



**SCHOOL OF  
THE ARTS  
AND ARCHITECTURE**

# **Doctor of Musical Arts**

# **Student Handbook**

*The UCLA Herb Alpert School of Music*  
**Department of Music**

**2015-2016**

# Doctor of Musical Arts Handbook

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# General Information for Doctoral Students

*This handbook is supplementary to the Graduate Division publication “Program Requirements for Graduate Degrees: Music,” available at [www.gdnet.ucla.edu](http://www.gdnet.ucla.edu) -- the Graduate Division publication is the official statement of degree requirements. “Standards and Procedures for Graduate Study at UCLA” also provides extensive and detailed information pertinent to degree progress and is available on the same website. Students are responsible for reading and abiding by all the rules and procedures as set forth in these documents. Students are also responsible for tracking their own degree progress.*

## Sources of Information

Information about registration policies and procedures (including course numbers), classes, schedules, fees, MyUCLA, Bruin OnLine, financial support, study lists, official notices, and much more may be found online at [www.registrar.ucla.edu/schedule](http://www.registrar.ucla.edu/schedule). Bruin OnLine software is available to download at [www.bol.ucla.edu](http://www.bol.ucla.edu). BOL can be accessed from off campus by using your own Internet Service Provider (ISP), connect through a virtual private network (VPN) or the BOL proxy server to access UCLA restricted resources such as software and library journals. See the [Proxy Server/VPN FAQ](#) for more information.

Information about Leaves of Absence, minimum academic standards, special programs, regulations and policies is in the Graduate Division Publication *Standards and Procedures for Graduate Study at UCLA*, which is available online at the Graduate Division website: [www.gdnet.ucla.edu](http://www.gdnet.ucla.edu).

The official university statement of your degree requirements, including courses, recitals, examinations, etc., is in the above-mentioned 2015-16 Program Requirements for Graduate Degrees: [Music](#). Be aware that these official requirements are supplemented in detail in the [MM/DMA Handbooks](#) and in official [departmental forms](#), which constitute the final word on all degree requirements.

## Faculty Advisor

Dr. Jennifer Judkins is the Faculty Advisor for graduate students in performance. Her office is SMB 2848. You may schedule an appointment with her anytime by sending an email to: [jjudkins@ucla.edu](mailto:jjudkins@ucla.edu). To make sure that you are in compliance with all degree requirements, plan to see the Faculty Advisor at least once per quarter.

## Graduate Advisor

Sandra McKerroll is the staff Graduate Advisor for students in the departments of Music and Ethnomusicology. Sandra can be reached by email at [sandram@arts.ucla.edu](mailto:sandram@arts.ucla.edu), or by telephone at 310-825-4769. Students may arrange an appointment to meet in her office (SMB 1642B). Sandra is also available for questions on a drop-in basis in the afternoon. The Graduate Advisor works closely with the Faculty Advisor, the Performance Council, and the departmental Graduate Committee and should be able to help answer most questions.

## English as a Second Language

All international students entering the program must demonstrate research and writing competence in the English language, determined by and administered through UCLA's ESL (English as a Second Language) program. Students who are placed into ESL courses by UCLA's English as a Second Language Placement Exam (ESLPE) must enroll in the appropriate ESL course *every quarter* until the requirement has been satisfied. If you would like to be considered for a Teaching Assistantship, you will also need to pass the Test of Oral Proficiency (TOP). For more information please visit <http://oid.ucla.edu/training/top>.

## Evaluation

During the course of the academic year, students who demonstrate weakness in performance achievement, general musicianship, or academic work will, upon recommendation of the major teacher or other faculty, be reviewed by the Graduate Committee. The Committee will make appropriate recommendations for correcting these deficiencies and may warn the student of possible recommendation for dismissal from the program where major deficiencies become apparent.

## Petitions

Before a requirement is due to be fulfilled, students may file a petition to be granted an exception and have the requirement waived (for example, they may have taken a course equivalent to one required by the program). Before filing a petition, the student must confer with the Faculty Advisor, who may be able to help them refine the request or apprise them of the likelihood of its being granted. The Faculty Advisor's approval on the petition is required. Petition Guidelines and the necessary forms are available on either the Graduate Division or departmental website. The student will need to prepare the petition form and return it to the staff Graduate Advisor, who will submit it to the Graduate Committee for review. All exceptions to any policy or requirement must be formally petitioned and approved by the Graduate Committee well in advance of the fact. Students must not assume that a fellow student whose petition they view as similar to their own and was approved means that theirs will be. Every case is treated on an individual basis. There must be time for all concerned to accommodate a denial of the petition. Late petitions will not be considered.

## Graduate Student Petitions – Guidelines

### Departmental Petition

(available on the [departmental website](#))

Use a **Departmental Petition** to request an exception to any item that is under departmental jurisdiction. Instructions for Departmental Petitions are on the Departmental Petition form. This would include the following:

Doctoral	All petitions for course substitutions; exemptions from departmental requirements
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### Language Petition

(available on the [Graduate Division website](#))

Students may fulfill their European language requirement(s) in the following ways: by coursework at UCLA, by language department placement exam, by music department placement exam, by coursework taken outside UCLA (include transcripts and course description), in a language not on the standard list (“Departmental Petition” also required), or with English or your native language (approved only in exceptional circumstances).

### Committee Petition

If you are a doctoral candidate and you wish to have someone outside UCLA on your Doctoral Committee, you must file a Blue Petition. See the staff Graduate Advisor for this form.

### Music 401 – required for DMA students

*Music 401, the New Music Forum, provides an opportunity to bring together UCLA students in performance and composition to create a new piece of music under the supervision of both of their major teachers. The resulting new composition may be performed as part of the Final Doctoral recital, or Graduate Composers’ Concert. You must make arrangements for the composition at least two quarters before the performance; the 401 Contract should be completed at the same time. **Register for Music 401 in the quarter of the performance.***

## General Recital Information

All recitals are scheduled by the Technical Services Office, Schoenberg 1309 (Michele Eckart, Public Events Manager, 310-206-1095). See [Theatre Availability and Reservations](#) on the departmental website. Before any recital can be scheduled, the program must be approved by the Graduate Committee. The form is available on the [departmental website](#) and should be submitted as soon as possible or at least by the stated deadlines. Graduate recitals are normally given in Jan Popper Theater, except for piano recitals, which may be in Schoenberg Auditorium. Organ recitals are presented in the Organ Studio or other appropriate venues as determined by the University Organist. Any exceptions to these policies must first receive departmental approval. Dress rehearsals in the hall must also be scheduled through Technical Services. It is recommended that all scheduling be done well in advance, since the halls are often in use for classes, performances, and rehearsals. In selecting the date and time for the recital, students must remember that all of their Committee must be able to attend. Audio recording for archival purposes is provided.

You must have satisfied all preliminary requirements for a recital, i.e. program and committee approval, at least 30 days before that recital for it to count toward your degree. Except for the second-year Entrepreneurial Recital (which may occur during the summer), Doctoral recitals must take place during one of the three regular academic quarters (defined as from the first day of classes to the last day of Exam Week).

In the case of serious illness of the performer or other reason of similar gravity, cancellation or postponement of a recital may be approved. To request approval, a completed Recital Change Petition (available at the Technical Services Office, Room 1309) must be filed. The petition must be approved by the major teacher and by the Chair of the Department. Such approval is not easily obtained due to the limited number of performance dates and times available. A recital canceled without approval may not be rescheduled until the following academic year.

Staff and student piano accompanists are available without charge to students for UCLA related events including vocal studio lessons and recitals, instrumental recitals, master classes, juries, and auditions within the UCLA music program. Instrumentalists may choose their own accompanist from the staff list or use the accompanist assigned to their major teacher's studio. Up to seven hours of rehearsal time will be allotted for DMA recitals. (Three hours will be the maximum for all other events.) Music must be given to the accompanist at least *one month* prior to the first rehearsal. If this courtesy is not observed, the accompanist may refuse to rehearse or perform with a student.

## Recital Standards

### Repertoire

DMA students may distribute their mastery of styles over their three (two, if you are a continuing MM from UCLA) concerts, tailored to their instrument and repertoire, with approximately 60 minutes of music. For example, over the course of all their concerts, pianists would explore repertoire from the eighteenth through the twenty-first centuries from regions such as Germany, France, Spain, Hungary, Russia, America, Eastern Europe, or Asia. A singer might also include works composed before 1700. Saxophone players would obviously explore repertoire from the mid-nineteenth century to the present. This leaves open the possibility that one of your recitals might be a more focused thematic recital. There is no magic formula as to what constitutes “mastery of several styles,” but it does mean that when you graduate from our program you will be both an accomplished and a versatile musician. The program you submit should include the composer’s name and dates, complete title, and performing length of each work. Please proofread. Programs with errors will be returned for correction before approval.

The works performed by all students are expected to be repertoire that they have learned while in their graduate degree program at UCLA. You may not include a work that you have performed previously in public as part of your study at another institution or at a summer festival, or that you have already studied extensively. A work learned while at UCLA but performed first elsewhere is eligible for inclusion in a graduate degree recital. If you have any questions about whether the repertoire you wish to play satisfies these requirements, we urge you to send your questions to the Graduate Committee through the staff Graduate Advisor at the earliest possible date so that you can plan accordingly.

When you submit your recital forms, you must obtain the signature of the major teacher with whom you are studying at that time and the Area Head. When you and your major teacher sign your Recital Approval Form, you are both certifying that all of the above requirements (along with those on the form) have been met. In addition, students upload their program to <https://recitals.music.ucla.edu/recital/> for Graduate Committee review.

### Memorization

Piano: Everything must be played from memory.

Organ: At least one substantial work must be played from memory.

Other instruments:

- a. It is **not necessary** to play from memory repertoire that is played with another instrument where the two—or more—instruments are equal, i.e. sonatas, duos, trios, quartets, and certain song cycles.
- b. It is **expected** that you will play from memory when the work is strictly a solo composition, where the other instrument or instruments, is or are, purely accompaniment, i.e. instrumental concertos, opera or concert arias, art songs, or unaccompanied works. Exceptions may be made at the discretion of the Major teacher. N.B. At the discretion of the Major teacher, the memorization requirement may be waived for avant-garde compositions or premieres.

### Printed Program

The printed program should be in formal recital format and include your biography and the names of all collaborating artists. The cover or face of the program must include the statement that “This recital is in partial fulfillment for the requirements for the DMA degree.” Your biography must include the information that you are currently studying with [your teacher] in the DMA program at UCLA. The printed program (see following sample) should be approved by your teacher or the Faculty Advisor at

least two weeks before your recital. Program notes are encouraged, though they are not required on the first two DMA recitals. Program notes are required for the final DMA recital. (See sample format below.) *A copy of your printed program must be uploaded to <https://recitals.music.ucla.edu/recital/> as an 'additional document' within 5 days after your recital.*

*The UCLA Herb Alpert School of Music*  
Department of Music

presents

LAURA WILLIAMS  
Violin

in a

Doctor of Musical Arts  
Final Recital

Wednesday, May 16, 2017  
8:00 pm  
Jon Popper Theater

This recital is in partial fulfillment of the requirements for the Master of Music Degree

PROGRAM

Sonata No. 10 in B flat major, K. 378      Wolfgang Amadeus Mozart  
(1756-1791)

Allegro moderato  
Andantino sostenuto e cantabile  
Rondo

Sonata No. 1 in f minor, Op. 80      Sergei Prokofiev  
(1891-1953)

Andante assai  
Allegro brusco  
Andante  
Allegro

INTERMISSION

Sonata in A major      César Franck  
(1822-1890)

Allegretto ben moderato  
Allegro  
Recitativo-Fantasia  
Allegretto poco mosso

*Ms. Williams is currently working on her DMA degree at UCLA and is studying with Guillaume Sutre.*

*PROGRAM NOTES .... then...  
Your BIOGRAPHY.*

### **Presentation**

The student is expected to treat all degree recitals as formal solo events, both during preparation and at the time of presentation. The student should be dressed in appropriate concert attire and exhibit a professional manner on stage. This includes appropriate acknowledgment of your audience and all collaborating artists. Students may, in consultation with their major teacher and the Graduate Committee, explore alternate concert formats (such as multi-disciplinary) where the circumstances merit. Such projects will require significantly more lead-time and advance planning.

### **Financial Support Limitations**

There are limitations on how long the department will recommend or provide support for a student, based on how many terms the student has been in the program, not on the number of terms of support. These limitations do not have any effect on campus-wide awards you may apply for, nor do they affect need-based financial aid.

DMA students who received their MM from UCLA are only eligible for six additional quarters.

DMA students who received their master's degree from another institution are eligible for support through their ninth quarter.

# The Doctor of Musical Arts degree

## Admission to the program

Students who have completed the course requirements for the first year of the MM at UCLA may apply for admission to the doctoral program during Fall Quarter of their second year.

In addition to your performance ability, the faculty will consider your academic coursework, sample scholarly/research paper, letters of recommendation, and statement of purpose. To be a strong candidate for the DMA program, you should have received very strong grades (A and A-) in all academic coursework taken as a graduate student.

## European Language requirements

All students in the DMA program must demonstrate a reading knowledge of German, French, Italian or Spanish by passing a departmental examination. Students in voice and choral conducting must demonstrate reading proficiency in a second language as well. Students are asked to declare how they will complete the requirement by the end of the second week of the 1<sup>st</sup> quarter of their degree program. In order to fulfill your language requirement, you must file the appropriate petition. (See Petition Guidelines on p. 5.) You should finish this requirement by the end of your first year; if required, complete the second language requirement by the end of your second year.

To satisfy this requirement, students must either:

- 1) Complete three quarters, or up to level three (one year), of regular college language instruction, or the 1G language study course, with a grade of B (3.0) or better, OR
- 2) Take a language department placement exam (contact the individual department), OR
- 3) Take the music departmental language exam (offered fall and spring only, drawn from historical or contemporary literature about music, such as a music journal article or preface to an edition), OR
- 4) Take one of the summer intensive courses offered through Summer Sessions and condense the whole three quarters into one summer.

*Students whose native language is not English may, upon the advice of their Faculty Advisor, and after they have passed ESL 33C, petition to use English as their foreign language. Students should be aware that this is granted only in **exceptional** circumstances. Students specializing in repertoire for which another language is vital may petition to use that language*

## Course requirements

There are two areas of specialization within the DMA degree:

- 1) Music Performance in keyboard, brass, percussion, woodwind, string instruments, or voice
- 2) Conducting, either instrumental or choral.

All candidates are required to complete a minimum of 98 units, 24 of which must be at the 200 level, 60 units at the 400 level, and 10 units at the 500 level. 94 of these units are specified below. The remaining elective of 4 units must be from 200, 400, or 500 series courses. Course Music 599 serves to guide the preparation of the Dissertation and should normally be taken during the last year of residence. The Department will provide a maximum of nine quarters of enrolled private instruction in

performance or conducting. Candidates who have received the MM degree at UCLA will be expected to complete an additional two years of study with their major teacher and at least 28 units beyond their MM course requirements, subject to the specific requirements of their area of specialization.

### **Petition to Transfer Credits**

Students with Master's degrees from comparable, accredited institutions may petition the Department's Graduate Committee for the approval to transfer credit for a limited number of graduate course and recital credits toward the DMA requirements. Transfer credit will be limited to one off-campus recital; one academic year of instruction in performance; one seminar in performance practices; comparable courses in analysis or notation and performance; music bibliography for performers and composers; and the foreign language requirement.

Petitions should be filed as soon as possible after you begin doctoral study. You should discuss any potential petitions with the Faculty Advisor during your first meeting with her. (See "Petitions" on p. 4 for general policies on petitioning.)

### **Course of study**

In addition to the list of courses on the next page, you must complete:

- 1) two preliminary recitals (one in each of the first two years; one of which is "Entrepreneurial" – see p. 14)
- 2) the Doctoral Written Exam
- 3) the Oral Qualifying Exam (the proposal defense given to your dissertation committee)
- 3) the Doctoral Dissertation
- 4) the final Doctoral Recital
- 5) the Doctoral Final Oral Examination with Lecture (the dissertation "defense" to your committee)

At the completion of this process you must file your dissertation with the University. All filing is now done online.

The normal period to complete the DMA degree is nine academic quarters, with a minimum of six quarters and a maximum of twelve quarters in residence. The normal period for students who received the MM at UCLA is six quarters. Petitions for extensions will be approved only under exceptional circumstances.

**Course requirements for the two areas of specialization in the DMA degree are as follows:**

*(Note: Specific requirements may be waived upon petition on the basis of equivalent work done at the master's level.)*

Music 204	Bibliography for Performers and Composers
Music 203	Notation and Performance
Music 202	Analysis for Performers
Music 261	Problems in Performance Practices (three courses required)
	A. Medieval
	B. Renaissance
	C. Baroque
	D. Classical
	E. Romantic
	F. Contemporary
Music 401	New Music Forum
Music 469 or 471	Instrumental or Vocal Pedagogy
Music 595B	Preparation of the Doctoral Recital
Music 599	Doctoral Dissertation Guidance

400 level performance or conducting instruction (eight quarters required)

400-level chamber ensembles, Music C485 (three quarters required, may be same ensemble)

*Conducting students may substitute three quarters of 400-level performance organizations for the C485 requirement. Keyboard specialists are required to collaborate with at least one vocalist or vocal ensemble, one wind player or small ensemble, and one string player or small string ensemble within the context of the Music C485 requirement.*

*Note: The Gluck Ensembles do NOT fulfill this chamber requirement.*

In addition, one course to be selected from the following list:

Music 261 A-F	Seminars in Performance Practices
Music C267	Selected Topics in Keyboard Literature
Music 270	Seminar in Music Education
	E. Choral Literature
	F. Instrumental Literature
Music 596 D	Directed Individual Studies in Performance Practices
Musicology	Various seminars upon the recommendation of the faculty advisor
Ethnomusicology 271	Acoustics of Music
Ethnomusicology 275	Aesthetics of Music
Ethnomusicology 279	Seminar in Systematic Musicology
Music, Musicology, Ethnomusicology:	Other 200- or 500-level courses as appropriate.

*Note: Remember that you will need to cultivate a relationship with a faculty member outside the department who can serve on your dissertation committee, so keep an eye out for relevant seminars outside of music.*

## Typical Course of Study for the DMA Degree at UCLA

<u>Fall Quarter</u>	Units	<u>Winter Quarter</u>	Units	<u>Spring Quarter</u>	Units
<b>Year One</b>					
203: Notation and Performance	4	202: Analysis for Performers	4	204: Music Bibliography	4
46x: Instruction in Perf.	6	46x: Instruction in Perf.	6	46x: Instruction in Perf.	6
485: Chamber Ens.	2	485: Chamber Ens.	2	485: Chamber Ens.	2
<i>Begin foreign language study</i>				<i>Have foreign language completed</i>	
<i>Schedule 1<sup>st</sup> year recital</i>				<i>1<sup>st</sup> year recital</i>	
Units Total	12	Total	12	Total	12
<b>Year Two</b>					
261A-F: Seminar in Performance Practices	4	261A-F: Seminar in Performance Practices	4	261A-F: Seminar in Performance Practices	4
46x: Instruction in Perf.	6	46x: Instruction in Perf.	6	46x: Instruction in Perf.	6
469 or 471: Pedagogy	4	Elective	2	Elective	2
<i>Submit Entrepreneurial Recital proposal</i>		<i>Submit form for Written Qualifying Exam</i>		<i>Take Written Qualifying Exam</i>	
<i>Begin second foreign language, if required</i>		<i>Entrepreneurial recital</i>		<i>Have foreign language completed, if req., completed</i>	
	14	Total	12	Total	12
<b>Year Three</b>					
46x: Instruction in Perf.	6	46x: Instruction in Perf.	6	595B: Final Recital	6
Elective	2	485: Chamber Ensemble	2	Elective (s)	4
599: Doctoral Dissertation Guidance	4	599: Doctoral Dissertation Guidance	4	401: New Music Forum	2
<i>Propose doctoral committee &amp; topic</i>				<i>Perform final recital; take Final Oral Exam (with Lecture)</i>	
<i>Take University Oral Qualifying Exam</i>				<b>FILE DISSERTATION!</b>	
<i>Make arrangements for 401 project</i>					
Units Total	12	Total	12	Total	12

## DMA Committees

The departmental Graduate Committee supervises the DMA program. It oversees all first- and second-year recitals, approves petitions and recital requests, and oversees degree policies and procedure. This committee consists of five people: the Head of the Performance Council, the Faculty Advisor, two other professorial faculty members-at-large, and a member from the Department of Musicology.

After passing the European Language requirement, giving your first- and second-year recitals, and passing the departmental Qualifying Exam, you must assemble and request the formation of your Doctoral Committee. This committee must have at least four members and will be chaired by a member of the professorial faculty. The other members must include two other Music Department faculty (if in the professorial series, your major teacher is one of them) and one faculty member from outside the Department. These four members of the committee must be in the professorial ranks. If your primary teacher is not in this category, he or she must be included as a fifth member of the committee. You must contact all of your committee members personally. This committee is appointed by the Graduate Division, but the constitution of the committee is proposed by you and approved first by the Graduate Committee in the Department. See the [departmental website](#) for the appropriate forms. (If you wish to use a member of the Musicology Department for your “outside” committee member, please be advised that it is general Musicology Department policy that a professor shall not sit on a DMA committee unless the student has taken and passed a seminar from that professor.) Please note: All members of the committee must be present at the examination; prior approval (Graduate Division) is required for video conference participation. Students should realize that scheduling Committee meetings can be difficult (doodle.com is your friend!) and requires 2-3 weeks advance notice.

## RECITALS

It is expected that one recital will be performed each academic year. The student is expected to submit the Recital Program Request at least two quarters prior to the planned recital. For each recital, a Recital Approval Form (available on the Departmental website) must be submitted to the Graduate Committee by the dates specified at the top of the form. In addition, students upload their program to <https://recitals.music.ucla.edu/recital/> for Graduate Committee review. Along with the completed form you must staple a copy of any previous degree recital programs (e.g., First Year or M.M. if you are applying for the Entrepreneurial Recital, First and Second Year if you are applying for the final DMA recital). You may not schedule either your first-year or final DMA recital with Michele Eckart (SMB 1309) until your recital program has been approved.

After your recital, your invited faculty will provide you with an online review. To be credited with each recital, **a copy of your printed program must be uploaded** to <https://recitals.music.ucla.edu/recital/> as an ‘additional document’ **within 5 days after the recital**. Recitals cannot take place until all preceding steps have been taken. Recitals that are given out of sequence will not count toward the degree.

If you have entered UCLA from another program, during the first year of study towards the DMA degree, you will present a recital on campus, usually in Spring. You will propose the content of this recital in consultation with your major teacher; it must then be approved by the Graduate Committee.

Note to orchestral and wind conducting majors: Because there are very few opportunities for you to conduct complete concerts at UCLA, your graduate conducting recital requirements may be also fulfilled cumulatively by conducting single or multiple works on a variety of programs.

Note to choral conducting majors: If you received your MM at UCLA in choral conducting and are now a DMA choral conducting major, you will be provided a minimum of 50 minutes of performance podium time in your two DMA years (plus corresponding rehearsal time), according to the following guideline: 20 minutes of performance time in the first year/30 minutes in the second year. If you earned your MM elsewhere, you will be provided a minimum of 70 minutes of performance podium time in your three years of DMA studies (plus corresponding rehearsal time), according to the following guideline: 20 minutes in the first year/20 minutes in the second year/30 minutes in the third year.

### **Entrepreneurial Recital**

After successfully passing the First Year Recital, the student must submit by November 15 of Year Two a full proposal for a second-year Entrepreneurial Recital, which must be approved by the Graduate Committee. The Entrepreneurial Recital takes place in a location outside of the UCLA campus. One major purpose of this requirement is for you to develop skills in audience building that you can call upon after your graduation. You must submit a plan that includes not only the venue and the date (with written confirmation from the sponsoring entity that the event is scheduled), but one that evidences a creative approach to program building and has a good chance of attracting at least 100 audience members. You will work with the Faculty Advisor and other relevant faculty to refine your plan. This detailed plan must be submitted along with the Recital Program petition. You must handle all scheduling, recording services, publicity, program notes, ticketing, and other matters yourself, without the direct assistance of your supervising instructor. You will be evaluated on the entrepreneurial aspects of this endeavor as well as your musical performance. If the circumstances are more favorable, this recital may also be offered on a date outside of the regular school year.

Note: Conducting students may undertake the Entrepreneurial Recital at the discretion of their major teacher, or in place of this recital, may repeat the first-year recital requirements during the second year.

### **Final DMA Recital**

The final DMA recital for instrumentalists and vocalists must be a full recital containing approximately 60 minutes of music. (For the content, see the Recital Standards on p. 7.) This recital may not be given in the same academic year as the Entrepreneurial Recital. Students wishing to explore innovative formats for the final DMA recital are urged to consult with their major teacher and the Graduate Committee as soon as possible. The recital date must fall within the three quarters of the academic year, extending from the first day of Fall Quarter to the last day of finals week in Spring Quarter.

### **EXAMINATIONS**

In addition to their three recitals, the student must pass the departmental Written Qualifying Examination, the University Oral Qualifying Examination, and pass a Final Oral Examination that includes a 30-45 minute lecture by the candidate.

Before taking the Written Qualifying Exam (your first exam):

- 1) students in Voice and Choral Conducting must have satisfied at least one of their two European Language requirements. All other students must have fulfilled their single European Language requirement.
- 2) the student must have completed the three core courses (Music 202, 203, and 204), and is strongly advised to have taken the 261 Performance Practice seminar most closely related to their chosen field

for the Qualifying Exam.

3) the student must have given their First Year Recital and have had at least their full proposal for the Entrepreneurial Recital approved by the Graduate Committee.

4) the student must create a Written Qualifying Exam Study List.

### **Written Qualifying Exam Study List ("50" List)**

This is a Study List that must be approved by the Graduate Committee prior to the taking the Written Exam. This list is meant to help you focus your preparation for the exam.

After consulting with their major teacher and/or the Graduate Advisor, the student will declare an historical period of roughly 100 years. The student will then draw up a list of roughly fifty items more-or-less evenly divided between significant examples of musical repertoire falling within the declared historical period (focusing on scores, possibly augmented by historically compelling recordings) and bibliographic sources (both primary and secondary) bearing on that repertoire (i.e., about 25 scores and 25 bibliographic sources). Keeping in mind that the concept of a "piece" or "movement" or "scene" varies widely from period to period, the major teacher and/or the Graduate Committee will work with the student to insure fair and equitable coverage. It is expected that the list will strike a balance between emphasizing the student's area of concentration and reflecting larger issues of the period. Once the list is submitted to (through the staff Graduate Advisor) and approved by the Graduate Committee, it becomes the student's Study List. Students will approach the exam knowing that it will be designed to test their ability to write insightfully about the repertoire and scholarly sources that have been agreed upon. The list thus narrows the scope of a period exam that could potentially cover a huge amount of material, but also raises expectations that students will prepare for the exam by developing a thorough understanding of the representative items on the list.

### **Written Qualifying Exam**

The day-long project of taking your Written Qualifying Exam asks you to synthesize your cumulative musical knowledge—historical, stylistic, and performance practice—in the investigation of performance issues in a major work, or group of works. Because synthesizing on this scale is generally a new skill, having done well in the individual courses covered in the exam is no guarantee that one will pass. The question, including the identity of any specific works, is revealed to you when you receive the exam. You are permitted full use of the Music Library and other online resources. You will be given nine hours to complete a 10-page, double-spaced essay plus a relevant bibliography of at least a dozen items. You will be graded Pass or No Pass depending on the degree of specificity with which you respond to the specific questions/issues, and on the thoroughness, thoughtfulness, aptness, and originality of your treatment of the topic. Your answers should be grounded roughly equally in others' work that you cite and in your own original ideas.

Some DMA students have found that they are lacking or "rusty" in the writing skills demanded by the Qualifying Exam and the Dissertation. One option to improve your writing is to take Music History 12W ("Writing About Music"), given by the Department of Musicology. Another option is to contact the [Graduate Writing Center](#). The GWC offers workshops, personal weekly appointments, and even a summer dissertation "boot camp." (<http://gsrc.ucla.edu/gwc/faq.html>). They also have consultants who specialize in helping non-native English speaking students.

You are expected to take this exam near the end of your second year. (If you received your MM from UCLA, this will be in the end of your first year in the DMA program.) You must turn in the appropriate form and materials at least six weeks before the exam is to take place, identifying the specific historical era to be addressed. The Written Qualifying Examination will be administered and graded by the Graduate Committee. A student is permitted three attempts to pass the exam. A third No Pass will result in dismissal from the program.

*All language requirements must be satisfied before you can proceed to request your doctoral committee and propose your Final Recital and Dissertation.*

After passing the Written Qualifying Exam, the student will propose a four-person Doctoral Committee and a Dissertation topic. Upon approval of both committee and topic by the Graduate Committee, the student will take the University Oral Qualifying Examination with their Doctoral Committee. This is your first meeting with your committee. This ca. 90-minute exam must take place a minimum of two months before the final Doctoral Recital, and requires you to formally present your dissertation proposal and its relationship to your final recital. The passing of this “exam” results in the student being formally **Advanced to Candidacy**.

### **DMA Dissertation**

The dissertation will deal with substantive performance issues related to repertoire on the final recital. It will be approximately 50-100 pages in length, dealing with performance practice or pedagogical issues addressed in specific repertoire on the final recital. Rather than a superficial summary of performance problems across an entire program, the dissertation often addresses one work in depth. Of publishable quality, the dissertation should provide an original contribution to the understanding of performance, performance practices, and analysis and performance of the chosen work. Examples of DMA dissertations may be found in the Music Library.

A complete draft of the Dissertation must be submitted to the Graduate Committee at least 30 days before its distribution to your Doctoral Committee (this does not apply to students who were advanced to candidacy before January 1, 2011). If the Committee approves it within the 30 days, the student may distribute it to the Doctoral Committee for their perusal. The final Oral Examination should not be scheduled sooner than three weeks after the dissertation has been distributed to the Doctoral Committee. If the Graduate Committee does not approve the draft, it will be returned with specific requests for revisions. Every subsequent submission will involve a 30-day period before distribution to the Doctoral Committee. In neither this nor any other matter of timing may the student use financial or other issues to pressure the Committee into acting any sooner than it deems appropriate. Timeliness and awareness of upcoming deadlines is your responsibility.

### **Final Oral Examination (the “defense of the dissertation”)**

The Final Oral Examination should not be scheduled sooner than three weeks after the final draft of the dissertation has been distributed to the Doctoral Committee. In neither this nor any other matter of timing may the student use financial or other issues to pressure the Committee into acting any sooner than it deems appropriate. Timeliness and awareness of upcoming deadlines is the student’s responsibility.

Under normal circumstances, the final recital will take place before the Dissertation is completed and defended.

As part of this Final Oral Defense, the student will present a lecture-demonstration of 30-45 minutes duration dealing with the subject of the doctoral paper. (The lecture is open to the public, while the final defense is not.) The Doctoral Committee may request revisions to the Dissertation meeting, and the candidate should allow at least two weeks for such revisions before final approval and filing with the university. If the Final Oral Defense takes place *before* the final recital, the Chair of the Doctoral Committee will withhold a final signature until the final recital is performed and approved.

All dissertation “signatures” and filing are done electronically. Please see the Graduate Division website, for important information on filing procedures and formatting requirements. You should plan on attending one of the Quarterly Dissertation Filing meetings given by the Graduate Division.

## **DMA Schedule of “When to do What”**

This schedule illustrates the “normal progress” students in the program are expected to maintain. If you completed the MM at UCLA, you will begin your doctoral studies with the “Second Year” below.

<u><b>What</b></u>	<u><b>When</b></u>
<b><i>First Year</i></b>	
Submit recital program	By November 15 or as soon as possible
Set date for first-year recital	As soon as program is approved
<b>Complete language requirement</b>	<b>By end of Spring quarter</b>
<i>(see “European Language Requirement” on p. 13 for details)</i>	
<b><i>Second Year</i></b>	
Submit full proposal for Entrepreneurial Recital	By November 15
Submit form for Written Qualifying Exam	By February 15
Entrepreneurial Recital	Winter or Spring Quarter
Take Written Qualifying Examination	Spring Quarter <i>(by week 4)</i>
<b>Complete second language (if required)</b>	<b>As soon as possible in second year</b>
<b><i>Third Year</i></b>	
Submit doctoral committee, topic proposal for the dissertation and final recital program	Fall Quarter
Set recital date	After program approved
Oral Qualifying Exam	After committee and topic have been approved but at least three months before the recital
Final Oral Exam (with Lecture)	Soon after the recital.
<b>File Dissertation</b>	After final recital and lecture have been passed, and corrections have been made in the dissertation.