

**New Degree Proposal – Doctorate of Musical Arts
University of Utah School of Music**

Primary Contact:

Robert Walzel, DMA
Director
School of Music
robert.walzel@utah.edu

SECTION I: The Request

The University of Utah requests approval to offer the Doctorate of Musical Arts degree effective Fall 2007. This program has been approved by the institutional Board of Trustees on _____.

SECTION II: Program Description

The basic orientation of the Doctor of Musical Arts (DMA) is professional practice emphasizing the creation or performance of musical works and the application and transmission of pedagogical knowledge of performance related issues.

Doctoral degree programs in music are divided by the National Association of Schools of Music (NASM), the accrediting agency for music units in higher education, into two fundamental categories: 1) research-oriented degrees, and 2) performance-oriented degrees. The PhD is the principal degree for research programs, and the Doctor of Musical Arts (DMA) is the predominant degree for performance programs.

The School of Music currently administers research-oriented PhD degree programs in Music Education and Composition, but does not offer the performance-oriented DMA. In requesting approval to implement a performance doctorate, the School of Music seeks to join all other NASM accredited doctoral-granting institutions in offering the DMA degree. The School of Music at the University of Utah is currently the only accredited doctoral-granting comprehensive music school that does not offer the DMA.

The DMA requires a minimum of 58 hours beyond the masters degree. A traditional dissertation is not required because the degree focuses on performance rather than research in music. In place of the dissertation, the student will complete four performance projects and one written document. Performance projects would include two solo recitals, one lecture recital, and one other performance endeavor to be chosen from the following: opera role, concerto performance, or chamber music recital. The written document, *DMA Dissertation Essay*, would include traditional research on a relevant topic, but would not necessarily entail the detail, length, or original research of a full dissertation. The aim of the non-dissertation doctorate in music is to prepare the student for teaching at the college/university level and performing in the professional world.

Over the past 30 years the structure of music programs in colleges and universities has changed to focus on the training of highly skilled specialists in one performance area. The DMA, not the PhD, is the most appropriate degree program to meet the demands and needs of doctoral students in music majoring in performance.

Additionally, the proposed DMA degree would be complementary to the PhD in Music degree programs already being offered in the School of Music. Much of the non-performance content of the DMA is similar to parts of the existing PhD in Music curricula. Students in the DMA program would participate in existing course in music theory, music history, and in some cases music education. The total enrollment in the PhD degree program would not be diminished with the implementation of the DMA. Moreover, it is anticipated that enrollment in academic courses at the doctoral level will actually enhance the critical mass of students in these existing academic courses in a way that improves the overall experience for all students.

Purpose of Degree

The proposed DMA degree program is intended to prepare musical performers to the highest echelon of technical mastery and artistic expression through a diverse performance structure complimented with rigorous academic foundations in historical, theoretical, and pedagogical coursework. In doing so, the impact on the standard of musical excellence within Utah will be raised by producing mature performers of the highest caliber and graduates with appropriate training to be effective instructors at the university and college levels. We anticipate that most students graduating with the DMA will obtain jobs in music units of colleges and universities in Utah, the Intermountain West, and throughout the nation.

Expected goals for graduates of the DMA program include:

- Technical and musical mastery of the major instrument/voice and the associated solo, chamber, and symphonic/operatic repertoire. In the case of conductors, mastery of the appropriate large and chamber ensemble repertoire.
- Preparation for teaching in a secondary area at the post-secondary level. These could include music theory/aural skills, music history, music education, conducting (for non-conducting majors), and performance (for conductors).
- An ability to engage in independent research, including use of appropriate databases, on-line reference resources, general reference materials, and specialty-specific resource materials.
- A thorough acquaintance with the pedagogy of their major instrument/voice.
- Knowledge of contemporary issues in higher education in music, its general curriculum/pedagogy, and its role and influence of higher education.

Institutional Readiness

Because the School of Music already administers doctoral music degrees with majors in music education and composition, all essential resources for supporting doctoral studies in music are in

place. There would likely be a minimal increase in budgetary expenditures resulting from costs associated with one-on-one applied music instruction, albeit an expense that could be absorbed with resources that are currently available. The increase would not negatively impact existing programs or initiatives.

Faculty

Except for the DMA Written Research Project and the Performance Practice courses, the courses that will comprise the proposed DMA degree program are already being taught at the masters level by our outstanding and diverse faculty, most of whom are in the vanguard of creative scholars in their field. The School of Music has recently added tenure-track faculty in the brass and string areas thus giving us a regular faculty specialist in all of the general performance areas served by the DMA degree (Brass, Conducting, Percussion, Strings, Piano, Voice, Woodwinds). No new faculty members need to be hired, nor will any current faculty members need to undertake additional training in order to support the proposed degree. The new courses in Performance Practice will be taught by regular faculty in the musicology area or by a highly qualified auxiliary faculty member with particular expertise in performance practice from one or more of the historic stylistic periods of music. We now have in place the requisite faculty with appropriate expertise to implement the proposed degree effectively. Supervision of the DMA Written Research Project will be distributed across the faculty in a way as to not overburden any faculty member unfairly. Faculty in the School of Music receive workload credit for one-on-one instruction, including capstone project supervision. The following full-time faculty in the School of Music will support the DMA:

Brady Allred, DMA (Professor, Conducting)
Robert Baldwin, DMA (Associate Professor, Conducting & Strings)
Hasse Borup, DMA (Assistant Professor, Strings)
John Brackett, PhD (Assistant Professor, Music Theory)
Robert Breault, DMA (Professor, Voice)
Tully Cathey, PhD (Lecturer, Guitar and Music Theory)
Miguel Chuaqui, PhD (Associate Professor, Composition)
Heather Conner, DMA (Assistant Professor, Piano)
David Michael Cottle, DMA (Lecturer, Music Technology)
Susan Duehlmeier, DMA (Professor, Piano)
Mark Ely, PhD (Professor, Music Education & Woodwinds)
April Greenan, PhD (Lecturer, Musicology)
Kirsten Gunlogson, MM (Assistant Professor, Voice)
Scott Hagen, MA (Associate Professor, Conducting & Brass)
Joelle Lien, DMA (Assistant Professor, Music Education)
Ning Lu, DMA (Assistant Professor, Piano)
Roger Miller, PhD (Professor, Musicology)
Jessica Nápoles, PhD (Assistant Professor, Music Education)
Kathy Pope, MM (Assistant Professor, Woodwinds)
David Power, DMA (Associate Professor, Voice)
Bruce Quaglia, PhD (Lecturer, Music Theory)
Steve Roens, DMA (Associate Professor, Composition & Music Theory)
Margaret Rorke, PhD (Associate Professor, Musicology)
Morris Rosenzweig, DMA (Professor, Composition)
Donn Schaefer, DMA (Assistant Professor, Brass)
Robert Walzel, DMA (Professor, Woodwinds)
Douglas Wolf, MM (Professor, Percussion)
Henry Wolking, MM (Professor, Composition)

Julie Wright-Costa, MM (Associate Professor, Voice)

Additionally, twenty-five (25) auxiliary artist faculty, many who hold the DMA degree themselves, would also provide instructional and non-academic support for students pursuing the DMA.

Staff

No additional professional staff would be needed to support the DMA degree. Because all doctoral advising is provided by the major professor and because advising for the total matriculated enrollment in the DMA would be spread among many faculty members and thus not over-burden any single individual, support from the extant graduate secretary position would suffice to support the degree program.

Library and Information Resources

Library resources necessary for supporting doctoral studies in music include a broad spectrum of reference holdings, collected editions of important composers, recordings, musical scores, and pedagogical books and methodologies. Because the School of Music already administers doctoral programs in composition and music education as well as a comprehensive array of specializations included as part of the Master of Music degree, most library and information resources necessary to support the DMA are already in place. Undoubtedly, there will be some new acquisitions that will be necessary to fill holes in certain instrumental, vocal, and/or conducting specializations of the DMA; however, these will be minimal, and can be obtained with the \$10,000 annual acquisition budget of the McKay Music Library and the regular allocation of the Marriott Library for music acquisitions.

Admission Requirements

Students wishing to enter the D.M.A. program must be admitted by both the Graduate School and the School of Music.

The following must be submitted to the Graduate School as part of the admission process:

- Graduate Admission Application
- Official transcripts of all undergraduate and graduate course work
- For international students, a TOEFL score, if applicable.

The following must be submitted to the School of Music:

- A written statement of intent and future goals (professional and personal)
- A current curriculum vitae
- Three current letters of recommendation from professors, employers and/or other professionals qualified to judge the applicant's ability to successfully complete doctoral studies.
- A comprehensive repertoire list that indicates works studied and performed. The list should indicate 1) works performed (listing date and venue) and 2) works studied.

Requirements for admission to the D.M.A. program:

- Acceptance of the above materials as evaluated by the Graduate School, School of Music Director of Graduate Studies, and major area professor.
- A masters degree in music from an accredited institution in the United States or abroad.
- Cumulative Grade Point Average of 3.0 in all previous collegiate work.
- A successful audition (see below)
- A minimum TOEFL score of 550, if applicable

Auditions

Following review of these materials, potential candidates will be invited to audition for the D.M.A. program. A live audition is required for conducting applicants and preferred for all other areas of study. If a live audition is not possible, the following guidelines must be followed:

For Instrumental/Vocal Performance: Prospective students should submit a high-quality videotape or DVD of the applicant performing literature from a variety of style periods.

For Conducting: Prior to a live audition, prospective students must submit a high-quality videotape or DVD showing both rehearsal and performance footage. Those deemed acceptable will be asked to a required on-campus audition.

Graduate Placement Examinations in music theory, music history and some major areas (e.g. conducting) will be administered at the beginning of doctoral studies, usually before or during the first semester of study. The results of these exams will determine an appropriate Course of Study for each individual student. Upon completion of the examinations, the student and the major professor will design a Course of Study. Subsequent approval by the student's graduate committee and the Director of Graduate Studies is required. The Course of Study will outline specific courses and establish a timeline for when each course should be taken.

Student Advisement

Students will be advised at several levels throughout their doctoral studies. The basic tier of advisement is outlined below:

- Director of Graduate Studies in Music (oversees all graduate degrees and approves all Course of Study plans)
- Major area professor (advises student on Course of Study, recital preparations, repertoire, and major course requirements. Supervises all required School of Music forms and serves as the chair of the student's graduate committee).
- Minor area professor (advises student on requirements for the minor area of study. This professor may or may not be on the student's graduate committee).
- Graduate committee members (provide guidance as needed or requested. Attends all performances, and serves as the committee for the final comprehensive examinations).

- Academic area advisors (recommends coursework based on the Graduate Placement Examinations. These are diagnostic exams in music theory and music history taken at the beginning of doctoral studies that assess the strengths and weaknesses of each student).

Justification for Number of Credits

The total number of hours required in the proposed DMA degree program (58-60) is consistent with what is required in most DMA programs offered at other institutions. There is a small number of DMA programs in other institutions with a much smaller number of required hours (30-36). These require students to demonstrate academic knowledge in music history and music theory through diagnostic entrance exams. Very few students enter these programs who are able to demonstrate the required competence. They are subsequently required to take a number of academic music courses in order to remove the deficiencies. The only required hours for these types of DMAs are in the major area, and thus students receive a very narrow experience.

The proposed program has a different philosophical foundation in which students are required to prepare themselves for teaching in a secondary area. This preparation is based, in large part, on taking an array of classes (12 hours) that will help give the students opportunities for more in-depth and structured study than simply passing a proficiency barrier. This 12-hour requirement is standard in other DMA programs that require a secondary area of study. The degree program also requires a minimum of 6 hours in both music history and music theory, something our faculty believes is crucial for students to have a meaningful doctoral experience. This is also a common requirement in most other DMA programs that we examined.

External Review and Accreditation

The proposed DMA degree program has been designed in accordance with accreditation standards of the National Association of Schools of Music. Because NASM allows great flexibility with regard to the structure for DMA degree programs, there is a rather wide spectrum of curricular programs at accredited institutions. In designing the proposed program, the School of Music faculty have examined DMA curricula in several other prominent institutions and used these as sources of information for crafting the proposed degree program. Upon approval by UHSE of the proposed degree, the School of Music will submit the DMA degree for plan approval to the National Association of Schools of Music for the purpose of receiving accreditation.

Projected Enrollment

The DMA degree program will attract healthy enrollments from its inception. Numbers listed in Table 1 are conservative estimates with higher enrollments being likely if matriculations match the interest expressed to the School of Music by prospective students.

TABLE 1: Projected DMA enrollment, years 1 – 5.

Year Offered	Students Enrolled	Total Student FTE	Mean Student FTE to Faculty FTE Ratio
2007-2008	3	3.0	1:12
2008-2009	6	4.5	1:8
2009-2010	8	6.0	1:6
2010-2011	10	7.5	1:3.6
2011-2012	12	9.0	1:3

Expansion of Existing Program

Not applicable.

SECTION III: Need

Program Need

Historically, doctoral degrees in music developed within the traditional research-oriented model with emphasis toward theoretical and/or musicological studies. Later, the PhD in Music Education evolved from education doctoral programs that could not adequately serve intensive preparation for research and teaching in music. About 50 years ago, doctoral programs oriented to serve performers seeking advanced training in performance and pedagogy began to be developed in a handful of elite music schools. At that time, the only advanced studies in performance that were available were in non-academic conservatories, institutions based on *old world* models that focused solely on performing. Today, approximately 50 institutions in the United States offer the performance doctorate (DMA). These vary widely in their scope and in the number of hours required for completion. This is partly due to historical biases related to the initial development of these degrees and also because of differing institutional priorities.

As music schools have evolved and have employed more full-time performance faculty in tenure/tenure-track positions, so has the demand for people with DMAs to be hired to support performance studies. Statistics from the National Association of Schools of Music clearly show the increase over the past seven (7) years of the percentage of faculty teaching music in higher education having a completed doctoral degree in music.

TABLE 2: University music faculty holding earned doctoral degrees. Information compiled from annual HEADS reports provided by the National Association of Schools of Music.

Academic Year	% of All Music Faculty Holding Doctorates	% at Masters Granting Institutions	% at Doctoral Granting Institutions
1999-2000	56	59	51
2000-2001	57	59	52
2001-2002	57	58	54
2002-2003	58	60	55
2003-2004	58	60	60
2004-2005	59	61	54
2005-2006	60	62	54

The increases are due largely to more performance faculty with the DMA being hired into regular university faculty positions. The trend for employing more faculty with the DMA is anticipated to continue for the foreseeable future. The DMA is now generally considered to be the terminal degree for performance faculty, including studio instructors and conductors.

The University of Utah will fill a void that exists in Utah and the Intermountain West by offering the DMA and thus 1) serve institutions looking to employ performance faculty possessing the appropriate terminal degree and 2) provide performance faculty without a doctorate who are already teaching in UHSE institutions and/or other institutions in the region the opportunity to obtain one.

Labor Market Demand

The greatest numbers of college music teaching positions are in institutions with comprehensive music programs that balance emphases in professional and academic studies. Because the numbers of studio teachers and conductors in these programs are typically larger than the number of professors teaching “academic” music courses, the greatest numbers of teaching positions are for performance faculty. To fill these positions, institutions seek candidates who have the DMA. The job market is the driving force behind the increasing numbers of students desiring the DMA degree.

The School of Music at the University of Utah is a good example of this point. We employ thirteen (13) full-time faculty members who teach private studio lessons, conduct ensembles, and/or teach other applied techniques courses. Eight (8) of our faculty teach traditional academic lecture courses in music theory, music history, and music education, while ten (10) faculty members have assignments teaching both performance and academic music courses. Correspondingly, of our full-time faculty holding a doctorate in music, sixteen (16) have the DMA and nine (9) have the PhD.

Placement ads from *The Chronicle of Higher Education* and the College Music Society's *Music Vacancy List* show a greater number of jobs available in the performance areas of music

(approximately 70%) when compared to the academic areas (approximately 30%). Of students who graduated with doctoral degrees in music from NASM accredited institutions in 2004-2005, 588 graduated with performance doctorates (78%), 142 graduated with academic doctorates (18%), and 30 graduated with unspecified degree types (4%). Of non-graduating students enrolled in doctoral degrees in music at NASM accredited institutions in the 2005-2006, 3,392 were enrolled in performance degree programs (71%), 1136 were enrolled in academic degree programs (24%), and 242 in unspecified degree types (5%).

The U.S. Department of Labor, Bureau of Labor Statistics maintains employment statistics for the combined areas of post-secondary art, drama, and music teachers (<http://www.bls.gov/oes>). Whereas music numbers are not listed separately from art and drama, the report states:

The need to replace the large numbers of postsecondary teachers who are likely to retire over the next decade will also create a significant number of openings... (doctoral) recipients seeking jobs as postsecondary teachers will experience favorable job prospects over the next decade.

Graduates of the proposed DMA program will benefit from these employment opportunities. Likewise, they will help fill the need to replace retiring post-secondary music instructors in Utah and in other states in the coming years.

Student Demand

Although we have not formally tracked the number of inquiries regarding the UofU School of Music offering a performance doctorate, it is safe to say that we receive over two-dozen such inquiries every year. Several factors support our belief that the DMA offered at the University of Utah will attract healthy numbers of high-quality students.

First, the University of Utah is the only public institution in Utah to offer graduate degrees in music. There are many individuals teaching at colleges and universities in Utah with graduate degrees in music from the UofU. Just as the HEADS data survey and advertising announcements in the most popular job posting services indicate that there are more than twice the number of college/university faculty positions in the performance areas than in the academic areas of music, it is reasonable to assume that interest from prospective DMA students would surpass interest in the PhD by no less than a similar amount.

Another factor supporting the DMA is that many musicians and music educators from Utah are not inclined to leave the state to pursue graduate study. Strong family ties and an appreciation for living in the beautiful surroundings of our state may influence this interesting anomaly. A number of professional musicians, including members of the Utah Symphony Orchestra, and professional music educators have commented to our faculty that they are interested in completing a DMA but cannot do so because of geographic restrictions. Just as our PhD programs in music have supported the faculties of our sister institutions of higher education in Utah, so would the DMA.

The BYU School of Music attracts a number of outstanding students to Utah. Several graduates from their masters degree program have contacted us regarding a DMA here because they are

interested in continuing to live and study in Utah. BYU has an institutional mandate to prioritize undergraduate studies and does not offer study in music at the doctoral level.

Also, a number of our performance faculty are distinguishing themselves through accomplishment in their Research/Creative Activity. In doing so, they have drawn attention to our School of Music and have had a number of individuals contact them about coming the University of Utah for doctoral studies. A DMA degree would allow us to attract talented music students from across the country and the world to our program. This will enrich our talent pool and bring greater diversity to our student body.

Similar Programs

There are no institutions in the Intermountain West that offer an accredited DMA degree. Ours would be the first and only such program in this significantly large geographic region of the Western United States. The nearest existing programs to Salt Lake City are in Boulder, Tempe, Seattle, and Eugene. There are no other accredited doctoral music programs at public institutions in Nevada, Utah, Idaho, Wyoming, and Montana except for our own. Just as students from Utah as well as other locations in the Intermountain West have matriculated to, and graduated from, our existing academic doctoral programs, we anticipate that the same would be true in even greater numbers for the DMA.

Collaboration with and Impact on Other USHE Institutions

Does not apply.

Benefits

USHE will benefit from the proposed DMA degree program because music faculty teaching at other Utah institutions will be able to pursue and complete doctoral work in-state rather than 1) having to relocate to programs elsewhere or 2) forego doctoral work altogether. The additional educational training of these individuals would favorably impact the instructional quality that these DMA graduates would subsequently provide to their institutions. The University of Utah will benefit from implementing this program because more high quality students will be attracted to the School of Music. These older, more experienced students will directly and indirectly serve as mentors to our undergraduate and masters student populations and also provide leadership in our student performing organizations.

Consistency with Institutional Mission

The mission of the University of Utah is to educate the individual and to discover, refine, and disseminate knowledge. As a major teaching and research university and as the flagship institution of the Utah state system of higher education, the University of Utah strives to create an academic environment where the highest standards of scholarship and professional practice are observed and where responsibilities to students are conscientiously met (Mission Statement, University of Utah).

The mission of the School of Music includes these affirmations: 1) To train professionally-oriented students through the School's undergraduate and graduate programs in composition, conducting, instrumental performance, jazz studies, music education, musicology, music theory, pedagogy, and vocal performance; 2) To further the reputation of the School and serve the art of music through its faculty and students by presenting, creating, and participating in performances, compositions, research, publications, recordings, competitions, and conferences, 3) To function as the State's flagship institution, as a center for intellectual, educational, and cultural musical activities which serve the university, community, region, and nation.

The proposed DMA degree program will enhance the effectiveness of the mission of both the University and the School of Music by preparing musical performers to the highest level of technical mastery and artistic expression. In doing so, the impact on the standard for musical excellence within Utah will be raised by producing mature performers and graduates with appropriate training to be effective instructors at the university and college levels.

SECTION IV: Program and Student Assessment

Program Assessment

Expected goals for graduates of the DMA program and how competency will be assessed.

1. **Technical and musical mastery of the major instrument/voice or appropriate large/chamber ensemble repertoire.** This will be assessed through formal evaluation by faculty committee of each recital experience. Expectations will for developing professional-level competency. Students not meeting this standard of excellence in performance will not be allowed to progress to the next recital enrollment.
2. **Preparation for teaching in a secondary area.** Twelve hours of enrollment in advanced courses in a secondary area with a grade of B or higher is required. Presentations and/or delivery of instruction will be included in these academic experiences.
3. **An ability to engage in independent research.** This will be assessed through supervision and evaluation of the DMA Dissertation Essay as well as evaluation of the Lecture Recital by faculty committee.
4. **A thorough acquaintance with the pedagogy of their major instrument/voice.** Successful completion of doctoral pedagogy/literature classes as well as performance practice classes with a grade of B or higher is required to demonstrate competency of this expectation.
5. **Knowledge of contemporary issues in higher education in music, its general curriculum/pedagogy, and its role and influence of higher education.** Through a) interaction with students in other specializations in music, b) presentations in a secondary teaching area as part of academic course experiences, c) required courses in music history and music theory, and d) other experiences that connect specializations to the general music core, students have opportunities to view the collective experience of students enrolled in a comprehensive music program. This perspective will be evaluated at all stages of coursework and capstone experience. The required final oral exam will include assessment of the students understanding and attainment of this goal.

Expected Standards of Performance

Graduates of the proposed program will possess performance skills of the highest professional standard. Through required coursework in performance practice as well as music history and music theory, students will possess the appropriate knowledge and background to be able to craft individualized interpretations of music in all stylistic periods appropriate for their performance specialization. These expectations are consistent with the competencies and skills necessary for success as a university music instructor and as a professional musician. They are also the prescribed accreditation standards as defined by the National Association of Schools of Music. The development of these skills and knowledge will be assessed throughout the course of study through 1) the review of academic achievement in required classes, 2) evaluation of degree recitals, 3) the DMA Dissertation Essay, and 4) the final oral exam. If at any point during the course of study a student is not achieving toward these expectations, continuation in the program can be suspended.

SECTION V: Finance

Budget

The only additional cost anticipated to implement the DMA degree would be instructional salaries associated with implementing two new courses in Performance Practice. Whether these courses are taught by regular faculty and courses in their current assignment are reassigned to auxiliary faculty, or if they are assigned to auxiliary faculty with appropriate expertise, the additional expense is anticipated to be \$9,000 (\$4,500 per course) per year. This can easily be absorbed by departmental discretionary revenue. Costs associated with one-on-one instructional courses (i.e. – Pedagogy/Literature courses and Private Lessons) will be absorbed into existing faculty FTE. There are no costs associated with recitals.

TABLE 3: Projected support budget for the DMA, years 1 – 5.

Expenditure	Year 1	Year 2	Year 3	Year 4	Year 5
Salaries/Wages	\$9,000	\$9,000	\$9,000	\$9,000	\$9,000
Benefits*	\$1,890	\$1,890	\$1,890	\$1,890	\$1,890
Current	\$0	\$0	\$0	\$0	\$0
Library	\$0	\$0	\$0	\$0	\$0
Equipment	\$0	\$0	\$0	\$0	\$0
Travel	\$0	\$0	\$0	\$0	\$0
Total	\$10,890	\$10,890	\$10,890	\$10,890	\$10,890

*Based on 21% of salary estimated by the UofU Office of Budget and Planning.

Funding Sources

The increase in Productivity Funding from the University for SCH generation in doctoral enrollments would more than cover the expense of adding these two courses. With only 4 full-time students matriculating into the DMA program, there would be enough revenue generation to pay for the cost of adding these new courses (estimated at \$95 per doctoral SCH, 10 SCH per semester, plus Private Lesson Music Fees - \$380 per semester). The School of Music is confident that enrollment in the DMA program will exceed this threshold well before the program would have been in existence for 5 years. Below is a chart projecting revenue generation through Productivity Funding for the first five (5) years of implementation.

TABLE 4: Projected revenue generation from DMA enrollments, years 1 – 5.

Year	Student FTE	SCH Revenue*	Private Lesson Fees†	Total Revenue
2007-2008	3.0	\$5,700	\$2,280	\$7,980
2008-2009	4.5	\$8,550	\$3,040	\$11,590
2009-2010	6.0	\$11,400	\$4,560	\$15,960
2010-2011	7.5	\$14,250	\$5,320	\$19,570
2011-2012	9.0	\$17,100	\$6,080	\$23,180

*Projections based on 20 SCH per student FTE per year @ \$95 per doctoral student FTE.

†Projections based on \$380 per semester per student enrollment in private lessons.

Reallocation

Not applicable.

Impact on Existing Budgets

All costs will be absorbed within the current base budget. No existing programs will be affected. Increased Productivity Funding from enrollment growth will completely offset the increase in expenditures resulting from implement the DMA degree program.

Appendix A: Program Curriculum

TABLE 5: New Courses to be added to support the DMA degree.

Course Number	Title	Credit Hours
MUSC 7210	Performance Practice I	3
MUSC 7220	Performance Practice II	3
MUSC 7370	Doctoral Instrumental Pedagogy/Literature I	3
MUSC 7371	Doctoral Instrumental Pedagogy/Literature II	3
MUSC 7380	Doctoral Piano Pedagogy/Literature I	3
MUSC 7381	Doctoral Piano Pedagogy/Literature II	3
MUSC 7390	Doctoral Vocal Pedagogy/Literature I	3
MUSC 7391	Doctoral Vocal Pedagogy/Literature II	3
MUSC 7920	DMA Recital I	1
MUSC 7930	DMA Recital II	1
MUSC 7940	DMA Recital III – Chamber/Concerto	1
MUSC 7950	DMA Lecture Recital	1
MUSC 7975	DMA Dissertation Essay	2

TABLE 6: Curricular Requirements for the DMA degree.

Course Number	Title	Credit Hours
Major Area		(34 total)
MUSC 7190	Private Lessons - Doctoral	12
MUSC 74XX	Ensembles	4
MUSC 73XX	Doctoral Applied Pedagogy/Literature	6
MUSC 7210/7220	Performance Practice I/II	6
MUSC 7920, 7930, 7940	DMA Recital I/II/III	3
MUSC 7950	DMA Lecture Recital	1
MUSC 7975	DMA Dissertation Essay	2
Academic Foundation		(12-14 total)
MUSC 6010†	Music Bibliography	2†
MUSC 7610, 7620, 7630, 7640, 7650, 7660	Music History	6
MUSC 6550, 6551, 6520, 6521, 7510, 7580	Music Theory	6
Electives (*only if History or Theory is the minor area)	Electives	*6
Minor Area		(12 total)
Selected from History, Theory, Music Education, Composition, Conducting, Secondary Instrument/Voice, Interdisciplinary Studies		
Total Credits		58-60 total

†MUSC 6010 is only required if not completed as part of the requisite masters degree.

Course Descriptions

MUSC 6010 Music Bibliography (2) This course enables students to develop valuable research skills that will lead to success in graduate-level and professional music endeavors. Students learn how to locate, use, and evaluate information resources and explore the reference materials and literature in their specific areas of study. Additionally, this course assists students in gaining fluency in the language and conventions of effective scholarly writing.

MUSC 6520 20th/21st Century Analysis I (3) Major theories of contemporary compositional procedures and their application to major 20th-century composers.

MUSC 6521 20th/21st Century Analysis II (3) Major theories of contemporary compositional procedures and their application to major 20th-century composers.

MUSC 6536 History of Theory (3) An historical survey of selected readings from the major music theorists including current significant contributions to the discipline.

MUSC 6550 Advanced Formal Procedures of the Eighteenth and Nineteenth Centuries I (3) Advanced procedures in tonal analysis.

MUSC 6551 Advanced Formal Procedures of the Eighteenth and Nineteenth Centuries II (3) Prerequisite: MUSC 6550. Advanced procedures in tonal analysis.

MUSC 7190 Doctoral Private Lessons (3) Admission by audition. Registration requires application form obtained in department office. Special fee required. One hour private lesson each week with a minimum of 12 clock-hours practice per week.

MUSC 7210 Performance Practice I (3) Study of sources and materials specific to historical performance practices in music.

MUSC 7220 Performance Practice II (3) Study of historical performance practices in music. Special emphasis will be given to the performance specialization of the student.

MUSC 7370 Doctoral Instrumental Pedagogy/Literature I (3) Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7371 Doctoral Instrumental Pedagogy/Literature II (3) Prerequisite: MUSC 7370. Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7380 Doctoral Piano Pedagogy/Literature I (3) Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7381 Doctoral Piano Pedagogy/Literature II (3) Prerequisite: MUSC 7380
Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7390 Doctoral Vocal Pedagogy/Literature I (3) Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7391 Doctoral Vocal Pedagogy/Literature II (3) Prerequisite: MUSC 7390
Fundamental principles, techniques and materials for instrumental private teaching. Special emphasis will be given to the performance specialization of the student.

MUSC 7404 University Singers (Doctoral) (1 to 3)

MUSC 7405 A Cappella Choir (Doctoral) (1 to 3)

MUSC 7420 Opera Workshop (Doctoral) (1 to 3) Techniques and skills required in operatic performance.

MUSC 7430 Chamber Music (Doctoral) (1 to 3) Students assigned to one or more brass, string, woodwind, vocal, mixed, guitar, or mamba ensemble.

MUSC 7435 New Music Ensemble (Doctoral) (1 to 3)

MUSC 7445 Utah Philharmonia (Doctoral) (1 to 3)

MUSC 7465 Wind Ensemble (Doctoral) (1 to 3)

MUSC 7470 Jazz Ensemble (Doctoral) (1 to 3)

MUSC 7510 Theory Pedagogy (3) Exploration of teaching methods used in theory courses.

MUSC 7580 Special Topics in Music Theory (3) Explores the methodologies of significant paradigms of analytical techniques. Topics will vary from the tonal theories of Schenker and Schoenberg to the most recent advances in non-tonal analysis.

MUSC 7610 Music Literature: Renaissance (Doctoral) (3) In-depth discussion of issues related to Renaissance music, including compositional techniques, performance practice, and social context.

MUSC 7620 Music Literature: Baroque (Doctoral) (3) In-depth discussion of issues related to Baroque music, including compositional techniques, performance practice, and social context.

MUSC 7630 Music Literature: Classical (Doctoral) (3) Survey of music literature from 1740 to 1820, with emphasis on the music of France, Austria, and Germany, as it impacted the

development of the 'classical style.'

MUSC 7640 Music Literature: Romantic (Doctoral) (3) Issues related to aesthetics, sociology, compositional techniques, impact of art music in the 19th century.

MUSC 7650 Music Literature: 1900 to the Present (Doctoral) (3) Issues related to aesthetics, sociology, compositional techniques, impact of art music from the 1900's to the present.

MUSC 7660 Music Literature: American (Doctoral) (3) Survey of American Music from the colonial period to the present. Covers both the classical and vernacular traditions, plus music of Native Americans and various religious traditions.

MUSC 7800 Seminar in Musicology: Renaissance (Doctoral) (3) Prerequisite: MUSC 4610 or 6610 or 7610 or permission of instructor. Meets with MUSIC 6800. Explores research methodologies and critical/analytical approaches employed with Renaissance music.

MUSC 7801 Seminar in Musicology: Baroque (Doctoral) (3) Prerequisite: MUSC 4620 or 6620 or 7620 or permission of instructor. Meets with MUSIC 6801. Explores research methodologies and critical/analytical approaches employed with Baroque music.

MUSC 7802 Seminar in Musicology: Classical (Doctoral) (3) Prerequisite: MUSC 4630 or 6630 or 7630 or permission of instructor. Meets with MUSIC 6802. Explores research methodologies and critical/analytical approaches employed with music of the Classical period (1750-1820).

MUSC 7803 Seminar in Musicology: Romantic (Doctoral) (3) Prerequisite: MUSC 4640 or 6640 or 7640 or permission of instructor. Meets with MUSIC 6803. Explores research methodologies and critical/analytical approaches employed with Romantic music.

MUSC 7804 Seminar in Musicology: 1900 to the Present (Doctoral) (3) Prerequisite: MUSC 4650 or 6650 or 7650 or permission of instructor. Meets with MUSIC 6804. Explores research methodologies and critical/analytical approaches employed with music from 1900 to the present.

MUSC 7850 Instrumental Conducting Seminar (Doctoral) (3) Meets with MUSIC 6850. Advanced work in score-reading and conducting techniques. For instrumental conducting majors; others may enroll with permission of instructor. Satisfies pedagogy/literature requirements for conducting majors.

MUSC 7860 Choral Conducting Seminar (Doctoral) (3) Meets with MUSIC 6860. Advanced work in score-reading and conducting techniques. For choral conducting majors; others may enroll with permission of instructor. Satisfies pedagogy/literature requirements for conducting majors.

MUSC 7870 Seminar in Instrumental Literature and Resources (Doctoral) (3). A review of literature and resources for orchestras or wind bands. Satisfies pedagogy/literature requirements

for conducting majors.

MUSC 7880 Seminar in Choral Literature and Resources (Doctoral) (3). A review of literature and resources for choirs. Satisfies pedagogy/literature requirements for conducting majors.

MUSC 7920 DMA Recital I (1) Prerequisite(s): consent of graduate committee chair. Open only to DMA students in performance.

MUSC 7930 DMA Recital II (1) Prerequisite(s): MUSC 7920, consent of graduate committee chair. Open only to DMA students in performance.

MUSC 7940 DMA Recital III – Chamber/Concerto (1) Prerequisite(s): MUSC 7930, consent of graduate committee chair. Open only to DMA students in performance.

MUSC 7950 DMA Lecture Recital (1) Chamber/Concerto (1) Prerequisite(s): MUSC 7930, consent of graduate committee chair. Open only to DMA students in performance.

MUSC 7975 DMA Dissertation Essay (2) Registration only by consent of Director for Graduate Studies in Music. No credit assigned until dissertation essay has been completed and filed with the graduate dean. Doctoral students must maintain continuous enrollment in this course subsequent to passing qualifying examination for admission to candidacy. May be repeated for credit.

Appendix B

Program Schedule

SEMESTER 1

Course Number	Title	Credit Hours
MUSC 7190	Private Lessons - Doctoral	3
MUSC 74XX	Ensemble	1
MUSC 6010	Music Bibliography	2
MUSC 6550 (or other Theory)	Music Theory	3
MUSC 7640 (or other History)	Music History	3

SEMESTER 2

Course Number	Title	Credit Hours
MUSC 7190	Private Lessons - Doctoral	3
MUSC 74XX	Ensemble	1
MUSC 7920	DMA Recital I	1
MUSC 6551 (or other Theory)	Music Theory	3
MUSC 7640 (or other History)	Music History	3

SEMESTER 3

Course Number	Title	Credit Hours
MUSC 7190	Private Lessons - Doctoral	3
MUSC 74XX	Ensemble	1
MUSC 7210	Performance Practice I	3
Minor Area Elective	See list in Appendix A	3

SEMESTER 4

Course Number	Title	Credit Hours
MUSC 7190	Private Lessons - Doctoral	3
MUSC 74XX	Ensemble	1
MUSC 7930	DMA Recital II	1
MUSC 7220	Performance Practice II	3
Minor Area Elective	See list in Appendix A	3

SEMESTER 5

Course Number	Title	Credit Hours
MUSC 7950	DMA Lecture Recital	1
Minor Area Elective	See list in Appendix A	3
MUSC 73XX	Doctoral Applied Pedagogy/Literature	3

SEMESTER 6

Course Number	Title	Credit Hours
MUSC 7975	DMA Dissertation Essay	2
Minor Area Elective	See list in Appendix A	3
MUSC 7940	DMA Recital III	1
MUSC 73XX	Doctoral Applied Pedagogy/Literature	3

Appendix C

Faculty

Brady Allred (Professor, Conducting) – DMA, MM Eastman; BM BYU. Choirs under the direction of Dr. Allred have won honors including Grand Prix for Choral Singing in Tolosa, Spain; Grand Prize at the Florilège Vocal de Tours International Choir Competition in Tours, France; and First Prize at the Marktoberdorf International Chamber Choir Competition with additional prizes for Best Interpretation of 20th Century Music and the Conductor's Prize. He is music director and conductor of the Salt Lake Choral Artist and has served in a similar capacity with the Pittsburgh Bach Choir. Dr. Allred previously served on the faculty at Duquesne University.

Robert Baldwin (Associate Professor, Conducting & Strings) – DMA Arizona, MM Iowa, BM Northern Colorado. Dr. Baldwin has conducted orchestras including the Hermitage Camerata Symphony in Saint Petersburg, Russia, the Lexington Philharmonic, and Flagstaff Festival of the Arts. He serves as conductor and music director of the Salt Lake Symphony. As a violist, he has performed internationally including performances with the Amadeus Trio, and the Saint Petersburg and Stanford String Quartets. His performances have been featured on National Public Radio's "Performance Today" and "Weekend Edition." A book chapter on preparing orchestral viola sections was recently published by the American String Teachers Association. Dr. Baldwin previously held appointments at the University of Kentucky and the University of Northern Arizona.

Hasse Borup (Assistant Professor, Strings) – DMA Maryland, GPD Hartt, AD Royal Conservatory of Denmark. A winner in the National Danish Radio Music Competition and recipient of the International Yamaha Music Prize, Dr. Borup has performed as soloist throughout Europe and America. As a member of the prize-winning Coolidge Quartet he has performed to critical acclaim and for radio and television in Asia, Australia, Europe, Central America and the USA. Dr. Borup previously served on the faculty of the University of Virginia.

John Brackett (Assistant Professor, Music Theory) – PhD, MM North Carolina, BM Ithaca. An emerging scholar on the music and musical thought of John Zorn and the New York "Downtown" scene, Dr. Brackett's research focuses primarily on music of the twentieth and twenty-first centuries. His interests include early approaches to twelve-tone composition, the intersections between the philosophy of science and post-war American music theory, and the analysis of pop and rock music. He has published or presented on the music of Zorn, Arnold Schoenberg, Led Zeppelin, and Pink Floyd.

Robert Breault (Professor, Voice) – DMA, MM Michigan; BM St. Norbert. A tenor of international acclaim, Dr. Breault has performed extensively with opera companies including New York City Opera, Opéra de Nice, Atlanta Opera, Fort Worth Opera, Arizona Opera, Utah Opera, Madison Opera, and Chautauqua Opera. Oratorio performances include those with the Philadelphia Orchestra, Cleveland Orchestra, St. Louis Symphony, San Francisco Symphony, Montreal Symphony, Washington's National Symphony, Atlanta Symphony, Utah Symphony, Milwaukee Symphony, and Toronto Symphony. He appears frequently as soloist with the Mormon Tabernacle Choir.

Tully Cathey (Lecturer, Guitar and Music Theory) – PhD, MM Utah, BS Mannes. A regular performer with the Utah Symphony Orchestra on guitar, banjo, and mandolin, Dr. Cathey excels in classical, jazz, and commercial music performances. An active composer, his work "Motherchord," commissioned by the Barlow Endowment, was premiered by the Utah Symphony, with Keith Lockhart conducting, in 2001. Dr. Cathey has composed extensively for Utah's public television station KUED, work that has received Emmy Nominations.

Miguel Chuaqui (Associate Professor, Composition) – PhD, MA, BA California-Berkeley. Dr. Chuaqui is a composer of acoustic and electro-acoustic music. He has received commissions from the Fromm Music Foundation at Harvard University, the Koussevitzky Foundation in the Library of Congress, music organizations such as Earplay (San Francisco), Chamber Music Partnership (San Francisco), Parnassus (New York), and Ensemble Bartok (Santiago). His music is recorded on the CRI, Albany Records, and Centaur labels. Honors include an Award in Music from the American Academy of Arts and Letters, a Copland Recording Grant, a Charles Ives Scholarship, an Eisner Prize, a Nicola de Lorenzo Award, and induction into the National Association of Composers of Chile.

Heather Conner (Assistant Professor, Piano) – DMA Manhattan, MM Yale, BM Curtis. Dr. Conner has appeared around the world as a piano soloist and chamber musician. She is winner of numerous awards and honors including the grand prizes at the Midland-Odesa National Young Artists Competition (TX) and the Kingsville International Young Performers Competition (TX) as well as first prizes at the First International Hilton Head Island Piano Competition (SC), the Altoona Symphony Orchestra/Mozarteum Piano Competition (PA). She has also appeared in concert at the Glenn Gould Studios in Toronto and at Weill Hall at Carnegie Hall.

David Michael Cottle (Lecturer, Music Technology) – DMA Illinois, MM BYU, BM Utah State. An active composer of electronic music, Dr. Cottle has been published by MIT Press and Lime Music Software, and has articles regarding digital synthesis and digital composition published on the Internet. He is also an expert in recording technology in both acoustic and electronic settings.

Susan Duehlmeier (Professor, Piano) – DMA Boston; MM, BM Utah. Dr. Duehlmeier has performed as soloist with the Utah Symphony, Boston Symphony, Warsaw Philharmonic Orchestra, Czech Radio Orchestra, and the Armenian Philharmonic. She has been nominated for a Grammy Award and has recordings available on the MMC, Centaur and Albany labels. A registered Steinway Artist, Dr. Duehlmeier is designated a "Presidential Teaching Scholar" at the University of Utah. She serves on the Board of Directors of the Gina Bachauer International Piano Competition and is Vice President of the Pianists of the Americas organization in New York.

Mark Ely (Professor, Music Education & Woodwinds) – PhD Ohio State, MM Western Michigan, BME Ohio State. Dr. Ely is an active adjudicator, clinician, and performer on saxophone. His book entitled *Dictionary of Music Education: A Handbook of Terminology* is published by GIA Publications. He recently received a Superior Achievement Award in Music Education from the Utah Music Educators Association.

April Greenan (Lecturer, Musicology) – PhD Maryland; MA and BM Utah. Dr. Greenan is the founding director of the McKay Music Library at the University of Utah. She is the author of an article published in the second edition of *The New Grove Dictionary of Music and Musicians* and contributed to a translated 18-century treatise published by Cambridge University Press. Dr. Greenan has written chapters on women in music and on multicultural origins of western music for the textbook, *Music: A Multicultural Experience*, published by Kendall-Hunt.

Kirsten Gunlogson (Assistant Professor, Voice) – MM, BM Indiana. Professor Gunlogson enjoys a versatile career including opera, chamber music, concert and oratorio performing. A mezzo-soprano, she performed with Indianapolis Opera, Palm Beach Opera, Tulsa Opera, Pittsburgh Opera, Nashville Opera, Kentucky Opera, Sarasota Opera, Fresno Grand Opera, Pine Mountain Music Festival, and the Ash Lawn-Highland Summer Festival.

Scott Hagen (Associate Professor, Conducting & Brass) – MA Minnesota, BM Concordia. Professor Hagen conducts the University Wind Ensemble, which appeared as a feature group at the College Band Directors National Association conference in Reno, Nevada. He was named "Teacher of the Year" by the Associated Students of the University of Utah in 1995.

Joelle Lien (Assistant Professor, Music Education) – DMA, MM Arizona State; BM South Dakota State. Dr. Lien has been published in the *Journal of Research in Music Education* and has presented at music education conferences throughout the USA. She has participated at the MayDay Group Colloquium at Princeton University, and has served as Collegiate Vice President for the Utah Music Teachers Association. Dr. Lien's research interests include instrumental music teacher effectiveness, research methodology, and music education ethics.

Ning Lu (Assistant Professor, Piano) – DMA Colorado; MM, BM Utah. Dr. Lu has also won numerous awards and prizes as a pianist including the National Piano Competition in China, the International Tourgee-Debose Piano Competition in Louisiana, the National Young Artist Competition in Midland-Odessa (TX), the Isabel Scionti Piano Competition at the Kingsville International Young Performer's Competition, and the Audio-Video Recording International Piano Competition in New York City. He has performed around the world and at music festivals including The Lake Konstanz International Music Festival (Germany), the 24th Annual International Workshop in Glasgow (Scotland), and The Colorado Music Festival.

Roger Miller (Professor, Musicology) – PhD Case Western Reserve; MA, BA BYU. Dr. Miller has two articles published in *The New Grove Dictionary of Music and Musicians*. He contributes regularly as the lead scriptwriter for the weekly national broadcast of *Music and the Spoken Word*.

Jessica Nápoles (Assistant Professor, Music Education) – PhD, MME, BME Florida State. Dr. Nápoles has presented research at international, national, regional, and state conferences. Her research interests include teacher effectiveness, and teacher talk in particular, the subject of her doctoral dissertation. In addition to being a researcher, Dr. Nápoles is an active adjudicator, conductor, and clinician. She taught in the public schools in Miami and Orlando for seven years.

Kathy Pope (Assistant Professor, Woodwinds) – MM, BM Indiana. Professor Pope is Principal Clarinet of the Utah Chamber Orchestra and frequently performs with the Utah Symphony. She

has published three compact disks of diverse repertoire on the Centaur label. She is the National Clarinet Repertoire Consultant for the Music Teachers National Association and the Utah State Chair for the International Clarinet Association.

David Power (Associate Professor, Voice) – DMA Hartt, MM Idaho, BM BYU. Dr. Power has been featured as soloist with The Mormon Tabernacle Choir on many television broadcasts of *Music in the Spoken Word* and has made numerous appearances with the Utah Symphony. Widely known for his expertise in French song, he was chosen to create the role of Roderick Usher in the American premier of Claude Debussy's opera *la Chut de la Maison Usher*. A lyric baritone, his repertoire consists of 20 operatic roles, as many oratorios, and more than 350 songs.

Bruce Quaglia (Lecturer, Music Theory) – PhD Utah, MM Southern Methodist, BA Hampshire. Dr. Quaglia's research interests include the music and musical thought of Arnold Schoenberg, the music of Charles Wuorinen, the late period music of Stravinsky, the history and aesthetics of modern music, as well as critical theories of compositional influence. Professor Quaglia has presented his research at the Society for Music Theory National Meeting, The West Coast Conference of Music Theory and Analysis, and the Rocky Mountain Society for Music Theory. Also a composer, Dr. Quaglia has received awards, honors and fellowships from the Utah Arts Council-NEA, Lipa New Music Festival, California Summer Institute for the Arts, and others.

Steve Roens (Associate Professor, Composition & Music Theory) – DMA Columbia, MFA Brandeis, BA Swarthmore. Dr. Roens has received composition fellowships from the MacDowell Colony and the Composers' Conference. His music is published by the Association for the Promotion of New Music and is available in recording on the Centaur label.

Margaret Rorke (Associate Professor, Musicology) – PhD, MA, MM, BA Michigan. Dr. Rorke's publications range through several eras. Among these are "Sacred Contrafacta of Monteverdi Madrigals and Cardinal Borromeo's Milan," in *Music and Letters*; "St. Mary Magdalen: a Painting, a Poem, and a Madrigal" in *Gloria, Laus, et Honor: A Festschrift for Gwynn S. McPeck*; and "Music and the Wounded of World War II" and "Music Therapy in the Age of Enlightenment" in *The Journal of Music Therapy*. She served as musicological adviser to the internationally acclaimed *Ex Cathedra* directed by Jeffrey Skidmore in the creation of its compact disc *Claudio Monteverdi: Madrigali fatta spriituale* (ASV Gaudeamus label). Dr. Rorke was awarded the University of Utah College of Fine Arts Faculty Excellence Award for Teaching, Research, and Service.

Morris Rosenzweig (Professor, Composition) – DMA Columbia, MM Pennsylvania, BM Eastman. Dr. Rosenzweig's catalog of over 50 compositions features works for orchestra, various chamber ensembles, compositions for live instruments and electronics, two song cycles, two piano cycles, solo pieces, and one opera. He has published recordings of his works on the Albany, Centaur, and CRI labels. Dr. Rosenzweig has received honors from the Guggenheim Foundation, the Rockefeller Foundation for a residency at Bellagio, an Academy Award from the American Academy of Arts and Letters, commissions from the Koussevitzky Foundation in the Library of Congress, the Fromm Foundation at Harvard University, and the Argosy Foundation, as well as support from the Alice M. Ditson Fund. He has also been awarded the McCurdy, Nietzsche, Rappoport, and the International Horn Society prizes in composition. The University of Utah honored him in 2003 with a Distinguished Scholarly and Creative Research Award.

Donn Schaefer (Assistant Professor, Brass) – DMA Iowa, MM Massachusetts Amherst, BSME Bemidji State. Dr. Schaefer has appeared as trombonist with the San Francisco Ballet, Memphis Symphony Orchestra, Cedar Rapids Symphony Orchestra, Nashville Brass Quintet, Iowa Brass Quintet, and numerous commercial music artists. He is a former member of the Civic Orchestra of Chicago. For the past several years Dr. Schaefer has performed on international tours as a member of the Cramer Trombone Choir, an international group of select college trombone-professors.

Robert Walzel (Professor, Woodwinds) – DMA North Texas, MM, BME Houston. From major symphony orchestras to jazz and commercial music, Dr. Walzel has performed extensively in virtually every medium featuring clarinet and saxophone. He is featured on several CD recordings and has performed throughout the world as a soloist and chamber musician. He was selected as an Artistic Ambassador for the United States Information Agency and is a Past President of the International Clarinet Association.

Douglas Wolf (Professor, Percussion) – MM Michigan, BM Bowling Green. Professor Wolf is a frequent performer with the Utah Symphony Orchestra and studio orchestras. He is a sponsored percussion artist for Grover Pro Percussion, Sabian Cymbals, Encore Mallets, and Mike Balter Mallets.

Henry Wolking (Professor, Composition) – MM North Texas, BM Florida. Professor Wolking, composer of over 20 compositions for orchestra, has had works performed and/or recorded by professional orchestras in Utah, Baltimore, Fresno, New Mexico, Phoenix, Louisville, Milwaukee, Kalamazoo, Colorado Springs, Greenville, Elgin, Rochester, Boise, Walla Walla, Bratislava, Cedar Rapids, Springfield, Fairbanks, Nashville, North Carolina, Cincinnati, Warsaw Poland, and the London Symphony Orchestra. 45 of his jazz and chamber brass works have been published, and over 50 more big band and combo pieces are published through his own company, Wolking Music Publications. He composed the International Sports Broadcasting opening animation theme music for the 2002 Winter Olympics. Professor Wolking has been a yearly recipient of ASCAP Awards (Standard Awards Panel) since 1982. A former national chair for the National Association of Jazz Educators, he has published many articles on jazz theory.

Julie Wright-Costa (Associate Professor, Voice) – MM Michigan, BM Pfeiffer. Professor Costa enjoys a rich and varied career that includes opera, musical theatre, oratorio, recital, and concert works. As one of Ohio Light Opera's leading sopranos for fifteen seasons, Professor Costa is regarded as one of the country's outstanding interpreters of light opera. She also serves as General Director with the Ohio Light Opera Company. She is featured on several compact disc recordings including those on the Ohio Light Opera, Newport Classics, and Operetta Archives labels. She has also sung with professional opera companies of Chautauqua, Utah, and Cleveland as well as professional symphony orchestras in Detroit, Charlotte, and Utah.

10.2.1. Signature Page to Accompany Proposals Requiring Board Approval - This signature page, with all appropriate signatures included, should be sent to the Commissioner's Office and kept on file at the proposing institution.

Institution Submitting Proposal: University of Utah

College, School or Division in Which Program

Will Be Located: School of Music (College of Fine Arts)

Department(s) or Area(s) in Which Program Will Be Located:

Program Title: Doctor of Musical Arts

Recommended Classification of Instructional Programs (CIP) Code: ____ . ____ _

Certificate, Diploma and/or Degree(s) to be Awarded:

Proposed Beginning Date: Fall 2007

Institutional Signatures (as appropriate):

Department Chair

Dean or Division Chair

Chief Academic Officer

President

Date