

GRADUATE COUNCIL: PROPOSAL FOR CHANGE IN EXISTING COURSE/PROGRAM

Originating Unit

Type of action: change in course change in program

Type of change requested:

Number

Course Title

Description

Prerequisite(s) Program

Drop Course

Requirements

Drop Program*

Other, please specify

**A SACSCOC Drop Program Justification form will need to be completed*

Semester and year course/program will take effect:

Course instructional methodology:

course component types: [ugradcouncil.tcu.edu/forms/Course Component Types.pdf](http://ugradcouncil.tcu.edu/forms/Course%20Component%20Types.pdf)

Current name:

Proposed name:

Appropriate computer abbreviation (30 spaces or less):

Programs Only

Current program code:

(ex:EDCE-PHD)

Proposed code (list 2)

or

Current CIP code:

Does the change require a new or change in CIP code: Yes No

If yes, what is the proposed new CIP code:

*for reference please visit: nces.ed.gov/ipeds/cipcode/resources.aspx?y=56

Is the program already considered TCU STEM: Yes No

Does the change include a request to be a TCU STEM program: Yes No

Description of change (omit if dropping a course or program):

Present Catalog Copy

Proposed Catalog Copy:

Supporting evidence or justification:

Explain how the change(s) will affect the current outcomes and assessment mechanisms?

Additional resources required

Faculty:

Space:

Equipment:

Library:

Financial Aid:

Other:

Change in teaching load:

Does this change affect any other units of the University? Yes No

If yes, submit supporting statement signed by chair of affected unit.

If cross-listed, provide evidence of approval by all curriculum committees appropriate to both the originating and the cross-listed units.

Chair of Originating Unit: Sean Atkinson

Name: Sean Atkinson

Unit: School of Music

Signature:

Addendum

Description of change:

Updating DMA course catalog language to reflect updates in facilities, procedures, and to add further clarity to procedures already in place. Also adding Collaborative Piano as a cognate option, which is being approved via a separate new program proposal.

Musical Arts, DMA

The objective of the TCU Doctor of Musical Arts (DMA) degree in performance, piano pedagogy, composition or conducting is to develop the musician-scholar—one who displays a high level of mastery in a professional medium and is equipped with scholarly research skills. The program leading to the degree is designed to prepare musician-scholars for careers as creative artists and teachers at institutions of higher learning. Enrollment in the doctoral program is carefully monitored toward the goal of remaining highly selective and relatively small. Prospective DMA students must demonstrate the potential for both artistry and scholarship on the highest levels.

DMA Admission Requirements

To be admitted for study leading to the Doctor of Musical Arts, applicants must hold a master's degree in music or music education (or the equivalent) of at least 30 graduate credit hours from an accredited college, university, or comparable institution, and present a GPA of at least 3.0 for all previous graduate-level work (A = 4.0). Appropriate preparation for doctoral study will vary according to the major/degree plan chosen; therefore, prospective applicants should consult with faculty in their intended major area for specific requirements and expectations.

Applicants are required to submit the following:

1. Completed online application to TCU Graduate Studies and the School of Music
2. Two official transcripts of all college work. Translations must be provided for all international transcripts
3. Non-refundable application fees will be charged for both the TCU application and the School of Music application
4. Three current letters of reference from persons qualified to comment on the applicant's academic and/or musical achievement, teaching and/or professional experience, and potential for success in the degree program
5. A double-spaced typed paper of five pages or more that illustrates the applicant's writing and research skills. A term paper completed as part of master's

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5. A double-spaced typed paper of five pages or more that illustrates the applicant's writing and research skills. A term paper completed as part of master's

level work is sufficient, or the student may submit a research paper, a critical analysis, or an article suitable for publication

6. A curriculum vitae is required. This should include a list of concert performances, compositions, publications, and other musical accomplishments
7. Test scores must be sent to TCU from the testing agency: GRE (composition only) and TOEFL or IELTS (international students)
8. Applicants must complete the requirements for the major field of study as described below:

Performance

Applicants must submit a video recording of a live performance and include a program (PDF preferred). These required materials are uploaded through the School of Music website.

Composition

Applicants must submit five scores of recent works with recordings, as available. These materials should be mailed directly to the School of Music. Complete directions are available at the School of Music website.

Conducting

Applicants must submit a video recording of a recent ensemble performance and rehearsal conducted by the applicant and a repertoire list of significant works conducted, as well as those prepared for conducting. These required materials are uploaded through the School of Music website.

Audition

Based on the results of pre-screening, an invitation may be extended to perform an on-campus audition and/or interview in the principal applied music area before a faculty committee. Applicants should not select an audition day until they have received an official invitation to do so. If invited, the audition/recital/interview should be arranged in coordination with the faculty in the major area and the School of Music. Consult the faculty in the major area for instructions concerning the audition requirements, materials to bring, etc. The School of Music will send faculty contact information after application materials are received. Audition dates are posted on the School of Music website.

Language Requirement

The student must demonstrate a reading knowledge of one language in addition to English.

The student may meet the language requirement by having earned at least a "B" average in the undergraduate sophomore year (both semesters) of the language, by earning a "B" in a graduate-level course in the language, or by achieving an appropriate score on a language exam such as the College Level Examination Program (CLEP). Curricular DMA credit is not given for language courses; in addition, no graduate financial aid is available for these courses.

Entrance Examination

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Piano Pedagogy

Applicants must submit a video recording of their teaching. The teaching excerpt should include a private lesson and may include a group lesson. International students should submit a video demonstrating their ability to teach using the English language.

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Language Requirement

The student must demonstrate a reading knowledge of one language in addition to English. Applicants for the DMA in Voice and Composition must demonstrate a reading knowledge of one language in addition to English.

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The academic and musical abilities of all applicants are assessed by means of an entrance examination. This exam is given during the audition/interview visit. The exam serves as a diagnostic tool to determine whether or not a student is prepared for doctoral study, the results of the exam are reported to the School of Music and added to the student's file.

Students whose master's degree program did not include a course in bibliographic research will be required to take [MUSI 60103](#) Bibliography and Research Techniques; this course must be counted as an elective.

Further information about the entrance exam and suggestions for preparation are available at the School of Music website.

English Requirements for International Applicants

In order to be considered for admission to the TCU DMA Program, all international students must complete the Test of English as a Foreign Language and achieve a score of 100 on the iBT, TOEFL or 7.5 on the IELTS. Official scores must be sent to TCU from the testing agency.

This requirement applies to prospective international students.

Students who have earned a degree (in music) at an English-language university may be exempted from taking the TOEFL, at the discretion of the School of Music.

The on-campus interview and submitted writing samples will also be used to evaluate each applicant's English language proficiency. International students may be asked to interview via teleconference to ascertain listening and speaking ability in English.

GRE

The GRE is required of DMA applicants in Composition and Piano Pedagogy. Be sure to take the exam early enough that scores are available during the admissions decision process.

Application Deadlines

For full consideration, applicants seeking admission to the DMA Program should complete their application by December 1 to be considered for fall matriculation.

Graduate Assistantships

Graduate assistantships are available in various areas; these assistantships provide a tuition waiver, a stipend or both, and require up to 10 hours of work per week. Graduate assistants must be full-time resident students. Applicants should indicate their interest in being considered for an assistantship on the application for admission. The application must be received in the graduate office by December 1 for full consideration for the fall semester.

Generally, assistantships are for a complete academic year and are not available starting in the spring semester. Students are notified by April 15 if they have been granted an assistantship for the next academic year.

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TCU adheres to the following Code of Ethics of the National Association of Schools of Music: "The acceptance of financial aid or the signing of a declaration of intent to enter a given institution to begin a specific degree or program of study shall not be binding if signed before April 15 of the calendar year of matriculation. In accepting this offer of financial aid from TCU, the student understands that there is a mutual commitment on the part of the student and the institution. The student agrees that after April 15 of the calendar year of matriculation, the student will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year except with the express written consent of the music executive of TCU. Institutions shall allow students to choose without penalty among offers of admission and financial aid until April 15 of the calendar year of matriculation. Written declarations of intent become binding on these dates.

Doctoral students may hold an assistantship for a maximum of four years; yearly renewal is dependent upon the recommendation of the faculty. In order to have an assistantship renewed, the student must make excellent progress in all aspects of his/her degree plan, display professional and collegial conduct, and fulfill all assistantship duties.

Outside employment is discouraged for students who have financial aid with stipends. The University assumes that the student's primary obligation is toward graduate study. The Director of the School of Music and the Associate Dean of the College of Fine Arts reserve the right to review any outside employment and require that the student modify the commitment to the outside employment or relinquish the financial aid appointment.

DMA Keyboard Proficiency

Certain areas of study require keyboard proficiency. These standards are as follows:

Composition: Keyboard sight reading for composition majors consists of simple four-part, open choral score reading and a demonstrated ability to sight-read multiple lines at a time from a full orchestral or band score at pitch and in common transpositions (F, E-flat, B-flat, A) and tenor or alto clefs. The selected excerpts, which require moderate piano technical skills, must be transposed to the proper key and sounding octave.

Voice (Vocal Performance): Perform a piano audition of approximately five minutes in length. Repertoire presented should be equivalent in difficulty to that of Clementi Sonatinas or J. S. Bach Two Part Inventions. Pieces need not be memorized. Sight-read song accompaniments of moderate difficulty.

Choral Conducting: Sight reading for choral conducting majors consists of four-part, open choral score reading.

Wind Instrument Conducting: Sight read lines from a full orchestral or band score in common transpositions (F, E-flat, B-flat, A) and tenor or alto clefs. The selected excerpts, which require moderate piano technical skills, must be transposed to the proper key and sounding octave.

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~~Outside employment is discouraged for students who have financial aid with stipends.~~ The University assumes that the student's primary obligation is toward graduate study. The Director of the School of Music and the Associate Dean of the College of Fine Arts reserve the right to review any outside employment and require that the student modify the commitment to the outside employment or relinquish the financial aid appointment. Beginning with the first semester of study, all Master's, Doctoral, and Artist Diploma students are encouraged to seek additional teaching and performing experience beyond those duties associated with a graduate assistantship. Students should work with their applied faculty member to seek out such opportunities.

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Orchestral Conducting: Two excerpts will be given to the student 24 hours prior to the exam, including four-part strings and four to five woodwinds and/or brass, including at least two transpositions. Two additional excerpts will be given at the exam, including a single line in alto or tenor clef, and a single line in B-flat, F, or A transposition.

The student's keyboard proficiency will be ascertained by means of an audition; the required skills must be acquired before candidacy.
DMA Program Specifics

Cognate Requirements

DMA programs in Performance, Composition, and Conducting require a cognate, or minor area, in addition to the major program. The cognate allows students to focus upon a secondary area and strengthen their overall musicianship, building upon the foundations of the major. Each cognate requires a total of 6 credits beyond the 54-credit requirement of the major, resulting in a total of 60 credits. A list of cognates and required coursework can be found below the individual DMA degree requirements. The DMA in Piano Pedagogy requires 60 credit hours on its own; therefore, it is not allowed to have a cognate.

Major and Professor

At the time of admission, each student is assigned a faculty member—typically the student's professor in the major area—who serves as adviser and mentor throughout the program. The Major Professor advises the student on all matters pertaining to the program of study.

The Major Professor typically serves as the chair of the students' Doctoral Committee, guiding the preparation of recitals and research for the Document or Dissertation. The chair of the committee chairs the oral portion of the general exam as well as the final oral defense.

Co-Major Professor

If the Major Professor does not have an earned doctorate, a Co-Major Professor with an earned doctorate will be appointed. In this case, the Co-Major Professor will be the chair of the student's doctoral committee and mentor for the DMA Document/Dissertation. He/she will also lead the oral exam and defense. The Major Professor and Co-Major Professor must work cooperatively to ensure the student's success in all aspects of the program.

Doctoral Committee

Each student is counseled by a Doctoral Committee which is selected jointly by the student and the Major Professor. The student contacts members of the faculty to secure their willingness to serve on the committee and obtains the signature of each member on the Appointment of Doctoral Committee Form.

The Doctoral Committee will normally consist of five members:

1. The Major Professor
2. The Co-Major Professor or another professor from the major area

Voice (Vocal Performance): Perform a piano audition of approximately five minutes in length. Repertoire presented should be equivalent in difficulty to that of Clementi Sonatinas or J. S. Bach Two Part Inventions. Pieces need not be memorized. Sight-read song accompaniments of moderate difficulty.

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3. A faculty member from Theory/Composition
4. A faculty member from Musicology
5. A professor from outside the School of Music, or possibly from outside TCU.

The chair of the committee will be the Major Professor, or Co-Major Professor, following the guidelines above.

The committee approves the Doctoral Committee Report, conducts the oral portion of the general examination, supervises the preparation of the Document/Dissertation, and administers the final oral defense. At the Document/Dissertation stage, the Doctoral Committee may be reconstituted to provide additional expertise appropriate to the project. Any changes in membership of the Doctoral Committee must receive approval by the Director of the School of Music and the Associate Dean for Academic Affairs.

Doctoral Committee Report

The Doctoral Committee Report affords the opportunity for a thorough review of the student's degree progress. It is normally prepared jointly by the Major Professor and student when the student has earned at least 20, but not more than 30 doctoral credits, using the Doctoral Committee Report form. It is then circulated to all Doctoral Committee members for approval.

The report specifies the requirements for the completion of the degree and thus constitutes an agreement between the student, Doctoral Committee, and the School of Music. It must be submitted to and accepted by the College of Fine Arts Graduate Office prior to attempting the general examination.

Residency Requirements

The student must be in residence as a full-time student for two consecutive regular semesters (fall/spring or spring/fall). A minimum of nine hours of approved coursework and/or approved research must be completed each semester of the year of residence. Depending on the area of study, summer study/coursework may or may not be available. Summer coursework does not count toward residency requirements. Any exceptions to this policy must be approved by the Director of the School of Music and the College of Fine Arts Associate Dean for Academic Affairs.

Transfer Credit

All TCU DMA programs include 60 semester hours of credit. A master's degree of at least 30 hours is a prerequisite for DMA study at TCU.

Up to 12 semester hours of transfer credit earned beyond the master's level may be applied to doctoral degree requirements in accordance with the following rules:

1. The credit hours transferred must represent valid graduate credit from an institution accredited to offer the DMA or equivalent degree.
2. The credit is applicable to the degree program and is approved by the Major Professor, and the College of Fine Arts Associate Dean for Academic Affairs.

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The committee approves the Doctoral Committee Report, conducts the oral portion of the general comprehensive examination, supervises the preparation of the Document/Dissertation, and administers the final oral defense. At the Document/Dissertation stage, the Doctoral Committee may be reconstituted to provide additional expertise appropriate to the project. Any changes in membership of the Doctoral Committee must receive approval by the Director of the School of Music and the Associate Dean for Academic Affairs, Coordinator of Graduate Studies.

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Transfer Credit

3. Credit hours in the candidate's major area of concentration may not be transferred.
4. Credit hours transferred must carry a grade of "A" or "B"
5. Credit hours transferred normally cannot be more than five years old at the time of admission or readmission to the degree program.
6. Students whose master's degree program included more than 30 hours may be eligible to transfer up to six hours of master's degree work.

DMA Public Performance Requirements

The program content for DMA recitals must be approved by the Major Professor. In the case of a lecture recital, an outline of the lecture must accompany the program. The first recital should be presented before the general examination is taken, and at least one recital should be performed after the general examination has been passed.

All members of the Doctoral Committee should be notified of the time, date, and location of each recital by the candidate at least two weeks prior to the performance. The Committee must also be furnished with the recital program two weeks in advance.

Normally, all doctoral recitals are given on campus. However, with permission of the Major Professor, a student may present a recital off campus. When a recital is given off campus, the Major Professor must be in attendance.

The recital will be evaluated and graded by the Major Professor, who may consult with committee members or other faculty in attendance. The student should send a web link to the recorded performance to all members of his/her doctoral committee.

Performance: A minimum of three public performances is required. At least two performances must be full-length solo recitals. The remaining performance may be either a lecture recital or chamber music recital. A student who has an opportunity to perform a concerto with orchestra or appear in a major operatic role may apply for evaluation of such performances as a portion of the recital requirements. Concerto or operatic performances may not be substituted for more than one full-length recital. Such substitution must be approved in advance by the student's Doctoral Committee. Memorization requirements are determined by the faculty in the major area. A recording may be required by some programs/areas.

Piano Pedagogy: A student emphasizing piano pedagogy must demonstrate competence both as a performer and as a teacher. To this end, three public performances are required:

1. A full-length solo recital;
2. A second full-length solo recital, a lecture recital (which may be pedagogical in nature), or a chamber music recital in which the piano plays an important musical role; and
3. A public workshop for piano teachers concentrating on teaching techniques and materials. The public workshop must be at least five hours in length. It may be presented off campus, provided the Major Professor is in attendance and the workshop is recorded.

Composition: A student in composition must demonstrate competence as a practitioner of the musical art by presenting two

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1. Students whose Master's degree program included more than 30 hours may be eligible to transfer up to 6 hours of Master's degree work.
2. Up to 6 additional credits may be transferred from any graduate level work done beyond the first Master's degree.
3. Up to 12 semester hours of transfer credit earned beyond the master's level may be applied to doctoral degree requirements in accordance with the following rules:
 - a) The credit hours transferred must represent valid graduate credit from an institution accredited to offer the DMA or equivalent degree.
 - b) The credit is applicable to the degree program and is approved by the Major Professor, and the College of Fine Arts Associate Dean for Academic Affairs.
 - c) Credit hours in the candidate's major area of concentration may not be transferred.
 - d) Credit hours transferred must carry a grade of "A" or "B"
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The recital will be evaluated and graded by the Major Professor, who may consult with committee members or other faculty in attendance. The student should send a web link to the recorded performance to all members of his/her doctoral committee.

Performance: A minimum of three public performances is required. At least two performances must be full-length solo recitals. The remaining performance may be either a lecture

recitals. One recital is a program of original music. The second recital requirement may be satisfied through the presentation of a single recital of original music or the equivalent realized through several performances of original compositions presented during regular School of Music concerts or recital programs. As appropriate, the student may appear as a soloist, member of a chamber ensemble or as conductor. A student who has the opportunity for a significant off-campus performance of original music may apply for evaluation of that performance as a portion of the second recital requirement. This must be approved by the Major Professor and the Doctoral Committee.

Conducting: Three public performances are required. Two of these may be performed by TCU School of Music ensembles; at least one recital must be performed by a group recruited by the student. At least two performances must be full-length concerts. The remaining performance may be a lecture recital related to the document topic. Concert literature should comprise a variety of national and historical styles, and should make use of large as well as small ensembles. Choice of repertoire and media is made after consultation with and approval of the Major Professor and the Doctoral Committee. Detailed and specific requirements are available from the conducting area faculty.

Recital Recording

Recitals performed in Ed Landreth Hall, the TCU Music Center or PepsiCo Recital Hall will be recorded by School of Music staff. The student must arrange for a recording to be made of any recitals given outside of the School of Music or off campus. Recordings made by the School of Music are archived by the library.

DMA Comprehensive Examination

The comprehensive examination is designed to evaluate the student's ability to integrate knowledge, apply theoretical concepts, demonstrate skills and draw conclusions. It covers coursework completed for the doctoral degree as well as general musical knowledge acquired through prior study and professional experience. Topics include music theory, music history, the major area and cognate area.

Before taking the examination, the student should have completed nearly all of their coursework in music history and theory, and a majority of the major field coursework. The student must receive the approval of his or her Doctoral Committee to take the examination using the Approval for Taking the DMA Comprehensive Exam form. This form must be signed by all members and returned to the School of Music. The student must be enrolled in at least one graduate credit hour during the semester in which the comprehensive examination is taken.

The Comprehensive Examination is both written and oral. The written portion of the examination has four parts: music theory, music history, the cognate area, and the major area. The exam is offered once per semester, scheduled as needed. All four parts are taken during a two-day period.

Once a student has passed all parts of the written exam, the oral portion may be scheduled; this will be 2 to 4 weeks after the

recital or chamber music recital. A student who has an opportunity to perform a concerto with orchestra or appear in a major operatic role may apply for evaluation of such performances as a portion of the recital requirements. Concerto or operatic performances may not be substituted for more than one full-length recital. Such substitution must be approved in advance by the student's Doctoral Committee. Memorization requirements are determined by the faculty in the major area. A recording may be required by some programs/areas.

Piano Pedagogy: A student emphasizing piano pedagogy must demonstrate competence both as a performer and as a teacher. To this end, three public performances are required:

4. A full-length solo recital;
5. A second full-length solo recital, a lecture recital (which may be pedagogical in nature), or a chamber music recital in which the piano plays an important musical role; and
6. A public workshop for piano teachers concentrating on teaching techniques and materials. The public workshop must be at least five hours in length. It may be presented off campus, provided the Major Professor is in attendance and the workshop is recorded.

Composition: A student in composition must demonstrate competence as a practitioner of the musical art by presenting two recitals. One recital is a program of original music. The second recital requirement may be satisfied through the presentation of a single recital of original music or the equivalent realized through several performances of original compositions presented during regular School of Music concerts or recital programs. As appropriate, the student may appear as a soloist, member of a chamber ensemble or as conductor. A student who has the opportunity for a significant off-campus performance of original music may apply for evaluation of that performance as a portion of the second recital requirement. This must be approved by the Major Professor and the Doctoral Committee.

Conducting: Three public performances are required. Two of these may be performed by TCU School of Music ensembles; at least one recital must be performed by a group recruited by the student. At least two performances must be full-length concerts. The remaining performance may be a lecture recital related to the document topic. Concert literature should comprise a variety of national and historical styles, and should make use of large as well as small ensembles. Choice of repertoire and media is made after consultation with and approval of the Major Professor and the Doctoral Committee. Detailed and specific requirements are available from the conducting area faculty.

Recital Recording

Recitals performed in Ed Landreth Hall, the TCU Music Center or PepsiCo Recital Hall on the TCU Campus will be recorded by School of Music staff. The student must arrange for a recording to be made of any recitals given outside of the School of Music or off campus. Recordings made by the School of Music are archived by the library.

DMA Comprehensive Examination

written exam. All members of the Doctoral Committee, including the outside member, must be present when the oral portion of the examination is administered. The oral exam is essentially a “follow up” on the written exam. The candidate will have an opportunity to clarify or expand on any issues not adequately covered in writing.

After the oral portion of the comprehensive examination, the committee will determine if the student has passed. The result will be conveyed by the Report of DMA Comprehensive Examination form. The Major Professor should bring this form to the oral exam. All members of the committee must sign the form and it is then returned to the Assistant Director of Academic Programs in the School of Music. If the student fails, the student may, with the permission of the committee, attempt the examination one more time during the following semester or later. A third attempt is not permitted.

DMA Written Document/Dissertation

A 6-credit hour written Document is required for the DMA in Performance, Piano Pedagogy and Conducting. The Document is normally more limited in scope than a Dissertation, but demonstrates high standards of scholarship and contributes to existing knowledge. It is hoped that the final project is suitable for publication.

Composition students produce a full 12-hour dissertation of one or more compositions suitable for publication.

Students should begin thinking about a topic early during the coursework so they may be ready to present the topic proposal as soon as possible during their degree program.

Choosing a Topic

Performance, Conducting, and Pedagogy: The document is normally concerned with such areas as music history, repertoire, performance practices, analysis of major works, human physiology, acoustics, psychology, aesthetics, teaching methods and materials, and the editing of lesser-known compositions.

Composition: The Dissertation comprises one or more major works.

Proposal

Once a potential topic is identified, a written proposal is prepared under the guidance of the Major Professor and possibly other members of the Doctoral Committee. The proposal normally includes an introduction, a discourse on the nature and importance of the topic, the state of current knowledge relevant to the topic, a chapter-by-chapter outline, and a bibliography. Sample chapters may also be required. Expectations for the proposal will vary considerably from one major area to another. The Major Professor will ultimately determine the style and scope of the proposal, which will be shaped by the expectations in that particular discipline.

Once the proposal is written, it is submitted to all committee members for comments and suggestions. Following further revision (if needed), the proposal is considered at a meeting of the entire Doctoral Committee. The student is required to be present at this meeting. Approval of the proposal is indicated on the Approval of

The comprehensive examination is designed to evaluate the student's ability to integrate knowledge, apply theoretical concepts, demonstrate skills and draw conclusions. It covers coursework completed for the doctoral degree as well as general musical knowledge acquired through prior study and professional experience. Topics include music theory, music history, the major area and cognate area.

Before taking the examination, the student should have completed nearly all of their coursework in music history and theory, and a majority of the major field coursework. The student must receive the approval of his or her Doctoral Committee to take the examination using the Approval for Taking the DMA Comprehensive Exam form. This form must be signed by all members and returned to the School of Music. The student must be enrolled in at least one graduate credit hour during the semester in which the comprehensive examination is taken.

The Comprehensive Examination is both written and oral. The written portion of the examination has four parts: music theory, music history, the cognate area, and the major area. The exam is offered once per semester, scheduled as needed. All four parts are taken during a two-day period.

Once a student has passed all parts of the written exam, the oral portion may be scheduled; this will be 2 to 4 weeks after the written exam. All members of the Doctoral Committee, including the outside member, must be present when the oral portion of the examination is administered. The oral exam is essentially a “follow up” on the written exam. The candidate will have an opportunity to clarify or expand on any issues not adequately covered in writing.

After the oral portion of the comprehensive examination, the committee will determine if the student has passed. The result will be conveyed by the Report of DMA Comprehensive Examination form. The Major Professor should bring this form to the oral exam. All members of the committee must sign the form and it is then returned to the Assistant Director of Academic Programs Coordinator of Graduate Studies in the School of Music. If the student fails, the student may, with the permission of the committee, attempt the examination one more time during the following semester or later. A third attempt is not permitted.

DMA Written Document/Dissertation

A 6-credit hour written Document is required for the DMA in Performance, Piano Pedagogy and Conducting. The Document is normally more limited in scope than a Dissertation, but demonstrates high standards of scholarship and contributes to existing knowledge. It is hoped that the final project is suitable for publication.

Composition students produce a full 12-hour dissertation of one or more compositions suitable for publication.

DMA Document/Dissertation Proposal form. This is signed by all committee members and returned to the School of Music.

Document or Dissertation Hours Enrollment

The student should enroll in MUSI 90960/[MUSI 90970](#) (DMA Document) or [MUSI 90980/MUSI 90990](#) (DMA Composition Dissertation) during any enrollment period in which work on the project or proposal is undertaken. Following the initial enrollment in Document or Dissertation hours, a student should maintain continuous enrollment during each regular semester in at least one hour of Document or Dissertation until the degree is completed. The 6 or 12 Document/Dissertation credit hours should be divided as evenly as possible over the semesters in which the work is unfolding; normally this will begin in the fifth semester of study. These hours will at first receive the grade of Incomplete. The Incomplete grades for Document/Dissertation remain as such on the student's record until the project is finished and a final grade is recorded by the Major Professor. Unlike grades in regular coursework, they do not revert to F's automatically.

Document/Dissertation Writing

During the research and writing of the project, the candidate is advised to consult regularly with the Major Professor and, from time to time, with the other members of the Doctoral Committee. The Major Professor bears the primary responsibility for guiding the research efforts of the doctoral candidate and should possess expertise in the topic area as well as skills of scholarship necessary to guide the project to successful completion. When the topic extends beyond the expertise of this faculty member, a Co-Major Professor may serve the best interests of the student. In addition, if the student's Major Professor does not have an earned doctorate, the Co-Major Professor, appointed at the outset of doctoral study, will mentor the project. (See above, Co-Major Professor.) The major or Co-Major Professor supervises the project to ensure exhaustive research of the topic, a thorough and complete report of the findings, a logical organization of the paper, correct grammar, proper spelling, scholarly writing style, and appropriate format. Before other members of the Doctoral Committee receive the paper for review (either in part or whole), the paper should be at a stage of progress and level of scholarship suitable for critical examination.

Each committee member brings his/her own area of expertise to bear on the paper and carefully scrutinizes it for weaknesses in research, content, organization and general scholarship. In the case of disagreement between the committee members, the Major Professor (chair of the Doctoral Committee) will have final authority over the project.

A style guide and instructions for the Document/Dissertation may be found on the CFA grad studies website. This guide includes samples for the title and signature page. Since all TCU theses, Documents, and Dissertations are electronically archived, previous successful DMA projects may be downloaded from the TCU library repository. The student should examine these works. URL links to the repository are provided in the style guide.

Completing and Defending the Document/Dissertation

Students should begin thinking about a topic early during the coursework so they may be ready to present the topic proposal as soon as possible during their degree program.

Choosing a Topic

Performance, Conducting, and Piano Pedagogy: The document is normally concerned with such areas as music history, repertoire, performance practices, analysis of major works, human physiology, acoustics, psychology, aesthetics, teaching methods and materials, and the editing of lesser-known compositions.

Composition: The Dissertation comprises one or more major works.

Proposal

Once a potential topic is identified, a written proposal is prepared under the guidance of the Major Professor and possibly other members of the Doctoral Committee. The proposal normally includes an introduction, a discourse on the nature and importance of the topic, the state of current knowledge relevant to the topic, a chapter-by-chapter outline, and a bibliography. Sample chapters may also be required. Expectations for the proposal will vary considerably from one major area to another. The Major Professor will ultimately determine the style and scope of the proposal, which will be shaped by the expectations in that particular discipline.

Once the proposal is written, it is submitted to all committee members for comments and suggestions. Following further revision (if needed), the proposal is considered at a meeting of the entire Doctoral Committee. **The student is required to be present at this meeting.** Approval of the proposal is indicated on the Approval of DMA Document/Dissertation Proposal form. **This is signed by all committee members and returned to the School of Music.**

Document or Dissertation Hours Enrollment

The student should enroll in MUSI 90960/[MUSI 90970](#) (DMA Document) or [MUSI 90980/MUSI 90990](#) (DMA Composition Dissertation) during any enrollment period in which work on the project or proposal is undertaken. Following the initial enrollment in Document or Dissertation hours, a student should maintain continuous enrollment during each regular semester in at least one hour of Document or Dissertation until the degree is completed. The 6 or 12 Document/Dissertation credit hours should be divided as evenly as possible over the semesters in which the work is unfolding; normally this will begin in the fifth semester of study. **These hours will at first receive the grade of Incomplete. The Incomplete grades for Document/Dissertation remain as such on the student's record until the project is finished and a final grade is recorded by the Major Professor. Unlike grades in regular coursework, they do not revert to F's automatically.**

DMA candidates must be enrolled in at least 1 credit until graduation to remain active in the program.

Document/Dissertation Writing

During the research and writing of the project, the candidate is advised to consult regularly with the Major Professor and, from time to time, with the other members of the Doctoral Committee. The Major Professor bears the primary responsibility for guiding the research efforts of the doctoral candidate and should possess

The following timeline assumes that the student has worked for several semesters on the project and that the Major Professor and committee members have provided sufficient input and guidance. The candidate must enroll in at least one graduate hour during the semester in which the project is completed and the Final Oral Defense is taken. Deadlines will vary somewhat from year to year, but will be essentially as follows:

Week 2: The candidate must file an Intent to Graduate Form through the College of Fine Arts website. A non-refundable fee is charged when the Intent is filed. Candidates should not file the Intent without reviewing the following deadlines and obtaining permission from the Major Professor.

Week 6: The completed Document/Dissertation must be available for the committee by this time. Minor revisions may take place during the weeks following this date. If the committee, led by the Major Professor, approves the Document/Dissertation the final oral defense may be scheduled.

Week 11: Date of Final Oral defense should be agreed upon and set by this time. The candidate will schedule the exam and notify the CFA Graduate Office of the date using the Final Oral Defense Scheduling Form. In order to allow adequate time for preparation of questions, the candidate will provide a PDF of the finished Document/Dissertation to each member of the committee two weeks before the defense.

Week 15: The Final Oral Defense must be completed by this date. The defense is a discussion of the Document/Dissertation. At least four members of the committee, including the Major Professor, must be present to conduct the defense. Following a decision on the candidate's defense, those committee members present will grade and sign the Report on the Final Oral Defense Form. The Major Professor will deliver the form Assistant Director for Academic Programs in the School of Music.

Week 16: The candidate will submit a PDF of the final Document/Dissertation following the instructions posted on the TCU library website and the CFA Graduate website. Copyright may be obtained; the candidate must pay the fee for this optional service. The School of Music also requires a bound copy of the Document/Dissertation for its archives. Electronic submission of the final version of the project, including any changes suggested at the Oral Defense, must be completed by the Monday before graduation. The Major Professor must turn in a course grade for the Document/Dissertation by the Wednesday before graduation. This grade will replace all previous Incomplete grades for Document or Dissertation hours.

Time Limit

The DMA degree must be completed within 10 years of matriculation into the DMA program. Extension of the time limit must be applied for in writing to the Director of the School of Music, who will then make a recommendation to the Associate Dean for Academic Affairs. The letter should explain why the candidate did not complete the degree within the time limit and should present a schedule for completion of the degree.

DMA Music Degree Program Requirements

expertise in the topic area as well as skills of scholarship necessary to guide the project to successful completion. When the topic extends beyond the expertise of this faculty member, a Co-Major Professor may serve the best interests of the student. In addition, if the student's Major Professor does not have an earned doctorate, the Co-Major Professor, appointed at the outset of doctoral study, will mentor the project. (See above, Co-Major Professor.) The major or Co-Major Professor supervises the project to ensure exhaustive research of the topic, a thorough and complete report of the findings, a logical organization of the paper, correct grammar, proper spelling, scholarly writing style, and appropriate format. Before other members of the Doctoral Committee receive the paper for review (either in part or whole), the paper should be at a stage of progress and level of scholarship suitable for critical examination.

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Composition

| | | |
|----------------------------|--|-----------|
| MUSI 70630 | Doctoral Composition | 1.00-3.00 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 60801 | Composition Seminar | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 12 |
| MUSI 70903 | Music Theory Treatise | 3 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| 60010-30360 | Ensembles* | 1 |
| MUSI 90980 | DMA Composition Dissertation | 1.00-6.00 |
| MUSI 90990 | DMA Composition Dissertation | 1.00-6.00 |
| | Electives (50000 and above) | 2 |
| | Additional Credits in Cognate Area | 6 |
| Total Credit Hours: | | 60 |

Conducting

| | | |
|----------------------------|--|-----|
| MUSI 70220 | Doctoral Conducting | 18 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSP 80991 | DMA Recital III | 1 |
| MUSI 60232 | Score Reading | 2 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI | Ensembles | 2 |
| 60010-60360 | | |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (50000 and above) | 5 |
| | Additional Credits in Cognate Area | 6 |

four members of the committee, including the Major Professor, must be present to conduct the defense. Following a decision on the candidate's defense, those committee members present will grade and sign the Report on the Final Oral Defense Form. **The Major Professor will deliver the form Assistant Director for Academic Programs in the School of Music. The form should be emailed to the Coordinator of Graduate Studies.**

Week 16: The candidate will submit a PDF of the final Document/Dissertation following the instructions posted on the TCU library website and the CFA Graduate website. Copyright may be obtained; the candidate must pay the fee for this optional service. The School of Music also requires a bound copy of the Document/Dissertation for its archives. Electronic submission of the final version of the project, including any changes suggested at the Oral Defense, must be completed by the Monday before graduation. The Major Professor must turn in a course grade for the Document/Dissertation by the Wednesday before graduation. This grade will replace all previous Incomplete grades for Document or Dissertation hours.

Time Limit

The DMA degree must be completed within 10 years of matriculation into the DMA program. Extension of the time limit must be applied for in writing to the Director of the School of Music, who will then make a recommendation to the Associate Dean for Academic Affairs. The letter should explain why the candidate did not complete the degree within the time limit and should present a schedule for completion of the degree.

DMA Music Degree Program Requirements

Composition

| | | |
|----------------------------|--|-----------|
| MUSI 70630 | Doctoral Composition | 1.00-3.00 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 60801 | Composition Seminar | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 12 |
| MUSI 70903 | Music Theory Treatise | 3 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| 60010-30360 | Ensembles* | 1 |
| MUSI 90980 | DMA Composition Dissertation | 1.00-6.00 |
| MUSI 90990 | DMA Composition Dissertation | 1.00-6.00 |
| | Electives (50000 and above) | 2 |

Total Credit Hours: **60**

*[MUSI 70220](#) must include lessons in orchestral, band and choral conducting over the course of six semesters.

**Music Theory Courses must include [MUSI 70203](#) Analysis for Performance and [MUSI 50970](#) Special. Studies: Advanced Orchestration.

***Music History Courses must include [MUSI 50403](#) Symphonic Literature, [MUSI 50423](#) Choral Literature, and [MUSI 50970](#) Special Studies: Band Literature.

Performance (Instrumental)

| | | |
|----------------------------|--|-----------|
| MUSP | Lessons on major instrument | 18 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSP 80991 | DMA Recital III | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 60010-60360 | Ensembles | 2 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (50000 and above) | 7 |
| | Additional Credits in Cognate Area | 6 |
| Total Credit Hours: | | 60 |

Performance (Voice)

| | | |
|----------------------------|---------------------------------|----|
| MUSP 70110 | Doctoral Voice | 12 |
| MUSP 70110 | Doctoral Voice (Vocal Coaching) | 6 |
| MUSP 80961 | DMA Lecture Recital | 1 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 60010-60360 | Ensembles | 2 |
| MUSI 50053 | Introduction to Voice Pedagogy | 3 |

Additional Credits in Cognate Area 6

Total Credit Hours: **60**

Conducting

| | | |
|----------------------------|--|-----|
| MUSI 70220 | Doctoral Conducting | 18 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSP 80991 | DMA Recital III | 1 |
| MUSI 60232 | Score Reading | 2 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 60010-60360 | Ensembles | 2 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (50000 and above) | 5 |
| | Additional Credits in Cognate Area | 6 |

Total Credit Hours: **60**

*[MUSI 70220](#) must include lessons in orchestral, band and choral conducting over the course of six semesters.

**Music Theory Courses must include [MUSI 70203](#) Analysis for Performance and [MUSI 50970](#) Special. Studies: Advanced Orchestration.

***Music History Courses must include [MUSI 50403](#) Symphonic Literature, [MUSI 50423](#) Choral Literature, and [MUSI 50970](#) Special Studies: Band Literature.

Performance (Instrumental)

| | | |
|----------------------------|--|----|
| MUSP | Lessons on major instrument | 18 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSP 80991 | DMA Recital III | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |

| | | |
|----------------------------|--|-----------|
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (MUSI 50000 and above) | 4 |
| | Additional Credits in Cognate Area | 6 |
| Total Credit Hours: | | 60 |

Piano Pedagogy

| | | |
|----------------------------|--|-----------|
| MUSP 70210 | Doctoral Voice | 12 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 80971 | Doctoral Pedagogy Workshop I | 1 |
| MUSI 80981 | Doctoral Pedagogy Workshop II | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 60080-60170 | Ensembles | 2 |
| | Piano Pedagogy courses** | 12-14 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives | 4-6 |
| Total Credit Hours: | | 60 |

*MUSI 70210: six semesters

**Piano Pedagogy Courses are chosen from [MUSI 60203](#), [MUSI 60213](#), [MUSI 60223](#), [MUSI 60233](#), [MUSI 60243](#), [MUSI 60913](#), [MUSI 60923](#), [MUSI 61230](#), [MUSI 60400](#)

Cognates

For DMA degrees in Composition, Performance, and Conducting, the student must choose a cognate area from the options below. The DMA in Piano Pedagogy is not allowed to have a cognate. The cognates as shown below indicate the total number of credits that must be taken to earn the cognate; *however, all cognates*

| | | |
|----------------------------|------------------------------------|-----------|
| MUSI 60010-60360 | Ensembles | 2 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (50000 and above) | 7 |
| | Additional Credits in Cognate Area | 6 |
| Total Credit Hours: | | 60 |

Performance (Voice)

| | | |
|----------------------------|--|-----------|
| MUSP 70110 | Doctoral Voice | 12 |
| MUSP 70110 | Doctoral Voice (Vocal Coaching) | 6 |
| MUSP 80961 | DMA Lecture Recital | 1 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 60010-60360 | Ensembles | 2 |
| MUSI 50053 | Introduction to Voice Pedagogy | 3 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives (MUSI 50000 and above) | 4 |
| | Additional Credits in Cognate Area | 6 |
| Total Credit Hours: | | 60 |

Piano Pedagogy

| | | |
|----------------------------|------------------------------|----|
| MUSP 70210 | Doctoral Voice | 12 |
| MUSP 80971 | DMA Recital I | 1 |
| MUSP 80981 | DMA Recital II | 1 |
| MUSI 80971 | Doctoral Pedagogy Workshop I | 1 |

require only 6 additional credits beyond the 54 credits indicated for the respective majors.

The total credits needed to complete any DMA degree is 60.

Music Theory

(Not available to DMA Composition Students)

| | | |
|------|--|----|
| MUSI | History Courses (MUSI 50000 and above) | 15 |
|------|--|----|

** Music Theory credits (9), earned in fulfillment of the degree plans, may be applied to the 15 - credit Cognate in Music Theory requirement.*

Music History

| | | |
|------|--|----|
| MUSI | History Courses (MUSI 50000 and above) | 15 |
|------|--|----|

**Music History credits (9), earned in fulfillment of the degree plans, may be applied to the 15 - credit Cognate in Music History requirement.*

Performance

(Admission to the performance cognate is by audition and must be approved by the appropriate applied music faculty)

| | | |
|-------------------------|-------------------------|---|
| MUSP 60110- 60610 | Applied Lessons | 6 |
| 60010- 30360 | Ensembles* | 1 |
| MUSP | Performance Electives** | 2 |

** Ensemble credit (1) earned in fulfillment of the cognate may be applied to the ensemble credit requirements of the degree plans above.*

*** Performance elective credit (2) earned in fulfillment of the cognate may be applied to elective credit requirements of the degree plans above.*

Composition

(Not available to DMA Composition Students)

(Admission to the composition cognate must be approved by the composition faculty)

| | | |
|------------|-------------------------|---|
| MUSI 60630 | Composition | 6 |
| MUSI 60801 | Composition Seminar* | 1 |
| MUSI | Composition Electives** | 2 |

| | | |
|----------------------------|--|-----------|
| MUSI 80981 | Doctoral Pedagogy Workshop II | 1 |
| MUSI | Music Theory Courses (MUSI 50000 and above) | 9 |
| MUSI | Music History Courses (MUSI 50000 and above) | 9 |
| MUSI 60080- 60170 | Ensembles | 2 |
| | Piano Pedagogy courses** | 12- 14 |
| MUSI 90970 | DMA Document | 1-6 |
| | Electives | 4-6 |

Total Credit Hours: 60

**MUSI 70210: six semesters*

***Piano Pedagogy Courses are chosen from [MUSI 60203](#), [MUSI 60213](#), [MUSI 60223](#), [MUSI 60233](#), [MUSI 60243](#), [MUSI 60913](#), [MUSI 60923](#), [MUSI 61230](#), [MUSI 60400](#)*

Cognates

For DMA degrees in Composition, Performance, and Conducting, the student must choose a cognate area from the options below. The DMA in Piano Pedagogy is not allowed to have a cognate. The cognates as shown below indicate the total number of credits that must be taken to earn the cognate; **however, all cognates require only 6 additional credits beyond the 54 credits indicated for the respective majors.**

The total credits needed to complete any DMA degree is 60.

Music Theory

(Not available to DMA Composition Students)

| | | |
|------|--|----|
| MUSI | History Courses (MUSI 50000 and above) | 15 |
|------|--|----|

** Music Theory credits (9), earned in fulfillment of the degree plans, may be applied to the 15 - credit Cognate in Music Theory requirement.*

Music History

| | | |
|------|--|----|
| MUSI | History Courses (MUSI 50000 and above) | 15 |
|------|--|----|

**Music History credits (9), earned in fulfillment of the degree plans, may be applied to the 15 - credit Cognate in Music History requirement.*

Performance

* *Composition Seminar credit (1) earned in fulfillment of the cognate may be applied to the elective credit requirements of the degree plans above.*

** *Composition elective credit (2) earned in fulfillment of the cognate may be applied to elective credit requirements of the degree plans above.*

Vocal Pedagogy

(The cognate in vocal pedagogy is available to DMA Vocal Performance students only.)

| | | |
|------------|-----------------------------------|---|
| MUSI 50053 | Intro to Voice Pedagogy* | 3 |
| MUSI 60053 | Voice Repertoire Management** | 3 |
| MUSI 60041 | Voice Pedagogy Practicum** | 1 |
| MUSI 60073 | Technology in Voice Teaching** | 3 |
| | AND | |
| MUSI 60063 | Advanced Vocal Pedagogy Seminar** | 3 |
| | OR | |
| COSD 60390 | Vocal Faults** | 3 |

*Musi 50053 in this cognate counts as the "Pedagogy elective" in DMA Voice degree plan

**Musi 60041 and either [MUSI 60053](#), [MUSI 60063](#) or [MUSI 60073](#) may be applied to elective credit requirement of the DMA Vocal Performance degree plan.

Piano Pedagogy

(The cognate in piano pedagogy is available to DMA Piano Performance students only.)

| | | |
|----------------------------|--|---|
| MUSI 60203 | Graduate Piano Pedagogy and Practicum I | 3 |
| MUSI 60213 | Graduate Piano Pedagogy and Practicum II | 3 |
| | AND* | |
| MUSI 60223 | Current Trends and Research in Piano Pedagogy | 3 |
| MUSI 60233 | Teaching Intermediate and Advanced Piano Students | 3 |
| MUSI 60243 | Piano Ensemble Teaching and Performance Literature | 3 |
| MUSI 60913 | Psychology of Music | 3 |
| MUSI 60923 | Philosophy of Music Education | 1 |

(Admission to the performance cognate is by audition and must be approved by the appropriate applied music faculty)

| | | |
|------------------|-------------------------|---|
| MUSP 60110-60610 | Applied Lessons | 6 |
| 60010-30360 | Ensembles* | 1 |
| MUSP | Performance Electives** | 2 |

* *Ensemble credit (1) earned in fulfillment of the cognate may be applied to the ensemble credit requirements of the degree plans above.*

** *Performance elective credit (2) earned in fulfillment of the cognate may be applied to elective credit requirements of the degree plans above.*

Composition

(Not available to DMA Composition Students)

(Admission to the composition cognate must be approved by the composition faculty)

| | | |
|------------|-------------------------|---|
| MUSI 60630 | Composition | 6 |
| MUSI 60801 | Composition Seminar* | 1 |
| MUSI | Composition Electives** | 2 |

* *Composition Seminar credit (1) earned in fulfillment of the cognate may be applied to the elective credit requirements of the degree plans above.*

** *Composition elective credit (2) earned in fulfillment of the cognate may be applied to elective credit requirements of the degree plans above.*

Vocal Pedagogy

(The cognate in vocal pedagogy is available to DMA Vocal Performance students only.)

| | | |
|------------|-----------------------------------|---|
| MUSI 50053 | Intro to Voice Pedagogy* | 3 |
| MUSI 60053 | Voice Repertoire Management** | 3 |
| MUSI 60041 | Voice Pedagogy Practicum** | 1 |
| MUSI 60073 | Technology in Voice Teaching** | 3 |
| | AND | |
| MUSI 60063 | Advanced Vocal Pedagogy Seminar** | 3 |

| | | |
|------------|-----------------------------------|---|
| MUSI 60400 | Special Studies in Piano Pedagogy | 1 |
|------------|-----------------------------------|---|

* 5-6 credits from among the classes listed

| | | |
|------------|----------------|---|
| | OR | |
| COSD 60390 | Vocal Faults** | 3 |

*Musi 50053 in this cognate counts as the "Pedagogy elective" in DMA Voice degree plan

**Musi 60041 and either [MUSI 60053](#), [MUSI 60063](#) or [MUSI 60073](#) may be applied to elective credit requirement of the DMA Vocal Performance degree plan.

Piano Pedagogy

(The cognate in piano pedagogy is available to DMA Piano Performance students only.)

| | | |
|----------------------------|--|---|
| MUSI 60203 | Graduate Piano Pedagogy and Practicum I | 3 |
| MUSI 60213 | Graduate Piano Pedagogy and Practicum II | 3 |
| | AND* | |
| MUSI 60223 | Current Trends and Research in Piano Pedagogy | 3 |
| MUSI 60233 | Teaching Intermediate and Advanced Piano Students | 3 |
| MUSI 60243 | Piano Ensemble Teaching and Performance Literature | 3 |
| MUSI 60913 | Psychology of Music | 3 |
| MUSI 60923 | Philosophy of Music Education | 1 |
| MUSI 60400 | Special Studies in Piano Pedagogy | 1 |

* 5-6 credits from among the classes listed

Collaborative Piano

(Admission to the Collaborative Piano cognate must be approved by the Piano Faculty.)

| | | |
|----------------------------|---------------------------------------|---|
| MUSP 60312 | Applied Collaborative Piano | 2 |
| MUSP 60141 | Collaborative Piano Practicum | 2 |
| MUSI 60483 | Instrumental Collaborative Piano Lit. | 3 |
| MUSI 60191 | Vocal Coaching for Pianists | 1 |

Up to two (2) credits earned in fulfillment of the Collaborative Piano cognate may be applied to the elective credit requirement of any degree plan.