

DOCTOR OF MUSICAL ARTS DEGREE

PIANO: Pedagogy Track Course

Course Checklist

This degree checklist is intended to assist in your course planning but is not intended to serve as an official guide to graduation requirements. To confirm progress toward graduation, you should consult your advisor.

- 72 postbaccalaureate semester hours completed
- Minimum of 39 semester hours must be earned at the University of Iowa

A. General Music Requirements (20 s.h.)

- MUS:5300 Introduction to Graduate Study in Music (2 s.h.)
- MUS:7140 Seminar in Music Research (2 s.h.)

Music Theory: 9 s.h. (up to 6 s.h. can be counted from the master's degree, upon written approval of the Associate Director for Graduate Studies)

- MUS:5200 Review of Undergraduate Theory (Required of all graduate students who do not pass the advisory examination in music theory. It must be taken before completing 9 s.h. from the list of theory courses below. This course does not count toward graduate degree requirements.)

Students exempt from MUS:5200 through the advisory examination in music theory must complete 9 s.h. from the following:

- MUS:4200 Counterpoint before 1600 (3 s.h.)
- MUS:4201 Counterpoint after 1600 (3 s.h.)
- MUS:4730 Jazz Theory (3 s.h.)
- MUS:5235 Tonal Analysis (3 s.h.)
- MUS:5236 Non-Tonal Analysis (3 s.h.)
- MUS:5237 Analysis of Popular Music (3 s.h.)
- MUS:5240 Special Topics in Theory and Analysis (3 s.h.)
- MUS:6210 History of Ideas in Music (3 s.h.)
- MUS:6211 Theoretical Approaches to Music (3 s.h.)
- MUS:6215 Theory Pedagogy (3 s.h.)
- MUS:6250 Advanced Tonal Theory and Analysis (3 s.h.)
- MUS:6251 Advanced Non-Tonal Theory and Analysis (3 s.h.)
- MUS:6252 Advanced Theory and Analysis of Popular Music (3 s.h.)

Music History: 9 s.h. (up to 6 s.h. can be counted from the master's degree, upon written approval of the Associate Director for Graduate Studies)

Select from the courses listed below. Only one 4000-level course (taken at the University of Iowa or equivalent transferred in from another institution) may count toward the 6 s.h. required.

- MUS:4320 Music and Gender (3 s.h.)
- MUS:4325 Medieval and Renaissance Music (3 s.h.)
- MUS:4330 Baroque Music (3 s.h.)
- MUS:4335 18th-Century Music (3 s.h.)
- MUS:4340 19th-Century Music (3 s.h.)
- MUS:4345 20th-Century Music (3 s.h.)
- MUS:4350 Advanced Jazz History (3 s.h.)
- MUS:4355 American Music (3 s.h.)
- MUS:4360 Jazz Matters (3 s.h.)

- MUS:4610 Studies in Film and Music (3 s.h.)
- MUS:6305 Teaching Music History and Culture (3 s.h.)
- MUS:6310 Topics in Musicology (3 s.h.) (repeatable)
- MUS:6312 Historical Approaches to Music (3 s.h.)
- MUS:6314 Topics in Ethnomusicology (3 s.h.)
- MUS:6315 Foundations of Ethnomusicology (3 s.h.)
- MUS:6326 Renaissance Music Notations (3 s.h.)
- MUS:6375 Music Editing (3 s.h.)

B. Piano Area Requirements: Pedagogy Track (32-36 s.h.)

MUS:6021 Graduate piano lessons (6 semesters) (12 s.h.)

Applied lessons are taken each semester until the recital requirement is completed; requests for exceptions must be approved by the piano area.

Ensemble requirement: Piano Accompaniment/Piano Chamber Music

Four semesters (1 s.h. each) chosen from the following:

- MUS:3480 Piano Accompaniment (required, unless permitted by the piano area to advance to MUS:7401)
- MUS:7401 Special Studies in Piano Accompaniment and Chamber Music (2 semesters required)
- MUS:3481 Piano Chamber Music (1-2 semesters)
- MUS:3489 Chamber Music Residency Program

Piano Pedagogy

Three (3) of the following courses (2 s.h. each)

- MUS:3400 Methods of Teaching Piano
- MUS:5400 Piano Pedagogy I
- MUS:5401 Piano Pedagogy II
- MUS:3990 Special Studies (piano pedagogy)

Piano Literature

One (1) of the following courses (2 s.h. each)

- MUS:5410 Piano Literature I
- MUS:5411 Piano Literature II
- MUS:7400 Special Studies Piano Literature

Specific Performance Requirements

(Recitals should include at least 55 minutes of repertoire; exceptions see below)

- MUS:7899 Qualifying Recital The qualifying recital may NOT be counted as Recital #1 in the Pedagogy Track
- MUS:7900 D.M.A. Recital #1 (2 s.h.) Solo recital
- MUS:7900 D.M.A. Recital #2 (2 s.h.) Pedagogy Workshop (must register with Dr. Huckleberry) (45-50 minutes in length, plus 5-10 minutes of Q&A)
- MUS:7900 D.M.A. Recital #3 (2 s.h.) Lecture Recital (minimum 35 minutes of music and 20 minutes of lecture)
- MUS:7970 D.M.A. Essay/Thesis (2 s.h. minimum; 6 s.h. maximum) (If student started coursework prior to Fall 2019, the range is 4-8 s.h.)

Recital, Essay and Final Examination Committees

The essay and final examination committee is selected by the student and his/her advisor. It consists of four members from the School of Music (plus one non-music faculty member for the final exam). The final examination is an oral defense of the essay.

All committee members are selected by the student and his/her advisor.

For all recitals: at least three members of the committee must be present at the recital;

extraordinary/emergency situations are of course exceptions. A vote of 5-0 or 4-1 is necessary to pass

the recital. A 3-2 vote (or worse) is not passing. Committee members (where applicable) will together decide upon the grade for the recital. If no consensus is achieved, then an average of all grades will determine the final grade.

Committee compositions:

Qualifying recital: all members of the piano area plus one other School of Music graduate faculty member. If one member of the area is on a Career Development Assignment, he or she should be replaced by another SoM faculty member.

All other recitals/workshop: Three members of the piano area, plus two other School of Music graduate faculty members. This can include the fourth piano area member.

DMA Essay, written option: Three members of the piano area, plus two other School of Music graduate faculty members. This can include the fourth member of the piano area. The final examination is an oral defense of the essay.

DMA Essay, recording option: This is not an option for students choosing the Pedagogy Track. The written essay is required.

Comprehensive exam: Two members of the piano area, plus three other School of Music graduate faculty members. These can include other members of the piano area.

C. Foreign Language OR Secondary Area in Music

French or German proficiency (other languages must be approved by the piano area). Students can satisfy the proficiency requirement in one of the following ways:

- Completion of the fourth semester of the language at the undergraduate level with at least a grade of B, within the last 10 years.
- Testing out of the fourth semester of the language at the University of Iowa. Placement exams in French, German, and Italian are offered each semester by the UI Examination Service, 300 Jefferson Bldg.
- Completion of graduate language courses FREN:4911 French for Reading and Research or GRMN:5000 German Reading for Graduate Students (prerequisite GRMN:1002, 1020, or 1010).

OR

- Secondary Area of Music: Minimum of 6 s.h. (attach the Secondary Area contract)
The Secondary Area of Music option of the DMA program is an opportunity for students to individualize their course of study according to their strengths, personal interests, and career aspirations. The Secondary Area will enhance their viability in the job market and broaden the student's professional profile and competence.

The student, the major advisor, and a professor from the secondary area will define this individualized component of the DMA course of study by the end of the first year of study. A contract listing the required coursework or other specific outcomes will be filed with the student's records in the Academic Office. The required coursework will include a minimum of six semester hours. These hours may not include any courses required to fulfill other degree requirements. The student's Comprehensive Examination committee will include a secondary area advisor, who will provide questions pertaining to the secondary area.

Possible secondary areas include conducting, music education, jazz studies, theory, music history, or a secondary applied area. Secondary areas may not be specialized areas of the primary performance/pedagogy or conducting area.