

DMA Guide 2023-2024



A Note to Students

Welcome!

UCLA's DMA program is an environment for developing musical artistry and scholarship. The idea is to combine performance and research for richer, more vibrant, more communicative music-making.

This Guide—for DMA students and for faculty and staff—lays out program requirements and logistics. Its purpose is to help you succeed, and to enable each of you to focus as much as possible on your musical and scholarly explorations.

We wish each of you well on your journey of discovery.

—The Graduate Committee in Performance, 2021

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Action Items for Incoming Students

THE SUMMER BEFORE ENROLLMENT

Orientation

All DMA students are expected to attend a virtual orientation meeting in the summer, with the Department's Chair, Faculty Graduate Advisor (FGA), and the Student Affairs Officer (SAO).

Students should bring questions to this meeting about any aspect of the graduate program, including immediate planning and registration issues.

English as a Foreign Language (ESL)

If a student is a non-native English speaker, they must:

- Review the guidelines for UCLA's English requirements: <https://grad.ucla.edu/admissions/english-requirements/>
- Consult the ESL Placement Exam Guide: <https://internationalcenter.ucla.edu/resources/esl>
- Review the "Graduate Admissions Checklist" that comes with the student's acceptance letter. This provides guidance about whether the student needs to take the ESL Placement Exam (ESLPE). If required to do so, the student must take the ESLPE in the Fall or Winter Quarter of their first year.
- Review the guidelines for the Test of Oral Proficiency (TOP) Exam: <http://www.oid.ucla.edu/training/top>

If an ESL student wishes to be eligible for a teaching assistantship in their second year, they need to take the TOP exam by the end of Spring Quarter of their first year. If an ESL student wishes to be eligible for a teaching assistantship in their first year, they need to take the TOP exam in the Summer before enrollment.

A Note Regarding the Foreign Language Requirement

By the end of a student's second year in the DMA program, they will be required to demonstrate proficiency in a foreign language as a prerequisite for other academic requirements necessary to complete the program. Since there are different ways to fulfill this requirement, each with its own timeline, the summer before enrollment is the best time to decide which language(s) and method of completing the requirement would be most beneficial.

INITIAL ARRIVAL ON CAMPUS

California residents should plan to arrive in Los Angeles by mid-September. Non-residents should plan to arrive by September 1. Fall quarter classes begin the Thursday of "Week 0." To view annual UCLA academic calendars, please go to: <https://registrar.ucla.edu/calendars/annual-academic-calendar>

Contact Information

When you arrive, make sure you update your mailing address, phone and email information on your MyUCLA portal. (<https://my.ucla.edu/>) The Student Affairs office will use this information as the primary means of communicating with you.

Action Items for Incoming Students

California Residency

IMPORTANT: California residency, if approved, provides a huge benefit to UCLA students in terms of tuition and fees. To prepare to obtain California residency, you will need to begin establishing legal ties to California. If you are a U.S. citizen but not a California resident, you must make an appointment to visit the Residence Deputy in 1105 Murphy Hall and/or consult this website at your earliest convenience:

<http://www.registrar.ucla.edu/Fees-Residence/Residence-Requirements/Residence-Determination>

The Residence Deputy will direct you on this process.

FINANCE

Tuition and Fees

For updated information regarding tuition and student fees, visit the Graduate Division [website](#).

BruinBill, BruinDirect, and BAR (Billing & Accounts Receivable)

BruinDirect (Direct Deposit for your BAR/BruinBill Account) is the electronic deposit of your BAR/BruinBill refunds directly into your personal bank account. **All students are required to have BruinDirect.** A U.S. bank account is required. While your BruinDirect account is being set up, refunds will be mailed to the address you indicate on MyUCLA. All BAR refunds are eligible to be directly deposited, which include fellowships, stipends, loans and any non-payroll payments to students. Sign up is available by logging into MyUCLA and clicking on BruinBill Accounts.

BruinBill – University Student Billing Account: Students are assigned a BruinBill account which records all charges and payments associated with registration and student housing, as well as other service charges like student health service (Ashe Center) charges that are assessed to students. Your BruinBill is available to manage nearly 24/7; just login to MyUCLA and click on BruinBill Accounts. **It is your responsibility to review your BruinBill account each month** and to make the Graduate Student Affairs Advisor aware of any issues that arise.

TEACHING ASSISTANTSHIPS & RESEARCH MENTORSHIPS

Requirements and Specifications for Teaching Assistants (TAs)

Students are limited to 12 quarters of TA-ships, though this may be extended to up to 18 quarters as an exception approved by UCLA's Graduate Division.

All students who will be TA-ing in the School of Music are required to take Music 495 (Introductory Practicum for Teaching Apprentices), which lays the foundation for the teaching excellence expected of all TAs at UCLA. One quarter is required, to be taken during or before the first quarter of the TA-ship, but two quarters are recommended. They should also register for Music 375 during every quarter of the TA-ship.

Students who plan to work at over 50% time on campus must first contact the department's Student Affairs Officer (SAO) and fill out an "Authorization to Work over 50%" form, which must be approved by the Department Chair.

Action Items for Incoming Students

Research Mentorships

Students are encouraged to apply for Research Mentorships during their studies at UCLA. For information on this and other sources of continuing support, see the Graduate Division Continuing Support webpage: <https://grad.ucla.edu/funding/financial-aid/funding-for-continuing-students/>

Conference and Research Funding

For those interested in attending conferences, UCLA funding resources are available.

Please apply for these funding opportunities in the following order:

1. Doctoral Travel Grant

- The Graduate Division offers a Doctoral Travel Grant, which will reimburse up to
- \$1,000 related to conference participation through a student's seventh year in any of its doctoral programs. Please see this page for details: <https://grad.ucla.edu/funding/financial-aid/funding-for-continuing-students/doctoral-student-travel-grants/>

2. School of Music Student Opportunity Fund

- The UCLA Herb Alpert School of Music provides reimbursement for travel expenses related to research, performance, master classes, festivals and conferences. Please see this page for details: <https://info.schoolofmusic.ucla.edu/students/student-opportunity-fund/>

3. For other funding opportunities, please go to: <https://grad.ucla.edu/funding/financial-aid/funding-for-entering-students/fellowships-grants/>

The DMA Graduate Program

Overview of Graduate Study Administrative Structure

ADMINISTRATIVE STRUCTURE

Understanding the overall structure of graduate study at UCLA will help you navigate the program and utilize its resources.

- **UCLA Academic Senate**
- **UCLA Graduate Council**
- **UCLA Graduate Division**
- **School of Music Office of Student Affairs**
- **Student Affairs Officer**
- **Music Department Graduate Committee in Performance**
- **Faculty Graduate Advisor**

The UCLA Academic Senate operates as a legislative body and a system of appointed, faculty-run committees for UCLA, one of which is the Graduate Council.

The UCLA Graduate Council creates policy for all graduate education at UCLA. It is composed of:

- Twenty faculty members
- Four graduate student representatives appointed by the Graduate Student Association
- Graduate Division deans, directors, and principal staff

This council recommends changing or creating degree programs and periodically reviews and evaluates all graduate programs of study.

The Graduate Division executes the policies set by the Graduate Council and oversees the quality and progress of graduate education on campus, including the program requirements on the following pages. Throughout your studies at UCLA, you may interact with the Graduate Division about funding, degree milestones, and the awarding of your degree.

Our Music Department program requirements are crafted at the department level and formalized through the Graduate Division and the Graduate Council. Our program is subject to the Graduate Division's Standards & Procedures, which are available here: <https://grad.ucla.edu>

As a graduate student at UCLA, you may regard the program requirements and the Graduate Division's Standards & Procedures as your contract with the university.

The Office of Student Affairs works to recruit, matriculate, retain students at The UCLA Herb Alpert School of Music. Guided by the University's learning and teaching mission, the Office creates an inclusive space that provides comprehensive academic advising, and support services to foster student success.

The DMA Graduate Program

Overview of Graduate Study Administrative Structure

The Student Affairs Officer (SAO) works to advise Music Department graduate students by:

- Providing guidance and support
- Monitoring degree progress
- Discussing academics and funding
- Liaising between students and the Graduate Committee in Performance
- Bringing student petitions to the Graduate Committee for approval
- Meeting with the Graduate Faculty Advisor to discuss students' academic progress

The Graduate Committee in Performance (Graduate Committee) oversees the academic aspects of the Music Department's Master of Music and Doctor of Musical Arts programs. Members of the committee are drawn from performance faculty and teachers of the graduate core courses. The committee chair is the Faculty Graduate Advisor (FGA).

The Graduate Committee advises, evaluates, and adjudicates:

- Recital programs and recital committees (MM and DMA)
- Petitions for curriculum exceptions (MM and DMA)
- 50 Lists (DMA)
- Questions for the Written Qualifying Exam (DMA)
- Written Qualifying Exam (DMA)
- Dissertation proposals and Doctoral Committees (DMA)
- Academic qualifications of applicants for admission to the MM and DMA programs

The Faculty Graduate Advisor (FGA) chairs the Graduate Committee in Performance and works with the Student Affairs Officer to track graduate students' degree progress, encourage their timely progress, counsel students on when and how to schedule exams, and advise students on matters of professional development

The FGA also:

- Advises students and faculty about the DMA program.
- Serves as many DMA students' primary faculty academic advisor until a student's Doctoral Committee Chair is appointed. Students may also seek academic advice from their studio instructor or other faculty.
- Holds periodic individual meetings with students
- Participates with the Department Chair in orientation meetings for new students.
- Assesses student petitions.

Relevant petition forms may be accessed here:

<https://info.schoolofmusic.ucla.edu/students/graduate/forms/>

The DMA Graduate Program

Overview of Graduate Study Administrative Structure

DMA PROGRAM REQUIREMENTS

Coursework

- Complete a minimum of 98 units, consisting of:
 - 24 units at the 200 level
 - 60 units at the 400 level
 - 10 units at the 500 level (4 units are electives).

IMPORTANT: Students who received the MM degree at UCLA are expected to complete at least 28 additional units and two recitals beyond the MM requirements, subject to the specific requirements of their area of specialization.

The DMA Graduate Program

Program Checklists

Instrumental/Vocal Performance

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2. 3.	12
MUSC 400-level performance instruction (6 units/quarter)	1. 2. 3. 4. 5. 6. 7. 8.	48
MUSC 401:	New Music Forum	2
MUSC 469 OR 471:	Instrumental Pedagogy OR Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
*Elective	1.	4
INSTRUMENTAL STUDENTS: 3 quarters of MUSC C485:	Chamber Ensemble (1 unit each)	3
VOCAL STUDENTS: 3 quarters of MUSC C458:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each)	6

*Electives are chosen from Music 261A through 261F, C267, 270E, 270F, 596D, courses in pedagogy, Musicology 250, Ethnomusicology 271, 273, 275, 279, or other appropriate graduate courses selected with advisement).

**Units of Music 599 depend on how many quarters a student takes to complete their dissertation.

NOTE: Keyboard specialists must collaborate with at least one vocalist or vocal ensemble, one wind player or small ensemble, and one string player or small string ensemble within the context of the MUSC C485 requirement.

Additional coursework may be required to satisfy the Foreign Language Requirement

The DMA Graduate Program

Program Checklists

Conducting

Core Courses	Title	Total Units
MUSC 202:	Analysis for Performers	4
MUSC 203:	Notation and Performance	4
MUSC 204:	Music Bibliography for Performers	4

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2. 3.	12
8 quarters of 400-level conducting instruction (6 units each)	1. 2. 3. 4. 5. 6. 7. 8.	48
MUSC 401:	New Music Forum	2
3 quarters of MUSC 400-level chamber ensembles (2 units each)	1. 2. 3.	6
MUSC 469:	Instrumental Pedagogy OR 471: Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
MUSC 599:	Guidance of DMA Dissertation	4-12
* Electives	1. 2.	4

*Electives are chosen from Music 261A through 261F, C267, 270E, 270F, 596D, courses in pedagogy, Musicology 250, Ethnomusicology 271, 273, 275, 279 or other appropriate graduate courses selected with advisement.

**Units of Music 599 depend on how many quarters a student takes to complete their dissertation.

NOTE: Additional coursework may be required to satisfy the Foreign Language Requirement

DMA Degree Milestones

In addition to the required coursework, students must complete the following degree milestones on a timely basis:

- Foreign Language Requirement
- Recitals:
 - First Year Recital
 - Entrepreneurial Recital
 - Final DMA Recital
- Departmental Written Qualifying Exam
- Dissertation Proposal and Constitution of Doctoral Committee
- University Oral Qualifying Exam
- Final DMA Recital
- University Final Defense of the Dissertation and Dissertation Filing

For more information, see this page on the Graduate Division website:

<https://grad.ucla.edu/programs/herb-alpert-school-of-music/music/>

Foreign Language Requirement

Students in the DMA program are required to demonstrate reading proficiency in, at minimum, one of the following foreign languages: German, French, Italian, or Spanish. The language should be chosen in consultation with the student's studio instructor and the FGA.

NOTE TO CONDUCTORS:

Instrumental and wind conducting majors are required to complete this requirement by the end of their first year. Voice, choral conducting and orchestral conducting majors must demonstrate reading proficiency in two (2) of the languages above by the end of their second year to fulfill this requirement. To fulfill the requirement, a student may petition to substitute a language (or languages) for those listed above, explaining how the proposed language may be vital for the student's repertoire and/or area of specialization.

The methods for fulfilling the foreign language requirement include:

- Completing three quarters of UCLA foreign language instruction in the same language, or the IG language study course, with a minimum grade of B
- Passing a language examination administered by a UCLA foreign language department with a grade of Level Four or higher
- Passing a language examination administered by the School of Music Office of Student Affairs and evaluated by designated UCLA faculty.

The foreign language requirement must be completed by the end of the student's second year in the DMA program and is a prerequisite to taking the Departmental Written Qualifying Exam (WQE).

NOTE: Since DMA students who received the MM degree at UCLA should take the WQE during the first year of their DMA, they should plan to complete their foreign language requirement as soon as possible after beginning the DMA.

DMA Degree Milestones

Recitals

RECITALS

General Information

Students are expected to perform one recital each academic year. ***The student is expected to submit the [Recital Program Approval Form](#) at least two months prior to the proposed date for each recital.***

Along with the completed form, the student must attach a copy of any previous degree recital programs. Recitals that are given out of sequence will not count toward the degree.

Except for the second-year Entrepreneurial Recital, which may occur during the summer, recitals must take place during one of the three regular academic quarters, between the first day of classes and the last day of Exam Week.

Orchestral and wind conducting students' conducting recital requirements may be also fulfilled cumulatively by conducting single or multiple works on a variety of programs.

Choral conducting students: If a student received the MM at UCLA in choral conducting and is now a DMA choral conducting major, the student will be provided a minimum of 50 minutes of performance podium time in their two DMA years (plus corresponding rehearsal time), according to the following guideline: 20 minutes of performance time in the first year/30 minutes in the second year.

If a student earned a MM elsewhere, the student will be provided a minimum of 70 minutes of performance podium time in their three years of DMA studies (plus corresponding rehearsal time), according to the following guideline: 20 minutes in the first year/20 minutes in the second year/30 minutes in the third year.

Venues

The main on-campus venues for graduate recitals are:

- Lani Hall
- Ostin Ensemble Room
- Ostin Recording Studio
- Orchestra Room (1343)
- Choral Room (1325)
- Schoenberg Hall (Piano and organ recitals only)
- Organ Studio (Organ recitals only)

DMA Degree Milestones

Recitals

RECITALS

Repertoire

Instrumental and vocal recital programs should comprise approximately one hour of music.

Over the course of the degree, the student's recital repertoire must demonstrate a command of a wide range of styles, though comprehensive stylistic mastery need not be demonstrated on every recital program.

On two of the three recitals, the student must include a work by a living composer, or a work written after 1970. Chamber works, if deemed appropriate or complementary to a particular program in consultation with the studio teacher, may be included.

DMA recital repertoire should mainly comprise works students have learned while enrolled in their graduate degree program at UCLA.

Memorization

Students should consult their studio teachers and/or area heads regarding specific requirements for memorization. At their discretion, memorization requirements may be waived for contemporary compositions, premieres, or for other compelling reasons.

Piano: All repertoire must be played from memory.

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

Other instruments and voice: For strictly solo works -- where the other part(s) is/are purely accompanimental, like instrumental concertos, opera or concert arias, art songs or unaccompanied works -- memorization is required. In repertoire for two or more performers where the parts are relatively equal in importance and difficulty (e.g. sonatas, duos, trios, quartets, certain song cycles), memorization is not required.

Presentation

Students are expected to treat all degree recitals as formal events that reflect on the reputation of the School of Music and the University. Performers should be dressed in appropriate concert attire and exhibit a professional manner on stage at all times, including appropriate acknowledgment of all collaborating artists and a gracious manner towards the audience. In consultation with their studio instructor and the Graduate Committee, students may explore alternative concert formats and protocols (the Entrepreneurial Recital described below is meant to encompass this kind of alternative presentation).

DMA Degree Milestones

Recitals

RECITALS

Accompaniment

Staff and student piano accompanists for graduate recitals are available to students without charge. Students may choose to collaborate with accompanists from outside UCLA, but at their own expense. Up to three hours of rehearsal time with UCLA accompanists will be allotted for DMA recitals.

NOTE: In order for an accompanist to be provided by the School, the student must initiate communication with the Coordinator of Instrumental Collaborative Piano, Prof. James Lent, at least **two months** prior to the proposed concert date. Sheet music must be provided to the accompanist at least **one month** prior to the first rehearsal.

Program Approval

For each recital, a **Recital Approval Form** must be submitted to the Graduate Committee **at least two months ahead of the scheduled recital**. Along with the completed form, the student must attach a copy of any previous degree recital programs. To receive credit for the recital, the student must also upload a copy of the proposed program to the Recital Approval Form.

After the program is approved by the Graduate Committee, the student may schedule their recital for the following winter or spring quarter. Shorter works to be decided at a later date must be described in generic terms, e.g. “Bach Prelude and Fugue” or “New Music Forum piece” (the composer of this work must be identified).

Recital Submission and Review Process

Step 1: Students should submit their signed Recital Program Approval Form, their program proposal, and any previous degree recital programs in one pdf document at least two months ahead of their scheduled recital to the following Box folders.

- [DMA First Year Recital](#)
- [DMA Entrepreneurial Recital](#)
- [DMA Final Recital](#)

Step 2: Once a student has successfully completed their recital, it is incumbent on the student to send their invited faculty the correct review form to have your recital graded. Students will need to fill out one of the following three Docusign forms to send to their invited faculty.

- [DMA First Year Recital Review Form](#)
- [DMA Entrepreneurial Recital Review Form](#)
- [DMA Final Recital Review Form](#)

DMA Degree Milestones

Recitals

RECITALS

Recital Scheduling

DMA students must have their recital program approved by the Graduate Committee to be eligible to reserve a recital venue. The recital program approval form can be found online or in the main office (SMB 2520).

DMA candidates will be allocated four hours for their recitals. The four-hour allocation should be used as suggested:

- 1 hour for set-up and warm-up
- 2 hours for performance
- 1 hour for tear-down and exiting the venue.

To ensure fairness, DMA candidates will be scheduled by a blind lottery. On the Recital Application, the student will be asked to provide five preferred dates, times, and venues for their recital.

Steps for Completing the DMA Student Recitals Request Form:

- Download and print the Student Recital Request Form.
- Complete ALL information requested. Forms with missing information will be returned.
- Provide your top five preferences for the date, time, and location of your recital.
- Make sure that you and your faculty supervisor sign the Student Recital Request Form.
- Submit your completed DMA Recital Request form to the Office of Student Services (SMB 2520).
- The Department of Music Events Coordinator will inform you via email of your approved recital date, time, and location.
- Complete the Recital Support Request Form.

NOTE: Three weeks before your scheduled group recital, you will be sent a link to the Recitals Support Request Form. This form is required as it informs the various areas in the Department if you require special audio/visual needs, loan of any period instruments, or special piano preparation. Note, special support requests need prior approval from your area head.

Off-Site Recitals

Candidates can be approved to have their recital in another venue on or off-campus. Students making these requests must complete the recital scheduling application form and have their site approved in advance by the members of their committee and the school administration. Costs related to holding a DMA recital off-campus are the responsibility of the DMA candidate. The Department of Music has relationships with several venues off-campus. For more information on holding your recital off-campus, contact: events@schoolofmusic.ucla.edu.

Please see the [School of Music Recitals Page](#) for the instructions and links needed to reserve a recital venue.

Once the student requests a venue, along with a date and time, an email will be sent confirming their reservation. This email will also contain a link to the Recital Questionnaire, which is due **3 weeks** prior to the student's event. Failure to complete and submit the questionnaire will result in cancellation of the reservation.

DMA Degree Milestones

Recitals

RECITALS

Printed/Digital Programs

In line with UCLA's commitment to environmental sustainability, we strongly encourage students to adopt the use of digital programs. Printed and/or digital recital programs should be presented formally (see "Sample Program" below).

They should include:

- The recitalist's name and biography. (Included in the biography should be the program and year in which the student is currently enrolled at UCLA, and the name of the studio instructor with whom they study.)
- The names of all collaborating artists.
- Each composer's full name and date of birth and death, if applicable. If still living, the date information should read, for example, "b. 1948.")
- Accurate work information, including year of composition, movement markings if applicable, and opus or other identifying cataloguing information. Non-English titles should appear in their original language, translated into English in parentheses.
- The following sentence, appearing on the cover page of the program: "This recital is in partial fulfillment for the requirements of the Doctor of Musical Arts degree."
- Written acknowledgement of teachers, classmates and others may be included.

The final printed and/or digital program must be approved by the student's studio instructor or the Faculty Graduate Advisor at least two weeks before the recital.

Program notes

Written program notes are required only for the Final DMA Recital, but strongly encouraged for all others (suggested length: approximately 1000 words total). They should be well written, well researched and engaging, and should identify the recitalist as the author. The student's Doctoral Committee will comment on the program notes in its written post-concert evaluation and adjudication.

Students are also encouraged to include spoken commentary from the stage, as appropriate.

DMA Degree Milestones

Recitals

Sample Program

COVER PAGE

UCLA Herb Alpert School of Music
Final DMA Recital

Recital Date and Time (with year)
Location
UCLA

This recital is in partial fulfillment of the requirements of the Doctor of Musical Arts Degree.

PROGRAM PAGE

Program Title (if applicable)
Student Name, instrument/voice type
Collaborative artists' names and instruments

Sonata No. 10 in B flat major for piano and violin, K. 378 (1779) Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro moderato
- II. Andantino sostenuto e cantabile
- III. Rondo

Sonata No. 1 in f minor for violin and piano, Op. 80 (1946) Sergei Prokofiev
(1891-1953)

- I. Andante assai
- II. Allegro brusco
- III. Andante
- IV. Allegro

-INTERMISSION-

Rhapsody No. 1 (2014) Jessie Montgomery
(b. 1981)

Sonata in A major for violin and piano, FWV8 (1886) César Franck
(1822-1890)

- I. Allegretto ben moderato
 - II. Allegro
 - III. Recitativo-Fantasia
 - IV. Allegretto poco mosso
-

BIOGRAPHY PAGE

PROGRAM NOTES

DMA Degree Milestones

Recitals

Recording

Video recording of recitals for archival purposes is provided by the School of Music at no charge to the student. Pending resource availability, live-streaming may be arranged with advance planning.

Faculty Attendance

The student's studio instructor is expected to attend each recital in person. Students are encouraged to invite other faculty to attend.

THE THREE DMA RECITALS

First-Year Recital

By the Monday of 7th week in the fall quarter, first-year DMA students must submit the Recital Program Approval Form for the First-year Recital, found on the school's website. After program is approved by the Graduate Committee, the student may schedule their recital for the following winter or spring quarter. The student must also upload their program to <https://recitals.music.ucla.edu/recital/> to receive faculty members' reviews of the recital.

The recital program should include approximately one hour of music (except conducting) demonstrating a command of various styles and must include a work by a living composer (or written after 1970). One chamber work, if deemed appropriate or complimentary to a particular program, can be included. Shorter works to be decided at a later date must be described in generic terms, e.g. "Bach Prelude and Fugue" or "New Music Forum piece" (the composer of this work must be identified).

The student's major teacher should attend (and is the only mandatory attendee, although other faculty may be invited).

Second-Year Entrepreneurial Recital

The Entrepreneurial Recital is a public concert showcasing the imagination, creativity and enterprise of the student – qualities which are increasingly crucial to a successful performance career. It is presented in a location other than the UCLA campus, and should have the potential to attract a sizeable audience. While the recital should comprise approximately one hour of music, it should incorporate distinctive and/or non-standard approaches to programming and concert formats. The student will work with the FGA and other relevant faculty to refine their recital proposal, but must handle all scheduling, recording services, publicity, program notes, ticketing, and other matters themselves, without the direct assistance of faculty. As with the first-year recital, the major teacher is expected to attend. The student will be evaluated on the entrepreneurial aspects of the recital as well as on their performance.

After successfully completing the First-Year DMA Recital, the student must submit another **Recital Program Approval Form** for the Second-Year Entrepreneurial Recital. ***This form is due at least two months before the student plans to perform the recital.*** In this form, the student must include a detailed proposal, including:

- Description and rationale for the recital (two paragraphs minimum; one page maximum)
- Itemized budget
- Marketing plan for attracting attendance
- Repertoire, program order and names of collaborators (if applicable), in a similar format to that submitted for the First-Year DMA Recital
- Recital venue, date and time, with written confirmation from the sponsoring entity that the event is scheduled.
- The student must attach their First-Year recital program with this form.

NOTE: Conducting majors may undertake the Entrepreneurial Recital at the discretion of their major teacher, or in place of this recital, may repeat the first-year recital requirements during the second year. Percussion and organ majors are not required to perform the Entrepreneurial Recital off-campus.

NOTE: For students who have received the MM degree at UCLA, the Entrepreneurial Recital will be their first recital.

DMA Degree Milestones

Recitals

Final DMA Recital

After successfully completing the Entrepreneurial Recital, the student must submit another **Recital Program Approval Form** for the Final DMA Recital. ***This form is due at least two months before the student plans on performing the recital***, and must include a copy of the First-Year and Entrepreneurial Recital programs.

The final DMA recital for instrumental and vocal students must be a full recital containing approximately 60 minutes of music, and should contain music related to the student's dissertation topic. The student's Doctoral Committee members (see below) are expected to attend the Final DMA Recital.

NOTE: The Final DMA Recital may not be given in the same academic year as the Entrepreneurial Recital.

DMA Degree Milestones

Exams

THE CENTURY LIST FAQs

What is the Century List?

The Century List (formerly called the “50-List”) is a study list of compositions and writings from a roughly 100-year period, assembled by the student with faculty assistance. The list comprises selected repertoire from the student’s major, and also includes other important music from the same timespan, as well as scholarly writings about the music and its background and context.

Why do I have to make a Century List?

Every DMA program has its own way for students to demonstrate musical knowledge that is both deep and broad. At UCLA, this is the Written Qualifying Exam (WQE), a day-long, real-time, open-book essay in which a DMA student responds to prompts that they receive just before the exam begins. The prompts are based on a study list that you and your faculty advisors carefully develop, which is called the Century List.

What are the purposes of the Century List?

- (1) It joins performance with scholarship, emphasizing repertoire the student cares about and scholarship that is relevant and helpful for understanding that repertoire.
- (2) It guides the student’s study for the Written Qualifying Exam by fostering:
 - deep knowledge of the chosen repertoire and its musical and conceptual background.
 - broad knowledge of related music and ideas from a roughly 100-year period.
- (3) It prepares the student for college teaching through studying important works that a university-level performance instructor should know expertly and fluently.
- (4) It guides faculty in creating the Written Qualifying Exam for the student.

What are some ways a student can start to organize the Century List?

One of these three repertoires may initially guide the task of assembling the List:

• Repertoire of interest to the student.

The Century List may contain any repertoire relevant to the student’s major, within a roughly 100-year span, with which the student wants to become closely familiar.

• Repertoire from one of the student’s DMA recitals.

Works performed in a DMA recital can well serve as an organizing principle for the Century List, which offers an opportunity for the student to become closely familiar with the repertoire and historical period of choice.

• Repertoire connected to an envisioned dissertation topic, while not confined to it. This option may be useful if you have already settled on a dissertation topic, since a focus on dissertation-related repertoire makes the Century List and WQE a preparatory stage on the way to formulating the dissertation proposal. However, since the WQE is meant, in part, to measure breadth of repertoire knowledge, a Century List must contain substantial repertoire outside of the dissertation topic.

Is there any advantage to organizing the Century List in any of the three ways above?

If you have already decided on a dissertation topic, connecting the Century List to the dissertation topic gives you a head start on dissertation-related research. (As noted above, the Century List must have a significantly broader scope than a dissertation topic.)

What else does the Century List include?

In addition to the repertoire directly related to the student’s major, the list will include:

- Other important works spanning the same approximately 100 years, comprising a variety of genres (solo, chamber, orchestral, choral, art song, opera, etc.).
- Well-chosen scholarly writings about the music and the period.

How many and what kinds of items should the Century List contain?

The Century List should contain around 50 items from an approximately 100-year period:

- Approximately 25 compositions—full works or excerpts.
- Approximately 25 written sources—usually published articles, chapters, or books—related to the selected music, its background, the broader repertoire, and the era. (These sources, not necessarily written during the 100-year period, need to be about music of that period.)
- Optional: Relevant recordings or videos may be added to the approximately 50 items repertoire?

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THE CENTURY LIST FAQs

How do I choose an organizing principle for the Century List?

There are many right answers; students choose very different ways to organize the list.

If the list is unrelated to an anticipated dissertation topic: Design the list so that it helps you to dig into music you care about.

If the list is related to a dissertation topic: Design the list so that it helps you to dig into issues surrounding your dissertation topic.

For example, if the dissertation will examine a particular choral piece, the Century List might focus on the development of that genre of choral music, or on similar performance issues as they appear in several different genres, or on the varieties of choral genres from the time. It depends on what you want to learn about.

How do I choose my roughly 100-year period?

The process is different for every student. The endpoints may be suggested, for example, by the rough lifespan of a composer or a musical practice, by the dates of relevant musical works, or by the development of crucial musical and intellectual ideas.

Does the 100-year period need to coincide with a historical century or musical period?

No. You may start your roughly 100-year period in any year that suits your Century List.

If I choose a focus related to my dissertation, is the Century List the same as the dissertation bibliography?

No. They are distinctly different. The dissertation bibliography relates directly to the dissertation topic. The Century List has more breadth. There may be some overlap between the two lists, but they are quite different.

How do I present the Century List?

In a Word document as follows:

- A. Begin by identifying the roughly 100-year period.
- B. Briefly explain the organizing principle(s) of the list. (One paragraph.)
- C. Provide a numbered list of about 25 works of music, arranged chronologically—full works or important sections, movements, acts, etc. Include complete titles and dates of composition.
- D. Provide a numbered list (starting again from 1) of about 25 written sources (published articles, chapters, or books), arranged alphabetically by author. Include dates of publication. For each item, provide a sentence or two explaining its relevance to the List.
- E. Optional: add a separate numbered list of additional relevant recordings or videos.

Who will help me assemble my Century List?

You may work on your list with your studio instructor, the Faculty Graduate Advisor, and/or other Performance Studies faculty. (Help may also come from prospective members of your dissertation committee, and/or members of the Graduate Committee.)

Although it is not a requirement, you may enroll in a quarter or two of Music 597 (“Preparation for the Written Qualifying Exam”) while creating the list and studying it for the Exam. The instructor for Music 597 may be your studio instructor, a member of the Performance Studies faculty, or another interested faculty member.

How and when should I submit my Century List?

E-mail the list to the Faculty Graduate Advisor at least six weeks before the student’s desired date for the Written Qualifying Exam.

How is the Century List approved?

The Graduate Committee reviews the List and either approves it or suggests changes. Sometimes a Century List goes through one or two cycles of revision and resubmission.

The Graduate Committee’s role is to help the student get the most out of the Century List. With their diverse backgrounds, Committee members may know of works or resources to enrich the student’s understanding, or to balance or broaden the list.

Why is the Century List so open-ended?

The faculty want students to have flexibility in selecting materials for study. At the same time, the faculty want students to graduate with knowledge that is both deep and broad.

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THE CENTURY LIST FAQs

How will my Century List be evaluated?

When reading your Century List, the Graduate Committee may consider questions like these:

- Does the list correspond well to the roughly 100-year period?
- Is there a healthy balance of specificity and breadth in both the works list and the written sources list?
- Are important works, composers, or genres missing, under-represented, or over-represented?
- Does the list of written sources provide appropriate background and context for the chosen repertoire?

DMA Degree Milestones

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WRITTEN QUALIFYING EXAM (WQE) FAQs

What is the Departmental Written Qualifying Exam?

The Departmental Written Qualifying Exam (WQE) is a day-long project that asks the student to write an essay responding to a specific “prompt” e-mailed to the student at the beginning of the exam.

What is the purpose of the WQE?

Since the DMA degree is the credential customarily required for university-level teaching in performance, the WQE aims to assure that a DMA student emerges from our program with both a breadth of knowledge about their repertoire, and the skills necessary to teach it fluently, critically and analytically. As a “barrier step” in the program, the WQE is also meant specifically to demonstrate the student’s readiness to undertake their dissertation, though the scope of both the 50 List (see below) and the WQE is substantially broader than that of the dissertation.

What is the ideal length for the WQE?

The WQE should be at least ten pages, double-spaced, and include a relevant bibliography of at least a dozen items. For the exam, the student is permitted full use of the Music Library and other online resources.

When is the WQE taken?

The WQE occurs after the student has completed all required coursework or is in their last quarter of coursework, and has satisfied the foreign language requirement. In conjunction with the student’s studio instructor and the Performance Studies faculty, the student determines when they would like to take the exam. To maintain satisfactory progress towards the DMA degree, students should take the WQE towards the end of their second year of the program. Students who received their MM at UCLA should be prepared to take the WQE towards the end of their first year of their DMA studies.

How does the WQE work?

Once the 50 List is approved, the student schedules an exam date with the Staff Graduate Advisor. At the same time, the student’s studio instructor (sometimes with input from a member of the Graduate Committee or Performance Studies faculty) drafts a “prompt” to serve as the basis for the student’s WQE response. The prompt is forwarded to the Graduate Committee for review, after which the Graduate Committee and studio instructor agree on a final version.

The exam is nine hours in length. The student receives the prompt by e-mail from the Staff Graduate Advisor at the beginning of the nine hours and may use all available library and online resources in their exam. At the end of the nine hours, the student e-mails the exam back to the Staff Graduate Advisor, who then forwards it to the Graduate Committee.

NOTE: The exam should be titled “Written Qualifying Exam” with the student’s name, university ID and the date. The prompt should appear at the beginning of the exam, and the bibliography and 50 List should follow it.

How should the WQE show?

The exam should show clarity of thought, organized and lucid writing, responsiveness to the given prompt, command of the items on the student’s “50 List,” a balance of citations from bibliographic sources with original observations, and the ability to synthesize information analytically into a coherent argument.

How will the WQE be assessed and adjudicated?

The exam is graded Pass or No Pass. Grading is dependent on the degree of specificity with which the student responds to the specific questions/issues, and on the thoroughness, thoughtfulness, aptness, and originality of the student’s treatment of the topic. The exam should reflect a balance between scholarly works cited and the student’s own original ideas.

A student is permitted three attempts to pass the exam. A third No Pass will result in dismissal from the program.

DMA Degree Milestones

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THE DISSERTATION

The Dissertation is the single piece of writing most emblematic of the doctoral degree, and as a published document, takes on a life outside the DMA Program and the School. It therefore represents the culmination of all the other stages, exams, and assignments, and in counterpoint with the three recitals, offers a public record of the candidate that stands for their musical, intellectual, and even personal values.

The Doctoral Committee and the Dissertation Proposal

After the student passes the Foreign Language requirement, completes the First-Year and Entrepreneurial Recitals, and passes the Departmental Written Qualifying Exam, they must assemble and request the formation of their Doctoral Committee, and concurrently submit their Dissertation Proposal to the Graduate Committee for approval.

Doctoral Committee

All doctoral committees require a minimum of three faculty members, of whom a minimum of two members (including the Chair) must hold UCLA Academic Senate faculty appointments.

The composition of the doctoral committee must adhere to the following rules:

- The chair (or one of the co-chairs) must be a Music Department professor.
- A minimum of two of the four members must be from one of the three UCLA School of Music departments. (Adjunct professors may serve as committee members if they are certified and approved by the university's Committee on Degree Programs.)
- A third member must be a UCLA faculty member, though need not be in the School of Music.
- Two of the three UCLA-affiliated members must be at the Associate Professor rank or higher.
- The fourth member may be either from another another accredited university or college which is UCLA's academic equivalent. (Non-UCLA committee members must have the equivalent of UCLA Senate faculty appointments.)
- At least one of the committee members must be from outside the Music Department, but with respect to this member's departmental affiliation, anyone holding a "0% appointment" in the Music Department is considered an "outside" member. (Please consult the Staff Graduate Advisor about which non-Music-Department professors also hold "0% appointments" in the Music Department.)

Doctoral committees may also include lecturers, but lecturers may serve only *in addition* to the four required members.

While drawing on the broad knowledge of issues and repertoire demonstrated through the 50 List and WQE, the dissertation itself requires focus and extensive research. In writing a dissertation, it is not appropriate to simply summarize general knowledge that is readily available. Instead, building on existing resources, the dissertation should aim to make an original contribution to the body of knowledge in the student's area of specialization.

The dissertation proposal should be a description of the research project the student plans to undertake, including a description of the issue(s) at hand, how the student will conduct the research, and a bibliography of resources the student will consult. The student's studio instructor, the Faculty Graduate Advisor, members of the Performance Studies faculty, the proposed Committee Chair or other interested faculty may assist students in formulating their proposal.

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A successful dissertation proposal will include:

- A robust, thoughtful title.
- Background information and rationale concerning the proposed project.
- A survey of the existing literature on the proposed subject.
- An explanation of general analytic procedures/methods the student intends to use.
- A sample outline of the structure of the dissertation, including a proposed list of chapters.
- A proposed timeline for completion.
- A preliminary annotated bibliography.

How long should it be?

The dissertation proposal should be approximately 3000 words, including the annotated bibliography.

IMPORTANT FORMS:

After securing agreement from each of the student's prospective Doctoral Committee members, and after completing the dissertation proposal, the student will submit two forms, in the following order:

1. **[“Doctoral Committee Request and Dissertation Approval Departmental” Form.](#)**

This form lists the proposed faculty members for the Doctoral Committee and includes the student's dissertation proposal. The student submits this form to the Faculty Graduate Advisor, who forwards it to the Graduate Committee and the student's proposed Doctoral Committee chair for review. The Doctoral Committee chair and the Graduate Committee either approve the form as submitted (or with minor emendations), or ask that it be resubmitted, incorporating substantial feedback about the dissertation proposal from its review.

2. **[“Nomination of Doctoral Committee Graduate Division” Form.](#)**

After the “Doctoral Committee Request and Dissertation Approval Departmental Form” is approved, the student must complete the “Nomination of Doctoral Committee Graduate Division” Form and have it signed by the Department Chair or Faculty Graduate Advisor. It is then submitted, via the Music Department Staff Graduate Advisor, to the Academic Services Department of the university's Graduate Division. Once this form is approved, the student's Doctoral Committee is officially constituted by the university.

DMA Degree Milestones

Exams

University Oral Qualifying Exam

After the student's proposed Doctoral Committee and dissertation topic are approved by the Graduate Committee, and the student has received approval for constitution of their Doctoral Committee from the Graduate Division, the student may schedule the University Oral Qualifying Exam (OQE). This is the student's first formal meeting with their committee. (Note: Students may not take the OQE until their Doctoral Committee is officially constituted by the Graduate Division.)

The OQE is an approximately two-hour in-person meeting with the student's Doctoral Committee at which the student orally presents their dissertation proposal and fields questions from committee members. Its purpose is to help guide the student in the early stages of their writing by obtaining feedback from Doctoral Committee members. The OQE must occur a minimum of two months before the final Doctoral Recital.

Before the OQE occurs, the student must obtain the “**Report on the Oral Qualifying Examination Graduate Division Form**” from the Staff Graduate Advisor. At the conclusion of the OQE, this form must be signed electronically by all the members of the Doctoral Committee. Each member indicates whether the student has passed the OQE or not. Passing the OQE is the final step in the student being formally “Advanced to Candidacy.”

NOTE: Due to faculty members' busy schedules, it is highly recommended that students schedule a date and time for their OQE well in advance. Students are responsible for finding a space to hold their exam and should schedule the room for at least two hours. Students are also responsible for ensuring that their committee members are able to attend the exam. Only one committee member (never the Chair or Co-Chair) may participate remotely in an OQE; this must be a matter of necessity, not convenience. If necessary, the Doctoral Committee Chair should work with the Staff Graduate Advisor to petition the Graduate Division in advance of the examination to allow one member to participate remotely. The department/program must submit the petition for remote participation to the Graduate Division at least 14 business days before the examination.

The technology required for remote participation must allow for the participant to see/be seen by and hear/be heard by all committee members and have access to visual materials simultaneously.

DMA Degree Milestones

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Writing the Dissertation

Though they are welcome to solicit assistance from other faculty, students work primarily with their Doctoral Committee chair on the writing of their dissertation. The student may enroll in a quarter or more of Music 599 (“Guidance of PhD or DMA Dissertation”) during their preparation period, though this is not required. The instructor for Music 599 is generally the student’s Doctoral Committee chair, but may also be a member of the Performance Studies faculty.

Final Defense of the Dissertation

The final defense of the dissertation is scheduled when the Doctoral Committee chair and the candidate agree that the work is ready to be defended before the Doctoral Committee. *Complete copies of the dissertation must be sent to each member of the committee at least two weeks in advance of the defense. The final defense of the dissertation may not occur earlier than two weeks after all committee members have received the dissertation. In neither this nor any other matter of timing may the student use financial or other issues to pressure the Doctoral Committee into acting any sooner than it deems appropriate. Awareness of upcoming deadlines is the student’s responsibility.*

The University requires that all able members of the Doctoral Committee physically attend the defense. An exception may be made for up to one member to attend the meeting via video conference, but this must be approved by the Graduate Division in advance. Allow plenty of time to schedule the final defense, and be aware that faculty members tend to plan travel, research, and sabbatical leaves months, even years, in advance.

The Final Doctoral Recital should occur before the dissertation is completed and filed.

Filing the Dissertation

All dissertation “signatures” and filing are done electronically. Please see the Graduate Division website for important information on filing procedures and formatting requirements:

<https://grad.ucla.edu/academics/graduate-study/thesis-and-dissertation-filing-requirements/>

Doctoral students are strongly encouraged to attend one of the quarterly Dissertation Filing Workshops given by the Graduate Division:

<https://grad.ucla.edu/academics/calendar/thesis-dissertation-filing-deadlines-and-workshops/>

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