

# Doctor of Musical Arts: Instrumental Performance (Brass, Percussion, Strings and Woodwinds) Program Guidelines

*Revised July 1, 2023*

<b>Major Area Courses</b>		<b>Credit Hours</b>
MUSC 7190	Doctoral Private Lessons (4 semesters)	12
MUSC 74xx	Large Ensemble (4 semesters)	4
MUSC 7210	Performance Practice I	3
MUSC 7211	Performance Practice II	3
MUSC 7370	Doctoral Instrumental Pedagogy	3
MUSC 7371	Doctoral Instrumental Literature	3
MUSC 7975	DMA Dissertation Essay	3
<i>Performance Projects</i>		
MUSC 7920	DMA Recital I (solo recital)	1
MUSC 7930	DMA Recital II (solo recital)	1
MUSC 7940	DMA Recital III (Chamber Music or Concerto with large instrumental ensemble)	1
MUSC 7950	DMA Lecture Recital	1
<b>Academic Courses</b>	a total of 12 hours is required	
<i>Musicology</i>	<i>Choose two from the following, no more than <b>one</b> of which may be at the 6xxx-level:</i>	6
MUSC 6610	Renaissance Music Grad	
MUSC 6620	Baroque Music Grad	
MUSC 6630	Classical Music Grad	
MUSC 6640	19 <sup>th</sup> -Century Music Grad	
MUSC 6650	20 <sup>th</sup> - and 21 <sup>st</sup> -Century Music Grad	
MUSC 6660	Music of the United States Grad	
MUSC 6890	Seminar on a Special Topic	
MUSC 7670	Orchestral Studies Seminar Doctoral	
MUSC 7680	Opera Studies Seminar Doctoral	
	<b>or</b> Research Seminars with permission of instructor (MUSC 7800, 7801, 7802, 7803, 7804, 7890)	
<i>Music Theory</i>	<i>Choose two from the following:</i>	6
MUSC 6520	20 <sup>th</sup> /21 <sup>st</sup> Century Analysis I	
MUSC 6521	20 <sup>th</sup> /21 <sup>st</sup> Century Analysis II	
MUSC 6536	History of Western Music Theory	
MUSC 6550	Advanced Formal Procedures of the 18 <sup>th</sup> /19 <sup>th</sup> Centuries I	
MUSC 6551	Advanced Formal Procedures of the 18 <sup>th</sup> /19 <sup>th</sup> Centuries II	
MUSC 7510	Theory Pedagogy	
MUSC 6580/7580	Special Topics in Music Theory	

## Bibliography

MUSC 6010

Music Bibliography (if not taken for requisite Master's degree) (2)

## Related Field

DMA students are required to complete 12-13 hours in a Related Field (see *DMA Related Field Admission and Course Requirements*). 12-13

## Electives

Six hours of electives must be taken if Music History or Music Theory is chosen as the Related Field. The hours must be in academic courses approved by the Supervisory Committee. (6)

## Total Credit Hours

**minimum of 59**

## Program Purpose

The Doctor of Musical Arts is designed for students with interest and/or career aspirations as performers and post-secondary educators. Goals include the advancement of performers to the highest level of technical mastery and artistic expression, study in a related field, which could prepare students for teaching in a secondary area, and refinement in the ability to engage in independent research. The curriculum is designed to allow students flexibility in emphasizing particular interests while at the same time insuring a broad perspective of advanced knowledge and skills development.

## Acceptance into the DMA Program

To be considered for admission to the DMA, applicants must meet the following minimum requirements:

1. Hold Bachelor's and Master's degrees in music from accredited institutions.
2. Have a cumulative grade point average of 3.0 in all previous collegiate work.
3. Score an 85 or higher on the TOEFL iBT or a 6.5 or higher on the IELTS (international applicants only).

Complete the following steps to apply to the DMA:

1. Submit the online Graduate Admissions application. As part of this application DMA applicants need to upload:
  - a. Transcripts of undergraduate and graduate course work from all schools attended.
  - b. Three letters of recommendation from professors, employers, and/or other professionals qualified to judge the applicant's ability to successfully complete doctoral studies.
  - c. Statement of Purpose, including future goals.
  - d. Current CV or resume.
  - e. Comprehensive Repertoire list of both works performed (listing date and venue) and works studied.
  - f. TOEFL or IELTS score, if applicable.
2. Complete a solo audition, by recording or in person. A live audition is preferred for all areas of study. Piano accompaniment is optional and must be provided by the candidate. If a live audition is not possible, submit a YouTube link to a high-quality video. The YouTube link should be sent to the Academic Coordinator: [David.A.Fox@utah.edu](mailto:David.A.Fox@utah.edu). Audition requirements are as follows:

*Woodwinds and Brass:* Two solo works in contrasting style from the standard repertoire plus five standard orchestral excerpts of the candidate's preference.

- Clarinetists should prepare the exposition to the Mozart Clarinet Concerto, one other solo work of the candidate's choosing, the cadenzas from the Nielsen Concerto, and the following orchestral excerpts: Daphnis and Chloe Suite #2 (from Cailliet "Orchestral Passages for the Clarinet from the Modern French Repertoire"), Mendelssohn Scherzo (beginning to bar 48), and Rachmaninoff Symphony #2 (mvt. 3, opening solo through bar 47).

*Strings:* Two contrasting movements from the sonatas and partitas for solo violin, or suites for solo cello/viola/double bass by J.S. Bach; one movement from a major standard concerto; one Paganini Caprice (or equivalent).

*Percussion:*

- Snare drum – One movement of choice; Excerpts from Prokofiev: Lt. Kije – Birth of Kije (Rehearsals 1-2)
- Keyboard/Mallets – One movement from (2-4 mallet) J.S. Bach: Sonatas and Partitas for Solo Violin or Suites for Solo Cello – no repeats; Four mallet: an advanced level marimba solo of choice; Excerpt on xylophone: Gershwin – Porgy and Bess (opening passage); One additional contrasting excerpt of your choice
- Timpani – Timpani Solo of student choice (advanced-level timpani solo/etude of your choice which demonstrates basic stroke/tone production and rolls at various dynamics); Excerpt from Tchaikovsky: Symphony No. 4 – Movement (2 before T to 3 before U); One additional contrasting excerpt of your choice
- Multi-Percussion – Full length recording of a solo work of choice
- Drumset – Sample of your time playing/soloing in at least two contrasting styles (may be done with a play-along recording or live band)
- Global Music – A demonstration of your understanding of basic tones, sense of groove/feel and clear communication of style.

Note: Applicant's audition and application will be reviewed by a committee of faculty members within the applicant's performing area.

### **Graduate Placement Exams**

Placement examinations in Music History and Music Theory are taken after the student has been accepted by Graduate Admissions. Preparation materials are available on the School of Music website. Placement examinations must be taken prior to registering for Music History and Music Theory courses.

Results of graduate placement exams determine placement in graduate courses and identify areas in which remedial work may be necessary. Students are encouraged to study diligently for these examinations. Poor performance could result in the student being required to take a considerable number of remedial courses. Students recommended for remedial courses must earn a B- or better in recommended courses before advancing to a higher-level course.

*Music History:* The graduate Music History diagnostic examination covers the breadth of Western art music from the medieval period to the present through a variety of questions evaluating the student's knowledge of important composers, works, terms, and concepts.

*Music Theory:* The graduate Music Theory placement examination assesses the student's competence in harmony, voice leading, counterpoint, form, and instrumentation.

### **Appointment of Supervisory Committee**

Members of the Supervisory Committee consult with the student in planning their degree program, research, and recitals; they also administer the qualifying exams and the dissertation essay defense. It is the responsibility of the student to approach faculty to request that they serve on the Supervisory Committee. Students should submit the *Request for Supervisory Committee* form to the Academic Coordinator. The Graduate Studies Committee votes on and approves Supervisory Committees.

The student's major performance teacher (if tenure-line) serves as the Chair of the Supervisory Committee. If the performance teacher is not tenure-line, they will serve as the "Director of Recitals."

DMA Supervisory Committees consist of three faculty members, the majority of whom must be tenure-line faculty in the School of Music. One member of the Supervisory Committee must be from the area of the student's Related Field. The Supervisory Committee must be chosen during the first year of study and before the student performs any recitals.

### **Recitals**

1. Each student must perform two complete solo recital programs. The Supervisory Committee must approve the program repertoire prior to the recital.
2. Each student must also complete either a concerto performance with a large instrumental ensemble or a chamber music recital.
3. Each student is required to perform a lecture recital.

Students must fill out the proper recital forms and register for each recital prior to the semester of the scheduled recital. Recitals should be a minimum of one hour in length, with the exception of the major work. Degree recitals should be held in a School of Music performance venue; exceptions are rare and must be approved through an Exception to Policy.

The Supervisory Committee comprises the Jury for the recitals. Students must be enrolled in private lessons during semesters in which recitals are given. All incomplete grades must be made up prior to the first day of the semester in which the lecture recital is scheduled. Recitals must be held before the last day of classes in the Fall and Spring semesters.

### **Qualifying Examinations**

Written qualifying examinations are required of each DMA student. An examination, or parts of an examination, may be repeated only once and only at the discretion of the Supervisory Committee. The qualifying exam must be passed before a student can register for the Dissertation Essay.

Prior to taking the qualifying examination the student must have completed all course work in the subject area of the exam (including required recitals, with the exception of the lecture recital) and no incompletes may be outstanding. The student must be enrolled in at least one credit hour during the semester of the examination. Summer administration of the examinations is allowed if approved through an Exception to Policy.

DMA qualifying examinations will be given in the major area and the Related Field. The major area examination is compiled by the Committee Chair with questions submitted from other members of the Supervisory Committee; the topics are taken from the student's course work and major-specific materials that a DMA candidate should know. Related Field questions are prepared by the Related Field faculty representative on the committee (other faculty in the Related Field may be consulted as well).

### **DMA Dissertation Essay**

Each student must complete a scholarly paper of limited scope and length containing traditional research on a relevant topic (suggested length – 30 pages). Registration for MUSC 7975 DMA Dissertation Essay is allowed only after qualifying exams have been passed.

The dissertation essay must conform to the standards set forth by the University Thesis Office; however, the Thesis Office will not edit DMA Dissertation Essays. Editing is primarily the responsibility of the Supervisory Chair with input from the rest of the committee.

### **Dissertation Essay Defense**

Upon completion of the lecture recital and dissertation essay, each student must successfully complete a one-hour oral defense before the Supervisory Committee. A copy of the dissertation essay must be distributed to the Supervisory Committee at least a month prior to the defense; the dissertation advisor must approve the dissertation essay prior to distribution. Dissertation essay defenses must be held in a neutral location and are open to the public.

The format is to serve as a defense of the dissertation essay, and to provide clarification or answer lingering questions left over from the qualifying exams. The exam may also include questions on music history, music theory, and the history and literature of the student's area of specialization.

All defenses must be held before the last day of classes in the Fall and Spring semesters. Defenses are not to be held during Final Exam or Reading Days or during Summer semester.