



Doctor of Musical Arts (DMA) Graduate Guidebook

UCLA

Herb Alpert
School of Music

Note to Students

Welcome!

UCLA's DMA program offers a space for cultivating both musical artistry and scholarship. The program's aim is to integrate performance and research, creating a more dynamic, expressive, and communicative approach to music-making.

This guide, designed for DMA students, faculty, and staff, outlines the program's requirements and logistics. It is intended to support your success and allow you to focus on your musical and scholarly pursuits. The guide is detailed to address any questions you may have, so please take the time to read it thoroughly.

We wish you all the best on your journey of discovery.

- Department of Music

TABLE OF CONTENTS

1.	<u>Administrative Structure</u>	4
2.	<u>Action Items For Incoming Students</u>	6
3.	<u>Program Checklists</u>	10
	a. <u>DMA Program Requirements</u>	11
	b. <u>Masters of Music (MM)/Doctor of Musical Arts (DMA) – Instrumental & Vocal Performance</u>	12
	c. <u>Masters of Music (MM)/Doctor of Musical Arts (DMA) – Conducting</u>	14
	d. <u>Doctor of Musical Arts (DMA) – Instrumental & Vocal Performance</u>	15
	e. <u>Doctor of Musical Arts (DMA) – Conducting</u>	16
4.	<u>Degree Milestones</u>	17
	a. <u>Foreign Language Requirement</u>	19
	b. <u>Recital Requirements</u>	20
	i. <u>Recital Checklist and Deadlines</u>	21
	ii. <u>Recital Scheduling</u>	22
	iii. <u>Program Approval Process</u>	23
	iv. <u>Sample Program</u>	24
	v. <u>DMA Recital Notes</u>	25
	i. <u>Repertoire & Memorization</u>	
	ii. <u>Venues, Accompaniment, Presentation, Recording, Faculty Attendance</u>	26
	c. <u>Exam Process and Structure</u>	27
	a. <u>Exam Process</u>	28
	b. <u>Exam Structure</u>	
	a. <u>Century List and Written Qualifying Exam (WQE)</u>	30
	b. <u>Constitution of Doctoral Committee</u>	31
	c. <u>Dissertation Proposal</u>	32
	d. <u>University Oral Qualifying Exam (OOE)</u>	33
	e. <u>University Final Defense of the Dissertation and Filing</u>	34
	f. <u>Century List FAQs</u>	35
	g. <u>Written Qualifying Exam (WQE) FAQs</u>	39
5.	<u>Closing Thoughts</u>	41

ADMINISTRATIVE STRUCTURE

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

The UCLA Academic Senate operates as a legislative body and a system of appointed, faculty-run committees for UCLA, one of which is the UCLA 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 School of Music's Office of Student Affairs works to recruit, matriculate and 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.

ADMINISTRATIVE STRUCTURE

(Continued...)

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)
- Century 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.
- Assesses student petitions.

ACTION ITEMS FOR INCOMING STUDENTS

THE SUMMER BEFORE ENROLLMENT

Orientation

All DMA students are expected to attend a virtual orientation meeting with the Department's Chair 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.

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](#)
- Consult the [ESL Placement Exam Guide](#)
- 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](#)

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.

ACTION ITEMS FOR INCOMING STUDENTS

(Continued...)

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 the [registrar site](#).

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.

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

The Residence Deputy will direct you on this process.

ACTION ITEMS FOR INCOMING STUDENTS

(Continued...)

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.

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

(Continued...)

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](#).

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.

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.

3. **For other funding opportunities, please go to:** <https://grad.ucla.edu/funding/#/>



Program Checklists

DMA Program Requirements

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.



Additional coursework may be required to satisfy the Foreign Language Requirement.

***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.

Masters of Music (MM)/Doctor of Musical Arts (DMA) Program Checklist 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

MM TRACK

Courses	Title	Total Units
Problems in Performance Practices: Various MUSC 261A-F:		4
MUSC 400-level performance instruction	1. 2. 3. 1. 2.	30
MUSC 400-level performance organizations	1. 2. 3.	6
MUSC 595A:	Preparation of Final Doctoral Recital	6
*Elective	1. 2.	6

DMA TRACK

Courses	Title	Total Units
Problems in Performance Practices: Various MUSC 261A-F:	1. 2.	8
MUSC 400-level performance instruction (instrumental = 6 units/quarter)	1. 2. 3. 4. 5.	30
MUSC 400-level performance organizations	1. 2. 3.	6
MUSC 401	New Music Forum	2

Masters of Music (MM)/Doctor of Musical Arts (DMA) Program Checklist Instrumental/Vocal Performance

MM/DMA Track Continued...

MUSC 469 or 471:	Instrumental Pedagogy OR Vocal Pedagogy	4
MUSC 595B:	Preparation of Final Doctoral Recital	6
*Elective	1.	6
	2.	
Instrumental Students:	Chamber Ensemble (1 unit each) 3 quarters of MUSC C485	3
Voice Students:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each) 3 quarters of MUSC C458	6

Masters of Music (MM)/Doctor of Musical Arts (DMA) Program Checklist 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

MM TRACK

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various	4
MUSC 400-level conducting instruction (6 units each)	1. 2. 3. 4. 5.	30
*2 quarters of MUSC C458:	Advanced Vocal Repertoire, Diction, and Interpretation (2 units each)	4
MUSC 400-level performance organization (2 units each)	1. 2. 3.	6
MUSC 595A:	Preparation of Master's Recital	6
**Electives:	1. 2.	4

DMA TRACK

Courses	Title	Total Units
MUSC 261A-F:	Problems in Performance Practices: Various (4 units each) 1. 2.	12
MUSC 400 Level performance instruction (6 units/quarter)	1. 2. 3. 4. 5.	30
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

Doctor of Musical Arts (DMA Program Checklist 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 261 A-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

Doctor of Musical Arts (DMA Program Checklist Conducting

Core Courses	Title	Total Units
MUSC202:	Analysis for Performers	4
MUSC203:	Notation and Performance	4
MUSC204:	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



Degree Milestones

UCLA

Herb Alpert
School of Music

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.



WHAT TO EXPECT:

In the following pages, we will outline and provide a detailed explanation of the key milestones required for completing your degree. Each milestone will be thoroughly discussed to give you a clear understanding of the expectations, timelines, and necessary steps for successful progression through the program.

Foreign Language Requirement

FOREIGN LANGUAGE REQUIREMENT

Students in the DMA program are required to demonstrate reading proficiency in, at minimum, one of the following foreign languages by the end of their first year in the program: German, French, Italian, or Spanish. The language should be chosen in consultation with the student's studio instructor and the FGA. A student may request to substitute a language (or languages) for those listed above to fulfill this requirement, explaining how the proposed language may be vital for their repertoire and/or area of specialization.

Students in voice, collaborative piano, and choral conducting must demonstrate reading proficiency in a second language by one of the means listed below. The second language should be completed by the end of the student's second year in the program.

The methods for fulfilling the foreign language requirement include:

- Completing three quarters of UCLA foreign language instruction in the same language. Levels 1 and 2 may be taken pass/no pass or for a letter grade. Level 3 of the language must be taken for a letter grade and completed with a minimum grade of B or higher.
- Passing a language examination administered by a UCLA foreign language department will be completed using one of the language exam options as follows:

Spanish:

- [Spanish Placement Exam](#).
- [Spanish Exemption Exam](#): For students who know they can pass at a level 4 or higher (the writing and speaking rubrics, exam format and test dates are listed on the link).

NOTE:

- Spanish Exemption Exam has specific test dates within each quarter.
- Students may complete Part 1 of the Exemption Exam (Listening, Vocabulary, and Grammar) at any time during the academic year or the summer. Part 2 (Writing and Speaking) is only available during Fall, Winter and Spring Quarters during the specific dates within each quarter – no exceptions. Part 2 is not offered during the summer.

French, Italian, German:

- [Placement exam link](#)

NOTE:

- For German, students need to use the link for German 4-6. This will assure that you have test into at least a Level 4.

RECITAL REQUIREMENTS

General Information

Doctoral students in the DMA program are required to perform one recital each academic year as part of their degree progression. These recitals serve as critical opportunities to demonstrate artistic growth and professional readiness. The 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. The second-year Entrepreneurial Recital may occur during the summer.

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

Below is an overview of the required recitals for each academic year of the DMA program.

Recital Overview:

• 1st Year: First-Year Recital

- By the Monday of Week 7 of Fall quarter, first-year DMA students must submit their Recital Program for approval.

• 2nd Year: Entrepreneurial Recital

- This recital is designed to showcase the student's imagination, creativity, and entrepreneurial skills, which are essential for a successful performance career. It must take place off-campus and aim to attract a substantial audience.

• 3rd Year: Final DMA Recital

- The Final Recital must include approximately 60 minutes of music, relating to the student's dissertation topic. The Recital Program Approval Form, along with copies of the First-Year and Entrepreneurial Recital programs, must be submitted two months before the scheduled performance.

Recital Guidebook:

The Recital Guidebook is a comprehensive resource that covers everything related to student recitals, including scheduling procedures, guidelines, program templates, and more. To access the Recital Guidebook, please visit:

<https://ucla.box.com/s/2wlrzz5drvw7dy6la95uy5afyymm7xe5>

For questions about recitals, please contact: recitals@schoolofmusic.ucla.edu



Recital Requirements

RECITAL REQUIREMENTS

(Continued...)

Recital Checklist and Deadlines

Fall Quarter

- ☑ Obtain Recital Guidebook during finals week.
- ☑ Attend the Recital Information Meeting (held via zoom). If the student is unable to attend the Recital Information Meeting, they will be required review the meeting recording and Recital Guidebook, as well as pass a comprehension test as a substitute for attendance.

Week Before Winter Quarter

- ☑ Register for Recital Scheduling Appointment. Registration links will be distributed via the listservs.
- ☑ The schedule of appointments will be distributed within 48 hours after the registration link closes.

First Week of Winter Quarter

- ☑ Recital Scheduling Appointments begin in Events Staff Office (Schoenberg 2738).
- ☑ Select a recital date with the Department of Music Events Manager.

Four (4) Weeks Before Recital Date

- ☑ Last chance to change or cancel the scheduled recital date.
- ☑ Have the Recital Program “print-ready” and have your individual instructor proofread for typographical errors.
- ☑ For special instrument or AV needs (harpsichord, projection, etc.), email Events Staff (recitals@schoolofmusic.ucla.edu)
- ☑ If the equipment you require for your recital exceeds the standard recital equipment as listed on page 4 of the Recital Guidebook, “Standard Recital Support”, email the Events Staff (recitals@schoolofmusic.ucla.edu) at least 4 weeks prior to the recital date.

Three (3) Weeks Before Recital Date

- ☑ Confirm your grading faculty members.
- ☑ If desired, email Events Staff (recitals@schoolofmusic.ucla.edu) a headshot to include on your recital webpage.

One (1) Week Before Recital Date

- ☑ Print Recital programs (at least 30 programs).
- ☑ Remind the grading faculty members of the recital date and time; provide the livestream link if they will not be able to attend in-person.

Recital Day

- ☑ Bring printed Recital programs to the recital.
- ☑ Show up early to the recital reservation to begin warm-up and prepare.
- ☑ Inform the production staff of your whereabouts in case they have any questions.
- ☑ Enjoy and have a successful recital!



Recital Requirements

RECITAL REQUIREMENTS

(Continued...)

Recital Scheduling

Recitals will be scheduled during the first week of Winter Quarter. Students may schedule their recital date and time with the Events Staff.

Those students not attending the Recital Meeting or who have not passed the comprehension test, will not be issued a recital booking appointment.

If you desire or are required to have a recital date within the second or third weeks of Winter quarter, you may schedule a date with the Events Staff any time after registering for the appropriate class. Recitals given during the early portion of terms are highly encouraged because of the heavy concert schedule at the end of each quarter.

Scheduling Procedures

- 1. Attend the Recital Information Meeting:** Students must either attend the recital information meeting, or pass the comprehension test BEFORE their recital can be scheduled.
- 2. Make a Scheduling Appointment:** Request a scheduling appointment online via the link provided. Appointments are assigned based on the recital type (Capstone first, Junior second), then the order in which the online form is submitted. Please prepare at least 5 preferred recital dates prior to the schedule appointment.

The online form will open two business days prior to the start of Winter quarter and close before the beginning of Winter instruction. Appointment times will be emailed within 48 hours of the form closing.

- 3. Date Selection:** Arrive at the Events Staff Office (Schoenberg 2738) five minutes before the scheduled appointment time. To facilitate the process, please discuss several date/day options with your applied-music instructor and collaborative artists before your appointment. If the student arrives after the appointment time, they will be required to wait until the next available break in the schedule.
- 4. Date Confirmation:** Verify your date and time with your applied-music instructor and collaborative artists. If an adjustment in date/time is necessary, see the Events Staff in person within one (1) week of scheduling your date.

Recital Requirements

RECITALS

Program Approval

For each recital, a [Recital Program Approval Form](#) must be submitted 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.

1st Year - First Year Recital: By the Monday of the 7th week in the fall quarter, first-year DMA students must submit the Recital Program Approval Form.

2nd Year - Entrepreneurial Recital: The Recital Program Approval Form for the Second-Year Entrepreneurial Recital 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.

3rd Year - Final DMA Recital: The Recital Program Approval Form for the Final DMA Recital is due at least two months before the student plans to perform 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 are expected to attend the Final DMA Recital.

Program Approval Steps

Step 1: Submit the [Recital Program Approval Form](#) two months prior to the proposed date for each recital. For 2nd and 3rd Year DMA students, please attach a copy of previous degree recital programs. If a student misses a recital they will need to communicate this with their faculty mentor and complete it at a later date within sequence. Students must complete recital in numerical order, regardless of scheduling at a later date. If not, they are not completed within numerical order, the recital will not count toward the degree.

Step 2: Students will need to schedule their recital for the following Winter or Spring quarter.

Once a student has successfully completed their recital, it is the student's responsibility to send their invited faculty the correct review form to have their recital graded. Students will need to fill out one of the following two DocuSign forms to send to their invited faculty.

Step 3 (For 1st and 2nd Year Students): Submit the [DMA Recital Review Form](#).

Step 3 (For 3rd Year Students): Submit the [DMA Final Recital Review Form](#).

Recital Requirements

RECITALS

Sample Program

COVER PAGE

UCLA Herb Alpert School of Music
Final DMA Recital
Student Names, Instrument/voice type
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. Allegrissimo

-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

Recital Requirements

RECITALS

DMA RECITAL INFORMATION

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 the discretion of the student's studio teacher and/or area head, memorization requirements may be waived for contemporary compositions, premieres, or for other compelling reasons.

Piano: All repertoire must be played from memory. Contemporary music does not need to be memorized.

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) serve purely as accompaniment (e.g., instrumental concertos, opera or concert arias, art songs, or unaccompanied pieces), memorization is expected. 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.

Recital Requirements

RECITALS

DMA RECITAL INFORMATION

(Continued...)

Venues

The main on-campus venues for graduate recitals are:

- Lani Hall
- Ostin Ensemble Room
- Ostin Recording Studio
- Orchestra Room (1343)
- Choral Room (1325)
- Band Room (1345)
- Schoenberg Hall (Piano and organ recitals only)
- Organ Studio (Organ recitals only)

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 contact 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.

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 is meant to encompass this kind of alternative presentation.

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.

Exams Structure and Process

General Information

The DMA (Doctor of Musical Arts) program at the UCLA Herb Alpert School of Music includes a structured exam process designed to assess students' mastery of their field and readiness for professional careers in music. This process is rigorous but designed to prepare students for the highest level of achievement in both performance and scholarship within their field.

Below is an overview of the main components of the exam process:

1. Century List
2. Qualifying Exams
3. Dissertation Proposal and Constitution of Doctoral Committee
4. University Oral Qualifying Exam
5. University Final Defense of the Dissertation and Dissertation Filing



Exams Structure and Process

EXAMS

OVERVIEW OF EXAM SEQUENCE AND STEPS

Step 1: Submit Century List to Student Affairs Officer (SAO) and the Faculty Graduate Advisor (FGA).

Step 2: Receive approval or a request for re-submission from the Graduate Committee.

Step 3: Once the Century List is approved, choose Written Qualifying Exam (WQE) date in consultation with the SAO. The exam must take place on a weekday and is scheduled to take nine hours.

Step 4: Receive and review information about the WQE from the SAO a week prior to the exam start date.

Step 5: Take the WQE and Submit to SAO. On the exam date, the student is emailed the exam prompts at 9am and will be expected to complete the exam on or before 6pm the same day. The student will submit their responses via email to the SAO and FGA.

Step 6: Receive WQE grade. The Graduate Committee will review and determine the student's WQE grade at most two weeks after submission. The decision will be delivered to the student by the FGA. The FGA may have requests for edits or suggest that the exam be retaken. The SAO will assist at this stage if needed.

Step 7: Nominate Doctoral Committee. Once WQE is deemed passed, the student will need to Nominate their Doctoral Committee by submitting the two DocuSign documents below.

[DMA Doctoral Committee Request & Dissertation Approval, Department Form](#) [Nomination Doctoral Committee Form, Graduate Division](#)

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 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

Exams Structure and Process

EXAMS

OVERVIEW OF EXAM SEQUENCE AND STEPS

(Continued...)

Step 7: Committee Appointed by the Division of Graduate Education (DGE)

Step 8: University Oral Qualifying Exam (OQE). Once you have confirmed the structure of your committee and nominated the committee formally with the Division of Graduate Education, you may then hold your University Oral Qualifying Exam. Students should coordinate their University Oral Qualifying Exam date with their committee.

Step 9: Advance to Candidacy (ATC) If you receive a pass on your University OQE from your committee, you will Advance to Candidacy (ATC). The student's Committee Chair will need to contact the SAO to submit the Oral Qualifying Exam and ATC Request form for the Division of Graduate Education Approval.

Step 10: Dissertation Writing and Dissertation Year Award. After the student has formally advanced to candidacy (ATC), they begin work on their dissertation and enroll each quarter in MUSCLG 599 under the direction of their Committee Chair. Helpful information: Students are encouraged to apply for external funding opportunities, such as the [Dissertation Year Award](#), in Winter quarter when the application deadline is posted.

Step 11: Dissertation Defense and File. Students are required to schedule their dissertation defense with their committee and let the SAO know the scheduled date. Once passed, the student will [File Your Electronic Thesis or Dissertation \(ETD\)](#)

Students who no longer plan to take courses, be employed by UCLA, receive financial support, or access certain campus services may submit the Filing Fee Application. Students may use the [Filing Fee Application](#) only if they were registered for the previous academic term, and satisfy the eligibility criteria

Exams Structure and Process

EXAMS

EXAM STRUCTURE

Century List and Written Qualifying Exam

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. 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.

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

- 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?

Please see pp. 35-38 for Century List FAQs.

Written Qualifying Exam (WQE)

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. The exam is nine hours in length and should be at least ten pages, double-spaced, and must include a relevant bibliography of at least a dozen items. For the exam, the student is permitted full use of the Music Library and any online resources. It is graded Pass or No Pass by the Graduate Committee. 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 citations of scholarly works 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.

Please see pp. 39-40 for Written Qualifying Exam FAQs.

Exams Structure and Process

EXAMS

EXAM STRUCTURE CONTINUED

(Continued...)

Constitution of 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 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 and cannot hold a 597 section.

Exams Structure and Process

EXAMS

EXAM STRUCTURE

(Continued...)

Dissertation Proposal

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.

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.

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

It is first submitted to the Graduate Committee, which peruses it to make sure that it is in acceptable shape to proceed to the next steps -- the constitution of the dissertation committee, and the forwarding of the proposal to the committee in preparation for the student's Oral Qualifying Exam.

Exams Structure and Process

EXAMS

EXAM STRUCTURE

(Continued...)

University Oral Qualifying Exam (OQE)

The University OQE is an approximately two-hour 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.

At the conclusion of the OQE, the student will need to reach out to their SAO regarding the completion of the OQE. The SAO will send the student's committee the Report on the Oral Qualifying Examination Graduate Division Form which 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.

Remote Participation: If the student requests it or agrees to a request from the committee chair or co-chairs, oral qualifying examinations or final oral examinations (defense of dissertation) may be held fully or partially remote with the approval of the committee chair or co-chairs and the department chair. Fully or partially remote oral qualifying examinations or final defenses may be requested for the following reasons: health, difficulty scheduling an in-person examination due to committee member schedules, committee member or student located off campus, financial considerations.

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 in real time.

Exams Structure and Process

EXAMS

EXAM STRUCTURE

(Continued...)

University Final Defense of the Dissertation and Filing

Writing the Dissertation

Students primarily work with their Doctoral Committee chair on their dissertation but may seek help from other faculty. They may enroll in Music 599 (“Guidance of PhD or DMA Dissertation”) during preparation, though this is not required. The course is typically taught by the student’s dissertation chair, but may also be taught by a Performance Studies faculty member.

Final Defense of the Dissertation

The final defense of the dissertation is scheduled when the Dissertation Committee chair and the candidate agree that the work is ready to be defended before the Dissertation 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 reasons to pressure the Dissertation Committee into acting any sooner than it deems appropriate. Awareness of all academic deadlines is the student’s responsibility.

The University requires that all able members of the Doctoral Committee physically attend the final defense. An exception may be made for up to one member to attend the meeting via video conference, but this must be approved. Allow plenty of time to schedule the final defense, and be aware that faculty members tend to plan their schedules 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.

Doctoral students are strongly encouraged to attend one of the [quarterly Dissertation Filing Workshops](#) given by the Graduate Division:

COPYRIGHT PROTECTION

If a student has any questions about copyrights, licensing, or anything related to the ownership and protection of their work, they should please contact the UCLA Copyright & Licensing Librarian, Martin J. Brennan at martinjbrennan@library.ucla.edu or (310) 206-0039.

NOTE: University policy explicitly states that no copyright permissions of any kind are required in order to file the dissertation. Even for potential later publication of work, Fair Use protects most uses of copyrighted materials, provided that they are reproduced only in part, are included for academic purposes of commentary or criticism, and provided that such use does not harm the economic value of the copyright.

Exams Structure and Process

EXAMS

CENTURY LIST FAQs

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.

Exams Structure and Process

EXAMS

CENTURY LIST FAQs

(Continued...)

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, though, the Century List must have a significantly broader scope than a dissertation topic.)

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.

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

Students choose 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.

Exams Structure and Process

EXAMS

CENTURY LIST FAQs

(Continued...)

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 significantly 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 your desired date to take 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.

Exams Structure and Process

EXAMS

CENTURY LIST FAQs

(Continued...)

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.

Exams Structure and Process

EXAMS

WRITTEN QUALIFYING EXAM (WQE) FAQs

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 Century List and the WQE is substantially broader than that of the dissertation.

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 Century 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” (usually in two parts) 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 Century List should follow it.

Exams Structure and Process

EXAMS

WRITTEN QUALIFYING EXAM (WQE) FAQs CONTINUED (Continued...)

What is the WQE intended to show?

The exam should show clarity of thought, organized and lucid writing, responsiveness to the given prompt(s), command of the items on the student's Century 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 by the Graduate Committee. 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 citations of scholarly works 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.

Closing Thoughts

As you conclude your review of the Graduate Guidebook, we encourage you to keep in mind the action items, program checklists, recitals and exams information provided. These resources are designed to help you navigate your academic journey with clarity and confidence.

We wish you every success in your graduate studies and encourage you to reach out to your advisors and faculty members for guidance along the way. Stay engaged, stay organized, and embrace the opportunities ahead.

- Department of Music