



DOCTOR OF MUSICAL ARTS  
IN PERFORMANCE AND COMPOSITION

PROGRAM HANDBOOK  
2008-2009

## Foreword

The Cleveland Institute of Music confers a very few Doctor of Musical Arts degrees each year. Through performance or composition, candidates in CIM's DMA programs have demonstrated the highest levels of musical accomplishment and the ability to grow as musicians and leaders. They bring to their musicianship heightened theoretical, analytical, and historical awareness of Western musical tradition and develop scholarly tools for enhancing their performance of that music. CIM takes pride in the accomplishments of DMA students and degree recipients.





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Program Handbook  
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## **Areas of Study**

### **DMA Degrees at the Cleveland Institute of Music**

Candidates may pursue the Doctor of Musical Arts degree at the Cleveland Institute of Music in composition, in collaborative piano, or in any of the instruments offered in other Institute programs. The DMA degree is not offered in the areas of theory, eurhythmics, orchestral conducting, audio recording, or Suzuki pedagogy.

### **DMA in Early Music at Case Western Reserve University**

A Doctor of Musical Arts degree in Early Music is offered by the Music Department at Case Western Reserve University and is not covered by this document. Students pursuing a DMA in Early Music are enrolled through the CWRU Graduate School, while students pursuing a DMA in Performance or Composition are enrolled at CIM. Applicants interested in pursuing an early music credential should contact the Music Department at Case Western Reserve University to investigate that doctoral program or the certificate in early music offered by CWRU to CIM students.

## **Policies and Procedures**

### **Performance and Academic Requirements**

All candidates are expected to display measurable and substantial growth in their applied area throughout their programs. While CIM's DMA is considered a performance degree, it embraces a significant academic component that challenges the student to maintain a continuous rate of musical growth while satisfying rigorous scholarly components. Students pursuing the DMA are expected to work closely with their principal advisor in outlining and planning a specific course of study.

### **Conservatory Catalog and Conservatory Student Handbook**

The Doctor of Musical Arts degree programs, along with all other programs at the Cleveland Institute of Music, are bound by the academic requirements, policies, and procedures articulated in the Conservatory Catalog and Student Handbook. Accordingly, DMA students must become familiar with these documents to gain a thorough understanding of institutional regulations.

## **DMA Handbook**

Given the specialized nature of the DMA programs and their curricula, policies and procedures particular *only* to these programs are detailed in the DMA Handbook, which serves as a supplement to the Conservatory Catalog and Student Handbook, both of which apply to all CIM Conservatory students.

### **Inquiries**

Applicants to a DMA program, or students already enrolled, should direct any questions concerning the policies, procedures, curricula and other requirements contained in this Handbook to the Dean of the Conservatory. The Dean will then discuss these questions with the DMA Committee.

## **Joint Music Program with Case Western Reserve University**

### **History and Function**

Since 1969, the Cleveland Institute of Music has enjoyed a mutually supportive partnership with neighboring Case Western Reserve University, i.e., the Joint Music Program. This relationship permits each school to experience the strengths of the other to the benefit of the students of both. While both schools retain their independence as private institutions of higher education, including final authority over all programs and conferral of degrees, the partnership allows both to provide for their students all of the resources of both a pre-eminent musical conservatory and an internationally renowned research and liberal arts university.

Under the Joint Music Program agreement, DMA students enrolled at CIM receive a substantial component of their academic instruction, including all music history courses, through the Music Department at CWRU. Furthermore, document advising (*see below*), is provided by the music history faculty. The DMA Committee, which oversees DMA programs and takes an active involvement in each student's progress, is composed of faculty from both schools.

# Application Procedures

## Prerequisite Credentials

An applicant for admission to a DMA program must possess a Master's degree in music or its international equivalent, with a major in the same principal area in which admission is being sought. Any questions regarding suitability of credentials may be directed to the Conservatory Registrar.

## Application Materials/Initial Contact(s)

Prospective applicants should contact the Admission Office for application materials, the Conservatory Catalog; the DMA Handbook is available on line. The Admission Office can provide directions and advice during the application and audition procedure, and the applicant's relationship with the Admission Office is maintained through the audition, through the financial-aid application made to the Office of Financial Aid, and through the submission of all necessary admission documents. All students interested in doctoral studies at The Cleveland Institute of Music are encouraged to develop their association with the school through contact with the CIM performance or composition faculty with whom they wish to pursue study. Applicants may find contact information for Conservatory faculty at <http://www.cim.edu/colFaculty.php>.

During the admission process, applicants without a prior relationship with a specific applied teacher may express preferences concerning their teacher choice. Assignment to the schedule of a preferred instructor is arranged if, in the opinion of the appropriate faculty, that instructor can best meet the needs of the applicant, and space is available on that instructor's schedule. Because admission to CIM itself does not constitute assignment to the schedule of a particular instructor, it is essential for the accepted student for whom teacher assignment is critical to an enrollment decision to maintain contact with the Admission Office.

## Application Filing

Although students may begin study in the fall or spring semesters, they are encouraged to apply for admission to the fall semester only. Course sequence is geared to fall admission, and mid-year admission can result in one or more semesters of study required beyond the normal residency. Further, applicants should file their admission and financial-aid applications as early as possible before the projected date of entrance. Upon receipt of an application for admission, prospective students are scheduled for a two-day appointment in

Cleveland to complete both the entrance audition/interview and the DMA Diagnostic Examinations in Music Theory and Music History and Literature (see Diagnostic Examinations). Auditions are conducted only in Cleveland, and a schedule of audition dates is available from the Admission Office. DMA applicants must allow two full days for completion of all audition and examination requirements.

Because audition scheduling involves the coordination of complex schedules, it is the Admission Office staff, rather than individual faculty members, who arranges all appointments, including performance audition, aural and rhythmic evaluations, and written examinations in theory and history. CIM provides an accompanist for applicants in voice. Auditions in other areas are unaccompanied.

### **International Applicants**

International applicants must follow application procedures as above, plus additional procedures outlined in the Conservatory Catalog (Admission→International Students). A TOEFL score of 550 is required for DMA entrance for all those for whom English is a second language. Furthermore, CIM determines if the applicant's mastery of written and verbal English is commensurate with DMA study (see Language below).

### **The Audition Visit**

DMA audition events require two complete days. On Day One, applicants audition on their instrument (composition applicants interview with the Head of the Composition Department), and complete the following diagnostic examinations:

- Aural Skills (including recognition of intervals, triads, harmonic progressions and dictation)
- Theoretical Knowledge I (counterpoint, form & style)
- Rhythmic Comprehension
- Piano Proficiency

On Day Two, applicants complete approximately six hours of written and listening diagnostic examinations in:

- Theoretical Knowledge II (analysis, part-writing skills)
- Music History and Literature

## **Audition Requirements: Performance and Composition**

Applicants in performance must demonstrate musical and technical accomplishment through the performance of works as specified in the Conservatory Catalog. Composition applicants must submit materials specified in the Conservatory Catalog and may be invited to Cleveland for an interview and diagnostic examinations.

### **Diagnostic Examinations**

The diagnostic examinations permit the candidate to represent background and understanding in music theory, counterpoint, analysis, and history and literature. In addition to assisting in determining eligibility for admission to the program, the diagnostic examinations provide valuable feedback in curricular planning for successful applicants. Expectations in evaluation and diagnostic examinations are as follows:

#### **Aural Skills**

- Recognition of 19th Century chromatic harmony progressions as played on piano (augmented 6th and Neapolitan 6th chords, secondary-dominant applied chords, etc.)

#### **Theoretical Knowledge I**

- Performance Majors: Analysis of 18th Century contrapuntal work, showing familiarity with commonly accepted nomenclature (double counterpoint, real vs. tonal answers, stretto, etc.); analysis of an 18th or 19th Century instrumental work in terms of formal structure;
- Composition Majors: In addition to the above, familiarity with 16th Century modal counterpoint terms and principles, and the ability to compose in this idiom.

#### **Theoretical Knowledge II**

- Given a score and audio recording of a 19<sup>th</sup> Century work, an awareness of musical structure and the ability to draw structural conclusions.

#### **Music History and Literature**

- Comprehensive background in western music history and literature through recognition of selected aural excerpts, brief identifications of common stylistic terms and composers, and in-depth essay answers to posed problems of music genre, compositional technique, etc., showing detailed familiarity with specific works, especially from among those in the applicant's major area of study.

Once results of diagnostic examinations are known, remedial work in any of the above areas may be deemed appropriate for the student's program. Remedial work does not count in the credit distribution toward degree requirements.

## Language

All successful DMA applicants must be fluent in written and spoken English so that effective and powerful communication of sophisticated points of view is unimpaired in any way. Applicants unable to demonstrate thorough mastery of the English language through diagnostic written examinations and personal interviews are not admitted to the program.

Voice majors must demonstrate proficiency in German, French, and Italian commensurate with one full year's study (2 semesters) at the tertiary level in each language, as demonstrated through transcript or entrance examination (administered through Case Western Reserve University). Voice majors lacking proficiency in any of the three languages upon entrance must undertake instruction and complete proficiency before graduation. Such study is considered deficiency and taken pass/fail; it does not count in the credit distribution towards the degree requirements.

In certain circumstances, a student in any major may be required to demonstrate proficiency in a foreign language to undertake a particular research project.

## Offer of Acceptance

Acceptance to all undergraduate and graduate programs is governed by a strict enrollment-management policy that ensures balanced instrumental quotas in all areas. This assures the school of balanced orchestral and chamber ensembles and provides each student with maximum benefit from institutional resources.

The Cleveland Institute of Music accepts only a few students to its doctoral programs each year. In addition to the considerations of balanced school enrollment as overseen by the Enrollment Management Committee, the substantive academic components of the DMA programs require specialized and personalized attention from faculty.

An offer of acceptance is made to a DMA applicant when:

- The performance or composition faculty recommends the applicant for admission.
- The Admission Office audits the applicant's file and determines that all documentation is complete.
- The Admission Committee reviews the major area performance or composition faculty recommendation, along with evaluations of the applicant's music history and theory diagnostics, eurhythmics evaluation, letters of reference, transcripts, and other appropriate materials and concludes that the applicant is qualified to pursue CIM doctoral work

## **Confirmation of Intent to Enroll**

Admitted Applicants are confirmed as eligible to enroll only after CIM has received all of the following items:

- The tuition deposit;
- A signed scholarship/financial-aid award letter if applying for assistance or a signed scholarship/financial-aid application indicating that no assistance is requested;
- A signed intent-to-enroll form received with the letter of admission.

The Cleveland Institute of Music cannot guarantee either enrollment space or the availability of financial aid for those who submit late confirmations. Once a DMA applicant is confirmed to enroll, he or she is considered a CIM student, and his or her file is transferred from the Admission Office to the Registrar's Office, where it resides permanently. Students accepted into Professional Studies but not the DMA program may take courses if they wish and re-apply for admission.

International applicants: See Passports and Visas in the Conservatory Catalog for additional requirements.

## **Program Structure and Regulations**

### **Progression toward Degree Completion**

#### **Piano Proficiency**

First-year DMA students must demonstrate piano skills equivalent to those to those acquired in MUAP 212 (scales, arpeggios, and an easier Beethoven or Clementi Sonata movement). Organ, harpsichord and composition majors whose major instrument is keyboard are required to show proficiency at the MUAP 412 level (scales, arpeggios, and a sonata movement of Haydn, Mozart, or Beethoven). *Note: Piano-proficiency examinations occur during the first week of classes.*

#### **Qualifying Status**

The entering DMA student has qualifying status during the first year of study. During this period, the student must demonstrate the capability to balance successfully the myriad components entailed in pursuing doctoral study. Through close interaction with the major teacher, the DMA Coordinator, and academic faculty (particularly CWRU music history faculty), the student must demonstrate superior time-management skills, scholarly writing skills, the ability to undertake graduate research, and measurable progress in his or her applied area.

## **First-year Review Procedure**

By the time of midterm exams in the first semester of study in the doctoral program, the DMA Coordinator contacts all teachers of first-year DMA students to inquire about their progress. Faculty members concerned about the progress of a first-year DMA student submit with the Coordinator a request to the Dean for a "review." (A request form is available in the Dean's Office.)

Immediately upon receipt of a faculty request, the Dean communicates to the student the need for a review conference. The Dean's Administrative Assistant then schedules the conference to include the theory and music history advisors, the principal teacher, the DMA student, and the Dean. Discussion centers on specific evidence of unsatisfactory progress and includes a frank discussion of expectations and deadlines mandated for continuation in the program plus advice about additional options the student may wish to pursue.

Following the conference, the Dean summarizes in writing the points made in the discussion, sends the summary to all conference participants and the registrar, and places a copy in the student's file. Faculty members continue to communicate with the student, each other, and the Dean regarding post-conference progress and any additional action considered necessary.

No later than the week following the midterm break of the second semester of study faculty members and the Dean confer again to determine the student's eligibility to continue into the second year of study. The Dean communicates the decision in writing to the student, the major teacher, and the registrar.

Should a student not be advanced to full academic standing, and depending upon the area in which progress has been determined to be insufficient, s/he may be placed on Academic or Artistic Probation.

Upon successful completion of the year of qualifying year, the DMA student is promoted to full academic standing. The student now is eligible to complete the remainder of the program and to sit for Comprehensive Examinations.

## **Comprehensive Final Examinations (see Student and Program Assessment)**

### **Residency and Statute of Limitations**

Although a minimum of one academic year in residence (two consecutive regular semesters excluding the summer semester) is required of all full-time DMA students, applicants should expect to spend the equivalent of three years of full-time study in the program. Full-time status is defined as nine credit hours per semester. The maximum time allowed between initial enrollment as a DMA student and the completion of all degree requirements is six consecutive years.

A DMA student must carry a minimum of one credit of enrollment in each semester of continued study until such time as all requirements for the degree have been completed. Note: DMA students are not eligible for Leaves of Absence except in extraordinary circumstances as determined by the Dean of the Conservatory.

### **Advanced Standing**

A maximum of six credits may be approved for transfer from other institutions. These credits are then applicable towards the 24 academic credits required in the program (see below).

### **Academic Advising**

DMA students are advised according to specific facets of their program:

- *Major Area (Performance/Composition):* The student's major teacher serves as the primary mentor and artistic advisor to the student in all matters that pertain to nurturing musical growth. This teacher steers not only technical and musical development but also overall artistic direction. The major teacher advises in all aspects of recital preparation, including repertoire and scheduling. The teacher also consults closely with the DMA Coordinator about each DMA student in his or her studio.
- *Academic Requirements:* Students meet at the commencement of their programs for orientation with the DMA Coordinator. Subsequently, students meet each semester with the Advisory Committee (heads of Music History and Music Theory) to review progress toward their degree. The Dean monitors the students' progress through consultation with the DMA Coordinator and students' principal teachers.

### **Part-time Studies**

Once the full-time-residency requirement has been satisfied, a DMA student may petition to continue in the program part time. (Part-time study is useful particularly for students who have taken a sabbatical leave from their employment to satisfy CIM's residency requirement.) However, all students must remain enrolled at CIM during the regular fall/spring semesters for a minimum of one credit hour per semester until all degree requirements are met.

Typically, a DMA student opts for part-time study only after having completed three years of full-time study, and only then to complete one or two remaining requirements. The DMA Coordinator advises the student regarding the most effective manner for completing all degree requirements. Part-time students are ineligible for CIM scholarship aid.

Any request for part-time status must be approved by the Dean. When a student is enrolled part time to complete a requirement carrying a zero (0) credit load e.g., recital), the student must enroll in MUGN 790 DMA Continuing Study for one (1) credit.

### **Satisfactory Academic Progress**

At the close of each academic year, the Dean of the Conservatory is advised about each student's progress towards the degree. Satisfactory progress is defined as:

#### **Year One**

- A minimum of 15 credit hours earned  
Note: In determining earned credit hours, only completed courses are applicable; those associated with Incomplete, Withdrawal, Audit, or Unsatisfactory/Failing grades are not considered for purposes of class standing. In addition, remedial courses are not calculated.
- Nine (9) credit hours earned towards the required 24 academic credit hour minimum, including satisfactory completion of MUHI 610, Bibliography and Research Methods in Music and of MUHI 611, DMA Seminar.
- *(Performance Majors)* MUAP 751 DMA Recital I completed
- *(Composition Majors)* MUCP 751 Composition Document (3 credits) begun
- If required by diagnostic examinations, MUTH 400A General Theory: Review of Musical Structure and/or MUTH 400B General Theory: Sight-singing-Eartraining Review completed
- *(Voice and Collaborative Piano Majors)* As determined by diagnostic examination, one year of foreign language deficiency courses successfully completed

#### **Year Two**

- A minimum of 30 credit hours earned, from beginning of program
- A minimum of 18 credit hours earned towards the required 24 academic credit hours, from beginning of program
- *(Performance Majors)* MUGN 751 Recital Document completed
- *(Performance Majors)* MUAP 752 DMA Recital II completed
- *(Composition Majors)* MUCP 751 Composition Document DMA completed
- As determined by diagnostic examination, secondary piano requirements completed (see Piano Proficiency)
- *(Voice Majors)* As determined by diagnostic examination, two years of foreign language deficiency courses successfully completed

## Year Three

- A minimum of 45 credit hours earned from beginning of program
- All required 24 academic credit hours earned from beginning of program
- (*Performance Majors*) MUGN 751 Recital Document completed
- (*Performance Majors*) MUAP 753 DMA Recital III completed
- (*Composition Majors*) MUAP 751 Composition Recital completed
- (*Composition Majors*) MUCP 752 Final Composition-DMA begun
- (*Voice Majors*) All foreign language deficiency courses completed

While completion of MUHI 798/MUTH798 DMA Written Comprehensive Examination need not occur by the end of Year Three in order to maintain satisfactory academic progress, all degree requirements typically can be met within three years of full-time study. Once DMA students have entered into part-time study for completion of their programs, the above criteria no longer obtain.

## Academic Probation

DMA students must maintain a cumulative grade-point average (GPA) of 3.00, and maintain a 3.00 GPA in the principal area of study, defined as the CIM major subject, for each semester. Further, a grade lower than a B in applied study or a B- in any other course results in academic probation.

A DMA student placed on Academic Probation should consult the Conservatory Catalog (Academic Probation and Separation). With the addition of specific regulations that apply only to DMA students and are contained in this Handbook, the conditions specified in the Catalog apply to all Conservatory students.

A DMA student not advanced to full academic standing at the end of the qualifying year, is placed on Academic Probation. A DMA student also may be placed on Academic Probation by the Dean at any time during the program for failure to maintain good academic standing or satisfactory academic progress (see above). Such students receive written notice from the Dean before the beginning of the following school session and their transcripts reflect probationary status. Students placed on Academic Probation have one semester (not including summer session) to remove their probationary status. DMA students placed on Academic Probation may be ineligible for CIM scholarship aid.

DMA students placed on Academic Probation who fail to make satisfactory progress after one regular semester of full-time study may be separated from CIM. Such students receive written notice from the Dean of the Conservatory before the beginning of the following school session, and their transcripts indicate the separation. In addition, a DMA student may be separated without a period of probation for the following reasons:

- The full-time student's *academic* GPA for a semester is less than 2.75.

- *Note:* Academic GPA is calculated from all non-applied course work other than pedagogy and diction courses (Applied courses carry the MUAP prefix.)
- The full-time student has earned fewer than 15 credits in the two consecutive semesters constituting that student's academic year.

### **Artistic Probation**

A DMA student placed on Artistic Probation should consult the Conservatory Catalog (Artistic Probation and Separation). With the addition of specific regulations that apply only to DMA students and are contained in this Handbook, the conditions specified in the Catalog apply to all Conservatory students.

A DMA student not advanced to full academic standing at the end of the qualifying year for failing to achieve satisfactory artistic progress is placed on Artistic Probation. A DMA student also may be placed on Artistic Probation by the Dean upon the recommendation of the major instructor and department head at any time during the program that progress in the principal area is insufficient. Under normal circumstances, receipt of a grade lower than "B-" in the major area results in Artistic Probation. Such students receive written notice from the Dean before the beginning of the following school session, and their transcripts reflect their probationary status. Students placed on Artistic Probation have one semester (not including summer session) to remove their probationary status. DMA students placed on Artistic Probation may be ineligible for CIM scholarship aid.

DMA students placed on Artistic Probation who fail to restore satisfactory progress in their major area after one regular semester of full-time study may be separated from CIM. Such students receive written notice from the Dean of the Conservatory before the beginning of the following school session, and their transcripts indicate the separation.

### **Student Grievance Procedure**

It is the responsibility of the Cleveland Institute of Music/Case Department of Music Joint Music Program to ensure that all students enrolled in the Doctor of Musical Arts Program at CIM have adequate access to faculty and administrative consideration of their grievances concerning academic issues. Accordingly, the following procedure has been established to address complaints about academic actions considered unfair.

A student with a complaint should first discuss the grievance with the person against whom the complaint is directed. The goal of this discussion is for the parties to be sure they understand each other before more formal steps are taken and to be sure that every opportunity has been taken for mutually satisfactory resolution.

If discussion with the faculty member involved does not resolve the matter to the student's satisfaction, he or she should present the complaint in writing to the Department Chairperson or Head. The Chairperson/Head then reviews the complaint with the student

and the faculty and renders a judgment; the Chairperson/Head may consult with other faculty in the Department during this review. If the complaint involves the Department Chairperson/Head, the student may bring the matter to the CIM Dean or the Chair of the Case Department of Music to whom the Department Chairperson/Head reports.

If the student is still not satisfied, the Dean asks the student to submit the complaint in writing, then discusses the case with the student and the CIM Department Head or Case Music Department Chair and makes a ruling on the basis of information gathered. If the situation warrants, the Dean may appoint a Grievance Committee, including an uneven number of representatives from performance/composition, theory, and music history (the Dean serving in a non-voting capacity) to recommend a consequent action. The Committee's procedures are determined as circumstances warrant, but generally include discussions with all persons associated with or relevant to the complaint.

Responsibility for the final decision is the Dean's, and the Dean's ruling is to be considered final and binding on all persons involved in the grievance.

### **Library Privileges**

DMA students have privileges at both CIM's Robinson Music Library and Case Western Reserve University's Kulas Music Library (Haydn Hall). Brochures detailing the policies and hours of each of these libraries can be found in Robinson. Cooperative efforts are made by both libraries, especially in coordinating collection development and hours, to maximize the resources available to CIM and CWRU music students. In recognition of the specialized research demands placed upon DMA students, a budget has been created to help offset interlibrary loan (ILL) charges that may be incurred by the DMA student during the normal pursuit of the degree.

During the semester in which the DMA student is enrolled in MUHI 610 Bibliography and Research Methods in Music, s/he is able to do interlibrary loans through OhioLINK, a statewide academic network to which CASE belongs. Although CIM is not a member of OhioLINK, this privilege is extended through the generosity of University Libraries in support of the CASE/CIM Joint Music Program and in recognition of the heavy borrowing demands and relatively short time frame of this particular course. This privilege is not extended beyond the duration of this course.

# Curriculum

## Design

Each student's program of study is tailored individually to ensure the highest levels of focus the thorough exploration of the student's areas of interest. Students take a leadership role in defining their programs and consult with the major applied teacher, the Advisory Committee, the DMA Coordinator, and other performance and academic faculty with whom the student shares a specific area of professional interest.

## Completion Time

Normal completion time for any DMA program is three years of full-time study, however, the statute of limitations is 12 consecutive semesters. If all course requirements have been completed in the first two years, the student may enroll part-time for the remaining study.

## Major Applied Area

All performance and composition students must remain enrolled in MUAP 601-606 Principal Performance Area--DMA for three (3) credits during each semester of full-time study.

## Recital Requirements

### *Performance Majors*

The curriculum for the DMA program in performance includes four full doctoral-level recitals in the major area. Each recital is planned in close collaboration with the major teacher and its placement within the overall program approved by the Dean of the Conservatory. Repertoire from one of the first two recitals should relate substantially to the research document undertaken by the candidate (see below).

DMA performance recitals, excepting those of Collaborative Piano majors, consist primarily of solo repertoire. At the discretion of the major teacher, one or more works may involve chamber music. The student is expected to demonstrate technical mastery of the repertoire and mature interpretative sensibilities that take into account historical contexts of the periods represented. DMA vocal students may petition the Dean to substitute a major role in a full opera production for one of their DMA recitals. (The first recital must have been successfully completed, and only one substitution is permissible.) The Dean

consults the Opera Director and Head of the Voice Department to advise on the importance of the proposed role. Note: the recital document (MUGN 751) must be completed before the third recital may be given.

Students register for recitals along with all other courses during the normal pre-registration period toward the end of the prior semester. Recitals are awarded zero (0) credit. Part-time students must be enrolled for MUAP 601, Principal Performance Area--DMA, during the semester in which a recital is scheduled.

### *Composition Majors*

DMA candidates in composition must present one full doctoral-level recital (minimum of 60 minutes of music) of works by the composer. Candidates must participate in at least one of these works, either as a performer or conductor. A detailed recital program must be planned with the participation of the major composition instructor during the first semester of study. The recital must be completed by the end of the third year of study. Typically, composition majors begin work on their recital programs at the outset of their studies, and are expected to devote writing time commensurate with the practice demands placed upon DMA performance majors.

Students register for recitals along with all other courses during the normal pre-registration period toward the end of the prior semester. Recitals are awarded zero (0) credit. Part-time students must be enrolled for MUAP 601-606, Principal Performance Area--DMA, during the semester in which a recital is scheduled.

### **Final Thesis (Composition majors only)**

In addition to the composition recital, composition majors must compose a thesis comprising a substantial work (10-20 minutes). For symphony orchestra or, by petition to the DMA Committee, other large ensemble, this work is to be performed on a regularly scheduled CIM concert program. Before the project may be considered complete by the major composition instructor, the student is expected to prepare a professionally formatted score using computer technology and produce a complete set of parts. Students must enroll in MUCP 752 Final Composition--DMA for three (3) credits in the semester in which work is to begin on the thesis. Students carry a single credit of MUCP 752 for each subsequent semester until the thesis is completed and approved.

Students typically concentrate on the composition of their thesis towards the end of their program, and after they have completed successfully their composition recital. Although the DMA composition thesis will be scheduled for performance on a regular CIM concert series, it is not necessary for this performance to occur prior to the student's graduation. In the instance of a student graduating prior to the performance of his/her thesis composition, the work is scheduled during the following academic year. Part-time composition students

must be enrolled in MUAP 601-606 Principal Performance Area--DMA until the final thesis is completed and approved by the major teacher.

### **Academic Course Requirements**

All DMA students are required to complete a minimum of 24 hours of academic coursework (typically eight 3-credit courses) in the areas of music theory, music history, literature in the student's major area, research techniques, pedagogy, and related liberal arts studies. Courses must be at the 400 level or higher. Course selection is tailored individually to meet the needs of each student, and is determined in part by the student's area(s) of particular scholarly focus, any demonstrated deficiencies revealed in diagnostic examinations, and long-term career aspirations. Courses are selected by the student and the Advisory Committee (see Academic Advising).

All students are required to take MUHI 610, *Bibliography and Research Methods in Music*, as one of their eight 3-credit courses. The research methods presented in this course are germane particularly to successful completion of the research document required of DMA students. MUHI 611, *DMA Seminar*, also is required. Additional required courses are MUTH 423, *Analysis of Musical Styles*; MUTH 424, *Schenkerian Analysis*; and MUTH 495, *Seminar in Music Theory (20<sup>th</sup> C)*. Students should expect to take a minimum of three additional courses in music theory, music history, or literature in their instrument. Furthermore, students may also pursue at least one independent study on a research project that supports their particular field of interest.

### **Research Document**

#### *Performance Majors*

DMA performance majors are required to complete a historical/analytical research document. The document is a written embodiment of the research, analysis, and reflection that informs performance and comprises aspects of repertoire that might be presented on a recital. Various emphases are possible; some examples are described below.

Students typically begin working on the recital document concurrently with preparing the related recital. The document must be completed by the end of the student's second year in the DMA program. Extension of this deadline for special circumstances such as for singers with language deficiencies must be arranged well in advance.

Exs.: 1) Candidates may focus on a single work, comparing it with other important examples of the genre, exploring the music historically, analytically, and aesthetically and addressing any particular performance challenges. Titles could resemble "Chausson's Poeme" or "Schumann's Piano Quartet and Piano Quintet," "Mahler's Lieder eines fahrenden Gesellen" or "Stylistic Developments in Beethoven's Violin Sonatas." The candidate thoroughly reviews

the current literature on the topic, analyzes carefully the music in question, and displays a comprehensive understanding of the works to be performed. Primary-source documentary research typically is not necessary nor as appropriate as for a Ph.D. dissertation in musicology. 2) Broader or more specialized topics may be chosen, such as wide-ranging issues of aesthetic influence ("Schumann, Chopin, and the Character Piece," "Shakespeare in the Vocal Works of Berlioz"), or historical performance considerations (performance tradition, ornamentation, tempo, etc.).

The student meets with the CWRU Musicology Advisor to discuss possible topics and document advisors. After an advisor has been selected, the topic is chosen carefully and in consultation with the advisor to ensure that it is significant but not unmanageable. The length of the document depends on its subject matter; 50-70 pages is the average, but successful exceptions have occurred on both sides of this range.

After completion of the DMA Seminar (MUHI 611), students enroll in MUGN 751 Recital Document--DMA for three (3) credits and in a single (1) credit of MUGN 751 for subsequent semesters until the document is completed. With the approval of the major teacher and the DMA Committee, a student who has completed the document may elect to do a lecture-recital in place of one of the remaining recitals; the lecture-recital may be related to the completed document.

A lecture-recital requires two advisors: a music history advisor and the student's teacher. If the DMA Committee determines that the request is appropriate, the student consults with the CWRU Musicology Advisor regarding the topic and a possible music history lecture-recital advisor. The student then pursues preparation of the lecture-recital with the music history advisor and enrolls for the lecture-recital. A dress rehearsal of the lecture-recital must take place with both the teacher and music history advisor present. Please see the end of this section for a detailed description of lecture-recital guidelines.

### *Composition Majors*

DMA composition majors are required to complete an analytical research document based upon some aspect of contemporary composition. The student may choose a single substantial and significant composition, make a comparison between two works or portions of several works, or consider a group of small works. The works may be by the same composer, by several composers, by composers from a similar location or compositional tendency, or within another parameter acceptable to the student's document advisor. The student is expected to devise an analytical methodology appropriate to the chosen work or works and capable of providing a mechanism for the student to arrive at reasonable conclusions as the basis of the document. The analysis may be formal, stylistic, harmonic, rhythmic, pitch structural, textural, sonority-based, or through another approach acceptable to the candidate's document advisor.

The purposes of the document are to determine the parameters of a musical problem, including a holistic conception of the work in its musical environment, and to develop an

appropriate methodology toward comprehension of the composer's compositional process as manifested in the chosen work or works. Titles could resemble "G. Ligeti's Use of Texture as a Formal Structural Element" or "Pitch Set Usage in A. Webern's Cantata #2, Opus 31." Composition documents typically are 50-90 pages in length; successful exceptions have occurred on both sides of this range.

Students enroll in MUCP 751 Composition Document--DMA for three (3) credits during the semester in which work on the document is begun and in a single (1) credit of MUCP 751 for subsequent semesters until the document is completed. The document must be completed by the end of year three of the program.

#### *Research Document Advisor*

The research document is written under the supervision of a document advisor. In most instances, the advisor is a CWRU musicology faculty member. In certain circumstances, permission is given for the document to be supervised by a CIM faculty member with a doctorate and having particular expertise in the chosen area.

Students are encouraged to discuss recital document topics informally with different faculty and to take a proactive role in forging preliminary relationships with potential document advisors. Once a student has developed a topic and/or has identified a potential document advisor, s/he should meet with the DMA Musicology Advisor to discuss the project and actual assignment of the document advisor. The student then provides the Coordinator information about the topic and the assigned advisor. The Coordinator relays this information to the DMA Committee and the Dean, and with the Chair of the CWRU Music Department, formally makes the advisor assignment in collaboration.

#### *Clarity of Presentation*

Clarity of presentation is essential to the successful completion of the document. The student must develop a smooth, lucid, and grammatically correct manner, following the guidelines established in the current editions of Strunk and White's *Elements of Style* and Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations*, derived from *The Chicago Manual of Style*. Proper citation of other writers' work is required. Students are responsible to obtain copyright permission from the copyright holder for any music examples reproduced in the document that are not in the public domain.

#### *Copyright*

The document is the intellectual property of the author. It must be marked clearly with a copyright symbol, the year of completion, and the name of the author. Unless the student intends the work for publication, it is not necessary to register the document with the Copyright Office. Students should consult a librarian for additional information.

### *Document Approval and Copies*

Number of Copies: A minimum of five (5) copies of the document must be prepared for the:

- Document advisor (generally a member of the CASE Faculty).
- Major applied teacher
- Dean of the Conservatory or the Dean's designee  
If the document advisor is a CIM Faculty member, the Dean's designee is a member of the CASE faculty.)
- CIM Library (note the precise requirements for this copy as explained below)
- Student

Preliminary Approval: As a document nears completion, the student must obtain and complete three copies of a Document Approval Form (available from the CIM Registrar). Upon completion of a properly formatted document (see below), the student submits it for preliminary approval to the document advisor, who in turn indicates such approval on the Document Approval Form provided by the student (see appendix for sample form).

Final Approval: Once the document is approved by the document advisor, the student distributes properly formatted copies of the document to the major applied teacher and to the DMA Coordinator. Document Approval Forms must accompany each copy. Suggestions for change from the other two readers are directed for appropriate action to the document advisor. Once the DMA Coordinator has received the final Document Approval Forms, they are forwarded to the CIM Registrar, who in turn enters a grade of Pass into the student's record.

Deposit Copy for the CIM Library: Once the DMA Coordinator has notified the student that all final approvals for the document have been received, the student prepares a properly formatted copy of the document for deposit in the CIM Library. The completed document approval form or forms must be submitted to the library to be bound with the document. A copy of the signed document approval form remains in the Dean's office.

Library Deposit Copy Production: The deposit copy must be on 20-pound bond paper with at least 25% rag content. This regulation applies also to manuscript or duplicated musical examples in the body of the document. In support of the student's work, the CIM Library arranges and pays for the binding of this archival copy of the document. Documents must be brought to the Library in a box or expandable file folder, complete and ready to bind.

### *Document Format:*

- All documents must be formatted for 8-1/2x11 inch pages.
- A standard serif 12-point font, such as Times New Roman, should be used.
- The margins on the left side of all pages must be at least 1-1/2 inches. Top, bottom, and right-hand margins must be at least 1-1/4 inches.

- Body text must be double-spaced, with paragraphs indented 1/2 inch. Illustrations should be labeled according to the style manual used.
- Footnotes must be single-spaced and appear at the bottom of each page. There should be a double space between each two footnotes. They should be separated from the body text by a single rule line extending one-half the width of the page.
- The title page of the document should follow the format of the example below and should not be numbered, although it is considered page i, (lower-case Roman). The body of the document begins with page 1, in Arabic numerals. Page numbers should be centered at the bottom of each page.
- Documents must contain a properly formatted Table of Contents. The ToC begins on page ii.
- Appendices should be clearly identified, and separated from the body text by a single page labeled Appendices.

### **DMA Lecture-Recital Guidelines for Performers**

#### *Advising*

Lecture-recital preparation is advised actively by both a music historian and the major teacher, and dialogue between these two advisors is encouraged. Both advisors must approve the topic, the progress toward presentation, and the final shape and content of the presentation itself.

#### *Procedure for Request and Approval*

Formal written request to substitute a lecture-recital for a performance recital should be submitted to the DMA Coordinator, with a copy to the Chair of the CWRU Music Department. The formal request must specify the topic of the lecture-recital.

The formal request sets in motion an approval procedure:

- A musicologist is named as an advisor for the project.
- The student consults with the major teacher and the musicologist, and a topic and approach are finalized and approved.
- The topic and approach are summarized briefly in writing and submitted to the Dean of CIM and the Chair of the Music Department.

#### *Preliminary Presentation*

Prior to public presentation of the lecture-recital a presentation must be made to both lecture-recital advisors. This preliminary presentation is made sufficiently in advance of the public presentation to permit suggestions for revision to be incorporated.

## Ensemble Performance Requirements

Full-time DMA students are expected to participate in all CIM ensembles and collaborative opportunities as appropriate to their major applied area. These include the CIM orchestral and chamber music programs, other CIM ensembles including the New Music Ensemble, collaborative piano classes, conducting classes, and opera studies. Part-time DMA students, while not required to participate, are encouraged to do so.

Composition majors are encouraged to participate in ensembles as appropriate to their instrument and level of expertise. Composers with prior experience who have served in conducting roles for various ensembles, may choose to further their conducting studies. All DMA performance majors must earn a minimum of four (4) elective ensemble credits during the course of their programs. Guidelines for completion of these ensemble credits are:

### Orchestra

DMA students whose major applied area is an orchestral instrument are encouraged to enroll in MUEN 381, CIM Symphony Orchestra, for one (1) credit for each semester of full-time study in the program.

### String and Piano Chamber Music

DMA students whose major applied area is a string instrument or piano must earn a minimum of two credits (of the required four elective ensemble credits) of MUEN 358, Chamber Music, during the course of their program.

### New Music Ensemble

When appropriate, students in the DMA composition program are encouraged to enroll for two semesters during the course of their program in MUEN 357, New Music Ensemble (1 credit), for two of the minimum required four elective ensemble credits.

### Collaborative Piano

DMA students whose major applied area is Collaborative Piano are required to enroll in MUGN 461, Collaborative Piano Class for one (1) credit for each semester of full-time study in the program, plus two (2) credits of secondary keyboard studies.

### Opera Studies

DMA students whose major applied area is voice are invited to participate in the CIM Opera Program. When the student's main emphasis falls outside of the operatic sphere, the Dean of the Conservatory, in consultation with the Opera Program Director, may excuse the student from participation in the opera program. Such a release is at CIM's discretion. Students enroll in Opera Workshop for two (2) credits for a minimum of two semesters during the program. Students enroll in MUEN 330 Opera Production for one (1) credit for a minimum of one semester during the program.

### Other Ensemble Experiences

In addition to the courses listed above, DMA students may elect to fulfill their ensemble requirements by participating in any of the following ensembles:

MUEN 300	Collaborative Piano
MUEN 301	Advanced Collaborative Piano
MUEN 315	Accompanying at the Harpsichord
MUEN 320	Harp Ensemble
MUEN 321	Percussion Ensemble
MUEN 323	Handbell Choir
MUEN 329	Two-Piano and Piano Duet Class
MUEN 330	Opera Production
MUEN 355	Miscellaneous Ensembles
MUEN 356	Wind Ensemble
MUEN 357	New Music Ensemble
MUEN 358	String/Piano Chamber Music
MUEN 359	Intensive Quartet Seminar
MUEN 360	Apprentice Quartet Seminar
MUEN 363	Guitar Ensemble
MUEN 364	Sonata Duo Class
MUEN 366	Woodwind Chamber Music
MUEN 367	Brass/Wind Repertoire Ensemble
MUEN 368	Brass Chamber Music Ensemble
MUEN 373	Jazz Ensemble I
MUEN 374	Jazz Ensemble II
MUEN 381	CIM Symphony Orchestra
MUEN 382	CASE Concert Choir
MUEN 383	Symphonic Winds
MUEN 386	Cleveland Orchestra Chorus
MUEN 387	University Singers
MUEN 389	CWRU Chamber Orchestra
MUEN 395	Collegium Musicum
MUEN 396	Early Music Singers
MUEN 397	Baroque Orchestra

### Repertoire Classes

DMA instrumental majors are encouraged to enroll in MURP Repertoire Class for one (1) credit during the course of their program.

## **Electronic Sound Production**

DMA composition majors are required to take MUCP 420 and MUCP 421, Electronic Music Production I & II, for two (2) credits each. These credits count towards the 24 academic credit distribution.

## **Secondary Performance Studies**

### **Piano**

All CIM graduate students must demonstrate piano proficiency equivalent to CIM undergraduate requirements. (Refer to the *Conservatory Catalog*, Secondary Performance Study.) All DMA non-keyboard majors are required to achieve piano proficiency to the level of MUAP 212. If incoming students are found to be short of this level, they must enroll in MUAP 211/MUAP 212 Secondary Performance Area (Piano) during their qualifying year. Failure to complete successfully MUAP 212 during the qualifying year prevents a student from being elevated to Full Academic Standing.

DMA composition majors whose primary instrument is piano must achieve MUAP 314 by the end of their second year of full-time study. (As this is a curricular requirement, there is no additional fee involved.) Failure to complete successfully MUAP 314 by the end of the second year results in loss of Full Academic Standing.

### **Other Instrumental Studies**

Elective secondary instrumental study is available to DMA performance majors for an additional fee. Given the time commitment needed to complete a DMA program, the student should weigh carefully the advisability of pursuing instrumental study outside of the primary area. DMA Collaborative Piano majors take secondary keyboard during each semester of full-time study. Composition majors whose primary instrument is other than piano are encouraged to continue secondary study on that instrument for the duration of their full-time study; no additional fee is charged.

# Student and Program Assessment

## Monitoring Student Progress

The DMA program at CIM employs continuous student assessment to enhance the educational experience and to ensure ongoing improvement of the program. The DMA Coordinator is responsible for assessment of the DMA program and, through consultation with the major applied area teacher, CIM theory faculty, CWRU music history faculty, and the DMA Committee, maintains ongoing oversight of each student's progress. Areas of concern are brought to the student's attention in a timely fashion so that additional attention may be given.

## Program Effectiveness

DMA students are encouraged to develop leadership qualities and work with senior faculty and administration in the total quality improvement of their own program. The DMA Coordinator meets regularly with the DMA students, both to offer feedback to students as a group, and to garner suggestions for change. Student participation in the quality management of CIM's DMA program is valued highly.

## Recitals

DMA recitals play a substantial role in assessing student learning. The highest performance standards are expected of performance majors, along with clear evidence that mature and informed stylistic and aesthetic considerations are brought to bear upon recital programs. Performance majors are expected to demonstrate unequivocal musical growth from recital to recital.

Each DMA recital is evaluated by the major applied area teacher and the applied area department head. Other graduate faculty, both from CIM and CWRU, may participate as evaluators. Examining committee evaluation forms are collated by the Registrar. If the recital is passed unanimously, a grade of P (Pass) is entered in the student's record. A vital component of the assessment process is comments offered by the examining committee. They are passed to the major applied area teacher to consider, synthesize, and pass along in synopsis form to the student.

## Document

The DMA document contributes to several individual and program assessment goals:

- The research expected for recital preparation at the doctoral level is given a consistent platform on which to be conducted.
- The formal and stylistic aspects of current repertoire are examined acutely;
- Problems of analysis and historical context are dealt with at a high level.
- Matters of professional scholarly presentation, including document format and content, appropriate source citation, and bibliographic representation, are emphasized.
- A scholarly and distinctive writing style is fostered.

Although final approval of the document is chiefly within the purview of the document advisor, comments from other examining-committee members (major applied area teacher and the Dean) contribute to assuring that the document is of a quality consistent with the standards of the degree. Furthermore, the comments provide the student with a broad critical evaluation from different musical and scholarly perspectives.

## Final Composition Thesis (MUCP 752)

The symphonic composition required of DMA composition majors is a substantial assessment component. While the actual performance is not subject to evaluative scrutiny, the composition of the work, the preparation of a professional-quality score utilizing computer technology, and the generation of a complete set of professional-quality parts, *are* evaluated. The successful completion of the composition presumes a close and effective working relationship between the student and the major composition teacher. Once the teacher has approved the draft version of the thesis, the student prepares the performance score, utilizing music-notation technology. The final score and parts are submitted to the major teacher and the DMA Coordinator before a final grade is assigned by the major teacher. A deposit copy of the score must be given to the CIM Library. The Library has the score professionally bound, and students should consult with library staff for precise specifications.

## **The DMA Committee**

The DMA Committee at The Cleveland Institute of Music functions in several key roles within the program. It is a monitoring group assessing the progress of each student in the program. It serves as an advisory group to the DMA Coordinator and receives input from the Dean in the consideration of its decisions. Composed of graduate faculty from both CIM and CWRU—four applied, one music theory, and two musicology—plus CIM's Dean and Registrar, CWRU's Department Chair, and the DMA Coordinator, the DMA Committee has a number of responsibilities:

- Reviewing each student's progress through his or her first and probationary year
- Making recommendations to the Dean of the Conservatory for elevation to, or withholding of, full academic standing
- Serving as a judicial body to address petitions and appeals from students enrolled in the program
- Making recommendations to the Dean for change based upon assessment data.

## Final Assessment

### Comprehensive Written Examinations

Once a DMA student has full academic standing, s/he is expected to complete Comprehensive Examinations in both music theory and music history and literature. These examinations typically are taken once all or most of the program's minimum 24 academic credits are completed. The two written sections of the Comprehensive Examinations are administered on successive days; each part (music history, music theory) of each student's exam is evaluated by two faculty members from the appropriate department.

Students are notified of the results in a timely fashion, in no case longer than three weeks from the date of the written examination. If the written examinations are judged to be suitably strong, a student has a single oral examination in both theory and history. If any answers on either written exam are considered insufficient to progress to the oral exam, the student must rewrite before an oral exam is scheduled. Rewriting occurs during the following semester. Prior to the oral exam, the student is required to meet with the convener of both the history and theory exams to discuss the student's written responses. Both readers of each exam part sit on the oral exam panel.

The student is permitted a maximum of two opportunities to pass the Comprehensive Examinations. If the student fails in the first attempt--either written or oral--a second examination must be scheduled the following semester or year. The student must pass both the written Comprehensive Examinations (MUHI 798) and MUTH 798) and Oral Comprehensive Examinations (MUHI 799 and MUTH 799).

#### *Comprehensive Examination in Music Theory (MUTH 798)*

This three-hour written examination asks the student to analyze two brief tonal movements or works, generally one each from the 18<sup>th</sup> and 19<sup>th</sup> centuries. An overview of the structure of the movement must be created and the most important factors contributing to that structure discussed.

#### *Comprehensive Examination in Music History and Literature (MUHI 798)*

This three-hour written examination typically comprises three essays. Some element of choice, such as selection of three out of four questions, is built into the examination. Essays often require comparison of historical periods and reflect knowledge of individual pieces of music. Performance majors are responsible for the period from the beginning of the Baroque era to the present; Composition majors are responsible for the full span of music history from the Middle Ages to the present. One or more questions may be specific to literature for the student's own particular instrument. A computer and printer are made available for both written exams. A student may write in a blue book if s/he prefers.

*Follow-up Oral Examination (MUHI 799/MUTH 799)*

Following the written examinations, the student is required to engage in an oral examination comprising both theory and history. The oral exam is scheduled only if the student's written exams have been judged to be suitably strong and requires the student to clarify and expand upon responses provided in the written exam and to explore additional ideas more generally. If any questions on either written exam are considered insufficient to progress to the oral exam, the student must satisfactorily rewrite on those topics before an oral exam is scheduled. Rewriting is done the following semester. Prior to the oral exam, the student is required to meet with the conveners of the history theory exams to discuss the student's written comprehensive exams.

The student is permitted a maximum of two opportunities to pass the Comprehensive Examinations. If the student fails in the first attempt (either written or oral) for either examination, a second examination must be scheduled the following semester or one year following the date of the first examination. The student must pass both written and oral examinations.

## Sample Formatted Recital Document Cover Page

THE PROLIFERATION OF THE AUGMENTED SIXTH CHORD (line 14)

by  
JOHN WILKEY BOTHERN (line 27)

Submitted in partial fulfillment of the requirement (line 37)  
for the Degree of Doctor of Musical Arts

THE CLEVELAND INSTITUTE OF MUSIC (line 50)  
and  
CASE WESTERN RESERVE UNIVERSITY  
(Date of recital or graduation)

## DMA DOCUMENT APPROVAL FORM

Name of Student \_\_\_\_\_ Document \_\_\_\_\_

Title of Document \_\_\_\_\_

Date of Related Recital (If applicable) \_\_\_\_\_

APPROVED:

1. Document Advisor:

Signature \_\_\_\_\_ Date \_\_\_\_\_

Remarks:

\_\_\_\_\_  
\_\_\_\_\_

3. Major Applied Teacher:

Signature: \_\_\_\_\_ Date \_\_\_\_\_

Remarks:

\_\_\_\_\_  
\_\_\_\_\_

4. Dean of the Conservatory:

Signature: \_\_\_\_\_ Date \_\_\_\_\_

## DMA Document Approval Form Instructions

### Preliminary Approval

As a document nears completion, the student must obtain and complete three copies of a Document Approval Form (available from the CIM Registrar). Upon completion of a properly formatted document, the student submits it for preliminary approval to the document advisor, who in turn indicates such approval on the Document Approval Form provided by the student.

### Final Approval

Once the document is approved by the document advisor, the student distributes properly formatted copies of the document to the major applied teacher and to the DMA Coordinator. Document Approval Forms must accompany each copy. Suggestions for change from the other two readers are directed for appropriate action to the document advisor. Once the DMA Coordinator has received the final Document Approval Forms, they are forwarded to the CIM Registrar, who in turn enters a grade of Pass into the student's record.

### Deposit Copy of the CIM Library

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## DMA LECTURE RECITAL APPROVAL FORM

Name of Student \_\_\_\_\_

Repertoire Discussed \_\_\_\_\_

Date of Recital \_\_\_\_\_

APPROVED:

1. Advisor

Signature \_\_\_\_\_ Date \_\_\_\_\_

Remarks:

\_\_\_\_\_  
\_\_\_\_\_

2. Major Applied Teacher:

Signature: \_\_\_\_\_ Date \_\_\_\_\_

Remarks: \_\_\_\_\_

\_\_\_\_\_

3. Dean of the Conservatory:

Signature: \_\_\_\_\_ Date \_\_\_\_\_