



CLEVELAND
INSTITUTE OF MUSIC

Doctor of Musical Arts
In Performance And Composition
PROGRAM HANDBOOK

2020-2021

Foreword

The Cleveland Institute of Music confers 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.

**Doctor of Musical Arts in Performance and Composition
Program Handbook
2019-2020
Table of Contents**

AREAS OF STUDY	5
DMA DEGREES AT THE CLEVELAND INSTITUTE OF MUSIC	5
DMA IN EARLY MUSIC AT CASE WESTERN RESERVE UNIVERSITY	5
POLICIES AND PROCEDURES	5
PERFORMANCE AND ACADEMIC REQUIREMENTS	5
CONSERVATORY CATALOG AND CONSERVATORY STUDENT HANDBOOK	6
DMA HANDBOOK	6
INQUIRIES	6
JOINT MUSIC PROGRAM WITH CASE WESTERN RESERVE UNIVERSITY ..	6
HISTORY AND FUNCTION	6
PROGRAM STRUCTURE AND REGULATIONS	7
PROGRESSION TOWARD DEGREE COMPLETION	7
<i>Piano Proficiency</i>	7
<i>Qualifying Status</i>	7
<i>First-year Review Procedure</i>	7
RESIDENCY AND STATUTE OF LIMITATIONS	9
ADVANCED STANDING	9
ACADEMIC ADVISING	9
PART-TIME STUDIES	10
SATISFACTORY ACADEMIC PROGRESS	10
ACADEMIC PROBATION	12
ARTISTIC PROBATION	14
STUDENT GRIEVANCE PROCEDURE	14
LIBRARY PRIVILEGES	16
CURRICULUM	16

DESIGN	16
COMPLETION TIME	16
MAJOR APPLIED AREA	17
Recital Requirements	17
Final Thesis (Composition majors only)	18
Academic Course Requirements	19
<i>DMA Lecture-Recital Guidelines for Performers</i>	20
DMA Research Document	21
Ensemble Performance Requirements	29
Repertoire Classes	31
Electronic Sound Production	31
Secondary Performance Studies	31
STUDENT AND PROGRAM ASSESSMENT	31
MONITORING STUDENT PROGRESS	31
PROGRAM EFFECTIVENESS	32
RECITALS	32
DOCUMENT	33
FINAL COMPOSITION THESIS (MUCP 752)	34
THE DMA COMMITTEE	35
FINAL ASSESSMENT	35
QUALIFYING WRITTEN EXAMINATIONS	35
CURRICULUM REQUIREMENTS	38
DMA IN PERFORMANCE	38
DMA IN COMPOSITION	40
SAMPLE FORMATTED RECITAL DOCUMENT COVER PAGE	42
DMA LECTURE-RECITAL APPROVAL FORM: LECTURE PORTION	44
DMA LECTURE-RECITAL APPROVAL FORM: PRESENTATION.....	45
DMA DOCUMENT APPROVAL FORM.....	46
SAMPLE DMA MUSIC HISTORY QUALIFYING EXAM.....	47
SAMPLE DMA MUSIC THEORY QUALIFYING EXAM.....	48

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, collaborative piano, or performance. The DMA degree is not offered in the areas of music 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 Department of Music 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, in addition to their primary teacher, the DMA Committee and the DMA Coordinator.

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 pertaining to these programs are detailed in the DMA Handbook, which serves as a supplement to the Conservatory Catalog which applies 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 DMA Coordinator, or if necessary, the Dean of the Conservatory.

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 through 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 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.

PROGRAM STRUCTURE AND REGULATIONS

Progression toward Degree Completion

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 should contact the DMA Coordinator with their concerns and request a review of the students' progress and status.

Immediately upon receipt of a faculty request, the DMA Coordinator communicates to the student the need for a review conference to allow the student to present information that may help with perspective on the situation. The Dean's Administrative Assistant then schedules the conference to include the music theory and music history advisors, the principal teacher, the DMA student, and the DMA Coordinator. Discussion centers on specific concerns 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 DMA Coordinator 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 DMA Coordinator 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 DMA Coordinator confer again to determine the student's eligibility to continue into the second year of study. The DMA Coordinator 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 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 Qualifying Examinations.

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 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 33 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 Music History and with the Music Theory faculty representatives on the DMA Committee to review their registration plans for the upcoming semester. The DMA Committee and the DMA Coordinator monitors the students' progress through consultation with the principal teacher and the academic faculty.

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 Associate Dean for Student Academic Affairs.

Satisfactory Academic Progress

- Students are referred to CIM's policies concerning Satisfactory Academic Process (SAP), found on the website of the Office of Financial Aid.
- The following program requirements for year 1 and 2 are expected:

- **Year One**

- Minimum Cumulative GPA of 3.0

- 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 33 academic credit hour minimum, including satisfactory completion of MUHI 610, Bibliography and Research Methods in Music and of MUHI 611, DMA Seminar if offered.
- *(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/Ear-training Review completed.
- *Voice* As determined by transcript evaluation, 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 33 academic credit hours, from beginning of program
- *(Performance Majors)* MUAP 752 DMA Recital II completed
- *(Composition Majors)* MUCP 751 DMA Composition Document completed
- *(Voice Majors)* As determined by transcript evaluation, two years of foreign language deficiency courses successfully completed
- Completion of MUHI 798/MUTH 798 DMA Written Comprehensive Examination should occur by the end of Year Two or the first semester of Year Three.

- **Year Three**
- A minimum of 45 credit hours earned from beginning of program
- All required 33 academic credit hours earned from beginning of program
- *(Performance Majors)* MUGN 751 Lecture-recital or DMA Document completed
- *(Performance Majors)* MUAP 753 DMA Recital III completed
- *(Composition Majors)* MUAP 751 Composition Recital completed
- *(Composition Majors)* MUCP 752 Final DMA Composition begun
- *(Voice Majors)* All foreign language deficiency courses completed
- Completion of MUHI 798/MUTH 798 DMA Written Comprehensive Examination should occur by the end of Year Two or the first semester of Year Three.
- To maintain satisfactory academic progress, all degree requirements typically should be met within three years of full-time study. Students may take additional time beyond the third year to complete the DMA program. Once DMA students have entered into part-time study for completion of their programs, the above criteria no longer pertain. The DMA Program must be completed within six years (12 consecutive semesters).

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) for details. With the addition of specific regulations that apply only to DMA students and that 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. (Applied courses carry the MUAP, MUEN and MURP prefixes.)
- 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 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 Associate Dean for Student Academic Affairs or the Chair of the CWRU 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 CWRU Music Department Chair and makes a ruling based on 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 borrowing privileges at all CWRU libraries, in addition to CIM's Robinson Music Library (RML). Library policies and hours for RML and

CWRU's Kelvin Smith Library and Kulas Music Library can be found on our library's website. RML and Kulas Music Library coordinate collection development, reserves, and hours to maximize the resources available to CIM and CWRU music students.

In addition to the resources available from campus libraries, DMA students have access to OhioLINK, a statewide academic network. There is no charge to students for using OhioLINK, and no limit on the number of requests. For items not owned by Ohio libraries, DMA students can make requests through interlibrary loan, using the form on RML's website: <http://www.cim.edu/library/services/illform>. Check the website for interlibrary loan policies, since some restrictions apply.

CURRICULUM

Design

Each student's program of study is tailored individually to ensure the highest levels of focus and 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 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 three full doctoral-level recitals in the major area and a lecture-recital. Each recital is planned in close collaboration with the major teacher. The lecture-recital has two advisors who are both actively involved in the process: a musicology advisor and the major teacher. A student may choose to write a research document in place of the lecture recital. Repertoire from one of the first two recitals should relate substantially to the research document undertaken by the candidate.

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 consider historical contexts of the periods represented. DMA vocal students, with faculty recommendation, may 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.)

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 except for a lecture-recital, which is awarded six (3) credit hours. Part-time students must be enrolled for MUAP 60*, 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. The candidate

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 except for a lecture-recital, which is awarded six (6) credit hours. Part-time students must be enrolled for MUAP 60*, 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 33 hours of academic coursework (typically eleven 3-credit courses) in the areas of music theory, music history, music literature in the student's major area, research techniques, pedagogy, and related liberal arts studies. Some programs may have additional course requirements, and students should consult the curricular requirements for their specific programs. 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 scholarly focus, any demonstrated deficiencies revealed in diagnostic examinations, and long-term career aspirations. Courses are selected by the student and approved by the DMA Coordinator and Committee.

All students are required to take MUHI 610, *Bibliography and Research Methods in Music*, as one of their one 3-credit courses. The research methods presented in this course are particularly germane 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 (20th C)*. Students must also take three courses in music history. Furthermore, students may also take courses in the literature of their instrument and/or pursue at least one independent study on a research project that supports their field of interest.

DMA Lecture-Recital Guidelines for Performers

A juried lecture-recital (3 credits) will be required of all DMA performance students in addition to their three required recitals. A student may choose to write a DMA research document instead of the lecture recital (see Research Document section that follows).

The lecture-recital will consist of a 45-minute performance preceded by a 30-45 minutes research-based lecture dealing with the musical, historical, and analytical issues relevant to the chosen repertoire.

The lecture-recital has two advisors: a musicologist named to the project and the student's primary teacher. Lecture-recital preparation is advised actively by both the musicologist and the major teacher, and dialogue between these two advisors is encouraged and expected. Both advisors must approve the topic, the progress toward presentation, and the final shape and content of the presentation itself.

The lecture portion of the lecture-recital will be written in advance of the presentation and must be submitted and approved by both advisors and the DMA Coordinator before the recital takes place. There is an approval signature form in the back of this Handbook for the lecture portion. (Please see the Timeline for Completion of the Lecture-recital or Document for details.)

There is a separate form for approval of the presentation itself that will be signed by both advisors after the lecture-recital is presented. The student will then submit this form to the Registrar. This form is also in the back of the Handbook.

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 revisions to be incorporated.

Research document option

DMA performance majors may choose to write a historical/analytical research document in place of a lecture-recital. 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. Please see the Research Document heading for detailed information on DMA documents.

Lecture-Recital and Document Timeline

Students should not register for their documents/lecture-recitals until they are going to write them. If they change to part time status after completing their course work, *they must pay the part-time credit hour fee*. This is much more expensive.

When they register, students will need to work on their lecture-recitals or documents for those two semesters in which they are receiving hours of credit for each semester. They must meet with their advisors and discuss how they will proceed and must also produce a certain amount of work.

During the first semester of document credit (3 hours), the student will confirm the specific topic and create the bibliography. During the second semester of document credit (3 hours), the student will write the document draft.

Timeline for completion of the lecture-recital

The lecture portion completion deadline is the 10th week of class for the document advisor's approval. This applies to all DMA students. The second reader (the primary teacher) follows and the final document reader is the DMA Coordinator.

Completion of the lecture-recital is not required before the last recital can be performed.

DMA Lecture-Recital Guidelines for Composers

Composers present a one-hour chamber recital, then a subsequent composer seminar in place of a lecture recital. The composer seminar is done after the composer has recordings from the chamber recital.

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.

Research Document: Performance Majors

DMA performance majors who do not choose to present a lecture-recital 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.

The student meets with the CWRU Musicology Advisor to discuss possible topics and document advisors. Once a student has developed a topic, s/he should meet with the DMA Musicology Advisor to discuss the project and actual assignment of the 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 expertise in the chosen area.

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; 45-50 pages is the average, but documents may be longer.

The student then provides the DMA Coordinator information about the topic and the assigned advisor. The Coordinator relays this information to the DMA Committee.

When they register for document credit, students will need to work on their documents for those two semesters in which they are receiving three hours of credit for each semester. They must meet with their advisors and discuss how they will proceed and must also produce a certain amount of work each semester.

During the first semester of document credit (3 hours), the student will confirm the specific topic and create the bibliography. During the second semester of document credit (3 hours), the student will write the document draft.

Students typically begin working on the document concurrently with the preparation of the related recital. The document must be completed by the 10th week of the semester prior to graduation. Extension of this deadline for special circumstances such as for singers with language deficiencies must be arranged well in advance.

Note: completion of the document is no longer required before the final recital can be played.

Examples: 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 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 is 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.).

- **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 another 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.

Enrolling for document credit

After completion of the DMA Seminar (MUHI 611), students enroll in two semesters of MUGN 751 Recital Document--DMA for three (3) credits each semester and in a single (1) credit of MUGN 790 for subsequent semesters until the document is completed. During the first semester of document credit (3 hours): the student will confirm the specific topic and create the bibliography. In the second semester of document credit (3 hours), the student will write the document draft. A student can register for an additional credit for each subsequent semester until the document is completed

- **Document advisors will provide a summary of each student's progress at the end of each semester. The summary will be placed in the DMA student's file.**
- **Document Completion Timeline and Advisor's Semester Summary:**
- **The student works closely with the advisor to incorporate all recommendations into the document. Upon approving the document, the advisor signs the document approval form (provided by the student) and returns it to the student. The student then gives this form with the revised document to the primary teacher. The teacher, after review and approval of the document with any new recommended changes or edits, returns the form to the student. The student provides a fully revised and edited document to the DMA Coordinator with the signed document approval form for review. Submission to the Advisor must occur prior to the 10th week of classes in the Fall or Spring semester for graduation consideration, or prior to July 1 for graduation consideration by the end of any summer session. The Document Approval Form is submitted to the Registrar once all signatures have been obtained.**

- **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.

- **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 credits during the semester in which work on the document is begun and in a single

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. Hallie, is this correct? Or is it two semesters of 3 credits each for them as well?

- **Performers and Composers: format requirements and submitting a library copy of the document**
- **A final copy of the finished document must be submitted to the library for document binding according to the guidelines noted below.**

DMA Document Format and Library Copy

- Once the DMA Coordinator has signed the Document Approval Form and submitted it to the Registrar, the student prepares a properly formatted copy of the document for deposit in the CIM Library. The completed document approval form will be bound with the document. Upon receipt of the final library copy to the Registrar's Office, the CIM Registrar enters a grade of pass into the student's record. 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 protective box, folder, or expandable file folder, complete and ready to bind.
- The completed library copy of the document should be delivered to the Library Director OR dropped off at the front desk with a note indicating it should be given to the Library Director.

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, which begins on page ii.
- Appendices should be clearly identified and separated from the body text by a single page labeled Appendices.
- Regular printer paper may be used, but a slightly heavier paper (24 lbs - NOT card stock!) is nicer and more durable, though not at all required. Do NOT use card stock.
- The completed library copy of the document should be delivered to the Library Director OR dropped off at the front desk with a note indicating it should be given to the Library Director.

Bound Personal Copy

If a student would like to have their own bound personal copy, they may plan directly with CIM's bindery vendor: www.thesisondemand.com. The vendor provides a handy cost calculator and cost is usually around \$30-\$50.

Ensemble Performance Requirements

Full-time DMA students are expected to participate in all CIM ensembles and collaborative opportunities as assigned and/or 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 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 481, 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 458, Chamber Music, during 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 457, New Music Ensemble (1 credit), for two of the minimum required four elective ensemble credits.
- DMA students whose major applied area is **Collaborative Piano** are required to enroll in MUGN 461, Collaborative Piano Class for one (1) credit for two semesters, plus two (2) credits of secondary keyboard studies each semester of full-time study.

- **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 Graduate Opera Curriculum for one (1) credits for a minimum of two semesters during the program. Students enroll in MUEN 430 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 other ensembles. Please consult with the registrar's office for listing of ensembles.
- **Repertoire Classes** DMA instrumental majors are encouraged to enroll in MURP Repertoire Class for one (1) credit during 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** DMA composition majors whose primary instrument is piano must successfully complete MUSP 504 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 successfully complete MUSP 504 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 not 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 includes 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.

DMA students perform three recitals and prepare EITHER a lecture-recital OR a research document.

A lecture-recital can be given before or after the last recital.

Document and Lecture-recital

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 DMA Coordinator) contribute to

ensuring 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.

The Lecture-recital has a shorter written component but still includes scholarly research. In addition, students demonstrate their ability to effectively communicate their information combined with musical illustration.

Students should not register for their documents/lecture-recitals until they are going to write them. However, if they go to part time status after completing their course work, *they must pay the part-time credit hour fee, which will be more expensive.*

When students do register, they must meet with their advisors and discuss how they will proceed. They must then produce work during both semesters in which they are receiving hours of credit.

DMA Composition students present a one-hour chamber recital, then a subsequent composer seminar in place of a lecture recital. The composer seminar is done after the composer has recordings from the chamber recital.

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; 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 and serves as an advisory group to the DMA Coordinator. Composed of graduate faculty from both CIM and CWRU—four applied, one music theory, and two musicology—plus CIM’s Registrar and the DMA Coordinator, the DMA Committee has several responsibilities:

- Reviewing each student's progress through his or her first and probationary year
- Making recommendations 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

Written Qualifying Examinations

Once a DMA student has full academic standing, s/he is expected to complete Qualifying 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 Qualifying 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 once all results have been assessed, and 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. Both readers of the theory exam and the history exam sit on the oral exam panel.

The student is permitted a maximum of two opportunities to pass the Qualifying 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 Qualifying Examinations (MUHI 798) and MUTH 798) and Oral Qualifying Examinations (MUHI 799 and MUTH 799).

Timing of the qualifying exams

After most or all the coursework has been completed and before the lecture-recital is begun. The recommended time for qualifying exams is the fourth or fifth semester of study, depending on coursework. It is in students' best interests to take the exams earlier rather than later, so they do not risk needing to retake the exams when they planned to graduate. Students should NOT wait until the final semester!

- **Qualifying Examination in Music Theory (MUTH 798)**
- **This six-hour exam contains three parts: (1) Extended essay on a single composition; (2) Terminology; (3) Short essays on brief score excerpts. The exam will contain both tonal and post-tonal repertoire. Responses will be assessed according to analytical accuracy and depth and the quality of the prose.**

20th-century analysis is included in the theory exam. If the DMA-level course 20th-century analysis is not offered when a student needs to take this course, it may be possible for a student to take a 20th-century MM course in its place.

The course must address the central issues of the DMA theory exam, and the music theory department must approve any substitutions.

- **Qualifying Examination in Music History and Literature (MUHI 798)**

This three-hour written examination involves three sections based on chronological periods:

1600-1800

1800-1900

1900-present

For each period, the student will develop a topic that falls into one the following categories, with each category used only once:

A composer

A genre

A particular work

Students will submit their topics to the musicologists on the DMA Committee by the end of the 2nd week of the semester before the exam semester.

After approval of the topics, they will develop and submit bibliographies for each topic by the end of the 7th week of the previous semester.

The written and oral exams will focus on the designated topics though may also ask students to address broader cultural and stylistic contexts.

A sample Music History Qualifying Exam is attached at the end of this handbook.

- **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.

CURRICULUM REQUIREMENTS (Bassoon, Cello, Clarinet, Collaborative Piano, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Piano, Timpani and Percussion, Trombone/Bass Trombone, Trumpet, tuba, Viola, Violin, Voice)

Doctor of Musical Arts in Performance (minimum of 60 credit hours)

Principal Performance Studies (12)

MUAP 601-606 Principal Performance Area (3 credits per semester)

MUAP 751, 752, 753, DMA Recitals I, II, III (0)

Music Theory* (9)

MUTH 423 Analysis of Musical Styles

MUTH 424 Schenkerian Analysis

MUTH 495 Seminar in Music Theory [20th Century]

MUTH 798/799 DMA Written/Oral Comprehensive Examination in Music Theory

Research Methods (3)

MUHI 610 Bibliography and Research Methods in Music

Music History (12)

MUHI 611 DMA Seminar

Three MUHI Advanced (Graduate –level) Music History courses

MUHI 798/799 DMA Written/Oral Comprehensive Examination in Music History

Music Electives (9)

Courses determined in consultation with DMA Advising Committee upon review of diagnostic examinations and the candidate's interests.

DMA Lecture-Recital MUGN 753 (3) - OR- DMA Research Document MUGN 751 (6+)

MUGN 751 and MUGN 752 at 3 credits each, MUGN 790 1 continuation credit for each additional semester until the document is completed.

Ensemble (4)

Specific to Major

Includes repertoire classes, other course work will be detailed at time of academic advising prior to matriculation.

All DMA students must earn a minimum of 60 credit hours of graduate credit; this is achieved by taking additional lessons, academic courses, electives, or ensembles.

*General theory review: MUTH 400A/400B may be required based upon examination and is/are not applicable toward degree requirements.

Doctor of Musical Arts in Composition (60 credit hours)

Principal Performance Studies (12)

MUAP 601 - 606 Principal Performance Area (3 credits per semester)

MUAP 751 DMA Recital I (0) Composition majors are required to present a recital of their chamber works.

MUCP 752 Final Composition, DMA (3): a substantial composition for orchestra to be performed by the CIM Symphony Orchestra

Secondary Performance Studies

Music Theory* (9)

MUTH 423 Analysis of Musical Styles

MUTH 424 Schenkerian Analysis

MUTH 495 Seminar in Music Theory [20th Century]

MUTH 798/799 DMA Written/Oral Comprehensive Examination in Music Theory

Research Methods (3) MUHI 610 Bibliography and Research Methods in Music (composers may be exempted)

Music History (12)

MUHI 611 DMA Seminar (composition majors may be exempted)

Three MUHI Advanced (Graduate –level) Music History courses

MUHI 798/799 DMA Written/Oral Comprehensive Examination in Music History

Music Electives (9)

Courses determined in consultation with DMA Advising Committee upon review of diagnostic examinations and the candidate's interests.

Composition majors are required to cover Music History from c. 900 to the present.

Conducting (1)

MUGN 471 Choral Conducting or MUGN 473 Orchestral Conducting is required if a conducting course was not completed in a previous program of study.

Documents (6)

MUCP 751 Composition Document, DMA

Specific to Major (4)

MUCP 400 Composition Seminar (0) is required each semester of full-time study.

MUCP 421/422 Electronic Music Production I/II (2/2) are required

Ensemble

Composition majors are encouraged to participate in ensembles as appropriate to their instrument and level of expertise. Composers with requisite experience have often served as conductors for ensembles, particularly New Music Ensemble.

All DMA students must earn a minimum of 60 credit hours of graduate credit; this is achieved by taking additional lessons, academic courses, electives, or ensembles.

*General theory review: MUTH 400A/400B may be required based upon examination and is/are not applicable toward degree requirements.

Sample Formatted Document Cover Page

THE PROLIFERATION OF THE AUGMENTED SIXTH CHORD

by
ANICIUS MANLIUS SEVERINUS BOËTHIUS

Submitted in partial fulfillment of the requirement
for the Degree of Doctor of Musical Arts

THE CLEVELAND INSTITUTE OF MUSIC
(Date of recital or graduation)

DMA LECTURE-RECITAL APPROVAL FORM: Lecture portion

Name of Student _____

Lecture-recital title _____

APPROVED:

1. Document Advisor:

Signature: _____ Date: _____

Remarks:

2. Major Applied Teacher:

Signature: _____ Date: _____

Remarks:

3. DMA Coordinator:

Signature: _____ Date: _____

DMA LECTURE-RECITAL PRESENTATION APPROVAL FORM

Name of Student _____

Lecture-recital title _____

APPROVED:

1. Document Advisor:

Signature: _____ Date: _____

Remarks:

2. Major Applied Teacher:

Signature: _____ Date: _____

Remarks:

DMA DOCUMENT APPROVAL FORM

Name of Student _____

Document Title

Date of Related Recital (If applicable)

APPROVED:

1. Document Advisor:

Signature: _____ Date: _____

Remarks:

2. Major Applied Teacher:

Signature: _____ Date: _____

Remarks:

3. DMA Coordinator:

Signature: _____ Date: _____

Sample DMA Music History Qualifying Exam Questions

Keyboard Sonata to 1800: Trace the developments in the keyboard sonata in the years prior to 1752, when C.P.E. Bach published the Fantasia provided in the example. Then describe how this sonata exemplifies some traits unique to C.P.E. Bach (and a few of his contemporaries) and others that were the common stylistic currency of the era. Finally, continue tracing the history of the keyboard sonata after C.P.E. Bach, noting his influence where appropriate, and describing the broadening formal and stylistic possibilities of the genre. Discuss specific examples wherever possible.

Brahms: Brahms's predecessors (Beethoven, Schubert, and Schumann) had experimented with alternatives to the four-movement cycle and the predominance of sonata form in their work. Brahms famously returned to precisely these traditional formats. What motivated him to turn back older procedures? In what sense might we, like Schoenberg, understand him as a "progressive"? Drawing on at least three works, discuss how he drew on earlier repertoires and operated as a composer of his own time, exploring new ideas in his music.

Bartók, *Music for Strings, Percussion and Celesta*: As its title suggests, Bartók set out to exploit unconventional sound sources in this composition. Explain some of the ways he makes use of percussion instruments and the celesta in this work. How do these sonorities lead him to shift his formal priorities? Discuss some of the Hungarian elements in the piece and the ways Bartók fused these with standard European procedures.