

UNIVERSITY OF ALABAMA SCHOOL OF MUSIC GRADUATE HANDBOOK*

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Common Abbreviations

UA	University of Alabama
SOM	School of Music
DGS	Director of Graduate Studies
ADGS	Associate Director of Graduate Studies
GTA	Graduate Teaching Assistant

Important Websites

UA Graduate School	graduate.ua.edu
UA School of Music	music.ua.edu
SOM Graduate Handbook, SOM Graduate Brochure , and other information pertaining Graduate Studies in Music may be found at the websites below.	
	https://music.ua.edu/apply-audition/prospective-grad/
	https://music.ua.edu/graduate-students/

*For graduate degrees in Music Education, contact Darlene Hicks, dcapps@ua.edu, (205) 348-6054

1. Introduction

The School of Music Graduate Handbook lists policies and procedures pertinent to the MM and DMA degrees in the SOM at The University of Alabama. This Handbook is a supplement to the Graduate Catalog of the University, not a replacement, and does not repeat all relevant material found there. Students are responsible for information in both the UA Graduate Catalog and the SOM Graduate Handbook.

1.1 The Graduate School

Graduate music students are enrolled through the Graduate School of The University of Alabama. The Graduate School is located at 102 Rose Administration Building.

Matters common to all graduate students are described and explained in the UA Graduate Catalog. The Graduate School rules pertain to application for admission, registration, adding/dropping courses, transfer of credit from other institutions, application for candidacy, application for graduation, submission of final degree projects, etc. The School of Music adheres to the Graduate Catalog's policies for these requirements for each of the graduate degrees offered.

The Graduate School also maintains a schedule of deadlines for submission of required material for selected semesters on the Graduate School website. Students should consult this schedule regularly.

1.2 Graduate Information in the School of Music

The SOM Graduate Handbook provides detailed information for SOM degree requirements. As an aid to MM and DMA students, the SOM Graduate Handbook may amplify policy found in the Music section of the Graduate Catalog. If a conflict should arise between material here and material in the Graduate Catalog, the Graduate Catalog takes precedence.

Current information for graduate students (dates and deadlines, etc.) is sent via email to all graduate students from the Director of Graduate Studies in Music (DGS), the Associate Director of Graduate Studies in Music (ADGS), the Chair of the SOM, or the SOM Graduate Secretary. A schedule of SOM graduate dates and deadlines is posted on the SOM Graduate Calendar. Students should consult the calendar regularly.

1.3 Degree Programs

The UA School of Music is an accredited institutional member of the National Association of Schools of Music, offering Master's of Music and Doctor of Musical Arts concentrations listed in the table below. NASM official designations for SOM concentrations are given alongside shortened forms used in this document.

NASM Designations	Corresponding Designations in this Handbook	
	SOM short label	As used in this document
MM Degrees		
Composition (Arranging)	Composition Arranging	composition, excluding arranging composition, arranging option
Conducting (Choral, Wind)	Conducting Choral Conducting Wind Conducting	referring to both Choral and Wind concentrations referring to choral conducting only referring to wind conducting only
Musicology/Ethnomusicology	Musicology	
Performance (General)	Performance	referring to instrumental and vocal programs including brass, keyboard, percussion, strings, voice, woodwinds; also to Woodwind Option and Church Music
Performance (Woodwinds)	Woodwinds Option	referring to Woodwinds Option only
Performance Organ (Church Music)	Church Music	referring to Church Music option only
Theory	Theory	
DMA Degrees		
Composition	Composition	
Conducting (Choral, Wind)	Conducting Choral Conducting Wind Conducting	referring to both Choral and Wind concentrations referring to choral conducting only referring to wind conducting only
Performance	Performance	including Instrumental and vocal: brass, keyboard, percussion, strings, voice, woodwinds

Secondary Concentrations

The School of Music offers secondary concentrations for DMA students in the following areas.

Composition

Arranging (composition with emphasis in arranging)
Electronic Music (composition with emphasis in electronic music)
Choral Conducting
Instrumental Conducting
Wind Conducting
Musicology

Performance

Instrumental and Vocal Areas
Church Music
Church Music, Keyboard Option
Collaborative Piano (to be proposed)
Piano Pedagogy
Theory
Vocal Pedagogy
Opera Pedagogy and Stage Direction

1.4 Application and Audition

Consideration for admission to the SOM requires application to the Graduate School (through the Graduate School website) and an audition with the SOM (scheduled through the SOM website).

1.5 Graduate Teaching Assistantships

The SOM offers graduate teaching assistantships (GTAs) to qualified students at two levels. The .50 assistantship covers tuition and carries an annual stipend. The .25 assistantship covers one-half of tuition and carries an annual stipend. Current amounts are found in the Graduate Brochure on the SOM website.

Application forms are available online on the SOM website. The deadline for application is April 1 prior to the fall semester of admission, but early application is advised. Some areas suggest application by the last scheduled audition date listed on the SOM website under Graduate Audition Request Form. Most GTAs are awarded prior to the fall term; spring term awards are rare.

1.6 Important Legal Information for Graduate Students

The ethics laws of the University of Alabama prohibit students from realizing financial gain from ventures for which they receive course credit, recital credit (beyond expenses), or GTA compensation. Accordingly, students holding GTAs may not receive course credit or recital credit for responsibilities specified as part of GTA assignments.

During the course of, or after, any semester in which the specified GTA duties have been fulfilled, works rehearsed and/or performed as part of the GTA position may then be performed for financial gain, but not for recital credit or course credit. If GTA duties include rehearsals of works planned for future GTA performances, those works may not be performed for financial gain until they have been publicly performed, meeting all GTA requirements and duties. They may be performed for financial gain only when no longer part of the GTA requirements and duties.

2. General School of Music Information for Graduate Students

2.1 Diagnostic Examinations

At matriculation for any graduate degree, prior to initial advising and registration, SOM graduate students are required to take diagnostic examinations in music history and theory; vocal performance and choral conducting majors also take diagnostic examinations in IPA transcription and song text translation in German, Italian, French, and, where appropriate, Latin and English. Diagnostic examinations are given on Monday and Tuesday before classes begin on Wednesday each fall and spring semester.

Required courses or other work specified as a result of deficiencies revealed in these examinations must be completed by the end of the first fall semester after matriculation, with the exception of language courses for vocal performance and choral conducting majors. A schedule of remediation may include enrollment in MUS 591 Readings in Music History (a graduate music history review), MUS 595 Graduate Theory Review (for MUS 595, a passing grade is C) and, for vocal performance and choral conducting majors, appropriate vocal diction classes in the SOM or foreign language courses in the appropriate department.

Students may not earn graduate credit in history or theory until all deficiencies in the respective area have been removed.

Students who fail to exhibit adequate writing skills may be required to enroll in other courses or tutorials designed for those with demonstrated deficiencies in English; these may include courses through the UA English Language Institute.

2.2 The Advisor and Advising

The advisor for all graduate students in music is the Director of Graduate Studies in Music (DGS); the Associate Director of Graduate Studies in Music (ADGS) may also serve in this capacity. Students should consult the DGS (or ADGS) regularly in all matters pertinent to their degrees.

Procedure for Advising

1. Immediately following diagnostic examinations, each entering student will meet with the DGS or ADGS for preliminary advising for the first semester's registration.

If earlier registration is required for reasons such as military financial aid approval, students should contact the DGS for a set of appropriate courses for temporary registration. The student will then use online drop/add to change the registration schedule based on the results of the diagnostic examinations and the initial advising session.

2. Near the mid-point of the first semester of registration, all entering graduate students will meet with the DGS or ADGS to draft plans of study based on appropriate curriculum outlines given in Sections 8 and 9. The plans of study will project schedules for all required courses and all degree requirements, semester by semester.
3. Subsequent advising sessions are required for each student every semester. These monitor student progress toward the degree and allow refinement and further specificity in the plans of study based on student schedules, course availability, and the musical and academic needs of students as they mature and develop.

At advising sessions, the DGS or ADGS will monitor each student's progress through the required plan of study; verify course load requirements for GTAs, international students, and others receiving financial assistance; and review Graduate School deadlines and required forms.

4. A student may be dismissed from any SOM graduate program for failure to make satisfactory progress toward degree completion. Lack of progress includes failure to follow the most recent SOM plan of study on file and failure to attend SOM advising sessions each semester. Following notification from the SOM Director of Graduate Studies, the appropriate MM or DMA Advisory Committee may move for dismissal.

2.3 The Major Professor

Each student has a major professor and consults the major professor in all areas concerning the degree.

For the MM and DMA in Performance, the major professor is the applied teacher for the major instrument.

For the MM in Arranging and Church Music, and for the MM and DMA in Choral Conducting and Wind Conducting, the major professor is the director of the degree program.

For Composition, Musicology, and Theory, the major professor is the faculty member who directs the MM thesis or DMA final project.

The major professor chairs the advisory committee if appropriate Graduate Faculty Status has been approved. The Graduate School stipulates that only full members of the Graduate Faculty may chair doctoral committees; only full and associate members may chair Master's committees. For this reason, a committee member more senior than the major professor may be appointed to serve as chair of a committee. (The Graduate Catalog lists qualifications for Graduate Faculty status; the Graduate School website lists all faculty with temporary, associate, and full status.)

2.4 The Advisory Committee

The Director of the SOM with advice from the DGS appoints SOM advisory committees for all MM students in the third semester of enrollment, and all DMA students in the first semester of enrollment.

The external member of the MM thesis or DMA committee will be appointed after preliminary approval of the thesis or final project prospectus.

Advisory Committees and Duties

The advisory committee for MM students in Arranging, Conducting, and Performance programs (Plan II non-thesis) will consist of at least four members from the Graduate Faculty of the SOM and must include:

1. The student's major professor (usually serving as chair);
2. One other faculty member from the student's major area or, when appropriate, from a related area;
3. One member of the Theory/Composition faculty;
4. One member of the Musicology faculty.
5. One member of the Graduate Faculty of the SOM drawn from outside the student's major area

Committee members grade the oral examination and recital.

The advisory committee for MM students in Composition, Musicology, and Theory (Plan I thesis) will consist of at least five members, four drawn from the Graduate Faculty of the SOM and one external member who holds appropriate graduate faculty status in another discipline. The membership must include:

1. the student's major professor (usually serving as chair);
2. one other faculty member from the student's major area or, when appropriate, from a related area;
3. a member of the theory/composition faculty;
4. a member of the music history faculty;
5. an external member who holds UA graduate faculty status in an area other than the SOM.

SOM Committee members grade the musicology or theory lecture, comprehensive exam, and composition recital. All members evaluate the thesis prospectus and grade the thesis defense.

The advisory committee for all DMA students will consist of at least six members, five drawn from the graduate faculty of the SOM and an external member who must hold appropriate graduate faculty status in another discipline. The membership must include:

1. the student's major professor (usually serving as chair);
2. one other faculty member from the student's major area or, when appropriate, from a related area;
3. a member of the theory/composition faculty;
4. a member of the music history faculty;
5. a member of the graduate faculty of the SOM drawn from outside the student's major area;
6. an external member who holds UA graduate faculty status in an area other than SOM.

SOM committee members grade all recitals, the lecture or lecture-recital, and comprehensive exam.

All members, including the external member, evaluate the DMA final project prospectus and first draft, and grade the final project defense.

All grading is pass/fail. Grades for oral exams and thesis defenses will be agreed upon at the meeting; those for comprehensive examinations and recitals, lectures, etc., will be submitted by committee members through current official procedures. Recordings of recitals and lectures will be available for committee members who cannot attend performances.

3. INFORMATION FOR MM STUDENTS

MM Degree Requirements, Plan I (thesis)	MM Degree Requirements, Plan II (non-thesis)
Composition, Musicology, Theory	Arranging, Conducting, Performance
3.1 Coursework	3.1 Coursework
3.2 Recital (Composition only)	3.2 Recital
3.3 Lecture (Musicology and Theory only)	3.3 not required
3.4 Comprehensive Written Examinations	3.4 not required
3.5 Thesis	3.5 not required
3.6 Oral Examination and Thesis Defense	3.6 Oral Examination

3.1 MM Coursework

Curriculum outlines for individual MM concentrations are found in Section 8.

See Section 7 for specific information on music history, theory, ensemble, and elective courses.

MUS 501 Introduction to Graduate Studies is required of all MM students the first fall semester of enrollment.

3.2 MM Recital

See Section 1.6 “Important Legal Information” concerning recital credit and compensation policies.

Plan 1: **Composition** requires the equivalent of one recital of works written and performed during study toward the MM degree at in the SOM. The requirement may be met in one of the following three ways:

1. a public recital of performances of the student's works,
2. the equivalent of one recital performed on multiple public recitals,
3. the equivalent of one recital presented as a professional-quality recording produced and edited by the student.

Plan II: **Arranging, Conducting, and Performance** (excluding Woodwinds Option) require one public recital.

Woodwinds Option requires one public recital on the major instrument and one half-recital (or equivalent) on the secondary instrument.

MM Recital: Requirements and Procedures

1. Length and Repertory

The MM recital includes approximately 50–55 minutes of music, none repeated from any other recital or recital component for which recital credit has been awarded at UA or at any other institution.

2. Registration, Direction, and Approval for Performance

A Student must be registered for applied lessons with the major professor in the semester that any recital or recital component is performed or recorded.

The recital or component must be directed by the major professor, who must approve its scheduling.

3. Prehearings

The major area sets policy on prehearings; students should consult the major professor.

4. Recital Credit

Recital credit is awarded to only one student for the recital.

For composition majors, recital credit will be awarded in the semester that the entire recital is completed and made available to the advisory committee.

5. Location of Performances

The MM recital is given on campus. With permission of the advisory committee, the recital (or

components of the composition recital) may be given off-campus if all other recital requirements are met.

The student must supply a high-quality audio or video recording for committee review.

6. Grading

Grading is pass/fail by simple majority of the members of the advisory committee.

Two attempts are allowed to pass the recital. The second attempt must occur in a semester following the first; the program may not duplicate material from the first attempt.

7. Scheduling

See Section 6 on procedures for scheduling and recording.

3.3 MM Lecture

Plan 1 Only: MM students in **Musicology and Theory only** must present a 50-minute public lecture.

MM Lecture: Requirements and Procedures

1. Length
The lecture is approximately 50 minutes in length and must demonstrate the candidate's ability to research, organize, and communicate information coherently.
2. Content
The material contained in the lecture may not be taken directly from the MM thesis but may relate tangentially to the thesis.
3. Prospectus
The student must develop a prospectus including a prose summary of content and methodology, an outline, and a bibliography.
4. Prospectus Submission
With the permission of the major professor, and at least one month prior to the anticipated date of the lecture or lecture-recital, the student submits the prospectus to the DGS. The DGS reviews the format and submits the prospectus to the advisory committee.
5. Prospectus Approval
The prospectus must be approved by the advisory committee no later than one week before the anticipated date of the lecture. The committee approves the prospectus via email to the DGS, who will call a committee meeting only if dictated by committee response.
6. Location of the Presentation
The lecture is given at the SOM and may be scheduled in the recital hall or an appropriate classroom.
7. Grading
A grade of pass requires a simple majority of the advisory committee.
8. Scheduling
See Section 6 on procedures for scheduling and recording.

3.4 MM Comprehensive Written Examinations

Plan I Only: MM students in **Composition, Musicology, and Theory** take a comprehensive written examination.

The exam may be scheduled no sooner than the first fall or spring semester after successful completion of all required MUS courses except MUS 599 Thesis Research.

The exam must be passed no later than the fall semester before an anticipated spring or summer graduation or the spring semester before an anticipated fall graduation.

MM Comprehensive Written Examination: Requirements and Procedures

11. Scheduling

Examinations are offered only once during each fall and spring semester, typically just before fall and spring breaks. Dates for the examinations are found in the SOM Graduate Calendar.

2. Registration

Students must register for MUS 596 Comprehensive Examination at the beginning of the semester during which they plan to take the examination. Late registration for this course is not allowed.

3. Length

Each examination consists of four discrete sections, with three hours allocated to each.

4. Content

Examinations are based on, though not limited to, each student's coursework in the MM program and may include material pertaining to thesis topics under consideration.

5. Compilation

Examinations for each student are prepared by the student's advisory committee under the direction of the chair of the advisory committee. The chair consults the committee, compiles the examination, and submits the examination to the DGS no later than one week before the examination date.

6. Administration

Examinations are administered by the DGS, who distributes copies of the completed examinations to appropriate committee members.

7. Grading

The examination is graded by the advisory committee; each of the four sections is graded pass/fail. Grades are collected by the DGS and reported to the committee. A grade of pass for the examination requires a simple majority vote on each section. The committee may also pass or fail certain sections of the examination, again by simple majority.

8. Second Attempt

Students are allowed two attempts to pass the examination, each in separate semesters.

No examination questions will be repeated on the second attempt.

The committee may require the student to retake the entire exam or only those parts failed on the first attempt.

9. Postponing the Examination

Students who register for the examinations but postpone them are responsible for dropping MUS 596 by the last day to receive a grade of W (withdrawn). A grade of Incomplete will be given only for students who are required to take the examination a second time.

3.5 MM Thesis

Plan I Only: MM students in **Composition, Musicology, and Theory** must complete a thesis.

The MM thesis in **Composition** is an original composition written under the direction of the major professor during study for the MM degree.

The MM thesis in **Musicology and Theory** documents original research on some topic in a relevant area.

For **Musicology**, topics might include, for instance, an analysis of a musical composition, a critical edition of a work for which none exists, a catalog of a composer's works or a substantial update to an existing catalog, a descriptive inventory of an archival collection, a description of a musical document (medieval manuscript, collection of antebellum sheet music, etc.), a study of a performance practice, a biography or original contribution to the biography of a significant musical figure, a history of a music organization.

For **Theory**, topics might include, for instance, a detailed analysis of a single musical work or set of works; an original contribution to an existing theory of music; a critical response to, or comparison of, current or historical music theories; or some combination of these.

MM Thesis Requirements and Procedures

1. Prospectus

Through research and consultation with the major professor, other advisory committee members, and other appropriate persons, the student selects a project and writes a formal prospectus detailing the limits of the topic, its significance, the working methods, a bibliography, and other supporting information.

The prospectus must include a brief narrative, an outline, and a working bibliography.

2. Prospectus Submission

With the major professor's approval, the student sends the prospectus to the DGS, who reviews the format and submits the prospectus to the advisory committee.

3. Prospectus Approval

Approval by the advisory committee is required for work to proceed. The DGS's poll of the committee may take place via email; a meeting of the advisory committee will be called only if necessary.

4. Thesis Format

The thesis must conform to Graduate School regulations for electronic theses and dissertations and to a style guide approved by the Graduate School. The Graduate School website gives full information under the heading "Current Students" and then "Preparing Theses and Dissertations." The SOM's default style guide is *The Chicago Manual of Style*, notes and bibliography format; an individual committee may approve a different style guide if it is accepted by the UA Graduate School. Note: Students should include the dedication and acknowledgments pages with headings and page numbers only; texts of those sections should not be added until after the defense.

5. Thesis Submission

After completion of the thesis, and with the major professor's approval, the student sends the thesis to the DGS, who reviews the format and submits the thesis to the advisory committee.

6. Thesis Defense

With the advisory committee's approval, the DGS convenes the committee for the thesis defense and oral examination. The defense occurs after all other requirements for the degree have been completed successfully. The advisory committee grades the defense pass or fail.

7. Post-Defense Corrections

The advisory committee may require minor changes to components of the project and still award a pass; in this case, the major professor is responsible for monitoring the changes before the student submits the final project to the Graduate School. If substantial changes are recommended during the defense, the project will not be submitted, and forms will not be signed until a complete revision has been presented to the advisory committee.

Submission dates for the thesis prospectus and thesis draft, calculated by proposed graduation date, are available on the SOM Graduate Calendar.

Information on requirements and procedures for submission of electronic theses are available on the Graduate School website.

It is the responsibility of each student to understand and to follow the guidelines in these websites.

3.6 Oral examinations: Requirements and Procedures

All MM students will take an oral examination; this is the final step toward completion of the MM degree. Students must register for MUS 597 Oral Examination in the semester of graduation and must apply for graduation at the beginning of that semester. Application for degree is made online through MyBama.

1. Content

Plan I **Composition, Musicology, and Theory**

The examination will be primarily a defense of the thesis.

The examination must follow the grading of all recitals or lectures required by the degree program.

The examination will take place only when the thesis is completed in a form considered by the student and the advisory committee to be ready for submission to the Graduate School.

Plan II **Arranging, Conducting, and Performance**

The examination will be based upon (though not limited to) coursework in the MM program.

The examination must follow the grading of all recitals and lecture-recitals required by the degree program.

2. Scheduling

The DGS will schedule oral examinations each spring and fall semester for all eligible students beginning two weeks before the Graduate School deadlines for reporting results of those examinations each term. These dates are found on the Graduate School website and on the SOM Graduate Calendar. An oral examination may be scheduled in summer only under extraordinary circumstances and with the consent of the entire advisory committee and the DGS.

3. Registration

Students must register for MUS 597 (Oral Examination) at the beginning of the semester during which they plan to take the oral examination. Late registration for MUS 597 is not allowed.

4. Second Attempt

Students are allowed only two attempts to pass the oral examination; each must take place in a separate semester.

4. INFORMATION FOR DMA STUDENTS

DMA Degree Requirements

4.1 Coursework

4.2 Recitals

4.3 Lecture and Lecture-Recital

4.4 Comprehensive Written Examinations

4.5 DMA Final Project

4.6 Oral Examination and Final Project Defense

4.1 DMA Coursework

1. Curriculum outlines for DMA concentrations are found in Section 9. See Section 7 for specific information on history, theory, ensemble, and elective courses.
2. MUS 501 Introduction to Graduate Studies and remedial courses in English may be required of DMA students in the first fall semester of enrollment if scores on writing and research components of the diagnostic examinations are low.
3. DMA performance majors must complete three hours of graduate-level pedagogy appropriate to the major area.

4.2 DMA Recital

See Section 1.6 “Important Legal Information” concerning recital credit and compensation policies.

Performance requires three public recitals.

Note: Performance majors may receive recital credit for one substitute recital (see 4.2.2). Credit may apply to the degree recital requirement or to the final project recital requirement under Option III (see 4.5).

Choral Conducting requires two public recitals.

Wind Conducting requires two public recitals:

1. one full concert with the wind ensemble;
2. the equivalent of one additional concert through partial programs with the UA Wind Ensemble, the Symphonic Band, and/or the Contemporary Ensemble.

Composition requires the equivalent of one public recital of works composed and performed during work toward the DMA degree at UA. The requirement may be met in one of three ways:

1. through a public recital of performances of the student's works,
2. through the equivalent of one recital performed on multiple public recitals,
3. through the equivalent of one recital on a professional-quality recording produced and edited by the student.

4.2.1 DMA Recital Requirements and Procedures

1. Length and Repertory

Each DMA recital includes approximately 50–55 minutes of music.

Repertory may not be repeated from any other recital in any degree program for which recital credit has been awarded at UA or at any other institution.

2. Registration, Direction, and Approval

A Student must be registered for applied lessons with the major professor in the semester that any recital or recital component is presented.

The recital or component must be directed by the major professor, who must approve its scheduling.

3. Prehearings

Each area determines the policy on prehearings; students should consult the major professor.

4. Credit and Frequency of Recitals for Credit

Recital credit is awarded to only one student for a given recital.

A student may receive credit for only one recital, substitute recital, or lecture-recital in a single semester.

5. Location

Recitals are given on campus. Under exceptional circumstances, and with permission of the advisory committee, one recital (including the substitute recital) may be given off campus if all other recital requirements are met. The student must supply a high-quality recording for committee review.

6. Grading

Grading is pass/fail by simple majority of the advisory committee. Two attempts are allowed to pass a recital. The second attempt must occur in a following semester; the program may not duplicate material from the first attempt. A second failure may result in removal of the student from the program.

7. Scheduling

See Section 6 on procedures for scheduling and recording

4.2.2 DMA Performance Substitute Recital

Performance majors may receive recital credit for one substitute recital. Credit may apply to the degree recital requirement or to the final project recital requirement under Option III (see 4.5).

DMA Performance Substitute Recital: Requirements and Procedures

1. Length and Repertory
Substitute recital repertory must be of length and difficulty commensurate with expectations of the recital. Repertoire may not be repeated from any other recital in any degree program for which recital credit has been awarded at UA or at any other institution.
Multiple short performances may not be combined to form a substitute recital.
2. Pre-approval
The plan for the substitute recital must be pre-approved by the major professor, major area, and advisory committee.
With permission of the major professor, who has conferred with the major area, the student may petition the DGS. The DGS will petition the advisory committee and collect responses.
3. Registration and Direction
A student must be registered for applied lessons with the major professor in the semester of the recital, but the substitute recital need not be directed by the major professor (e.g. opera role).
4. Prehearings
Each area determines the policy on prehearings; students should consult the major professor.
5. Credit
The substitute recital may involve awarding recital credit to more than one student (e.g., chamber recitals), but in such cases, each student is graded by the appropriate advisory committee.
A student may receive credit for only one recital, substitute recital, or lecture-recital during a single semester.
6. Location
With permission of the advisory committee, one recital (including the substitute recital) may be given off campus if it conforms to all other recital requirements. The student must supply a high-quality audio or video recording for committee review.
7. Grading
A grade of pass requires a simple majority of the appropriate advisory committee for each student involved.
8. Scheduling
See Section 6 on procedures for scheduling and recording.

DMA Recital and “Substitute Recital” Comparison Chart

<p>RECITAL Performance requires three public recitals.</p> <p>Performance majors may receive recital credit for one substitute recital.</p> <p>Length and Repertory Each DMA recital includes approximately 50–55 minutes of music.</p> <p>Repertory may not be repeated from any other recital in any degree program for which recital credit was awarded.</p> <p>Registration and Direction The student must be registered for applied lessons with the major professor in the semester of any recital. The recital must be directed by the major professor, who must approve its scheduling.</p> <p>Prehearings Each area determines the policy on prehearings; students should consult the major professor.</p> <p>Credit and Frequency of Recitals for Credit Recital credit is awarded to only one student for a given recital.</p> <p>A student may receive credit for only one recital, substitute recital, or lecture-recital during a single semester.</p> <p>Location With permission of the advisory committee, one recital (including the substitute recital) may be given off campus if it conforms to all other recital requirements. The student must supply a high-quality audio or video recording for committee review.</p> <p>Grading A grade of pass requires a simple majority of the advisory committee.</p> <p>Scheduling See Section 6 on procedures for scheduling and recording.</p>	<p>SUBSTITUTE RECITAL Performance allows one “substitute” recital</p> <p>Performance majors may receive recital credit for one substitute recital. Credit may apply to the degree recital requirement or to the final project recital requirement.</p> <p>Length and Repertory Substitute recital repertoire must be of length and difficulty commensurate with expectations of the recital. Multiple short performances may not be combined to form a substitute recital.</p> <p>Repertory may not be repeated from any other recital in any degree program for which recital credit was awarded.</p> <p>Pre-approval The plan for the substitute recital must be pre-approved by the major professor, major area, and advisory committee. With permission of the major professor, who has conferred with the major area, the student may petition the DGS. The DGS will petition the advisory committee and collect responses.</p> <p>Registration and Direction A student must be registered for applied lessons with the major professor in the semester of the recital, but the substitute recital need not be directed by the major professor (e.g., chamber recitals, opera roles).</p> <p>Prehearings Each area determines the policy on prehearings; students should consult the major professor.</p> <p>Credit The substitute recital may involve awarding recital credit to more than one student (e.g., chamber recitals), but in such cases, each student is graded by the appropriate advisory committee. A student may receive credit for only one recital, substitute recital, or lecture-recital during a single semester.</p> <p>Location With permission of the advisory committee, one recital (including the substitute recital) may be given off campus if it conforms to all other recital requirements. The student must supply a high-quality audio or video recording for committee review.</p> <p>Grading A grade of pass requires a simple majority of the appropriate advisory committee for each student involved.</p> <p>Scheduling See Section 6 on procedures for scheduling and recording.</p>
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4.3 DMA Lecture or Lecture-Recital

DMA performance and composition students must present a 50-minute public lecture.

DMA conducting students must present a 60-minute public lecture-recital.

DMA Lecture or Lecture-Recital: Requirements and Procedures

1. Length
The 50-minute lecture or 60-minute lecture-recital topic and presentation must demonstrate the candidate's ability to research, organize, and communicate information coherently. Members of the advisory committee and the audience should be allowed opportunity for questions during and after the lecture.
2. Content
The material contained in the lecture may not be taken directly from the DMA final project but may relate tangentially to it.
3. Prospectus
The student must develop a prospectus including a prose summary of content and methodology, an outline, and a bibliography.
4. Prospectus Submission
With the permission of the major professor, and at least one month prior to the anticipated date of the lecture or lecture-recital, the student submits the prospectus to the DGS. The DGS reviews the format and submits the thesis to the advisory committee.
5. Prospectus Approval
The prospectus must be approved by the advisory committee at least one week before the anticipated date of the lecture; otherwise, the presentation may not take place. The committee approves the prospectus via email; the DGS will call a committee meeting only if dictated by committee response.
6. Location of the Presentation
The lecture is given at the SOM and may be scheduled in the recital hall or an appropriate classroom.
7. Grading
A grade of pass requires a simple majority of the advisory committee. Two attempts are allowed to pass a lecture. The second attempt must occur in a following semester; it must cover a different topic from the first. A second failure may result in removal of the student from the program.
8. Scheduling
See Section 6 on procedures for scheduling and recording.

4.4 DMA Comprehensive Written Examinations

DMA students take a comprehensive written examination in the major area.

1. The exam may be scheduled no sooner than the first fall or spring semester after successful completion of all MUS required courses except MUS 699 Document Research (used for any written component of the DMA final project).
2. The exam must be passed no later than the fall semester before an anticipated spring or summer graduation or the spring semester before an anticipated fall graduation.

DMA Comprehensive Written Examinations: Requirements and Procedures

1. Scheduling

Examinations are offered only once during each fall and spring semester, typically just before fall and spring breaks. Dates for the examinations are found in the SOM Graduate Calendar. Exam dates and times must take precedent over any other SOM or University of Alabama curricular commitments scheduled concurrently.

2. Registration

Students must register for MUS 696 Comprehensive Examination at the beginning of the semester during which they plan to take the examination. Late registration for this course is not allowed.

3. Length

Each examination consists of four discrete sections, with three hours allocated to each. The exam takes place over two consecutive days, with a morning and afternoon section on each day.

4. Content

Note: This serves as a guideline for basic expectations of all doctoral level comprehensive exams. Specifics within a candidate's major may differ slightly, but this language applies to all.

Material for the exam can be drawn from any information the student's advisory committee believes a doctoral candidate should reasonably be expected to comprehend. An advanced level of study, thorough preparation, organization of ideas, and clarity of writing style are expected of all doctoral candidate exams.

Faculty advisors are to refrain from supplying specific questions to a candidate in advance of exams. The candidate is not to create his/her own questions from which exam questions are drawn. A faculty advisor may suggest or guide a student toward certain topics without being overly specific or supplying actual questions in advance of the exam.

Exam topics are not limited to a student's coursework in the DMA program, though such coursework will serve as a guideline for the exams. Material pertaining to potential thesis topics may be considered on the recommendation of the advisory committee.

Topics and templates from which exam questions may be drawn:

a) Repertoire topics

- a. Questions based on style, genre, specific composers, national schools, etc.
- b. Specific topics related to coursework or thesis topics

b) Pedagogy topics

- a. Teaching fundamentals, pedagogical history of discipline, technique, etc.
- b. Specific topics related to coursework or thesis topics

c) Term identification

- a. Defining musical terms relevant to the candidate's field

d) Score identification

- a. Repertoire selected predominantly from the major area, but at least one selection will come from outside the candidates' major area (i.e. a vocalist would be expected to write intelligently on an instrumental work, a pianist on a string quartet, a horn player on an oratorio).
- b. Candidate is expected to identify theoretical and/or musicological aspects to support their analysis of each score.

e) Score analysis

- a. May include (but not limited to) figured bass realizations, harmonic analysis, etc.

f) Miscellaneous topics based on committee's knowledge of candidate's specific interests (i.e. professional aspects specific to field, entrepreneurship, technology in the field)

Examinations are based on, though not limited to, each student's coursework in the DMA program and may include material pertaining to thesis topics under consideration.

5. **Compilation**
Examinations for each student are prepared by the student's advisory committee under the direction of the chair of the advisory committee. The chair consults the committee, compiles the examination, and submits the examination to the DGS no later than one week before the examination date.
6. **Administration**
Examinations are administered by the DGS, who distributes copies of the completed examinations to appropriate committee members.
7. **Grading**
The examination is graded by the advisory committee; each of the four sections is graded pass/fail. Grades are collected by the DGS and reported to the committee. To pass the exam, a student must receive a simple majority vote of "pass" on all four sections (see 'Second Attempt' below).
8. **Second Attempt**
Students are allowed two attempts to pass the examination, each in separate semesters. No examination questions will be repeated on the second attempt. At the discretion of the committee, the second attempt may encompass all four sections or fewer sections with an optional oral component. The committee may require the student to retake the entire exam or only those parts failed on the first attempt.
9. **Postponing the Examination**
Students who register for the examinations but postpone them are responsible for dropping MUS 696 by the last day to receive a grade of W (withdrawn). A grade of Incomplete will be given only for students who are required to take the examination a second time.

4.5 DMA Final Project

All DMA students must complete a final project that includes a scholarly written component. More specific information about the written component may be found in Sections 11 and 12 of this handbook. Three options are available; they are described in detail in Section 4.5.1 with requirements and procedures in 4.5.2.

Option I requires a 60-page document.

Option II requires a professional-quality recording and a 25–30-page manuscript that provides a context for the project.

Option III requires two recitals (in addition to the three required for the degree), the last accompanied by a 25–30-page manuscript that provides a context for the recital. Non-professional recordings of the two final-project recitals must be available to the advisory committee when the project is submitted

4.5.1 DMA Final Project Options and Option-Specific Requirements

Option I: Any DMA student may choose to write a document of approximately 60–70 pages.

For Performance and Conducting students

The DMA document is of narrower scope than a dissertation but involves the same high level of research and rigorous documentation. It demonstrates the candidate's ability to communicate general and specific information about the area of specialization and results in an original contribution to knowledge. Topics might include an analysis of a work or set of works, a critical edition of a work for which none exists, a catalog of a composer's works or a substantial update if none exists, a descriptive inventory of an archival collection, a description of a musical document (collection of antebellum sheet music, etc.), a study of a performance practice, a biography or original contribution to the biography of a significant musical figure, a history of a musical organization. More specific information about the DMA Document may be found in Section 11. DMA Document Guidelines.

For Composition students

The student must compose a large original work (medium unspecified) in addition to and distinct from any work done for other degree credit in the DMA program. Work on the document will be supervised by the major professor and the advisory committee. The project does not require a recording of the composition.

Option II: Performance and Conducting students may produce a professional-quality recording featuring the student as primary soloist, primary ensemble performer, or conductor, accompanied by a 25–30-page contextualizing manuscript, liner notes, and a cover.

The student is responsible for execution of all aspects of the recording and must assume a leadership role in all aspects of the project, including planning, production, and editing of the recording.

The recording must be a professional-quality, produced, studio recording; it cannot be simply a recording of a live concert.

Approximately 50% of the recording may be taken from material on the recitals required for the DMA degree.

The content of the recording must constitute a cohesive program (see Cohesive Program below).

The student must be registered for applied lessons with the major professor in the semester the recording is completed.

The student must submit a 25–30-page manuscript that provides a context for the recital, the rationale behind the choice of program, historical and/or analytical information where pertinent, biographical notes about the performers, etc.

The student must submit a cover and liner notes condensed from the manuscript.

Option III: Performance students may add two recitals (in addition to the three required for the degree); the fifth recital must be accompanied by a contextualizing manuscript of 25–30 pages.

This option is available only to DMA performance students.

The content of the fifth recital must constitute a cohesive program (see Cohesive Program below).

The student must submit a 25–30-page manuscript that provides a context for the recital, the rationale behind the choice of program, historical and/or analytical information where pertinent, etc.

Duplication of material from any previous recital for which credit for a degree has been earned is not allowed.

Cohesive Program: Options II and III

Possibilities for the cohesive program required for the recording in Option II and the fifth recital in Option III might include performances of a composer's complete works in a particular genre or for a particular instrument; tracing a genre, such as the sonata, through several centuries; featuring representative works in a national tradition; or exploring meaningful connections between seemingly unrelated composers or works (e.g., innovative works for the instrument). For conductors in particular, a single large work may suffice. A program of unrelated works is unacceptable.

4.5.2 DMA Final Project: General Requirements and Procedures

Prospectus

1. Prospectus Preparation

Through research and consultation with the major professor, other committee members, and other appropriate persons, the student selects a final project and writes a formal prospectus. The prospectus details the scope of the project and its significance, the components required, working methods, and other supporting information. A brief narrative, an outline, and a working bibliography are required.

2. Prospectus Submission

The prospectus may be submitted after the student earns 12 DMA credit hours (excluding remediation).

With the major professor's approval, the student submits the prospectus to the DGS, who reviews the format and submits the prospectus to the advisory committee.

3. Prospectus Approval

The DGS polls the committee and, if all agree, schedules a prospectus defense.

Approval by the advisory committee is required for work to proceed. See 4.6 Admission to Candidacy.

4. Document Advisor

At the prospectus defense, the DGS appoints a document advisor from among the committee members.

First Draft

1. First Draft Preparation

After successful defense of the prospectus, the student completes a draft of the written component and a progress report on other parts of the project (recording, recitals), with supporting evidence.

The written component must conform to Graduate School regulations for electronic theses and dissertations and to a style guide approved by the Graduate School. The Graduate School website gives full information under the heading "Current Students" and then "Preparing Theses and Dissertations." The SOM's default style guide is *The Chicago Manual of Style*, notes and bibliography format; individual committees may approve a different style guide if it is accepted by the UA Graduate School. Note: Students should include the dedication and acknowledgments pages with headings and page numbers only; texts of those sections should not be added until after the defense.

2. First Draft Submission

With the approval of the document advisor, the student sends the first draft to the DGS, who reviews the format and submits the draft to the advisory committee.

3. First Draft Approval

The DGS polls the committee and, if all agree, schedules a first-draft meeting. The first draft components are evaluated. Corrections and suggestions must be incorporated into the final version of the project.

Final Version

1. Final Project: Submission

After completion of all components, and with the major professor's approval, the student sends all components of the project to the DGS, who reviews the format and submits to the advisory committee.

Option I: 60-page document.

Option II: professional-quality recording, jacket with program notes, and the 25–30-page manuscript.

Option III: non-professional recordings of the two recitals with the 25–30-page manuscript.

2. Final Project Defense

With the advisory committee's approval, and if all other requirements for the degree have been completed successfully, the DGS convenes the committee for the project defense. See 4.7.

3. Grading

The advisory committee grades the defense pass or fail.

4. Minor Changes after the Successful Defense

The advisory committee may require minor changes to components of the project; the major professor is responsible for monitoring the changes before the student submits the project to the Graduate School.

5. Substantial Changes after the Defense

If substantial changes are recommended during the defense, the project will not be submitted, and forms will not be signed until a complete revision has been presented to the advisory committee.

6. Graduate School Submission

After a successful defense, the student submits the document or manuscript to the Graduate School, following procedures given on the Graduate School website.

Submission dates for the final project prospectus and first draft, calculated by proposed graduation date, are available on the SOM Graduate Calendar.

Information on requirements and procedures for submission of electronic theses and dissertations (for DMA, documents or manuscripts) are available on the Graduate School website.

It is the responsibility of each student to understand and to follow the guidelines in these websites.

4.6 Admission to Candidacy

DMA students may be admitted to degree candidacy after passing the written comprehensive examination and obtaining advisory committee approval of a final project prospectus. The advisory committee will sign the Admission to Candidacy form when both conditions have been met.

****From this point, the Graduate Catalog requires continuous enrollment in MUS 699 in all fall and spring semesters until graduation.**

4.7 Final Project Defense and Oral Examinations

All DMA students will take an oral examination as the final step toward completion of the DMA degree. The exam must follow the successful completion of all other degree requirements; it will address the final project and related matters.

Final Project Defense and Oral Examinations: Requirements and Procedures

1. Status

The examination must follow the grading of all required recitals, lectures, and lecture-recitals.

The examination may not take place until the student and the advisory committee consider all components of the final project ready for submission to the Graduate School.

2. Registration

Students must register for MUS 697 (oral examination) at the beginning of the fall or spring semester during which they plan to take the examination. Late registration for MUS 697 is not allowed.

3. Requirements for Scheduling

A tentative date for the oral examination may be set at the first-draft meeting but the examination may not be held until all committee members consider all components of the final project complete and in a format that follows requirements for submission to the Graduate School.

4. Forms

Graduate School forms will be signed at the oral examination.

5. Scheduling

The DGS schedules all oral examinations and defenses. These may be scheduled in summer only under extraordinary circumstances and with the consent of the entire advisory committee and the DGS.

6. Second Attempt

Students are allowed only two attempts to pass the oral examination; the second attempt may not take place during the same semester as the first.

5. Optional Secondary Concentrations for DMA Students

Secondary concentrations are available for DMA students. A list with curriculum outlines appears in Section 10.

DMA Secondary Concentrations: General Requirements and Procedures

1. Hours and Credit

All secondary concentrations require 9 semester hours; of these, 5 hours may be applied to the elective requirement for the major concentration. No other courses may fill requirements in both major and secondary concentrations simultaneously.

2. Grade

No course with a grade lower than B may count toward a secondary concentration.

3. Application to the Major Area

Students must make written application to the appropriate area coordinator, copying the DGS. The application must be supported by an audition, a portfolio, or other material required by the area faculty. Students should speak to an area faculty member about supporting material.

4. Review by the Area

Overall musical and academic qualifications will be reviewed by area faculty before eligibility for a secondary concentration is established.

5. Deficiencies

The area faculty may require extra coursework or supervised study to remove deficiencies.

6. Decision of the Area

The decision to accept or reject a student's application will be forwarded to the DGS, along with any supporting documentation. If the application is accepted, the area will also send the name of the area faculty member who will serve as supervisor for the concentration.

7. Approval of the Advisory Committee

The DGS will solicit final approval from the student's advisory committee and will supply any supporting documentation for review. The application can be approved via email; a meeting of the advisory committee will be called only if problems are identified.

8. Appointment of a Secondary Concentration Committee

The DGS will appoint a secondary concentration committee chaired by the supervising area faculty member and including one other area faculty member and one member from the student's advisory committee. This committee will grade any recitals and lectures pass/fail by simple majority.

9. Scheduling of Required Recitals, Lectures, etc.

Recitals and lectures required for the secondary concentration will be scheduled and recorded following procedures in **Section 6** with the supervising area faculty member functioning as major professor (including signing the Music Services forms) and the secondary concentration committee functioning as the advisory committee.

6. Procedures for Scheduling and Recording Graduate Recitals, Lectures, or Lecture-Recitals

1. Scheduling Timeframe

Recitals, lectures, and lecture-recitals are scheduled during the fall and spring semesters.

Scheduling outside fall and spring semesters requires formal approval of the advisory committee through petition of the DGS. Scheduling during dead week or finals week requires permission of the Chair of the School of Music.

2. Scheduling Form

The student must obtain a Recital Intake form from Music Services to initiate scheduling of any recital, lecture, or lecture-recital.

3. Time and Date Selection

Through Music Services, the student will select possible date(s). On the Recital Intake form, the student will supply the names and email addresses of all advisory committee members.

4. Scheduling Form Approval

The major professor must approve the student's requested dates prior to submission of the form to Music Services.

The student returns the form, with the required information, to Music Services to secure a date.

6. Scheduling Form

Music Services notifies the committee, keeps a file, and sends reminders to the committee.

7. Cancellation Policy

No recital, lecture, or lecture-recital may be cancelled or rescheduled without written authorization of the major professor, presented Music Services. Music Services will notify the committee.

No recital, lecture, or lecture-recital may be rescheduled more than once in a given semester.

8. Recording

For performances given for graduate credit at the SOM during spring or fall terms, the SOM provides a high-quality audio or video recording that is made available to the advisory committee for evaluation.

For any recital, lecture, or lecture-recital given on campus but outside the SOM, off-campus, or outside fall and spring terms, the student is responsible for providing the recording.

If the composition recital consists of components from more than one performance, regardless of performance venue, the student is responsible for providing one recording containing all components for advisory committee evaluation.

Degree credit for a performance will not be awarded unless a recording is made available to the advisory committee.

7. Course Information

7.1 History Courses

1. Graduate music students are required to enroll in graduate music history courses; these must be taught by members of the SOM Musicology faculty.
2. Selection of appropriate history courses for a student is guided by diagnostic examinations and area specifications. Under most circumstances, the history area requires one course in the history of music prior to 1750 and one post 1750; for the DMA degree, the third is not prescribed.
3. Specific history course numbers may not be repeated for degree credit in any category during a student's tenure at UA, with two exceptions: MUS 527 and 559 (both special topics courses) may be taken twice for history degree credit during a student's tenure at UA, with approval of the DGS and Area Coordinator of Musicology.

The SOM offers the following music history courses for graduate music history credit.

Genre proseminars:

Studies in Special Literature MUS 527 (may be taken twice for history degree credit)
Chamber Music MUS 529
Symphonic Literature MUS 533
Opera MUS 536
Ethnomusicology MUS 539

Period proseminars:

Medieval MUS 549
Renaissance MUS 534
Baroque MUS 535
Classical MUS 550
Romantic MUS 553
Twentieth Century MUS 558

History seminars:

Medieval-Renaissance MUS 622
Baroque MUS 623
Classical MUS 624
Romantic MUS 625
Seminar in 20th Century Music MUS 626
History of Music Theory MUS 617
Special Topics in Musicology MUS 559 (may be taken twice for history degree credit)
Special Topics in Musicology and Ethnomusicology MUS 615

Courses that are not counted as graduate history courses:

History of Wind Band Literature MUS 561
Organ Literature MUS 577 and MUS 578
Choral Literature MUS 571 and MUS 572
Performance Seminar in Piano Literature MUS 671 and MUS 672
Graduate Vocal Literature I and II MUS 574 and MUS 575
Special Topics in Vocal Literature I and II MUS 652 and MUS 653

7.2 Theory Courses

1. Graduate music students are required to enroll in graduate music theory courses taught by members of the UA Composition and Music Theory faculty.
2. Selection of appropriate theory courses is guided by diagnostic examinations and area specifications.
3. Specific theory course numbers may not be repeated for degree credit in any category during a student's tenure at UA, with one exception: MUS 516 (a special topics course) may be taken twice for theory degree credit during a student's tenure at UA with approval of the DGS and the Area Coordinator of Theory and Composition.

The SOM offers the following courses for graduate music theory credit:

Advanced Counterpoint MUS 503
Introduction to Structural Analysis MUS 504
Analysis of 20th Century Music MUS 537
Serial Music MUS 538
Atonal Music MUS 609
Schenkerian Analysis MUS 518
Advanced Schenkerian Analysis MUS 608
Problems in Music Theory MUS 516 (may be taken twice for degree credit)

Courses that may not count as graduate music theory courses:

Composition MUS 519, 520, 619, and 620
Advanced Arranging MUS 510
Special Topics in Music Composition MUS 517
History of Music Theory MUS 617

7.3 Ensembles

1. Music ensembles numbered MUA 550 through 569 carry graduate ensemble credit.
2. All MM and DMA performance majors are required to earn two semester hours of ensemble credit, one hour in each of two different semesters. (See 7.4. Electives.)

7.4 Electives

Any 500/600-level course offered at UA may count as elective credit with the following restrictions.

1. Ensemble credits earned beyond the one hour in any given semester or above the total of two hours required for the degree may be applied to the general elective requirement, as stated in the UA Graduate Catalogue: 2 hours credit for the MM and 4 hours for the DMA.
2. Elective hours may not be satisfied by repetition of course numbers identified in the course outline or the plan of study, with following exceptions: MUS 527, 559, 516, 517.
3. Some transfer credits may also qualify as elective hours but see the Graduate Catalog for forms and procedures for applying for transfer credit.

8. MASTER OF MUSIC CURRICULUM OUTLINES

Note: Hours shown designate minimum requirements.

8.1 Composition

MUS 519-520 Composition	6
MUS 501 Introduction to Graduate Studies	3
500-level Applied Music	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
500-level Electives (Music or non-music) Only two hours may be ensembles; these are not counted in any other component.	6
MUS 596 Comprehensive Examination (written)	0
MUS 599 Thesis Research	6
MUS 597 Oral Examination (thesis defense)	0
Total:	36
Other requirements one recital (see 3.2 above)	

8.2 Arranging

MUS 510 Advanced Arranging	6
MUS 501 Introduction to Graduate Studies	3
MUS 519 Composition	3
MUS 505 Studio Techniques in Arranging and Orchestration	3
MUS 518 Schenkerian Analysis	3
MUS 537, 538, or 609 Analysis	3
MUS 502 Film Scoring	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Electives (Music or non-music;) Only 2 hrs may be ensembles; these are not counted in any other component.	3
MUS 554 Proseminar in Jazz History	3
MUS 559 Jazz Ensemble	2
MUS 597 Oral Examination	0
Total:	38
Other requirements: one recital (see 3.2 above)	

8.3 Choral Conducting

MUS 592 Advanced Choral Conducting	9
MUS 571-572 Choral Literature	4
MUS 501 Introduction to Graduate Studies	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
MUA 563 University Singers	2
500-level Electives (Music or non-music;) Only 2 hrs may be ensembles; these are not counted in any other component.	6
MUS 597 Oral Examination	0
Total:	36
Other requirements: one recital (see 3.2 above)	

8.4 Wind Conducting

MUS 594 Advanced Instrumental Conducting	9
MUS 564-565 Wind Ensemble Practicum	4
MUS 561-562 Wind Literature	6
MUS 501 Introduction to Graduate Studies	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
MUS 597 Oral Examination	0
Total:	34
Other requirements One recital (see 3.2 above)	

8.5 Musicology

500/600-level Seminars and Proseminars in Musicology	15
MUS 501 Introduction to Graduate Studies	3
500-level Theory	6
500-level Electives (at least 3 hours in music) Only 2 hrs may be ensembles; these are not counted in any other component.	6
MUS 596 Comprehensive Examination (written)	0
MUS 599 Thesis	6
MUS 597 Oral Examination (thesis defense)	0
Total:	36
Other requirements one public lecture (see 3.3 above)	

8.6 Performance

500-level Applied Music in the Major Area	14
MUS 501 Introduction to Graduate Studies	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
500-level Ensembles	2
500-lvl Electives (Music or Non-Music) Only 2 hrs may be ensembles; these are not counted in any other component.	5
MUS 597 Oral Examination	0
Total:	36
Other requirements: one recital (see 3.2 above)	
Note1: Voice majors must take MUS 545 Graduate Vocal Pedagogy (3 hours) and consequently are required to earn only 2 hrs of elective credit. Note2: Organ majors must take either MUS 577 Organ Lit I or MUS 578 Organ Lit II (each 3 hours) and consequently are required to earn only 2 hours of elective credit.	

8.7 Organ Performance, Church Music

MUA 572 Applied Organ	8
MUS 592 Advanced Choral Conducting	3
MUS 571 or 572 Choral Literature	2
MUS 577 or 578 Organ Literature	3
MUS 501 Introduction to Graduate Studies	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
MUS 583 Church Music Practicum	1
MUS 582 Hymnody	2
MUS 581 Liturgy and the Arts and Worship Practices	2
Graduate Electives (3 hours selected from the list below)	3
MUS 577 or MUS 578 Organ Literature	(3)
MUS 571 or MUS 572 Choral Literature	(3)
MUS 545 Graduate Vocal Pedagogy	(3)
MUS 592 Choral Conducting (may be repeated for credit)	(3)
MUS 525 Choral Tech/Materials	(3)
Applied Harpsichord	(1)
Applied Voice	(1)
Applied Piano	(1)
MUS 597 Oral Examination	0
Total:	39
Other requirements: organ and choral conducting concert or hymnfest field work	

8.8 Performance Woodwinds Option

500-level Applied Music (Major)	12
500-level Applied Music (Secondary)	8
MUS 501 Introduction to Graduate Studies	3
500-level History (topics: 1 pre-1750, 1 post-1750)	6
500-level Theory	6
500-level Ensembles	2
MUS 597 Oral Examination	0
Total:	37
Other requirements: one recital on the major instrument one half-recital (or equivalent) on a secondary instrument (see 3.2 above)	

8.9 Theory

500- or 600-level Theory 9 hours must come from any three of the following four courses: MUS 518 Schenkerian Analysis, MUS 608 Advanced Schenkerian Analysis, MUS 538 Serial Music, MUS 609 Atonal Music	12
MUS 501 Introduction to Graduate Studies	3
500-level Applied Music	3
500-level History 500-level History (topics: 1 pre-1750, 1 post-1750)	6
MUS 599 Thesis	6
MUS 597 Oral Exam (thesis defense)	0
Total:	30
Other requirements: one public lecture (see 3.2 above)	

9. DOCTOR OF MUSICAL ARTS CURRICULUM OUTLINES

9.1 Composition

MUS 619-620 Composition	16
500-level History (topics: 1 pre-1750, 1 post-1750)	9
500-level Theory	9
500- and/or 600-level Electives (Music or Non-Music) 3 of the 10 elective hours must be taken from the following course numbers: 503, 517, 518, 538, 608, 609 Only 4 hrs may be ensembles; these are not counted in any other component.	10
MUS 699 Document Research (DMA final project)	6
MUS 696 Comprehensive Examination (written)	0
MUS 697 Oral Examination (final project defense)	0
Total:	50
Other requirements: one recital (see 4.2 above) one lecture (see 4.3 above)	

9.2 Choral Conducting

MUS 692 Advanced Choral Conducting	9
MUS 594 Advanced Instrumental Conducting	3
MUS 651 Choral Conducting Pedagogy	3
MUS 674 Topics in Choral Literature (2 hrs, 2 semesters, same course number repeatable for credit)	4
MUS 642 Advanced Vocal Pedagogy	3
500-level History (topics: 1 pre-1750, 1 post-1750)	9
500-level Theory	9
500- and/or 600-level Electives (Music or Non-Music) Only 4 hrs may be ensembles; these are not counted in any other component.	9
MUS 699 Document Research (DMA final project)	4
MUS 696 Comprehensive Examination (written)	0
MUS 697 Oral Examination (final project defense)	0
Total:	53
Other requirements: two recitals (see 4.2 above) one 60-minute lecture-recital (see 4.3 above)	

9.3 Wind Conducting

MUS 694 Adv Instrumental Conducting	9
MUA 552 Wind Ensemble (2 semesters)	2
MUS 568-569 Seminars in Wind Literature (at least 5 hours)	5
MUS 592 Advanced Choral Conducting	3
MUS 650 Instrumental Conducting Pedagogy	3
MUS 675 Topics in Wind Literature	2
500-level History (topics: 1 pre-1750, 1 post-1750)	9
500-level Theory	9
500- and/or 600-level electives (music or non-music) Only 4 hrs may be ensembles; these are not counted in any other component.	7
MUS 699 Document Research (DMA final project)	4
MUS 696 Comprehensive Examination (written)	0
MUS 697 Oral Examination (final project defense)	0
Total:	53
<p>Other requirements: Two recitals (see 4.2 above): one full concert with chamber winds; the equivalent of one additional concert through partial programs with the UA Wind Ensemble, the Symphonic Band, the Concert Band, and/or the Contemporary Ensemble One 60-minute lecture-recital (see 4.3 above)</p>	

9.4 Performance

600-level Applied Music	16
500 or 600 level Pedagogy Appropriate to Major	3
500-level History (topics: 1 pre-1750, 1 post-1750)	9
500-level Theory	9
500-level Ensemble Note: Voice majors must select from MUA 560 Opera Workshop, 561 Opera Production, or 563 University Singers.	2
500- and/or 600-level Electives (music or non-music) Only 4 hrs may be ensembles; these are not counted in any other component. Note: Organ majors must take one semester of Organ Literature, either MUS 577 or MUS 578, and consequently are required to earn only two hours of elective credit. Note: Voice majors must take Grad. Song Lit MUS 574/672	5
MUS 699 Document Research (DMA final project)	4
MUS 696 Comprehensive Examination (written)	0
MUS 697 Oral Examination (final project defense)	0
Total:	48
<p>Other requirements: three recitals (see 4.2 above) one lecture (see 4.3 above)</p>	

10. Secondary Concentration Curriculum Outlines

10.1 Composition

MUS 519 and MUS 520 Composition	6
MUS 512 Digital Synthesis of Electronic Music	3
Total:	9
Public Performance of two different compositions.	

10.2 Arranging

MUS 510 Advanced Arranging	3
MUS 502 Film Scoring or MUS 505 Studio Techniques in Arranging and Orchestration	3
MUS 554 Pro-seminar in Jazz	3
Total:	9
One partial recital of at least two arrangements and/or original compositions.	

10.3 Electronic Music

MUS 512 Digital Synthesis of Electronic Music	3
MUS 611 Advanced Digital Synthesis of Electronic Music	3
Additional graduate level courses in electronic music	3
Total:	9
Public Performance of two different compositions.	

10.4 Choral Conducting

MUS 592 Advanced Choral Conducting	6
MUS 572 Choral Literature	2
MUS 501 Voice	1
Total:	9
One partial recital (approximately 20 minutes)	

10.5 Instrumental Conducting

MUS 594 Advanced Instrumental Conducting	6
Graduate Wind Literature Courses	3
Total:	9
One partial recital by memory (approximately 20 minutes)	

10.6 Wind Conducting

MUS 594 Advanced Instrumental Conducting	6
Graduate Wind Literature Courses	3
Total:	9
One partial recital by memory (approximately 20 minutes)	

10.7 Musicology

500 or 600 level Musicology Courses (in addition to those required for the major)	9
Total:	9
One public lecture, topic approved by the SOM Musicology faculty (20-30 min.)	

10.8 Performance

MUA 500 level applied study (3 semesters, 2 hours in each)	6
Pedagogy appropriate to the secondary concentration	3
Total:	9
One partial recital (approximately 30 minutes)	

10.9 Church Music

Church Music Option I	
MUS 592 Advanced Choral Conducting	3
MUA 501 Voice (2 semesters, 1 hour each semester)	2
MUS 581 Liturgy and Arts and Worship Practice	2
MUS 582 Hymnody	2
Total:	9
Conduct one partial recital of sacred choral music (approximately 30 minutes)	

10.10 Church Music, Keyboard Option

Church Music Option II (Keyboard)	
MUA 501 Organ (3 semesters, 1 hour each semester)	3
MUS 583 Church Music Practicum	1
MUS 592 Advanced Choral Conducting	3
MUS 582 Hymnody	2
Total:	9
One partial recital on organ (approximately 30 minutes)	

10.11 Collaborative Piano (to be proposed)

10.12 Piano Pedagogy

MUS 552 Directed Studies in Piano Pedagogy (3 semesters, 2 hours each semester)	6
MUS 571 Piano (3 semesters, 1 hour each semester)	3
Total:	9
One partial recital (approximately 30 minutes)	

10.13 Theory

500 or 600 level theory courses (in addition to those required for the major)	9
Total:	9
One public lecture on a topic approved by the theory/composition faculty (20-30 minutes)	

10.14 Vocal Pedagogy

MUS 644-001 Advanced Vocal Pedagogy II (required)	3
Plus 6 additional hours chosen from the following 3 course options in Communicative Disorders: CD 555 Seminar in Voice Disorders, CD 511 Speech and Hearing Science, CD 502 Psychology of Language	6
Total:	9

10:15 Opera Pedagogy and Stage Direction

MUA 560 or 561 Three additional credits of Opera Workshop and/or Opera Production	3
MUS 640 Opera Pedagogy and Stage Direction I	3
MUS 641 Opera Pedagogy and Stage Direction II	3
Total:	9

11. DMA DOCUMENT: GUIDELINES AND REQUIREMENTS

11.1 Introduction: General Definition of the DMA Document

The DMA document, though of narrower scope than a dissertation, involves the same high level of research and rigorous documentation. It demonstrates the candidate's ability to communicate general and specific information about the area of specialization and results in an original contribution to knowledge. Successful documents will define a clear and focused topic and articulate supportable arguments regarding that topic.

Prior to submitting a DMA Document proposal, you should:

- complete sufficient work on the project to clearly define a topic
- articulate a purpose and a provisional argument
- identify the appropriate scholarly field and research methodology
- be familiar with the relevant sources on the topic

Consult with each of the members of your advisory committee about your topic; they will each need to approve the proposal before you can formally begin your document.

Your completed document must conform to the established guidelines found at <http://services.graduate.ua.edu/etd/> and will be either:

- for Performance and Conducting students Option I, a submitted thesis document of at least 60-70 pages, or
- for Composition students, a large original work (medium unspecified) in addition to and distinct from any work done for other degree credit in the DMA program. Work on the document will be supervised by the major professor and the advisory committee. The project does not require a recording of the composition.

Based on the format that you have selected for your doctoral document, research foci may include, but are not limited to:

- transcription and critical analysis
- a critical edition of a work for which none exists
- a catalog of a composer's works, if none exists, or a substantial update
- a descriptive inventory of an archival collection
- historical musicology
- music pedagogy
- a biography or original contribution to the biography of a significant musical figure
- a history of a musical organization
- music theory and analysis
- quantitative and qualitative methods as they apply to performance (e.g., music and medicine, behavioral studies, etc.)

11.2 The DMA Final Project Proposal or Prospectus

1. General definition

Your Graduate Advisory Committee is charged with ensuring that all doctoral documents reflect high standards of musicianship, scholarly relevance, and academic excellence. To that end, the purpose of the DMA Final Project proposal is to enable the committee to evaluate the feasibility and scholarly significance of the proposed project. A successful proposal will explain the topic with which the project is concerned, present a cogent argument, demonstrate the project's contribution to existing scholarship, identify sources of available evidence and indicate the methods that will be used to support your argument. The document will also display the author's competence with English prose, style, and organization. The sections required in all DMA topic proposals ensure that these goals are met; see below for detailed descriptions of each. In general, it is essential that the topic and the argument be clearly defined and that everything included in any section of the topic proposal be explicitly related to the topic. Any historical or analytical material in the proposal must be supportable by evidence. Students planning to conduct interviews as part of their research must provide evidence of contact with each intended interviewee, as well as a list of sample questions. Before you start your research with human participants, you must submit an application with the [University of Alabama's Institutional Review Board \(IRB\)](#).

2. Final Project Proposal Format, Length, and Style

The proposal should be submitted in double-spaced 12-point Times New Roman font with standard (1") margins. Citation throughout the proposal should be footnotes or endnotes, according to the guidelines in the *Chicago Manual of Style*, 17th ed., which is [available on-line](#) through UA Libraries. Any source referenced in the topic proposal must be cited in the body of the proposal itself, as well as in the bibliography. All musical examples or imported images should be reproduced in high quality scans (300 dpi or higher). The topic proposal as a whole should consist of 2-3 pages; do not exceed 5 pages.

The topic proposal should demonstrate your familiarity with and capability of producing scholarly prose in English. Grammar, spelling, and syntax should be free from error, and its overall structure should be clear and easy to follow. It is highly recommended that you read your proposal out loud to yourself or to another person. For detailed accounts of effective prose style, consider Oliver Strunk and E. B. White, *The Elements of Musical Style*; Richard J. Wingell, *Writing About Music: An Introductory Guide*, and Richard J. Wingell and Sylvia Herzog, *Introduction to Research In Music*.

3. Required Sections for all DMA Final Project Proposals

a. Introduction/description of project

In this section, you will define the purpose of your project. This is usually posed as a problem to be solved, a question to be answered, or an anomaly to be explained. It should culminate in a thesis statement: the argument that you will pursue in your document, even if it is still provisional. The statement of purpose should be justified by the significance of your topic and the current state of research.

b. Survey of Related Research

In order to convincingly argue that a given topic is significant, a new approach is necessary, or new evidence should be presented, you must include a summary of previous research on your topic. All doctoral documents include a section of this nature, usually as part of the introduction. The purpose of this section, in both the topic proposal and final document, is to identify the relevant available literature on the subject and to evaluate it in order to justify the need for a new study. Research included should represent a variety of formats, including (but not limited to) books, essays, journal articles, scores and recordings, practical and scholarly editions, and articles in detailed scholarly dictionaries such as the *New Grove Dictionary of Music and Musicians* (Grove Music Online). Note: textbooks, general encyclopedias like the *Encyclopedia Britannica*, Wikipedia articles, and the like are NOT acceptable sources for a doctoral document. Do not claim that nothing has been written about a given topic. Even if a particular musical work or problem has largely escaped scholarly attention, describe the sources that do exist: biographies, scores and drafts, recordings, etc.

Also include in this section how your document will complement existing research on the subject.

c. Procedures and Methodologies

In this section, explain in detail how you will undertake your research. The methods described must support the statement of purpose; that is, they must demonstrate the potential for solving the problem, resolving the issue, answering the question, or explaining the anomaly that is the focus of the topic proposal. The methodology chosen must reflect the concerns of the scholarly field(s) appropriate to the project. Some projects may require a combination of research methods.

- Critical editions or transcriptions require descriptions of the source materials used and an account of the methods used in critical decision making.
 - Historical musicological research requires an account of the primary and secondary documents that will be used, and an explanation of the interpretive methods that will be applied to that evidence.
 - Music pedagogy or other research involving experimental methods requires a comprehensive account of the proposed experiments or solutions
 - Theoretical or analytic projects should identify the pieces to be analyzed and identify appropriate analytical methods for that music; in addition, the analytical methods used must be demonstrated by means of specific examples, including musical excerpts.
 - Performance guides must identify the technical or musical challenges posed by the chosen repertoire and present pedagogical or practical methods to solve these problems.
- i. Outline the procedures you will follow in your research. Include score or recording analysis, archival study, research trips, interviews, etc.
 - ii. State any specific skills you will need in order to accomplish your research, e.g., knowledge of another language, theoretical techniques, analytical methods, etc.

- iii. Explain how you will synthesize the material into a coherent thesis.
- iv. Students planning to conduct interviews as part of their research must provide a list of interviewees you have contacted, as well as sample questions.

d. Outline

You must also include a provisional outline of your document. This should be as detailed as possible, particularly if theoretical analysis is included (“Analysis of Movement Four” is not sufficiently specific). It is highly recommended that the topic proposal also include a brief prose description of the content of each chapter.

e. Bibliography

In your bibliography, include all literature relevant and significant to your topic. Citations to scholarly literature, relevant editions, and/or primary source materials are required, even if you do not intend to quote them directly in your paper. Tertiary sources, such as textbooks, general encyclopedias like the *Encyclopedia Britannica* or *Grove Music Online*, Wikipedia articles, and the like are NOT acceptable sources.

You should be in regular contact with the chair and other members of your Graduate Advisory Committee while writing both your proposal and your document. You don’t need to do this alone!

11.3 DMA Document Formatting, First Draft and Final Draft Submissions

Issues with spelling, usage, and grammar should be addressed **before** submitting a first draft of the completed document to the advisory committee. It is the responsibility of both the student and the document advisor (usually the major professor) to assure this is the case. The committee is not responsible for copy-editing students' documents. Please consult the UA Writing Center (<https://writingcenter.ua.edu/>) or a professional editor if necessary. The committee reserves the right to return documents to students if basic grammatical, organizational, or methodological problems need to be corrected.

Information for proper formatting for your document and final submission to ProQuest is found on the Graduate School website: <http://services.graduate.ua.edu/etd/>

EXAMPLES of DMA DOCUMENTS

Exemplary DMA documents:

[*The World Within the World: The Fusion of Western Formal Structures with Turkmen Dutar Form in Turkmen Piano Music*](#)

Tuylieva, Maya (University of Kansas, 2013)

[*A Portrayal of Art Music in Colombia through Four Works for Bassoon*](#)

Southern, Lia (University of Kansas, 2013)

11.4 Timelines and Deadlines

There are established deadlines for completion of all DMA final project options; DMA Documents, DMA manuscripts, and DMA Recording Projects. The table below indicates these deadlines and provides space for planning the time frame of your final document and defense. The timeline ensures that your major professor, committee chair, and other committee members will have sufficient time to carefully assess your work and provide the necessary guidance and critical reading for a successful paper.

Carefully note the steps and established deadlines [indicated by an asterisk(*)] for completion of the Final Project below. If you fail to meet any of these deadlines, you will be unable to graduate according to your timeline.

Current School of Music Policy and Procedure		
Student or Faculty Action	Final Project status (Document, Manuscript, and/or Recording Project)	Deadline relative to desired graduation date.
Student	After earning a minimum of 12 DMA credit hours (excluding remediation). With the approval of the Major Professor, the Final Project proposal is submitted to the Director of Graduate Studies (DGS) for distribution to the Advisory Committee	* October 1 - for following May or August Graduation * February 15 - for following December Graduation
Committee	Committee Approval of the Proposal If the Advisory Committee deems the proposal ready, a proposal defense meeting is scheduled.	TBA. However, Advisory Committee approval of the proposal must be obtained prior to submission of the First Draft.
Student	The student will meet with their Advisory Committee to defend their Final Project Proposal.	Indeterminant time after the submission of the proposal (see above).
Student	With the approval of the Major Professor, the First Draft of the document, manuscript, and/or recording project is submitted to DGS for distribution to the Advisory Committee	*Submit online Application for Degree by January 13 * January 15 - for following May or August Graduation *Submit online Application for Degree by August 26 * September 1 - for following December Graduation
Student and Committee	First Draft Meeting: If the Advisory Committee deems the First Draft ready, a meeting is convened with the Student to discuss editorial changes.	TBA after submission of the first draft. However, the first draft meeting must precede scheduling the Final Draft submission and the Defense.
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Student and Committee	Defense and Oral Examination If the Advisory Committee deems the Final Draft ready, the defense and oral examination is convened.	Date of the Defense and Oral Examination is set at the first draft meeting. Must respect the following Graduate School deadlines by a minimum of three days. * October 27 - For December Graduation, the final recital, lecture, defense, and final project submission to Graduate School * March 12 - For May Graduation, the final recital, lecture, defense, and final project submission to Graduate School

* These dates are subject to change depending on the academic calendar. These dates are published online accessible through the School of Music website and the Graduate School website. Each student is responsible for knowing the [Graduate School deadlines](#) and the [School of Music Graduate deadlines](#)

12. DMA MANUSCRIPT: GUIDELINES AND REQUIREMENTS

12.1 Definition and Scope

A DMA manuscript is required for either Option II (recording) or III (fifth recital). The manuscript is a 25–30-page writing project that serves as a companion to the recording/recital. It offers intellectual context for the program as well as professional-quality descriptions of repertory and performers.

As stated in the Graduate Handbook, a program of unrelated, non-cohesive works is unacceptable. The student, in consultation with their major professor, should choose a program that has some kind of thematic cohesion, be it:

- A composer's works in a particular genre or for a particular instrument
- Tracing a single musical genre across several centuries
- Presenting representative works in a national or cultural tradition
- Exploring meaningful connections between diverse composers or genres (e.g., innovative works for the instrument)
- Some other connecting concept

However, for conductors in particular, a single large work may substitute for a series of smaller works.

The text of the manuscript should display the student's ability to communicate their thinking about music as a future professional performer, educator, and researcher: a scholarly understanding of their chosen repertory and an artistic understanding of the program's cohesiveness. Typically, the manuscript includes:

- A detailed discussion of the artistic rationale for the program
- An historical/cultural and analytical consideration of the works performed
- In the case of recordings, biographical notes about the performers

12.2 Guidelines for the Written Manuscript

Manuscripts may take any approach(es) to the music that the student can demonstrate is/are appropriate, but should reflect an awareness of several factors relating to the chosen repertory:

- Scholarly literature relevant to each piece and/or to the approaches (methodology or methodologies) used in the manuscript (historical, cultural, analytical, pedagogical, etc.)
- An understanding of important stylistic elements of the repertoire
- A familiarity with important contextual issues for each piece (e.g., how the pieces fit into the composer's overall career, the music's original performance context, issues relating to the music's later reception history, its pedagogy, or other issues as appropriate to the repertoire and the methodologies chosen).

The depth of discussion required for each factor and each piece will depend on their relative importance to the repertory concerned and to the point(s) being made. For example, manuscripts involving newly composed works or improvisations should contextualize the music in terms of the works' influences, background, and aesthetic intent.

12.3 Organization

The manuscript should be rooted in a clearly defined thesis (main point to be demonstrated) about the project's significance. In most cases this will be a statement of the unifying factor related to the style and/or context of the chosen works, but may be another topic of the student's choosing, as outlined above. This thesis should then be supported by arguments using examples and evidence from authoritative sources and the music itself. The thesis should be grounded in an introductory literature review of relevant research, where recent and authoritative sources on the works in question (encompassing historical, cultural, pedagogical, analytical, and/or other approaches) are addressed, as appropriate to the thesis.

12.4 Appropriate Sources and Citation

Ideas from these sources should be appropriately cited using Chicago style, and the sources should be included in a full bibliography. Citations of textbooks or shorthand reference works (such as Grout/Palisca/Burkholder's *A History of Western Music* or Baker's *Biographical Dictionary of Musicians*) are not appropriate, but citations to scholarly literature, relevant editions, and/or primary source material are required, as appropriate. Evidence that can be considered 'common knowledge' (well known facts, such as composers' dates) does not need to be cited.

The bibliography for the project should be complete: that is, it should reflect exhaustive bibliographic searches in reference sources and databases that are appropriate to the topic(s). Depending upon the nature and scope of the project, a discography or videography may also be relevant. The student should be aware of the current state of knowledge on the particular pieces, issues, and areas about which they will be writing BEFORE they begin the writing process. Students who are not sure how to execute such a search should refer to Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ed. Wayne C. Booth, Gregory G. Colomb, et. al., 8th or 9th ed. (Chicago: Univ. of Chicago, 2007/2018). They may also consult their advisor and appropriate members of their committee.

12.5 Discussion of the Music

Discussion/Analysis of musical details should be specifically related to the thesis. Effective analyses are constructed around important issues rather than a simple "blow-by-blow" description of musical details. Suggestions for successful performance or pedagogy may certainly be part of this discussion, in which case the suggestions should be carefully linked to the score/recording and to the scholarly literature on the topic. Musical examples should employ clear labels and captions indicating the example number, composer, title, and measure numbers (for scores) or track timings (for recordings or video). Permission must be obtained from copyright holders for use of their work. On writing about music specifically, see Jonathan Bellman, *A Short Guide to Writing About Music* (New York: Longman, 2000), which can be found at the Gorgas Library Circulation Desk under the call number ML3797 .B4 2000.

12.6 State of the Manuscript at Submission

Issues with spelling, usage, and grammar should be addressed **before** submitting a manuscript to the advisory committee. It is the responsibility of both the student and the primary advisor to assure this is the case. The committee is not responsible for copy-editing students' manuscripts. Please consult the UA Writing Center (<https://writingcenter.ua.edu/>) or a professional editor if necessary. The committee reserves the right to return manuscripts to students if basic grammatical, organizational, or methodological problems need to be corrected.

Example of a successful DMA manuscript: Teodora Pejasinovic Proud

<https://search.proquest.com/docview/2241714621?accountid=14472>

12.7 The Manuscript Proposal

The main purpose of the proposal is to demonstrate that the student is prepared to fulfill these requirements. Therefore, the proposal should contain clear statements of the following (see above for specific descriptions of the requirements):

- A list of the repertoire and a short discussion of the unifying principle of the program
- A statement concerning the work previously done by others on the repertoire and the issues concerned, with citations
- A statement of the thesis (main point to be demonstrated), and a brief discussion outlining the reasoning for the choice of methodology (approach to the repertoire)
- An outline of the argument and the evidence that will be used to establish the thesis
- A well-researched and complete bibliography in correct (Chicago style) format

For help in fulfilling any of these requirements, the student should consult the following reference works, and may also consult the members of their committee:

Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations*, ed. Wayne C. Booth, Gregory G. Colomb, et. al. 8th or 9th ed. (Chicago: Univ. of Chicago, 2007/2018)

On style, spelling, and usage: *The Chicago Manual of Style*, on-line: <https://www.chicagomanualofstyle.org/home.html>, and through the UA library website under “databases.”

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12.8 Timelines and Deadlines

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