

Doctoral Qualifying Process Procedures

Department of Vocal Performance

Defined: The Doctoral Qualifying Process (DQP) in Vocal Pedagogy and Performance is an extended, rigorous process through which the accumulated lifetime knowledge, experience, and performance ability of an applicant can be determined to be adequate to pursue independent performance or research projects at a professional level.

Components: NASM requires that all students of the Frost School demonstrate proficiency in musicology and music theory. Programs may demand additional requirements, with approval of the Department Chair. Each program within the MVP department, in consultation with Frost MTC and MCY departments, shall determine an acceptable course of action regarding how these criteria may be satisfied.

Timing: All components of the DQP must be successfully completed before a student can apply for and be granted Doctoral Candidacy status. The qualifying coursework in musicology and music theory must be completed with a passing grade as seen on a transcript, before the student can apply for candidacy. This means this coursework should be taken within the first three semesters of the DMA in Vocal Pedagogy and Performance.

DOCTOR OF MUSICAL ARTS in VOCAL PEDAGOGY and PERFORMANCE

A1. The DQP (Doctoral Qualifying Process) for the Doctor of Musical Arts in Vocal Performance will be comprised of the following components:

1. Graduate Qualifying Jury Recital
2. MVP Doctoral Qualifying exam
3. Vocal Pedagogy Doctoral Qualifying exam

A2. No part of the DQP may be taken before the 3rd semester of study, with the exception of the Proficiency Jury Recital which may be scheduled during the MVP Jury time at the end of the first semester; and general knowledge exam components that are satisfied by coursework completion.

A2a. **Good standing:** All students shall be matriculated and remain in current good standing with the Frost School throughout all components of the DQPE. Should the student fail to remain in good standing, any components either completed or in progress may not be counted toward the DQP.

Major Requirements for DMA Vocal Pedagogy and Performance majors

1. Qualifying Jury Recital (1/2 hour)
 - a. Completed during 1st semester of study and no later than 2nd semester of study.
 - b. Must be comprised of 30 minutes of music, 6 pieces of which are newly studied during the first semester of doctoral work.
 - c. Must be satisfactorily completed *before* scheduling Doctoral Qualifying Recital
 - d. Students are allowed to reattempt once, no earlier than the semester following the initial attempt.
2. MVP Qualifying Written Exam
 - a. No earlier than 3rd semester of study
 - b. Must be satisfactorily completed *before* scheduling Doctoral Lecture Candidacy Recital
 - c. Students are allowed to reattempt once, no earlier than the semester following the initial attempt.
3. Vocal Pedagogy Written Exam
 - a. No earlier than 3rd semester of study
 - b. Must be satisfactorily completed *before* scheduling Doctoral Lecture Candidacy Recital
 - c. Students are allowed to reattempt once, no earlier than the semester following the initial attempt.
4. Doctoral Qualifying Recital (55-60 minutes of music)
 - a. No earlier than 3rd semester of study
 - b. Must be satisfactorily completed *before* scheduling Doctoral Candidacy Recital
 - c. Students are allowed to reattempt once, no earlier than the semester following the initial attempt.
5. Doctoral Candidacy Lecture Recital (maximum 60 minutes, 25-30 minutes of sung music)
 - a. No earlier than 3rd semester of study
 - b. Must be satisfactorily completed *before* scheduling Doctoral Candidacy Recital
 - c. Students are allowed to reattempt once, no earlier than the semester following the initial attempt.
6. DMA Essay Proposal Defense
7. DMA Essay Defense

A2b. **Recommended Schedule**

Year 1	Approved DQE coursework Doctoral Qualifying Jury Recital Oral Defense of Qualifying Jury Recital program notes	Approved DQE coursework Doctoral Recital (spring option)* *Oral Defense of Qualifying Recital program notes OR Doctoral Qualifying Jury Recital (spring option) *Oral Defense of Qualifying Jury Recital program notes
Year 2	Approved DQE coursework MVP Qualifying Exam Vocal Pedagogy Qualifying Exam (spring option) Doctoral Recital (late option) *Oral Defense of Qualifying Recital program notes (late option) Doctoral Lecture Recital (fall option)	MVP Qualifying Exam (spring option) Vocal Pedagogy Qualifying Exam (spring option) Doctoral Essay Proposal Defense (standard track) Doctoral Lecture Recital
Year 3	Doctoral Lecture Recital (fall option) Doctoral Essay Proposal Defense (late track)	Doctoral Essay Defense

B. DQE Component Requirements

B1. *Musicology general knowledge requirements*

The Musicology general knowledge exam component of the DQP will be satisfied by successful completion of ONE of the following courses with a grade of B or higher. These courses must be completed with a grade of B or higher, prior to the student being able to apply for candidacy. Ideally, students should take one of these courses in their first year. The acceptable courses are:

MCY 522	Operatic Literature	3	Spring, offered alternate years
MCY 525	Art Song Literature	3	Spring, offered alternate years
MCY 583	History of the American Musical Theatre*	3	Fall, offered yearly
MCY 794	Special Topics in Musicology (with MVP advisor approval only)	3	Fall, Spring

- This option is available only to transfer students who have completed the equivalent of MCY522 or MCY525 in another institution.

B2. *Vocal Pedagogy general knowledge requirements*

The Vocal Pedagogy general knowledge exam component of the DQP will be satisfied by successful completion of a written, long essay test and ONE of the following courses with a grade of B or higher. These courses must be completed with a grade of B or higher, prior to the student being able to apply for candidacy. Ideally, students should take one of these courses in their first year. The acceptable courses are:

MVP638	Advanced Vocal Pedagogy	3	Alternating Spring
MVP 736	Voice Disorders	3	Alternating Spring

B3. *Doctoral Qualifying Jury Recital*

The Qualifying Jury Recital typically occurs at the end of the first semester of study, and may be no later than the end of the 2nd semester of study. Students must have successfully passed a Doctoral Qualifying Jury Recital before they may schedule their first Doctoral Recital, Exams, or Oral Defense. Program notes for each piece will be submitted to the full-time voice faculty and will be orally defended at the jury recital performance.

Doctoral Qualifying Jury Recital Requirements

The *Doctoral Qualifying Jury Recital and Oral Defense of the Qualifying Jury Program Notes* are required of all Doctoral Vocal Performance and Vocal Pedagogy and Performance students.

The Doctoral Qualifying Jury Recital must be of the standard format and consist of 30 minutes of memorized music representing five historical periods and a minimum of four languages, which must include English, French, German and Italian. Although not required, students are encouraged to consider including repertoire in other languages. All repertoire will be chosen in consultation with the studio voice teacher and vocal coach. The historical musical periods will be understood to be baroque, classical, romantic, early 20th century (1900-1950) and late 20th century (1950-2000) and 21st century. The repertoire will consist of at least six (6) pieces that are learned and prepared during the first semester of doctoral study at the Frost School. The remaining recital material may consist of previously learned repertoire.

Doctoral Qualifying Jury Recitals shall be assessed by a panel of at least three (3), full-time regular members of the MVP faculty. Panel members shall be full-time Regular or Educator faculty; or part-time Associated faculty (Adjunct, Lecturer) with approval from the Department Chair. Recitals shall be assessed by the panel using, at least, the Frost Student Recital Evaluation Form. Additional assessment measures may be required by the Department Chair.

B4. *Oral Defense of the Doctoral Qualifying Jury Program Notes (30-45 minutes)*

In preparation for the Doctoral Qualifying Jury, students will write accompanying program notes. Three weeks prior to singing the Doctoral Qualifying Jury, the student will email the program notes to the full-time, regular voice faculty. In addition, the student will schedule an oral defense of the program notes with the Chair of the Department. The oral defense will take place during the week before the departmental juries. It will be taken before at least three (3) members of the full-time, regular department faculty, including the principal teacher/advisor. The faculty members administering the exam will

review the assignment and ask the student to defend the program notes and/or discuss them in further depth.

During the oral exam, committee members will ask questions to test the depth of the student's knowledge and understanding of the material presented in the qualifying jury recital and more specialized information regarding the student's specific instrument. This might include, but is not limited to further questions regarding the previous exam material and further performance-based evaluation, including text and music inferences and conclusions. At the end of the oral exam, students will wait outside the room while the committee reaches a decision. Two outcomes are possible, pass or fail.

B5. Graduate Qualifying Recital requirements

The Doctoral Qualifying Recital is the first of three major recitals required of all Doctoral Vocal Performance majors. (See: Department of Vocal Performance Graduate Handbook for specific recital repertoire requirements.)

B5a. The Doctoral Qualifying Recital must be of the standard format and consist of 55-60 minutes of memorized music representing four historical periods and at least four languages (English, French, German and Italian). With approval of the full-time faculty, the recital may be a Special Topic Recital with 50-60 minutes of memorized music featuring the music of one composer, one language, one style period, etc. One week prior to the hearing, the student will email program notes to each full-time voice faculty member.

Program notes will be written for each piece programmed and the notes will be orally defended at the time of the recital hearing with the full-time voice faculty.

B5b. The Doctoral Qualifying Recital may occur any semester following the successful completion of the Doctoral Proficiency Jury Recital.

B5c. The Doctoral Qualifying Recital shall be assessed by a panel of four (4) faculty members, three of which must come from the MVP faculty, established by the candidate. Panel members shall be full-time Regular or Educator faculty, or part-time Associated faculty (Adjunct, Lecturer) with approval from the Department Chair.

Recitals shall be assessed by the panel using the Frost Student Recital Evaluation Form. The Department Chair may impose additional assessment measures.

The student will be notified of the results with an email from the Chair of the Department of Vocal Performance or Vocal Performance Program Director.

B6. MVP Vocal Pedagogy and Performance Doctoral Qualifying Examination

The Doctoral Qualifying Exam for the Vocal Pedagogy and Performance major will be administered by the Department of Vocal Performance. The examination will consist of two questions and will be handwritten. The first question will ask the student to discuss the roots and historical development of vocal pedagogy and the second will ask the student to discuss the physiology and anatomy of the voice. The

examination will once per semester and specific dates will be announced at the beginning of each school year.

The Doctoral Qualifying Exam will result in one of three outcomes, determined by the designated MVP faculty:

- Pass
- Conditional pass—one part must be re-written
- Fail—entire written exam must be re-taken

In all cases, the student will be notified of the results with an email from the Chair of the Department of Vocal Performance or Vocal Performance Program Director.

A Conditional Pass means the student will re-write the section of the test that did not pass on the first attempt. The student will be notified which section did not pass by the Department Chair. The student may re-attempt the re-write one time. Re-attempts must be scheduled the semester following the initial attempt. Failure a second time will result in dismissal from the program.

A Fail will result in the student re-writing the entire exam. The Department Chair will notify the student of the failure. The student may re-attempt the exam one time. Re-attempts must be scheduled the semester following the initial attempt. Failure a second time will result in dismissal from the program.

MVP Vocal Pedagogy and Performance Doctoral Qualifying Written Examination

MVP Vocal *Pedagogy and Performance* Qualifying written exam will be given at a prescribed time and place each spring semester. With the exception of the Doctoral Qualifying Jury Recital and Oral Defense of the Program Notes, students should plan on taking the written exam during the fourth semester of doctoral study. The written examination will be approved, administered and graded by the Department of Vocal Performance faculty. For grading the written test, the University of Miami Graduate Rating Rubric will be used. The student must receive an average score of 3 in each category or better to pass.

1. **General Knowledge of International Phonetic Alphabet (60 minutes)**
 Student will be given four art songs, one each in English, Italian, German and French. The student will write an IPA translation for each text. Student may not use any outside source for assistance in completing this section of the test.
2. **General Knowledge of Poetic Lyric Translation (60 minutes)**
 Excluding the English song, the student will choose two of the pieces given for IPA translation and provide a poetic, lyric translation of the text. This translation would be appropriate for use in program notes, liner notes or book of translations. Student may bring and use one dictionary in each language for translation assistance. Online dictionaries may not be used.

Knowledge of Vocal Pedagogy (120 minutes)

The student will choose **two (2)** topics from the following list:

1. Student will write about the anatomy and physiology of the vocal instrument. This will be a comprehensive list of the breathing, vibrating, phonating, articulating and resonating bodies of the vocal instrument.
2. Student will trace the development of the field of vocal pedagogy include the contributions of important teachers and researchers, Giulio Caccini, Manuel Garcia, William Vennard and at least one other internationally renowned pedagogue in the field of vocal pedagogy.
3. Two (2) weeks prior to the exam, the student will submit to the Chair of the Department of Vocal Performance copies of four (4) art songs, each in a different language, from which two will be chosen for the examination. **Each score must be clean of any markings with the exception of measure numbers. Each piece must have measure numbers written in the score.** At the time of the test, the student will be given a copy of the two (2) chosen pieces for written discussion about each from both a musical and pedagogical perspective.

On the day of the exam, two pieces, selected from the submitted material will be assigned to the student. The student will identify the composer and piece and their place in music history. Any defining compositional techniques that are unique to that era and/or that composer should be discussed briefly.

The student will write specifically about the piece from **both** a musical and pedagogical perspective.

Musical Discussion: Included topics could be, but are not limited to the use of the piano or other instrumentation, compositional techniques, melodic contour, form (phrase structure, form of the piece, repeating patterns, same and different), harmonic structures (the harmonic rhythm, cadential qualities, interesting progressions), relationship between instruments, text setting, etc.

Pedagogical Discussion: Identify relevant pedagogical issues present in each individual piece. Issues to discuss might include appropriate fach, tessitura, range, points of diction, and specific challenges in performing or interpreting this particular piece, etc., and related performance practices, i.e. historical knowledge of style considerations and scholarly thought on performance practice specific to that historical period. Be specific about the choice of teaching strategies that could address the challenges.