT naming convention.

Gina Daugherty (gdaugher) (03/15/23 7:30 am): Removed Undergraduate Council from workflow.

Ryan Cochran (rcc003) (03/15/23 1:02 pm): Added clarification about possibly completing another language not listed as approved by advisor.

Ryan Cochran (rcc003) (03/30/23 10:23 am): Updated language requirement to include "or another language as approved by advisor."

Ryan Cochran (rcc003) (03/30/23 10:31 am): Updated program title, CIP code, program code, and curriculum on recommendation by the provost's office.

Ryan Cochran (rcc003) (03/30/23 10:52 am): Uploaded updated versions of degree cost/salary earnings, letter of intent, workforce analysis, and supporting documentation.

Ryan Cochran (rcc003) (04/04/23 10:18 am): Uploaded updated version of the proposal removing MUTH 6703 Writing Music Analysis.

Gina Daugherty (gdaugher) (04/10/23 9:40 am): Admin update of title to align with our naming convention.

Key: 936