

06.00 Graduate Professional Curricula (MM, DMA)

Description

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[06.01 General Information](#)

The information in this section pertains to the following degrees:

Master of Music in Piano Accompanying and Chamber Music, Performance and Literature, Opera (stage directing), Music Education, Early Music, Composition, Conducting (choral, orchestral, contemporary ensembles, or wind ensemble), Contemporary Media/Film Composition, and Jazz Studies and Contemporary Media (performance or writing).

Doctor of Musical Arts in Piano Accompanying and Chamber Music, Performance and Literature,

Music Education, Early Music, Composition, Conducting (choral, orchestral, contemporary ensembles, or wind ensemble), and Jazz Studies and Contemporary Media.

Information about graduate programs at the Eastman School of Music is available from the Office of Graduate Studies, academic advisors, and department chairs. Deadlines and scheduling information are listed in the graduate calendar. It is the responsibility of each graduate student to comply with all degree requirements and to initiate all requests for action pertaining to their academic plan.

Requests or other communications requiring action by either of the graduate committees should be in written form to the Associate Dean of Graduate Studies.

Activity in the division of Graduate Professional Studies is governed by the Graduate Professional Committee, a faculty committee comprising representatives from each of the School's departments, chaired by the Associate Dean of Graduate Studies. Programs within the division lead to the Master of Music and Doctor of Musical Arts degrees. Programs of study leading to these degrees are designed to foster broad intellectual development in conjunction with high competence in the performance of music. Subsequent to admission, the student is expected not only to do work of distinctly graduate character in the required courses, but also to demonstrate a substantial and consistent advance in performing ability. Emphasis on practical applied music is obtained to a greater or lesser degree in each of the major fields and constitutes a distinctive feature of the division.

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06.01.01 Graduate Professional Division

These degrees are designed to foster broad intellectual development in conjunction with high competence in the performance of music. Subsequent to admission, the student is expected not only to do work of distinctly graduate character in the required courses, but also to demonstrate a substantial and consistent advance in performing ability. Emphasis on practical applied music obtains to a greater or lesser degree in each of the major fields and constitutes a distinctive feature of the division. Information about graduate programs at the Eastman School of Music is available from the Associate Dean of Graduate Studies, academic advisors, and department chairs. Exam dates, deadlines and other important information are listed in the [graduate calendar](#).

Activity in the division of Graduate Professional Studies is governed by the Graduate Professional Committee – a faculty committee comprising representatives from each of the School's departments which is chaired by the Associate Dean of Graduate Studies. Any request or other communication requiring action by the Committee should be in the form of a letter addressed to the Graduate Professional Committee and submitted to the Graduate Studies Office. Please refer to the Graduate Calendar for submission guidelines.

It is the responsibility of each graduate student to comply with all degree requirements and to initiate all requests for action pertaining to their academic plan. Any irregularities in the manner in which students satisfy the requirements of these degree programs (including double major or dual degree programs) must be approved by the Graduate Professional Committee.

Graduate degrees in composition and music education may be undertaken either within the division of Graduate Professional Studies (in the MM and DMA degree programs) or within the division of

Graduate Research Studies (MA and PhD degree programs.) All MM and DMA degree programs have a strong performance emphasis, and require an audition on an instrument or voice for admission. MA and PhD degree programs emphasize research and analysis rather than performance and do not require an audition for admission.

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06.01.02 Ensemble Participation

All graduate students are encouraged to participate in the school's large vocal and instrumental ensembles. Additional ensemble participation requirements are noted in the degree requirements for each major, where applicable, and in some cases is a condition of a graduate scholarship.

No more than four units earned for ensemble and/or chamber music courses may be included in the academic plan for any student in the MM or DMA degree programs, except by special permission from the Graduate Professional Committee. Students who wish to participate in large ensembles, but do not wish to receive academic credit or pay tuition for the course in a given semester may do so by registering for one of the following options:

- ENS 421 Graduate Vocal Ensembles (0 credits)
- ENS 401 Graduate Instrumental Ensembles (0 credits)

Any ensemble may be recast as ENS 401 or ENS 421 for zero credit through the Registrar's Office with permission of the instructor and the Associate Director of Graduate Advising and Services.

Students participating in a course, including ensembles for zero credit, must be registered for the course during the semester in which they are participating. Students cannot be retroactively registered for a course once the semester has ended. While faculty are responsible for checking rosters and confirming registration of participants, students are also responsible for registering appropriately.

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06.01.03 Graduate Juries

Students must present at least one jury examination to allow ratification of any major or primary applied-music study included in their program of study. Jury examinations for all students are requested by their major applied teachers. Graduate juries will be graded as pass or fail, according to the expectations established by each department for their students. If a student fails the jury, the department will recommend one of two courses of action to the Associate Dean of Graduate Studies:

1. The student will be placed immediately on probation, with clear stipulations regarding the action that the student must take to be removed from probationary status. The time period of the probationary status will be conveyed to the student, as well as the consequences that will arise if the stipulations or time period are not observed.
2. The department may recommend to the Associate Dean of Graduate Studies that the student be given the option of taking a leave of absence, for a stipulated length of time, in order to tend to the issues that may be at the root of the failed jury.

Students who are accepted to Eastman on the basis of recorded audition must pass their first performance jury during the first year. A student who fails this jury may be dismissed from the performance major or the School.

Students who, during previous degree programs at the Eastman School (bachelor's or master's), have attained the highest grade-level, or have been awarded the Performer's Certificate, or the Artist's Certificate, may be excused from the necessity of taking a graduate jury. A request to be excused from the jury must be made by the major applied teacher and approved by the department chair.

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06.01.04 Graduate Recitals

Students who intend to graduate at the end of the semester in which they present a degree recital should plan to perform that recital no later than the last day of classes. No degree recitals may occur after the last day of classes for either fall or spring semester.

Graduate students must be enrolled in applied lessons during any semester in which they present a degree recital. If a student was registered for lessons in the previous semester, they must complete their degree recital within the first 2 weeks of the following semester or else they must register for additional lessons.

Normally, graduate students majoring in Performance and Literature register for 460A, one-hour lessons. However, students may register for 430A, half-hour lessons with the permission of the Associate Dean of Graduate Studies.

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06.02 The Master of Music Degree

All MM degree programs have a strong emphasis on applied instrumental or vocal study and performance, as well as broad intellectual development in the field of music.

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06.02.01 List of Majors offered within the MM Degree

The following majors are offered within the master of music degree program:

- Composition
- Conducting (Choral, Orchestral, Contemporary Ensembles, Wind Ensemble)
- Contemporary Media/Film Composition
- Early Music (Emphasis in Historical Plucked Instruments)
- Jazz Studies and Contemporary Media (Performance or Writing)
- Music Education
- Opera (Stage Directing)
- Performance and Literature (Instrumental and Vocal)

- Piano Accompanying and Chamber Music

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06.02.02 Residency & Time Limits for MM Degrees

Most students should plan to devote two years of full-time study to the master's degree program. At least one year (two consecutive semesters) must be completed in residence, unless a longer residency requirement is specified below (see specific majors within the MM). The exception to this general rule is the master of music in music education "summers only" program, which is completed through consecutive summer enrollments.

The time limit for a master's student to complete all degree requirements is within five years of their first registration. For example, if a student first registers in fall of 2024, all requirements must be completed by the end of the 2029 summer session.

Students who are unable to finish their program within five years may request an extension of time from the Graduate Professional Committee. Such requests should explain the circumstances which have caused the need for the extension. Such extension, if granted, will be of limited duration.

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06.02.03 Placement Examinations and Remedial Courses (MM)

All entering graduate students are required to take a placement exam in music theory and an advising survey for music history before registering for any course. For more information about these exams, please see section 05.03 [\(Placement Examinations and Remediation\)](#).

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06.02.04 MM Elective Course Restrictions

All courses taken for graduate credit must be at the graduate level, and numbered 200 or above. Without explicit permission from the Graduate Professional Committee, no more than four units earned through Ensemble courses may be included in the academic plan of a student in the MM program. Additional elective course restrictions are listed within the requirements for each individual major.

Graduate students are encouraged to explore courses offered in Eastman's Arts Leadership program. Only 200-level ALC courses that are cross-listed with another department (e.g., MTL 504) may be taken for MM degree credit. These courses are subject to regular tuition charges.

Other ALC courses (400-level) may be elected by graduate students for non-degree credit free of charge. In such cases the ALP course may be used to bring the student to full-time status without incurring a tuition charge, but these courses do not fulfill graduate degree requirements.

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06.02.05 Master of Music Curriculum

Curriculum for the Master of Music degree can be found [here](#).

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06.03 The Doctor of Musical Arts Degree

The Doctor of Musical Arts (DMA) degree is designed to represent high attainments in the practice of music, with emphasis on the arts of performing, composing/arranging, conducting and teaching. A candidate for this degree must be, first of all, a capable practitioner of their major area of study. The student must also demonstrate intellectual attributes of high order. Only those who meet rigorous standards in musical performance and scholarship will be accepted for candidacy.

Applicants to the DMA degree are expected to be working toward, or to have earned, a master's degree in music, and to have completed the master's degree before matriculating into the doctoral program. Additional prerequisites can be found with the degree requirements for each major.

Generally, successful applicants to the DMA program have earned grades in their music history and theory courses of "A" or "A-". Experience has shown that students whose academic grades in the master's degree are consistently in the "B" range either are not admitted to the program or, if they are, have severe difficulty with doctoral seminars, research projects, and the comprehensive examinations. The University of Rochester considers a grade of 'C' to be substandard for a graduate student.

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06.03.01 Continuation from MM to DMA Degree

Current Eastman students enrolled in the Master of Music program who wish to apply for the DMA go through the same application/audition process as all applicants, though they are eligible for an application fee discount and will typically not need to submit pre-screening recordings. See [Admissions](#) for more information.

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06.03.02 List of Majors within the DMA Degree

The following majors are offered within the Doctor of Musical Arts degree program:

- [Composition](#)
- [Conducting](#) (Choral, Orchestral, Contemporary Ensembles, Wind)
- [Early Music](#)
- [Jazz Studies and Contemporary Media](#)
- [Music Education](#)
- [Performance and Literature](#) (Instrumental or Vocal)

- [Piano Accompanying and Chamber Music](#)

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06.03.03 Residency & Time Limits (DMA)

The curriculum for the doctor of musical arts degree will normally require 60 units (credit hours) beyond an acceptable master's degree. This means the degree is typically completed within 3.5-4 years of full-time study (typically 6 semesters of full-time study plus a semester to finish non-credit bearing requirements such as the comprehensive exam and/or a final recital).

Students are required to be in residence either one or two years, depending on their major. Please refer to the degree requirements below for each major for specific residency requirements. Full-time residence is defined as two consecutive semesters exclusively devoted to graduate work. During this period the student must obtain credit for at least 24 semester hours of work, except for one holding an assistantship, who must register for at least 18 semester hours.

Students in the DMA degree program are expected to complete all work leading to the degree within six years. Students who are unable to finish their program within this time limit may request an extension of time from the Graduate Professional Committee. Such requests should explain the circumstances which have caused the need for the extension. Such extension, if granted, will be of limited duration.

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06.03.04 Remedial Courses (DMA)

Remedial courses that are required as a result of the placement exams or upon admission to a program must be taken above and beyond the 60-units required for the DMA. Required remediation in the following courses must be taken as additional credits to the sixty-unit academic plan. Please see section 05.03 ([Placement Examinations and Remediation](#)) for further information.

Required remedial courses for DMA students may include:

- Theory, Analysis and Musicianship Review (TH 117 and/or TH 118 [must be passed with a grade of B+ or higher]).
- Bibliography (MHS 480)
- Basic Jazz Theory & Aural Skills (JCM 119) – Jazz majors only
- Foreign Language Review courses (when applicable)
- Courses from the MHS 420 sequence
- English for Academic Purposes (when applicable)
- Any 100-level course

In addition, a counterpoint course (TH 451 or 452) or style composition course (TH 480) may be required for some students based on results of the placement exam. In these cases, TH 451, 452, or 480 will count toward the theory requirement as the elective third course to be taken along with TH 401 and 402.

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06.03.05 Academic Plan – General Information (DMA)

Students who enrolled in their current MM or DMA degree program prior to summer 2009 are not affected by the credit changes indicated in the following sections. Please click [here](#) for [degree requirements](#) for students who enrolled in spring 2009 or earlier.

The academic plan lists those courses for which the student will receive graduate credit. Individual academic plans may vary considerably, depending upon the needs of the student, as revealed in the placement tests in theory and music history, general educational background, and career goals, but each student's program normally will comprise at least 60 units beyond the master's degree.

Specific requirements for each major are outlined in the following sections. Instructions for preparing the program of study are available from the Graduate Studies Office web site.

The academic plan must be approved first by the student's program advisor and then by the Graduate Professional Committee (GPC). Programs of study must receive approval of the Graduate Professional Committee by the student's third semester of study (or after 20 units have been taken). Deadlines for submission of agenda items to the Graduate Professional Committee are published on the Graduate Calendar. The academic plan must be approved by the GPC at least four months before the student takes the doctoral comprehensive exam.

When approved by the Graduate Professional Committee, the academic plan constitutes the formal requirements that must be met by the student before completion of work for the degree. Once the academic plan has been approved, any subsequent changes must be resubmitted to the GPC for approval following the same procedure described above.

Electives within the DMA Academic Plan

The following restrictions apply to all DMA academic plans. Additional restrictions for some majors are also indicated with the individual requirements for those majors.

- **Ensemble Courses:** Without explicit permission from the Graduate Professional Committee, no more than four units earned through ensemble courses may be included in the DMA academic plan.
- **MHS 421-426:** DMA students may take only one MHS 42x course (as part of the minor, or as elective credit) within the 60-unit degree program. Other MHS 42x courses may be required as remediation, or elected above and beyond the 60-unit limit. Exceptions to this policy must be approved by the GPC.
- **Arts Leadership Curriculum (ALC) Policy for DMA students who matriculated in Fall 2006 or thereafter:**
 - Graduate students are encouraged to explore courses offered in Eastman's Arts Leadership program. Any ALC course that is cross-listed with a department (e.g., MTL 504/ALC 425) may be taken for degree credit and is subject to regular tuition charges.
 - Other ALC courses (400-level) may be elected by graduate students for non-degree credit free of charge. In such cases the ALP course may be used to bring the student to full-time

status without incurring a tuition charge, but these courses do not fulfill graduate degree requirements.

- Students who matriculated into their current DMA degree program prior to fall 2006 may still take any ALC course at the 200-level for elective credit toward their degree.
- Students may take up to a maximum of six units of secondary applied music lessons (460 or 430). Primary applied music lessons (460A or 430A) do not count as elective credit.

Minors within the DMA Academic Plan

Some majors within the DMA degree will include one or more minor areas of concentration as part of their academic plan. Any such minor field must receive approval of the Graduate Professional Committee along with the academic plan. To declare a minor field, a student must take a minimum of three courses totaling at least eight units in an area of their choosing. The minor field may occasionally involve applied-music study in a secondary instrument or voice; in such cases, a maximum of six units of applied-music study may apply towards the minor. As there is not sufficient podium time in front of an orchestra for non-conducting majors, a minor in conducting is not permitted. Some departments, listed below, have defined specific criteria for a minor field in their discipline:

Requirements for a minor in Music History:

A minor field in music history comprises four courses from the music history and/or musicology listings. All four courses must be at the 400-level or above and at least two must be at the doctoral level (500 and above).

Requirements for a minor in Composition:

A student wishing to minor in composition must receive explicit permission to do so from the composition department. Such permission is granted only on the basis of review by that department of three or four works by the student. The minor will be a course of study assembled by the faculty, which will consist of a minimum of twelve credit hours. Of these twelve units, there must be two semesters of composition study with a faculty composition teacher. Other courses from the offerings of the composition department will be determined according to the particular needs and abilities of the student seeking this minor.

Requirements for a minor in Pedagogy:

DMA students who wish to create a minor area in Pedagogy may draw from courses relevant to their interests, including, but not limited to, various courses from the Department of Music Teaching and Learning, Pedagogy of Theory (TH 421), Organ Pedagogy (PED 239), Piano Pedagogy (PED 461/462), Voice Pedagogy (PED 481), Principles of String Playing and Teaching (PED 285/286) and/or an independent study course. Often, a student's interest in a Pedagogy minor begins with participation in MTL 504: Preparing Future Music Faculty. Students who wish to create a minor in Pedagogy are encouraged to consult with the Professor of MTL 504 for advice and guidance in preparing an appropriate academic plan. Such academic plans must ultimately receive the approval of the Graduate Professional Committee.

Requirements for a minor in Music Education:

To be considered for a minor in music education the DMA student must:

- 1) Take the department's musicianship skills test and have the test reviewed by at least 2 music education faculty members.
- 2) Present evidence of their music teaching, which can be in the form of a video recording or live teaching demonstration. The DMA student may present evidence of teaching to an individual, small group, or large ensemble/class, and the learners may be children or adults. This evidence of teaching must be reviewed by at least 2 music education faculty members.
- 3) Interview with the music education faculty member whose expertise is a close match for the DMA student's interests.

If the music education faculty agree that the DMA student is a good candidate for a minor area of study, one faculty member will advise the student about which courses are appropriate in their course of study. The minor in Music Education consists of at least 8 units of graduate level (400 or 500 level) courses with an MTL prefix.

Requirements for a minor in Music Leadership:

A limited number of doctoral students (5-6) will be selected each year for this minor. To successfully complete this minor, the program requires:

- 10 -12 units of Music Leadership coursework
- Individual advising appointments with the MA ML Graduate Degree Program Director
- A final review with the MA ML Graduate Degree Program Director

Students pursuing a Minor in Music Leadership will create an individualized course plan to support their independent leadership objectives, in collaboration with the MA ML Graduate Degree Program Director. The course plan should be derived from the following Music Leadership curriculum:

Course	Units
Music Administration and Governance – Summer	4
Leadership Issues in Music – Summer / Fall	1
Law and Music – Fall	2
Development and Fundraising in Music –Fall	3
Introduction to Financial Management – Fall	3
Economics of Musical Arts Organizations – Spring	3
Marketing for Musical Enterprises – Spring	3
Creative and Innovative Leadership in Music Enterprises – Spring	3
Generating and Screening Entrepreneurial Ideas in Music – Spring	3

The 3-unit fall course Designing Creative Initiatives for Musical Enterprises: Practicum and the 3-unit summer Internship or Mentorship are reserved only for Music Leadership majors.

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06.03.06 Lecture Recital (DMA)

The lecture recital is, in a very real sense, the culmination of the Doctor of Musical Arts degree program in that it requires students to bring to bear their accumulated skills and knowledge on a presentation demonstrating an ideal synthesis of performance and scholarship. The following statement of policy is intended to aid the student in the preparation of this event.

Developing the Topic

The lecture-recital topic may include performance and analysis, performance practice, pedagogy, editions, new music, or other areas of the student's interest. Students are encouraged to develop their lecture recital topic out of research begun in a course in jazz and contemporary media, music education, music history, musicology, or music theory, an independent study, or a doctoral research project, though the topic may be unrelated to such enrollments.

The student should prepare the lecture recital for a target audience of peers and colleagues. It should be of a caliber appropriate for presentation at a college or university job interview or at a meeting of a national professional organization (such as the College Music Society or the Music Teachers National Association.)

Format for the Presentation

The basic format is normally a lecture illustrated by brief performance excerpts, followed by a complete performance of the work(s) being discussed. It is expected that the lecture recital will last approximately one hour, including a few minutes at the end for questions from those in attendance. Of this time, not more than thirty minutes may be used for a complete performance of the work(s) being presented. Students are expected to attend lecture recitals throughout their doctoral studies in order to familiarize themselves with various possible formats that might be appropriate for their own topic.

Faculty Advisors

The student shall have two faculty co-advisors who will work with the student on the preparation of the lecture recital, attend the event, and participate in the evaluation of it. The first advisor is the student's primary applied teacher, and the second is chosen typically, but not exclusively, from the jazz and contemporary media, music education, musicology, or music theory faculties. It is the student's responsibility to maintain regular contact with the project's co-advisors throughout the preparation of the lecture recital. It is expected that the student will know the material well enough by the time of the lecture recital to be able to present it from notes or a topical outline. However, the co-advisors may require the student to write out the entire lecture portion to help ensure a coherent and well-organized presentation.

Submitting the Proposal

At least two months prior to the projected date of the lecture recital, the student must complete a proposal, including the date, time, and place of lecture recital. The proposal must be approved by the two faculty co-advisors. The signatures of these two faculty members indicate their approval of the proposal and their willingness to work with the student as co-advisors on the preparation of the lecture recital, to attend the event, and to participate in the evaluation of it.

The student shall then submit the signed proposal of the lecture recital to the Graduate Studies Office at least two months in advance of the recital. The Associate Dean of Graduate Studies then designates a third faculty member who will join the co-advisors to form the committee that will evaluate the presentation. **Recital Registration**

Students are required to register for Lecture Recitals much as they would register for other classes. Students should register for ESM 503 Doctoral Lecture Recital. There is no charge for this registration, and a faculty signature is not required. Students may add or drop their recital registration online, or by completing a "Schedule Change Request" form in the Registrar's Office. No penalty will be assessed for late recital registration, which is permitted at any time. Once reported by the student's department chair as approved, the recital will appear on the official transcript with a grade of "S" for satisfactory. The evaluating committee will also inform the student of the outcome of the lecture-recital after it is concluded. If necessary, a lecture recital may be repeated one time.

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06.03.07 Comprehensive Exam & Candidacy (DMA)

Before completing the degree, all students the Doctor of Musical Arts program must pass the comprehensive examination and must demonstrate to their major department(s) and the Graduate Professional Committee that they have attained broad competency as practitioners of music.

The comprehensive examination will consist of a written examination in the fields of music history, literature, and theory, and an oral examination of a broad nature covering the student's major field of study, and minor (where applicable). Students must pass the written portion of the exam before taking the oral exam, but once the written portion is passed, the oral exam must occur within the same academic term. In addition, scheduled dates for the oral exam are firm commitments on the part of the student, as well as the faculty, and may be altered only under extraordinary circumstances and upon approval of the Associate Dean of Graduate Studies.

For students who entered their doctoral degree program prior to fall 2009, the written exam consists of three parts: I – identification of terms, people, etc.; II – a long essay; III – Score Study and Analysis;

Students will be required to complete the comprehensive exam on a computer using standard word processing software.

The committee of examiners for the comprehensive examination will normally consist of at least four faculty members.

Students who will not be writing a dissertation or doctoral research project will sit for the comprehensive examination after the following have been completed:

- all academic coursework of the degree
- language exams, if applicable
- at least two of the performance requirements
- departmental jury, if applicable

Students who will submit a full dissertation to satisfy the requirements of the degree must pass the comprehensive examination at least six months before submitting the final document and scheduling the oral defense. A student in this category will not be considered a candidate for the degree or permitted to begin work on the dissertation until they have passed the comprehensive examination.

If a student fails the comprehensive examination, they may not retake it until five calendar months have elapsed. The exam may only be taken a third time with the permission of the Graduate Professional Committee.

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06.03.08 Dissertation/Doctoral Research Project

Students in the Doctor of Musical Arts degree program who have a special interest in a topic not covered by coursework, and who can demonstrate the necessary academic skills, may, with approval, elect to write a doctoral research project or dissertation in partial fulfillment of their degree requirements. Interested students must first consult with their program advisor to see how the project or dissertation would fit into the academic plan and ensure that the student is academically prepared for independent research. This is typically demonstrated through successful completion of a research-intensive course like a MHS 594 seminar. The student will then meet with the associate dean of graduate studies to discuss possible topics. They will then prepare a project or dissertation proposal to present to the chair of the Musicology department to establish the student's ability to accomplish independent research and larger-scale academic writing, as well as to discuss the feasibility of the project. Once approval from the Musicology department chair is obtained, the student will work with the faculty co-advisors to craft a dissertation or doctoral research project proposal; this is submitted to the Graduate Professional Committee for approval along with the academic plan. At least one member of the faculty committee will be from the music education, musicology, or music theory departments. Students who write a dissertation or doctoral research project that does not involve work in music history will be required to take a total of 9 units of MHS 594 courses, 6 units of which will count within their research and writing component of the degree, and 3 units of which will count in the elective category.

Ordinarily, the dissertation or doctoral research project must be written in residence. In any case, it must be written under the supervision of the candidate's advisor and, when completed, must be approved by the advisor and by at least two other faculty readers.

Please refer to the [Graduate Calendar](#) for submission deadlines. One final electronic copy of the dissertation is to be submitted for deposit in Sibley Music Library. Students submitting a dissertation should also submit one final unbound paper copy. The student should also prepare an additional copy

for personal use, and check with their department for any additional submission requirements.

For dissertation work during summer session, please see section 07.03.07 ([Dissertation and Final Examination](#)).

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06.03.09 DMA – Major in Composition

Prerequisites: Prerequisites for the DMA in Composition include a master's degree in composition or a related field. Before entrance, the composition department reviews the submitted materials consisting of compositions and recordings, transcripts, letters of reference, and scholarly writings (masters-level papers).

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction and/or instruction in bibliography that is required.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Requirement	Units
Composition CMP 460 (Graduate Composition I-IV)	12
Applied music study (460 – 3 credits per semester) <i>Three semesters minimum, two of which must be consecutive.</i>	9-12
Research and Writing Seminars <ul style="list-style-type: none"> • Three MHS 594 courses (3 units each) and • One CMP 591 or CMP 592 Composition Research Seminar (3 units). Other substitutions require approval from the student's advisor and the Graduate Professional Committee.	12
Theory and Compositional Practice Complete the following three courses for a total of 9 credits: <ul style="list-style-type: none"> • TH 401 (Topics in Tonal Literature & Analysis) – 3 credits • CMP 412 (Compositional Practice circa 1925-1955) – 3 units • CMP 413 (Compositional Practice circa 1955-1980) – 3 units With special permission of the theory department chair, TH 511 may be substituted for TH 401.	9

CMP 596 (DMA Dissertation Project) For the dissertation, the student must create an original composition of acceptable depth, sophistication, and professionalism that is prepared with the guidance of the dissertation advisor.	8
Electives/Minor Field The student, in consultation with the advisor, will incorporate into their program of study 7-10 elective units. Composition and applied-music courses will not count towards this requirement, with the exception of CMP 421 and CMP 422. Most often, these units will be in music history or theory courses, although other options are possible. Theory courses must be numbered 401 or higher for program credit. See section 06.03.05 (Program of Study – DMA) for additional restrictions on electives.	7-10
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Units	60

Jury: Juries are required for DMA composition students in order to ratify their applied music studies, and shall be performed as specified by the department of the student's primary instrument.

Foreign Language: There is no foreign-language requirement for this major, except in those instances where the knowledge of a foreign language is essential to the student's research or other work in a specific field.

Doctoral Recitals: Two recitals are required comprising works by the composer and works performed by the composer on the major instrument. In this last category, a standard work, either twentieth century or pre-twentieth century is required. Students may conduct as part of the recital program, but conducting alone does not satisfy the instrumental or vocal performance requirement. Students will register for these recitals during the semester that they occur as follows: ESM 501 (First Doctoral Recital); ESM 502 (Second Doctoral Recital). A lecture recital is not required for students in this major.

Comprehensive Examinations: Required. Please see section 06.03.07 ([Comprehensive Examinations – DMA](#)) for further information.

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06.03.10 DMA – Major in Conducting

Emphasis: Conducting majors will declare an emphasis for their studies in one of the following areas: literature and performance of (1) orchestral music, (2) contemporary ensembles, (3) choral music, or (4) wind ensemble music, and will concentrate on that specialization. A substantial portion of time also will be devoted to conducting in areas other than one's principal repertoire. A feature of the conducting program is regular tutorial sessions in conjunction with a significant amount of contact with the School's ensembles.

Prerequisites: Candidates must have significant professional experience as performers and conductors.

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The

same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Residency: For conducting majors, two years beyond the master's degree must be in full-time residence. See section 05.01 ([Residency](#)) for more information.

Requirement	Units
CND 541-544 (DMA Conducting I-IV) – 4 semesters	16
CND 540 (Colloquy in Conducting) – 4 semesters	2
Research and Writing Seminars	12
<ul style="list-style-type: none"> Consisting of one of the following: (A) four MHS 594s (B) three MHS 594s plus one of the following: TH 481, TH 482, TH 525, TH 526, TH 581, TH 582, TH 590, MUY 400- or 500-level course, or independent study at the 500 level (major document required) (C) two MHS 594s (6 units) plus a doctoral research project¹ – (6 units) (D) Dissertation¹ – (12 units) 	
<p>Theory Complete the following three courses for a total of 9 units:</p> <ul style="list-style-type: none"> TH 401 (Topics in Tonal Literature & Analysis) – 3 units, TH 402 Topics in Twentieth-Century Literature & Analysis (3 units) and One additional graduate-level theory course of the student's choice. (3 units) TH 400 may not be used. <p>With special permission of the theory department chair, TH 511 may be substituted for TH 401 and/or TH 513 may be substituted for TH 402.</p>	9
<p>Electives</p> <ul style="list-style-type: none"> Students whose emphasis is contemporary ensembles will register for four semesters of CND 451-452: Contemporary Repertoire (0.5 credit/semester) If the student elects to complete a doctoral research project that does not involve work in music history, then at least six credit hours of MHS coursework are required in the elective category. MHS 421-426: DMA students may take only one MHS 42x course (as part of the minor, or as elective credit) within the 60-credit degree program. Other MHS 42x courses may be required as remediation, or elected above and beyond the 60-credit limit. Exceptions to this policy must be approved by the GPC. Electives may include up to 6 credit hours of applied music lessons. May also include a minor area of concentration. See section 06.03.05 (Program of Study) for more information. 	21

Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
ESM 508: Public Performance and Lecture Recital	–
Total Units	60

¹ If option C or D is chosen, see section 06.03.08 for additional information.

Foreign Language: DMA students in choral and orchestral conducting should have foreign- language proficiency equivalent to two years of undergraduate study in French, German, or Italian, with a grade of B+ or higher. The degree of proficiency will be assessed by a transcript review upon matriculation. If the student does not possess the necessary degree of proficiency, a foreign language will be a mandatory part of the student’s curriculum until it is attained. On the recommendation of the program advisor and approval of the Graduate Professional Committee, up to two units in a required foreign language at the 200-level or higher may be used for degree credit.

There is no language requirement for contemporary ensemble and wind conducting students.

Comprehensive Examinations: Required. See section 06.03.07 ([Comprehensive Examinations – DMA](#)) for more information.

Public Performance: Conducting students must present one or more public performances of repertoire in the candidate’s field of emphasis. A level of professional proficiency is required. Students will register for ESM 508: DMA Conducting Performance.

Lecture Recital: The lecture recital is to be presented in a rehearsal at least two weeks prior to the public performance described above. A proposal for the lecture recital must be approved by the Associate Dean of Graduate Studies at least two months prior to the projected date of the lecture recital. The student will register for ESM 503 (Doctoral Lecture Recital) during the semester that the lecture recital is presented. DMA students majoring in conducting will follow the same lecture-recital procedures as DMA PRL students. The student will choose two faculty co-advisors to serve on their lecture-recital committee; the third member will be appointed by the Associate Dean of Graduate Studies after a formal lecture-recital proposal is submitted to the Office of Graduate Studies. See section 06.03.06 ([Lecture Recital – DMA](#)) for additional information.

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[06.03.11 DMA – Major in Early Music \(Emphasis in Historical Plucked Instruments\)](#)

Prerequisites: An audition that demonstrates high achievement in performance is required of all applicants to the DMA in Early Music program. In addition, applicants demonstrate their ability to write by submitting a scholarly paper, and they demonstrate their academic credentials by submitting a transcript of all previous collegiate-level coursework.

Upon entry in the program, students take the placement exams in music theory and history required of all entering graduate students at Eastman. If remediation is required, the appropriate courses are

taken, but their credit does not count towards the degree. The same is true of any English language instruction that is required and any instruction in bibliography or foreign language (see language requirement below) that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Requirement	Units
Applied Lessons (460A)	20-24
Research and Writing Seminars – Consisting of one of the following: (A) four MHS 594s (B) three MHS 594s plus one of the following: TH 481, TH 482, TH 525, TH 526 TH 581, TH 582, TH 590, MUY 400- or 500-level course, or independent study at the 500 level (major document required) (C) two MHS 594s (6 units) plus a doctoral research project ¹ – (6 units) (D) Dissertation ¹ – (12 units)	12
Theory <ul style="list-style-type: none"> • TH 401 (Topics in Tonal Literature & Analysis) – 3 units, • TH 451 (Modal Counterpoint) or TH 452 (18th-Century Counterpoint) – 3 units AND either <ul style="list-style-type: none"> • TH 523 (History of Music Theory, Part I) OR • TH 520 (Proseminar in Analysis of Early Music) OR • Another Theory course (typically 3 units) along with an Independent Study related to Early-Music repertoire (typically 1 unit) 	10
Early Music Core Courses <ul style="list-style-type: none"> • MHS 441: Performance Practice I (2 units) • MHS 443: Performance Practice II (2 units) • PED 451: Renaissance Lute Literature/Pedagogy (2 units) [Lute majors only] • PED 452: Baroque Lute Literature/Pedagogy (2 units) [Lute majors only] 	8
Minor/Electives Students are encouraged to develop a minor field in music history, jazz, or choral conducting (normally at least 3 courses, ca. 8-12 cr. hr.) in consultation with their advisor. The minor field, along with the program of study, must receive approval of the Graduate Professional Committee by the third semester of doctoral study (normally after 20 cr. hr. have been taken. Recommended elective courses include: MUY 591-592, PED 451-452, MHS 421 or 424, CND 231 or 223, JCM 451, graduate level foreign language and literature courses, MHS 481-482, OP 410, CHB 431, ENS 207-208, CHB 277, and GTC 401-402. See section 06.03.05 (Program of Study) for more information.	6-10

Remedial courses If required by placement exams, these courses do not count toward total units for the degree. See section 06.03.04 (Remedial Courses – DMA) and section 05.03 (Placement Examinations and Remediation) for further information.	–
Total Units	60

¹ If option C or D is chosen, see section 06.03.08 ([Doctoral Dissertation/Research Project](#)) for additional information.

Additional Requirements

Foreign Language: DMA students in Early Music should have foreign-language proficiency equivalent to two years of undergraduate study in French, German, or Italian. The degree of proficiency will be assessed by a transcript review upon matriculation. If the student does not possess the necessary degree of proficiency, a foreign language will be a mandatory part of the student's curriculum until it is attained. On the recommendation of the program advisor and approval of the Graduate Professional Committee, up to two units in a required foreign language at the 200-level or higher may be used for degree credit.

On the recommendation of the program advisor and the approval of the Graduate Professional Committee, up to **three** units in a required foreign language at the 200-level or higher may be used for degree credit.

Jury: Required. See section 06.01.03 ([Graduate Juries](#)) for more information.

Recitals: Doctoral students in the early music major will present three degree recitals as follows:

- ESM 501 (First Doctoral Recital) – solo
- ESM 502 (Second Doctoral Recital) – collaborative
- ESM 503 (Doctoral Lecture Recital) – see section 06.03.06 ([Lecture Recital](#)) for more information.

Comprehensive Examinations: Required. See section 06.03.07 ([Comprehensive Examinations – DMA](#)) for more information.

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[06.03.12 DMA – Major in Jazz Studies & Contemporary Media](#)

Prerequisites: Prerequisites for the DMA in Jazz Studies and Contemporary Media include a master's degree in jazz or a related field.

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Placement Exams: In addition to the music theory and music history placement exams taken by all graduate students (see section 05.03 ([Placement Examinations and Remediation](#))) for more

information), doctoral students majoring in jazz will also take a separate placement exam in jazz theory. This additional exam is administered and graded by the jazz faculty.

The jazz music theory test consists of two parts:

1. an aural skills examination focusing on melodic, harmonic, and rhythmic dictation; and
2. a written test including chord/scale relationships, modal application, dominant chord application, minor variants, re-harmonization, and linear structure.

Students whose skills are lacking in jazz theory will be required to take JCM 119 (Basic Jazz Theory & Aural Skills). Students assigned to this class must enroll in the fall semester of their initial year of study. The student who earns a grade of B+ or better in JCM 119 will be considered to have passed the JCM skills requirement.

If any review courses are required, they will not count toward any other degree requirements and may not be used as elective credit. Such courses will, however, count toward full-time student status during the semester that they are taken.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Requirements for students who enroll in fall 2009 or later:

Requirement	Units
Applied Lessons Choose from any combination of the following options : <ul style="list-style-type: none"> • Applied music study (460A) – 4 units per semester • Advanced Studies in Improvisation (JCM 483-484) – 4 units per semester • Advanced Studies in Jazz Composition (JCM 487-488) – 4 units per semester • Jazz Performance Workshop (JCM 551-552) – 2 units per semester 	20-24
Research and Writing Seminars – Consisting of one of the following: (A) four MHS 594s and/or JCM 590s (B) three MHS 594s and/or JCM 594s plus one of the following: JCM 523, JCM 524, TH 481, TH 482, TH 525, TH 526, TH 581, TH 582, TH 590, MUY 400- or 500-level course or independent study at the 500 level (major document required) (C) two MHS 594s (6 units) plus a doctoral research project 1(6 units) (D) Dissertation 1 (12 units)	12
Jazz Composition/Arranging Courses to be determined based on background and experience of the student. May include JCM 224-225 (Jazz Composition and Arranging II & III), and JCM 485 & 486 (Advanced Studies in Jazz Composition).	6
Theory – Six units as determined by the student, their advisor and the result of placement tests. At least one course must be an analysis course (TH 401, 402, 511, 513, or 531). JCM 523 or 524, or any 400- or 500- level theory course may serve as the second course. TH 400 may not be used.	6

Minor/Electives ² Students are encouraged to develop a minor field (normally at least three courses, ca. 8-12 credit hours) in consultation with their advisor. See section 06.03.05 (Program of Study) for more information.	12-16
Remedial courses If required by placement exams, these courses do not count toward total units for the degree. See section 06.03.04 (Remedial Courses – DMA) and section 05.03 (Placement Examinations and Remediation) for further information.	–
Total Units	60

¹ If option C or D is chosen, see section 06.03.08 ([Doctoral Dissertation/Research Project](#)) for additional information.

² See section 06.03.05 ([Program of Study](#)) for additional restrictions on DMA minors and electives. It is expected that a student in this major would not normally minor in music history, since that level of interest would probably direct the student to major in performance and literature with a jazz minor.

Additional Requirements

Jury: Normally, all DMA JCM students are expected to take a departmental jury during their first year of residency at Eastman. See section 06.01.03 ([Graduate Juries](#)) for additional information.

Recitals: Students majoring in Jazz Studies and Contemporary Media will present three recitals. The proportion between lecture and solo recitals will vary according to individual needs and students are expected to use different repertory for solo recitals from that used in the lecture recital(s). Students are encouraged to complete/pass at least two of these three recitals by the end of their second year of study. Students will register for each recital during the semester that it occurs, as follows:

- ESM 501 (First Doctoral Recital)
- ESM 502 (Second Doctoral Recital)
- ESM 503 (Doctoral Lecture Recital- see section 06.03.06 ([Lecture Recital](#)) for more information.

Foreign Language: There is no foreign language requirement for this major, except in those instances where the knowledge of a foreign language is essential to research or other work in a specific field.

Comprehensive Examinations: Required. The comprehensive examinations will consist of a written examination in the fields of music history, literature, and theory, and an oral examination of a broad nature covering the student's major and minor fields of study. Please see section 06.03.07 ([Comprehensive Examinations – DMA](#)) for additional information and policy regarding these exams.

For Jazz Studies and Contemporary Media majors, the written examination will include jazz history, theory, and literature questions in addition to non-jazz questions, and will be designed in such a way that the jazz student will be on equal footing with the non-jazz student. DMA JCM students take a jazz skills and analysis Part III of the exam in lieu of the Part III (Skills and Analysis for students who matriculated before fall 2009; Analysis (only) for students who matriculated in fall 2009 or thereafter) required of all other DMA students.

Jazz Studies and Contemporary Media majors who plan to submit a full dissertation to satisfy the

requirements of the degree must pass the comprehensive examinations at least six months before the final examination. Students not writing a dissertation or doctoral research project will sit for the comprehensive examinations after all academic requirements (i.e., coursework) of the degree, two of the performance requirements, plus the departmental jury have been completed. *(Revised 6/24/09).*

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06.03.13 DMA – Major in Music Education

Prerequisites: Proficiencies required for entrance to the program include professional experience as an accomplished educator with teaching experience in a variety of settings. Teaching skill is demonstrated through a videotape submission before the interview, and through references that address teaching success. Applicants submit a teaching portfolio which includes examples of student work, concert programs, and performance reviews. With regard to proficiency on an instrument or voice, evidence of preparation in the applied area is provided by a transcript indicating prior study, a resume of concert and recital performances, and references. The applicant auditions with repertoire appropriate to pursue doctoral level study on the instrument.

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 [\(Residency\)](#) for more information.

Requirement	Units
Applied Music Study (460A) 4 to 5 semesters at 4 units per semester; two semesters must be consecutive.	16-20
Music Education Courses Required music education courses, if not previously taken during a master's degree program at Eastman: <ul style="list-style-type: none"> • MTL 402 (Measurement and Evaluation) – 3 units • MTL 403 (Introduction to Research) – 3 units • MTL 501 (History and Philosophy Seminar) – 3 units • MTL 502 (Curriculum Seminar) – 3 units Other music education courses that can also be used if the student has already completed one or more of the above courses: <ul style="list-style-type: none"> • MTL 465 (Instrumental Techniques Seminar) – 3 units • MTL 503 (College Teaching Internship) – 2 units • MTL 504 (Preparing Future Music Faculty) – 2 units • MTL 505 (Seminar in Academic Administration) – 3 units • MTL 506 (Internship in Academic Administration)- 1 to 2 units • MTL 590 (Independent Study) – variable units 	12

Music History & Theory Six courses consisting of the following:	18
<ul style="list-style-type: none"> • Two theory courses numbered TH 401 or above, and • Four graduate music history courses. At least three must be MHS 594 courses and no more than one may be at the 400-level. 	
Electives	0-4
DMA Dissertation Project (MTL 596) – see below	12
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Units	62

Foreign Language: There is no foreign language requirement for this major, except in those instances where the knowledge of a foreign language is essential to research or other work in a specific field.

Jury: A jury examination is required in this major if the student has not previously passed a jury during an Eastman master's degree. The jury should be completed prior to the student's first doctoral recital. See [\(Graduate Juries\)](#).

Recitals: DMA students in music education will complete the requirements specified in their performance area. In most cases this will consist of one solo recital (ESM 501 First Doctoral Recital) and one lecture recital (ESM 503 Doctoral Lecture Recital).

The lecture recital must be given after the student has matriculated into the DMA program, and after the student has completed the required solo recital. The student will also be asked to provide:

- A written summary of background research for the lecture recital
- Aims and objectives of the lecture recital
- A recording or video of the lecture recital
- A written self-evaluation of the lecture recital

All DMA lecture recitals are intended to link a theoretical or pedagogical aspect of music with performance. In the DMA music education program of study, the lecture recital must be grounded in music education. Thus, the two advisors for the lecture recital will be the student's applied teacher and a member of the music education faculty.

See section 06.03.06 [\(Lecture Recital\)](#) for appropriate procedures and timeline for proposing a lecture recital. A committee appointed by the Associate Dean of Graduate Studies will attend and evaluate the recital.

Comprehensive Examination: Required. Music education students take the same written examination required of all DMA students. Please see section 06.03.07 [\(Comprehensive Examination – DMA\)](#) for additional information regarding this exam.

Additional Requirements:

Leadership in the Profession

Students are expected to be articulate advocates for music education, both with academic peers and with school- and community-based music educators. Leadership may take the form of articles published in music education journals, research poster sessions, and workshop/clinic presentations at regional or national conferences. Evidence of this type of work should be presented at the student's annual and summative reviews (see below).

Annual reviews

Each DMA student in music education will be reviewed annually for progress toward completion of the degree. This will take the form of a scheduled meeting with the music education faculty. Annual reviews normally take place during the spring semester. DMA students in music education are expected to be present for an annual review, even if they are not in residence during the academic year. Normally, the annual review committee will comprise the music education faculty and the student's applied teacher. For every review, the DMA student in music education should present an updated curriculum vitae and updated academic plan. Other components of the reviews are as follows:

- **Performance in the Applied Area:** Annual reviews should include program copies from all solo and chamber performances. The student can expect to reflect on how programs were selected, which aspects of personal performance have improved, and which still need to be addressed.
- **Leadership:** Annual reviews should include proposals for articles and/or presentations, along with suggested venues. The student can expect to defend the choice of topic and venue, and will also receive suggestions and feedback from faculty for shaping the article or presentation to fit a particular audience or address a particular need in the profession. When presentations are made they should be videotaped and assessed. Assessment means that the student has developed and distributed a brief survey with questions about the effectiveness and usefulness of the presentation. The student should synthesize and summarize the responses to that survey, and after reviewing the videotape, should create a written report that is a reflection on presentation content and style. .
- **Scholarship:** Annual review should include proposals for content of the lecture recital and a projection of the completion date.

Summative Review

The summative review is the oral portion of the comprehensive examination for the DMA in music education. The review will take place after the written examination has been successfully passed. Normally, four faculty members comprise the examination committee. These include the DMA advisor, the student's applied teacher, another representative from the music education faculty and a representative from the musicology or music theory departments. The Associate Dean of Graduate Studies appoints the examination committee.

During the summative review the DMA music education student can expect to address questions from

the committee on all aspects of performance, leadership, and scholarship. While examiners will not rehash specific questions from the written qualifying examination, they will use that examination to identify weaknesses, and follow up with similar questions, using examples from the student's repertoire where possible. As with annual reviews, the student should present an updated curriculum vitae and updated academic plan. Other components of the review are as follows:

- **Performance in the Applied Area:** Summative review should include a brief overview of all performances.
- **Leadership:** Summative review should include copies of all publications and written reports on presentations.
- **Scholarship:** Summative review should include all artifacts from the lecture recital, including a program, a videotape of the recital, and any handouts that were distributed to the audience.

The student should also submit a concept paper, which is a proposal for the dissertation. The concept paper should set the context for the dissertation, review the professional literature relevant to the topic of the dissertation, and describe the scholarly procedures that will be employed. The student can expect that the review committee will recommend some changes to the concept paper before it is sent for final approval to the Associate Dean of Graduate Studies.

Dissertation

The DMA dissertation must:

- focus on inquiry that applies principles in music teaching
- be an original research investigation that synthesizes the student's performance area with music education issues; and
- be a scholarly document in tone and presentation

A reading committee guides the dissertation research. Members of this committee are identified in discussion with music education faculty members based upon the student's area of inquiry and faculty expertise. The committee will normally include the student's primary advisor, another reader from the music education department faculty, and an outside reader.

Recent dissertations are available at the Sibley Music Library and should be consulted. A list of doctoral research in progress is available from the music education department office.

Deadlines for submission at each phase of dissertation preparation are published on the graduate calendar. One final electronic copy and one final paper copy are to be presented for deposit in the Sibley Music Library, and one final electronic copy is to be presented to the Music Education Department. The candidate should prepare an additional copy for personal use.

See section 06.03.08 ([Dissertation/Doctoral Research Project](#)) for additional information.

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06.03.14 DMA – Major in Performance & Literature

Prerequisites: A live audition that demonstrates high achievement in performance is required of all applicants to the DMA PRL program. In addition, applicants demonstrate their writing ability by submitting a scholarly paper, and they demonstrate their academic credentials by submitting a transcript of all previous collegiate-level coursework.

Upon entry in the program, DMA PRL students take the placement exams in music theory and history required of all entering graduate students at Eastman. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Requirement	Units
Applied Music Students must enroll for a minimum of four consecutive semesters (460A – 4 units) ¹	20-24
Research and Writing Seminars – Consisting of one of the following: (A) four MHS 594s (B) three MHS 594s plus one of the following: TH 481, TH 482, TH 525, TH 526, TH 581, TH 590, MUY 400- or 500-level course, or independent study at the 500 level (major document required) (C) two MHS 594s (6 units) plus a doctoral research project 2(6 units) (D) Dissertation 2 (12 units)	12
Music Theory All students will be required to take TH 401- 402 plus an additional 3-credit doctoral theory course. TH 400 is a master's-level course and is not acceptable for doctoral credit. With special permission of the instructor, TH 411 (or 511) may be substituted for TH 401, and/or TH 413 (or 513) may be substituted for TH 402.	9
Minor/Electives ³ Students are encouraged to develop a minor field (normally at least 3 courses, ca. 8-12 cr. hr.) in consultation with their advisor. The minor field, along with the program of study, must receive approval of the Graduate Professional Committee by the third semester of doctoral study (normally after 20 credit hours have been taken). The minor field may occasionally involve applied-music study in a secondary instrument or voice; in such cases, a maximum of 6 credit hours of applied-music study may apply towards the minor. See section 06.03.05 (Program of Study) for additional information.	15-19
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Units	60

¹

Organ and Piano majors must take six semesters (24 units) of primary 1-hour lessons. PRL students who have completed four consecutive semesters of applied-music study and who wish to register for anything less than 4 cr. hr. of applied music in a given semester must submit their request in writing to the Office of Graduate Studies. Exceptions to this policy, for the Summer Session, only, may be made by the Associate Dean of Graduate Studies on the basis of a request from the major applied teacher, endorsed by their department chair, and approved by the Associate Dean of Graduate Studies.

Students majoring in performance and literature are guaranteed no more than three years of major applied-music study in their doctoral programs. Any exceptions to these primary (1-hour) lesson limits require the permission of the Associate Dean of Graduate Studies. All D.M.A. Performance and Literature (PRL) students in residence will be enrolled for applied-music study (460A-4 cr. hr.) for a minimum of four consecutive semesters. In addition, they must be registered for one hour lessons (460A) during the semester in which they are preparing and/or performing a solo degree recital or for one-half hour lessons (430A) during the semester in which they are preparing and/or performing a lecture recital or recital.

² If option C or D is chosen, see section 06.03.08 ([Doctoral Dissertation/Research Project](#)) for additional information.

³ Students in this major may include only one course from MHS 421-426 (as part of the minor or as an elective or as remediation) within their 60-credit-hour program. Additional courses from MHS 421-426 may be required as remediation or elected above and beyond the 60-credit requirement for the degree. See section 06.03.05 ([Program of Study](#)) for additional restrictions on DMA minors and electives.

Additional Requirements

Ensemble: Voice majors must enroll in a choral ensemble for one semester, and that semester will be determined by the director of choral activities in consultation with the voice faculty. All voice students in this major must audition for the choral director at the beginning of their first semester of study. This requirement will be waived for students who received a master's degree from Eastman.

Jury: Required. See section 06.01.03 ([Graduate Juries](#)) for more information.

Recitals: Three recitals are required; normally, the student presents two solo recitals and one lecture recital. The proportion between lecture and solo recitals will vary according to individual needs and students are expected to use different repertory for solo recitals from that used in lecture recitals. All DMA PRL students are encouraged to perform at least two of their three recitals by the end of their second year of study. Programs for all required performances must be approved by the student's major teacher. These presentations will represent work the student and their major teacher have done together through registrations for study both before and concurrent with the times of the events. A faculty committee will be in attendance at each public program and will pass upon its acceptance.

DMA PRL students in piano are required to play a fourth degree recital which is collaborative in nature. Collaborative degree recitals may have independent juries of three members for each student degree recitalist, or a single faculty jury of three members who will serve as the jury for all student degree recitalists performing on the program. Piano concerto performances may not be used for collaborative degree recitals.

Comprehensive Exam: Required. See section 06.03.07 ([Comprehensive Examination – DMA](#)) for more information.

Foreign Language (Voice majors only):

Voice students must demonstrate one year (two semesters) of proficiency in Italian and a minimum of at least one semester of both French and German, with a minimum grade of B. Additionally, a semester of lyric diction in each of the following languages is required, with a minimum semester grade of B+: English, Italian, German, French. Upon matriculation, student transcripts will be evaluated for evidence of foreign-language study. If the student does not possess the necessary degree of proficiency, they will be required to pass two semesters of Italian language at the Eastman School of Music, as well as one semester of French and German with a grade of B or higher. The voice faculty strongly recommends that DMA voice students take all four graduate courses in lyric diction in order to build capacity to teach undergraduate diction courses and/or effectively instruct university-level singers in applied voice study.

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06.03.15 DMA – Major in Piano Accompanying & Chamber Music

Prerequisites: Prerequisites for the DMA in ACM include a master's degree in accompanying, piano performance, or a related field. Students audition in person, performing with singers and instrumentalists at Eastman. They also must submit a research paper demonstrating advanced analytic, scholarly, and writing abilities.

Upon entry in the program, DMA students in ACM take the placement exams in music theory and history required of all entering graduate students at Eastman. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Residency: Majors in ACM will normally be in residence for two full academic years. Students who received a Master of Music in Piano Accompanying and Chamber Music from Eastman may be required to be in residence for only one year. See section 05.01 ([Residency](#)) for more information.

Requirement	Units
Applied Music ACM 460A (Applied Accompanying Lessons) – four to five semesters at 4 units each.	16-20

Music History and Music Theory: must include at least three doctoral music history seminars (MHS 594s), one of which may be substituted with one of the following: TH 481, TH 482, TH 525, TH 526, TH 581, TH 590, MUY 400- or 500-level course, or independent study at the 500 level.	19-21
Minor: developed in consultation with the program advisor, in an area such as pedagogy, Baroque performance practice, opera coaching, or interdisciplinary studies in the humanities. See section 06.03.05 (Program of Study) for more information.	10-12
Electives: May include keyboard study. See section 06.03.05 (Program of Study) for more information.	11-15
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Units	60

Additional Requirements

Jury: Student in this major will perform a jury in December of the first year in residence. In rare instances, students may be allowed to perform their jury the following December. See section 06.01.03 ([Graduate Juries](#)) for more information.

Foreign Language Requirements: As a prerequisite to admission, students in the piano accompanying and chamber music major will have developed language proficiency equivalent to at least one year of college-level instruction in one of the following languages: French, German, or Italian. This proficiency is tested by a language/diction examination administered during the student's first semester of enrollment. Before the end of the second year of residency, each DMA candidate in this major will have developed reading proficiency in one of the remaining languages equivalent to at least one year of college-level instruction in that language, and diction proficiency in English, French, German, and Italian. These requirements must be satisfied in one of the following ways before the student is permitted to undertake the comprehensive examinations: by successful completion of a departmental examination in translation and pronunciation; by completing the appropriate diction course and the equivalent of one year of college-level language study with a grade of "B+" or higher in each language.

Degree Recitals:

- ESM 503 (Doctoral Lecture Recital- see section 06.03.06 ([Lecture Recital](#)) for more information.
- ESM 505 (DMA Accompanying Recital with Vocalist)
- ESM 506 (DMA Accompanying Recital with Instrumentalist)
- ESM 507 (DMA Accompanying Third Recital)

Comprehensive Exam: Required. See section 06.03.07 ([Comprehensive Examinations – DMA](#)) for more information.

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Date

2024/11/21