

**DOCTOR OF MUSICAL ARTS DEGREE  
in Performance and Pedagogy**

**PIANO: Performance Track**

**Course Checklist**

- 72 post-baccalaureate semester hours completed
- Residency requirement satisfied (2 semesters of 9 s.h., or 3 semesters of 6 s.h. while holding at least a 25% assistantship)

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

- 025:321 Introduction to Graduate Study in Music (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)**

- 25:240 Analytical Techniques (unless exempt through advisory exam) (3 s.h.)

Students exempted from 025:240 through the advisory examination in music theory must substitute an additional theory elective from the following:

- 25:145 Counterpoint before 1600 (3 s.h.)
- 25:147 Counterpoint after 1600 (3 s.h.)
- 25:247 Post-Tonal Analysis (3 s.h.)
- 25:249 Tonal Analysis (3 s.h.)
- 25:256 Special Topics in Theory and Analysis (3 s.h.)

Electives chosen from these:

- 25:145 Counterpoint before 1600 (3 s.h.)
- 25:147 Counterpoint after 1600 (3 s.h.)
- 25:241 History of Music Theory I (3 s.h.)
- 25:242 History of Music Theory II (3 s.h.)
- 25:247 Post-Tonal Analysis (3 s.h.)
- 25:249 Tonal Analysis (3 s.h.)
- 25:256 Special Topics in Theory and Analysis (3 s.h.)
- 25:311 Advanced Post-Tonal Theory and Analysis (3 s.h.)
- 25:312 Advanced Tonal Theory and Analysis (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)**

- 25:301 Advanced History and Literature of Music I (3 s.h.)
- 25:302 Advanced History and Literature of Music II (3 s.h.)

Students exempted from 025:301 and/or 025:302 through the advisory examination in music history must substitute music history courses from the following list for each of the exemptions.

- 25:303 Medieval Music (3 s.h.)
- 25:304 Renaissance Music (3 s.h.)
- 25:305 17th-Century Music (3 s.h.)
- 25:306 18th-Century Music (3 s.h.)
- 25:307 19th-Century Music (3 s.h.)
- 25:308 Music 1900-1945 (3 s.h.)
- 25:309 Music 1945-Present (3 s.h.)
- 25:310 American Music (3 s.h.)
- 25:313 Major Composers (3 s.h.)

- 25:314 Genres of Music (3 s.h.)
- 25:315 Topics in the History of Opera (3 s.h.)
- 25:318 Topics in Ethnomusicology (3 s.h.)
- 25:319 Foundations of Ethnomusicology (3 s.h.)
- 25:323 Medieval Music Notations (3 s.h.)
- 25:324 Renaissance Music Notations (3 s.h.)
- 25:325 Music Editing (3 s.h.)
- 25:330 Seminar in Musicology (3 s.h.)
- 25:331 Performance Practices of Medieval & Renaissance Music (3 s.h.)

#### **B. Piano Area Requirements: Performance Track (34-38 s.h.)**

- 25:264 Graduate piano lessons (6 semesters) (12 s.h.)

Normally, 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:

- 25:186 Piano Accompaniment (required, unless permitted by the piano area to advance to 25:362)
- 025:362 Special Studies in Piano Accompaniment and Chamber Music (2 semesters required)
- 025:187 Piano Chamber Music (1-2 semesters)

#### **Piano Pedagogy**

- Two (2) of the following courses (2 s.h. each)
- 025:113 Methods of Teaching Piano
  - 025:232 Piano Pedagogy I
  - 025:233 Piano Pedagogy II
  - 025:199:126 special studies (piano pedagogy)

#### **Piano Literature**

- Two (2) of the following courses (2 s.h. each)
- 025:296 Piano Literature I
  - 025:297 Piano Literature II
  - 025:361 Special Studies Piano Literature

#### **Specific Performance Requirements**

- Qualifying Recital (no registration)
- 25:503 D.M.A. Recital #1 (2 s.h.)
- 25:503 D.M.A. Recital #2 (2 s.h.)
- 25:503 D.M.A. Recital #3 (2 s.h.) With permission of faculty, may be a Lecture Recital OR may include a major chamber work.
- 25:502 D.M.A. Essay (4 s.h. minimum, 8 s.h. maximum)

#### **Recital, Essay and Final Examination Committees**

1. Qualifying Recital: The committee must include all current four members of the piano area. The fifth member will be selected by the candidate in consultation with the respective advisor.
2. Recitals and Lecture Recitals: The committee will consist of a minimum of three members of the piano area one of which will be the student's advisor. The remaining two members shall be selected by the student in consultation with the respective advisor.
3. Comprehensive exams: The committee shall include 3 piano area members one of whom is the student's advisor, one member of the Theory/Musicology area and the student's secondary area advisor. If the secondary advisor is from the Theory/Musicology area, the fifth member will be selected by consultation with the student's advisor.
4. Essay and Final Exam: The committee will consist of 5 members from the School of Music. The essay supervisor will be the student's teacher/advisor or another piano area member. The committee must include a minimum of one more member from the piano area for a minimum of two. . The rest of the committee shall

be selected mutually by the student and the respective piano area advisor and may include members from the piano and other areas. The essay and final exam committees must be the same.

### C. Foreign Language OR Secondary Area of 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 009:205 and 206 French for Reading and Research or 013:128 German Reading for Graduate Students (prerequisite 013:012, 013, or 014).

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.