

INTRODUCTION

Welcome to the doctoral program at Manhattan School of Music. This handbook has been designed to answer the kinds of questions most often asked about requirements and procedures applying to your degree program. If you do not find the answer to your question within these pages, please do not hesitate to contact the Assistant Dean for Doctoral Studies for help.

Please note: although we try to supply as much guidance as possible in the advising process, you alone are ultimately responsible for knowing all published requirements for your degree program and for fulfilling these requirements in a timely manner.

In addition to this handbook, you will want to get a copy of the general Manhattan School of Music Student Handbook published by the Student Services Office. This booklet details important facts about student life, activities, and services available to all students. Free concert tickets, various support groups, exercise classes, student trips, etc., are all available for the asking.

Basic Philosophy

The doctor of musical arts represents the highest level of academic and musical achievement at Manhattan School of Music. The program is designed for those students who wish to pursue careers in both performance and college-level teaching. Our goal, therefore, is to provide you with intensive academic preparation of the type that will enable you confidently to prepare and deliver classroom lectures and otherwise function comfortably in an academic environment, without neglecting your continued development as a performing artist.

The Manhattan School doctoral program consists of two separate divisions: classical majors and jazz arts majors. The classical division accepts students majoring in piano, voice, accompanying, organ, harpsichord, guitar, orchestral instruments, and composition. The jazz division accepts students in a unique program that combines performance, composition, and pedagogy in one unified curriculum for performers of any standard jazz instrument. In either division, the curriculum involves two years of course work, three recitals, a thesis, and comprehensive examinations. While some of the course work consists of requirements all students must meet, a portion of the academic credits is allocated to elective courses. We hope, thereby, to offer each student the opportunity to tailor his or her course work to suit personal needs. You are encouraged to maintain close contact with the Assistant Dean for Doctoral Studies in order to evaluate your specific academic goals.

ADMISSION

The successful applicant to this program will possess a professional level of performance ability and may even have a career already underway. In the case of composition and jazz arts majors, the faculty will expect to see sample works that demonstrate originality and mastery of the craft of composition. Equally as important, applicants are required to demonstrate, through written examination, an understanding of the history of music, a mastery of the theoretical materials of music, a command of the written English language, and good motivation for undertaking the rigors of doctoral studies.

Students for whom English is not the native language are also asked to take an English exam administered by the school's ESL Department at the time of audition. Admission to the program will be partly dependent on the results of this exam.

Audition/Examination--Classical

Auditions for admission to the doctoral program are held in March for admission in September. There is no midyear admission. Pianists must first pass an entrance exam in music history and theory before going on to play an audition before the faculty. All other applicants take the audition first and then move on to take the examinations. You should prepare a recital program representing a diversity of musical style periods, including the twentieth century. If you do not pass the entrance audition, you must wait a full year before auditioning again. If you pass the audition but fail either the history or theory test, you will be required to re-audition the following year and to take the history and theory tests again at that time, unless the admission committee invites you to re-examine at an earlier date.

The classical history examination (1-1/2 hrs.) usually includes two parts:

1. Short-answer questions testing specific knowledge of important dates, genres, terms, forms, etc.
2. Essay questions testing broad understanding of evolutionary trends, innovations of important composers, period styles, etc. The essays also demonstrate your ability to write clearly and effectively in English.

The theory examination (1-1/2 hrs.) requires a thorough understanding of the fundamentals of harmony, four-part chorale writing, figured bass realization, species counterpoint and fugue, formal analysis, and twentieth-century compositional techniques.

Both the written examinations and the audition may be taken no more than twice.

Audition/Examination—Jazz Arts

There are three separate components to the Jazz Arts entrance examination:

1. Composition requirement

Applicants must submit copies of scores and a CD of at least two of the following:

- a. One original work for studio orchestra
- b. One original work for big band
- c. One original work for either orchestra or chamber group
- d. One original work utilizing MIDI or computer-generated sounds

2. Performance requirement—Applicants must demonstrate the ability to improvise at a professional level. Prepare ten selections (including two ballads) in different jazz styles.
3. Pedagogy requirement—Applicants must present a one-hour lecture on a jazz-related topic of their choice.

Written exams

A one-hour written exam on jazz history, styles, and analysis with listening.

A one-hour written jazz theory, harmony, and counterpoint examination.

Oral exam

The final stage of the entrance examination process is a short interview with the Associate Dean of Jazz Studies for the purpose of assessing the applicant's readiness and motivation for undertaking the rigors of doctoral studies.

Transfer Credits

If you are coming to Manhattan School of Music from another school where you began doctoral work, you may transfer up to nine credits of academic work completed with a grade of A or B, as long as those credits were not required to earn a degree, diploma, or certificate at that institution. If you are coming into the doctoral program directly from our own Professional Studies program, the same limitations apply (nine credits of academic work not required for the Professional Studies certificate, and grades of A or B). Credit for major lessons earned while in the Professional Studies program or at any other school may not be transferred to the doctoral program.

Deferment

Once accepted into the doctoral program, you may defer the start of your studies for one academic year if you are unable for any reason to begin work in September of the year you auditioned. However, if you do so, you're scholarship will not be guaranteed for the following year, but will be reassigned according to the money available in that year.

MATRICULATION REQUIREMENTS

Usually doctoral students are "in residence" at Manhattan School for the two years required to complete the basic course work of the curriculum. In special cases, the residency may be reduced to one year if the student can work out, in consultation with the Associate Dean, a curriculum that will allow for the completion of all remaining requirements from out of town.

All requirements for the degree must be completed within seven years of the date of matriculation, or in the case of international students with F-1 visas, 5 and a half years.

You may apply for a leave of absence for one or two semesters any time during the first two years of study if circumstances demand that you suspend your course work temporarily. This leave is not counted as time in the program, and you may not be registered for any courses or lessons during your leave. **Please note that international students who go on a leave of absence will lose their student visa and will not be able to remain in the country.**

ACADEMIC STANDARDS AND PROGRESS

All students will be evaluated for academic progress at the end each year of study. If at any time a student gives any indication of not being able successfully to complete the remainder of the program and to pass all academic and performance requirements, the doctoral committee may decide to terminate that student's candidacy for the degree. Acceptable academic progress is defined as course grades of B or higher and recital grades of P or higher. In addition, all students will be monitored for progress toward the degree in the years after completion of course work. Failure to maintain good academic progress will jeopardize your completion of the degree.

- The completion of degree requirements is marked by several internal deadlines:
- 1. All performance requirements must be completed by the end of the third year. This includes recitals, concertos, and orchestral excerpts juries.**
 - 2. All students must begin taking the Comprehensive Exam no later than the spring semester of their third year.**
 - 3. No one will be allowed to submit a thesis before completing the Comprehensive Exams.**

ASSISTANTSHIPS

A limited number of assistantships are available to doctoral students qualified to assist professors in various academic courses, to teach secondary piano, to accompany, to play in the orchestra, or to work in the opera, guitar, theory, history, humanities, orchestral studies and chamber music departments. In addition, an administrative assistantship working as recital co-ordinator for the Associate Dean for Doctoral Studies is available to a second- or third-year student. Every year a list of available assistantships will be published. While many of these assistantships are reserved for incoming students, some of them are intended only for third- and fourth-year students. All students are eligible for an assistantship, and awards will be determined in consultation with the chair of the department offering the position. Most assistantships may be renewed for a second year.

In addition to the assistantships that are available, we offer teaching fellowships in the theory and secondary piano departments for students in the 3rd or 4th year of study.

Jazz arts majors have the opportunity to teach in the Manhattan School of Music Precollege Division as a way of earning income and gaining teaching experience.

SCHOLARSHIPS

Students are awarded scholarships at the time of their audition to enter the doctoral program. These awards are based on the level of performance and academic achievement indicated during the admission examinations and audition, as well as on a student's financial need. **Scholarships are awarded for one year of full-time study, and are usually renewed for a second year.** Each student's scholarship will be reevaluated on the basis of academic and performance achievement at the end of the first year of study. Scholarships may be adjusted up or down according to this reevaluation.

REGISTRATION

First-year doctoral students are asked to register for classes early in September. At the end of every semester thereafter, you will register with the Associate Dean for Doctoral Studies for the next semester's courses. Generally speaking, the curriculum for each doctoral major is spelled out in detail in the curriculum grids printed at the end of this handbook, but alterations of the set curriculum are possible to make your course of study at Manhattan School of Music more relevant to your particular needs. Such deviations from the standard curriculum must be discussed with and approved by the Assistant Dean.

In their first two years, students must be registered for at least 12 credits to be considered "full-time" and to qualify for scholarships. No more than 18 credits may be taken in any semester without incurring a credit overload fee.

Following the two years of required course work, students will register for a six-credit "Thesis Research" course (DM5100) in every semester until graduation. This course requires that you be actively involved in independent preparation for the comprehensive exams and in work on the thesis. Your progress toward the completion of the exams and the thesis will be carefully monitored by the Associate Dean. The six-credit Thesis Research course represents a registration status of "full-time equivalency" for purposes of loan applications and deferments. The fee for this course is currently less than \$1000 per semester.

FEES

Every semester while you are taking courses you will be billed for the following items:

Student general fee: for use of the library and building facilities

Registration fee: for processing of registration

Reservation fee: to save your place in the class for next semester—applied toward next semester's fees

Following your course work you will also be billed for the following items:

Thesis Research fee: for work toward completion of the thesis

Thesis Reading fee: one-time charge for the reading of your thesis by a second reader

Graduation fee: one-time charge for expenses associated with cap and gown rental and diploma printing

LESSONS

You will receive two years of private instruction in your major field. This includes 14 lessons per semester. In some instances teachers may be out of town for an extended period of time and will have to miss some of these lessons. In that case you may be asked to take a lesson with your teacher's assistant (if there is one), or your teacher may simply owe you make-up lessons. **Note, however, that all 14 lessons must be taken in the semester for which you are registered.** Lessons owed you cannot be carried over into a later semester. Please keep a careful record of the number of lessons you take in every semester. You paid for them, so make sure you get them.

You should also be aware that it is possible to change major teachers at the end of any semester if you feel it necessary. This is accomplished only with the approval of the Provost.

PERFORMANCE REQUIREMENTS

All Classical majors (except composition and organ majors) must give two solo recitals and a special recital called the Performance Project. The latter is a recital that usually consists of chamber music, but which may take other forms depending on your major.

Composition majors give only one recital in which they publicly present their work.

Organ majors play **three** solo recitals but no Performance Project.

Accompanying majors play three recitals of chamber music.

Jazz Arts majors present their work in a total of two recitals:

- a. One large ensemble performance recital
- b. One lecture recital.

In addition, jazz majors write and conduct (or solo in) a performance of a thesis composition for large jazz orchestra.

- c. Conducting majors present three concerts in which they direct an ensemble.

When to give your recitals

Normally you register for and play recitals in the semesters during which you are taking lessons. You may take an “Incomplete” for any registered recital that you need to postpone for some legitimate reason. **In the Classical division, such Incompletes are good for one semester only.** After that time, the “I” will become a permanent “F” on your transcript and you will have to re-register for the postponed recital. If that re-registration occurs in a semester in which you are no longer paying tuition (3rd year and beyond), you will have to pay for the 2 credits that the recital represents. In addition, if you give a **solo** recital in any semester after your initial two years of study, you must also make arrangements with your instructor to take private lessons until the recital is played.

Note, however, that if the postponement of a recital results in your not playing in your first academic year, you must then play that recital within the first month of the following fall semester.

Because recitals in the Jazz division are somewhat different, an Incomplete recital can be made up any time within the following two semesters. Nor will recitals that fall in the third year of study require private lessons.

How to register

Recitals carry course numbers just like any other course in the curriculum. At the time of pre-registration in the semester prior to that in which you plan to give your recital, you simply register for the recital with the appropriate number.

You must then obtain a recital permission form from the Scheduling Office, have your teacher sign it, and then pass it along to your department chairperson for approval. Lastly, the Assistant Dean for Doctoral Studies must also sign his approval. The form is then forwarded to the Performance Office, which will print your programs.

Scheduling

You will be given the opportunity to select recital dates in the spring semester ahead of the year in which you plan to play. This registration process is carried out through the Scheduling Office. Doctoral students have first pick of dates, times, and locations.

Please do not sign up for a date unless you really intend to present a recital. The Scheduling Office will levy a fine against anyone who cancels a recital within a certain number of weeks of the date selected. If you do cancel your recital date, you must notify the Doctoral Recital Coordinator, Ms. Ana Garcia (ana.garcia.caraballos@gmail.com), no later than two days before the date so that the faculty jury can be cancelled. Cancellations of jazz recitals should be handled by contacting Mr. Chris Rosenberg.

Content

Classical recitals should contain mostly new repertoire (approximately 2/3), and should represent a balance of styles, periods and nationalities. Approval for more specialized recitals may be obtained upon consultation with the Assistant Dean and the Chair of your department.

The content of all recitals must be approved as described above in "How to Register."

The content of jazz recitals is prescribed in a separate bulletin available from the Jazz Studies office.

Performance Projects

The Performance Project (for classical majors) is nearly always a chamber music recital. If you elect this option to fulfill the requirement, you must present a program of varied musical styles. You may select any performance medium you like: duets, trios, quartets, etc. But for pianists, a program of nothing but two-piano works will not satisfy the requirement. Pianists may, however, perform with a soloist, as long as the piano parts involved are of sufficient difficulty to represent a doctoral level of performance.

In the semester in which you have registered to give this recital, you are entitled to two extra hours of chamber music coaching from your major teacher or any other member of the performance faculty you may select. **Once you have made this selection, you must notify the Associate Dean so that your coach can be paid.**

Occasionally the Performance Project takes a different form. Lecture recitals are one possibility. For voice majors, operatic scenes are an acceptable alternative to the usual program of chamber music.

Adjudication and Grading

All doctoral recitals (except those in the woodwind and brass departments) are adjudicated by a panel of one faculty member who will attend your recital. As soon as you select a date for your recital, you must notify the Doctoral Recital Coordinator, Ana Garcia (ana.garcia.caraballos@gmail.com) who will then arrange with the Chairperson of your department for a faculty jury. Jazz majors should arrange recital dates and faculty juries with the Associate Dean of Jazz Studies. Three weeks prior to the date of your recital, you should check to make sure a faculty jury has been arranged. If you like, you may schedule your recital around the known availability of specific faculty members whom you would like to adjudicate your recital. This should be discussed with the Doctoral Recital Coordinator.

Because of the limited availability of faculty in the woodwind and brass departments to attend recitals, students in those departments must present their recital repertoire at an end-of-year jury. These juries must be registered for early in the spring semester.

Recitals are graded with the following letters:

PH = Pass with honors

P = Pass

LP = Low pass

E = Privilege of re-exam

F = Failed

"Pass with honors" is awarded only to those performances, which, in the opinion of the jurors, represent the highest level of artistic distinction.

"Pass" indicates that your recital was competent and satisfactory in every respect.

"Low pass" indicates a juror's concern about a problem with some aspect of your performance. If any juror gives you such a grade, you will be notified that a lack of confidence has been expressed about your playing. If another recital also receives a grade of LP from any juror, you will be asked to play an additional recital at a "passing" level before being allowed to graduate.

"Re-exam" is usually awarded in circumstances where an obvious external problem (e.g., illness) interfered with the student's ability to perform up to his or her true ability. In such cases you will be asked to replay the same recital before a different faculty member sometime during the following semester. No academic penalties are incurred with this grade. If, however, you cannot replay the recital within one semester, the grade of E will be changed to F and you will be placed on academic suspension until a new recital is successfully completed.

"Failed" is reserved only for cases of serious performance problems. This grade requires that you play a completely new recital at the beginning of the following semester. If this is not possible, you will be placed on temporary academic suspension until the failed recital is successfully passed.

In cases where a juror awards a grade of LP, E, or F, the student may ask for a review from the Chair of the Piano Department.

It is the student's responsibility to make sure that all recitals are recorded for possible adjudication by other faculty members.

Off-campus recitals

Except for organ majors, who nearly always give recitals off-campus, students generally give all recitals here at MSM. You may, however, give one of your three recitals off-campus. If the recital is elsewhere in New York City, a faculty panel may be invited to attend. **If the recital is out of town, you must submit a program and both a video and audio recording for adjudication.**

Composition Recitals and Juries

During the first two years of study, composition majors must write, among other works, a 10-12 minute orchestral work and a substantial chamber work (scored for 4-15 performers, lasting not less than 20 minutes).

Composition majors take an end-of-year jury in each of the two years in which they are registered for course work. Registration for these juries is handled by the Registrar's Office. Each jury carries 2 credits.

Composition majors give only one recital in which they present their works in live performance. The composer is expected to participate in the performance in some capacity, usually as the conductor of at least one work. This recital is the culmination of work for the degree. It is a very important and formal concert. The program needs to be carefully planned, considering variety and pacing. Please be aware of the following guidelines for the program:

- a. The program must be approved by the student's major teacher, the Chairman of the Composition Department, and the Associate Dean for Doctoral Studies.
- b. The program must include the substantial chamber work written during the first two years of doctoral study.
- c. The program should consist of not less than 60 minutes of music.
- d. All the music on the program must have been written during the student's DMA candidacy at MSM.

The Concerto Requirement

Pianists and guitarists must also perform two concertos as part of the degree requirements. These are usually done with piano accompaniment before a faculty jury, although video and audio recordings of live performances of concertos with orchestra are encouraged. To schedule a jury, you simply contact a piano faculty member and ask if you can play your concerto for him or her. **Permission to play a concerto must be obtained from your teacher on a form available in the Doctoral Office.** Orchestral instrument majors play one concerto in addition to an orchestral excerpts jury (see below). These concertos are graded like recitals (see above) and are scheduled by the Registrar.

Orchestral Excerpts Jury

All Classical instrumental majors other than guitar, piano, and organ are expected to play a jury of orchestral excerpts before the end of their third year of study. Repertoire lists for these exams are available from the Assistant Dean. Orchestral excerpts juries are usually scheduled during jury week at the end of each semester. You must arrange your date for these juries through the Registrar's office early in the semester in which you intend to play.

THESIS

The thesis requirement may be fulfilled in a number of ways. The following are the most common options:

- a historical study of some subject related to your major field
- an analytical study of a work or group of works from the repertoire for your instrument.
- a critical edition of some previously unavailable work(s).
- an annotated translation of an important article, treatise, or book as yet unavailable in English.

As you can see, the thesis is a flexible requirement. Underlying these projects (in whatever form you select) must be evidence of basic research skills and good writing technique. Beyond that, we suggest you work on a subject that will be of sufficient practical interest to the music world to offer the opportunity for publication.

Specific guidelines for the editorial style and formatting of the thesis are available from the Associate Dean for Doctoral Studies.

The thesis requirement for Jazz majors is somewhat different. The large studio orchestra work that is performed in the final recital will be submitted along with a written commentary and analysis as the thesis project. Support for the written part of this project will be provided by one semester of private Thesis Advisement with the Associate Dean of Jazz Studies.

Advisement—Classical Majors

During two of the four semesters in which you are registered for course work you will also register for thesis advisement. This advisement consists of a total of 20 hours of private work with a faculty advisor of your choice. Naturally you will want to select an advisor on the basis of his or her interest in and knowledge of your subject area.

Nearly every student postpones actual work on the thesis until the third year of doctoral studies. At that time the obligation of course work and recitals is behind you, and you can devote your undivided attention to your thesis and the comprehensive exams. All thesis advisors understand that students will not begin work on the thesis until long after they actually register. Consequently a grade of Incomplete will be submitted until the thesis is completed.

Proposal

For Classical majors, your first responsibility after selecting an advisor is to make a formal proposal of your thesis topic to the Doctoral Committee. This should take the following form:

- I. Thesis title
 - Student name (with signature)
 - Advisor name (with signature)
 - Second reader name (with signature)
- II. Description of the project
 - Explain exactly what you plan to write about, what your main thesis is, what you hope to prove or demonstrate. Make sure your

methodology is made clear, and include a rationale explaining the practical or academic value of your project. Also include a review of the current literature on your subject and an explanation of how your work is different from what has already been done.

III. Tentative outline of the organization of your paper.

IV. Preliminary bibliography of materials applicable to your subject.

Sample proposals are available from the Associate Dean.

Once your proposal has been written and your advisor has approved it, you must select a second reader who must also approve the topic. Your advisor and second reader, along with the Associate Dean, will comprise your thesis advisory committee.

Final Draft

The final draft of your thesis must be submitted to your primary advisor no later than February 15 of the academic year in which you intend to graduate. This deadline gives the advisor ample time to read the thesis and make final suggestions for corrections and improvements before the document must be submitted to the second reader on or before March 15 and to the Associate Dean in its finished form no later than April 15.

Final Copy

A final copy of your thesis with the signatures of all committee members must be submitted to the Associate Dean by May 15 of the year in which you want to graduate. You must submit one unbound copy of the thesis for library binding and storage, along with an electronic copy of the thesis on a CD or flash drive.

LECTURE-RECITAL ALTERNATIVE

An alternative to the standard thesis is a lecture-recital on an approved topic along with a 40-page paper on the same subject. This option may be more appropriate for certain kinds of subjects in which live demonstration is a more effective means of communication of the thesis idea.

A proposal must be submitted to the Associate Dean, and an advisor must be selected to guide your project. Preparation of the recital will be supported by 5 additional lessons with a faculty member of your choice. The writing of the accompanying paper and the delivery of the lecture will be overseen by ten hours of work from your advisor.

COMPREHENSIVE EXAMINATION

For both Classical and Jazz Arts majors, the culmination of the doctoral program is the Comprehensive Exam. This is a two-part exam taken in the second or third year of study. Part I of this exam is the written section. This consists of three hours of history and three hours of theory tests of a broad, general nature. It is important to understand that these tests are not a measure of what you learned in the two years of course work taken here at MSM, but are rather an evaluation of your total experience with the history, literature, and theory of music gained over many years of working as a musician. **We make no guarantees that successful completion of the course work means that you will be able to pass the Comprehensive Exam.**

For Classical majors, the written history exam will cover all periods from early Christian music to the present. You are expected to demonstrate a familiarity with major composers, forms, genres, styles, literature, etc. The theory exam is similar. Knowledge of basic skills in harmony and counterpoint as well as the ability to think analytically will be tested. For Jazz majors the written part of the exam requires knowledge of major performers and their contributions to evolving styles.

Part II of the comprehensive exam is the oral portion, which takes place a month after the written exam. You are only allowed to take this if you passed the written exam. In the oral exam you will be brought before a small committee of faculty to answer questions relating to the literature of your major area for 45 minutes. For Jazz Arts majors the oral exam involves specific performance abilities. More detailed information is available from the Associate Dean for Jazz Studies.

A study guide is available from the Associate Dean to aid your preparation for this exam.

Scheduling and registration

You must register for the Comprehensive Exam in your second year of study regardless of whether you intend to take the exam at that time or at a later date. After registering, you should notify the Associate Dean when you actually intend to take the exam.

The Comprehensive Exam is given twice a year on the last Friday of September and the first Friday of February. Everyone must begin taking the exam no later than his or her third year of study. You must take either the history or theory portions of the exam in different semesters if you prefer. If you pass the written exam, you may take the oral exam the following month, or you may elect to postpone it until the following semester. You may take both parts of the exam as many as three times, but you must pass the exam by the end of your 5th year in the program. If after your third attempt to pass either the written or oral portion you still have not passed, you will be withdrawn from the program and the degree will not be granted.

OTHER REQUIREMENTS

Language Exam

Prior to writing the thesis, Classical majors must pass a language exam in either French, German, or Italian. This exam requires you to translate 500 words of musically related text in two hours with the aid of a dictionary. You may make a petition for the substitution of a different language if you feel mastery of that language is especially important to your future work in the field of music scholarship. The language exam may be scheduled through the Associate Dean at any time you feel ready to take it.

Accompanying majors

Upon entrance into the program vocal accompanying majors must demonstrate a familiarity with English, French, and German vocal diction, either by having taken courses in these subjects as part of an earlier degree program or by taking or auditing the same courses at MSM.

CHAMBER MUSIC

In your second year of study you may elect to participate in the MSM chamber music program. To do so you must register for chamber music and inform the Director of Chamber Music and Ensembles (Mr. David Geber) of your intention to join an ensemble. You will then be placed in an appropriate ensemble.

If you play an orchestral instrument you may also audition for one of the MSM orchestras in your second year of study. Participation in these ensembles is based exclusively upon the results of a placement audition that you must take at the beginning of the fall semester.

Jazz majors may audition for participation in any MSM jazz ensembles in either their first or second year of study.

DMA Curriculum Grids

<u>Piano Major</u>					<u>Composition Major</u>				
<i>Semester</i>	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>	<i>Semester</i>	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>
Major Lessons	6	6	6	6	Major Lessons	6	6	6	6
Theory	3	3			Theory	3	3		
DM 4101-02					DM 4101-02				
Piano Pedagogy DM3051	3	3			Music Hist elect	3			
Research Methods DM4150	3				Research Methods DM4150	3			
Hist. Pedagogy DM4170		3			Hist. Pedagogy DM4170		3		
History elective				3	Doc Seminar				3
Doctoral seminar DM3130				3	Perform Practice DM3130			3	
Perform Practice DM3130			3		Grad elective			3	2
Grad elective			2-3		Thesis Advisement DM4200		2	2	
Thesis Advisement DM4200			2	2	Comp Exam DM4500				0
Comp Exam DM4500				0	Jury		2		2
Solo Recital		2		2	Perform of original Comps. DM4460				2
Perform Project DM4490			2						
Concerto DM4470		0	0						
Thesis Exam DM4550				0	Thesis Exam DM4550				0
Language Exam DM4510				0	Language Exam DM4510				0
Total	15	17	15	16	Total	15	16	14	15

<i>Semester</i>	<u>All Other Majors</u>			
	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>
Major Lessons	6	6	6	6
Theory	3	3		
DM4101-02				
Research Methods	3			
DM4150				
Music History elect.	3			
MH1000 or higher				
History Pedagogy		3		
DM4170				
Doctoral Seminar			3	
DM3130				
Performance Practice			3	
DM3130				
Graduate elective ¹			3	2-3
Thesis Advisement	2	2		
Comprehensive Exam			0	
Language Exam			0	
DM4510				
Solo Recital ²		2	2	
Performance Project ³			2	
Concerto			0	
DM4470				
(orch. instruments and guitar only)				
Orchestral Excerpts Jury			0	
(orch. Instruments only)				
Accomp Seminar	2	2	2	2
(accompanying majors only)				
Thesis Exam			0	
DM4550				
	15	16	16	

<i>Semester</i>	<u>Jazz Arts Major</u>			
	<i>1st</i>	<i>2nd</i>	<i>3rd</i>	<i>4th</i>
Major Lessons	6	6	6	6
Improvisation	3	3		
JP2500				
Research Methods	3			
DM4150				
Jazz Seminar			3	3
DMJ4700				
Artist Pedagogy		3		
DMJ4750				
Jazz History Elective			2	
Graduate Elective		2-3		3
Lg. Ensemble Recital			2	
DMJ4870				
Lecture Recital	2			
DMJ4850				
Research Document				2
DMJ4800				
Thesis Advisement				2
DM4200				
Comprehensive Exam				0
DM4500				
Thesis Exam ⁴				0
DM4550				
	14	14	13	16

¹ Accompanying majors take only one elective.

² Accompanying majors present ensemble recitals.

³ Organ majors present a third solo recital.

⁴ A performance of the thesis composition for jazz orchestra, with the student conducting and/or performing.

DMA Choral Conducting major

Semester	1	2	3	4
Major lessons	6	6	6	6
Theory DM4101-02	3	3		
Research Methods DM4150	3			
History Pedagogy DM4170		3		
Choral rep OR2931	2	2		
Chamber Choir LP1878	1	1	1	1
Solo recital (conducting practicum)		2	2	2
Music history elective			3	
Graduate elective				2-3
Doctoral seminar DM3099				3
Performance practice DM3130			3	
Thesis advisement DM4200			2	2
Thesis exam DM4550				0
Comprehensive exam DM4500				0
Language exam DM4510			0	
Total credits	15	17	17	17