

Doctoral Qualifying Process  
Department of Instrumental Performance

The Doctoral Qualifying Process in Instrumental Performance and Instrumental Conducting is an extended, rigorous examination process through which the accumulated lifetime knowledge, experience, and performance ability of an applicant can be determined to be adequate to pursue independent performance or research projects at a professional level.

All MIP DMA candidates must satisfactorily complete all components of the Doctoral Qualifying Process in order to apply for candidacy.

Passing grades must be posted on students' transcripts for the required MCY/MTC courses before students can apply for candidacy. Ideally this should be done by the third semester of coursework.

Students who fail a component, or section of a component, will be asked to revise or retake that portion. Minor remediation can be offered in the same semester as the exam was taken. Major remediation will most likely occur in the subsequent semester. Students are allowed one retake of that component or section of a component. Students who fail for the second time will be dismissed from the program.

Students must register for written exams two weeks prior to the exam via email to their advisor. Information on exam location and other specifics will be given at the time of registration.

The Doctoral Qualifying Process for the Doctor of Musical Arts in Instrumental Performance and Instrumental Conducting will be comprised of the following components:

- a. **Musicology general knowledge:** will be fulfilled with successful completion (grade B or higher) of an advisor-approved MCY course.
- b. **Music Theory general knowledge:** will be fulfilled with successful completion (grade B or higher) of an advisor-approved MTC course
- c. **Doctoral Qualifying Jury:** will be held at the end of the first semester during scheduled jury times. All repertoire will be chosen in consultation with the studio teacher. Qualifying juries will be assessed by the program's jury panel, using the Frost Student Jury Evaluation Form.
- d. **Doctoral Qualifying Written Exam:** see detailed information below
- e. **Optional Oral Exam:** following the written exam, an oral exam MAY be requested at the discretion of the committee.

**The written exam** will be written and administered by MIP faculty. The purpose is to measure the student's ability to apply fundamental knowledge in performance skills, and demonstrate knowledge of the discipline of instrumental performance and instrumental conducting. The written exam is specific to Instrumental Performance and Instrumental Conducting, and will be program-based.

A committee of no fewer than three MIP graduate faculty members will be chosen by the student's advisor, and will be graded using a Pass/Fail rating.

This exam will be given each Spring semester; and should be taken during the student's fourth semester of study.

The exam will be in essay format, and will last no more than four hours.

As performing musicians we must constantly access all areas of music, such as musicology, music theory, performance practice, and more, and integrate them into performance situations. The written exam is designed for the student to demonstrate a working knowledge of these areas, as well as the student's ability to put them into the context of instrumental performance and conducting. The following areas will be included on the exam, **as they pertain to the student's discipline:**

- Musicology
- Music theory
- Development and history of their instrument/instrument family
- Solo, chamber, wind and orchestral repertoire
- Performance practice
- Pedagogical practices for their instrument
- Significant performers and musical figures throughout history

Each program within MIP will provide a detailed study guide for the students. Students should further consult with their advisors and/or program directors.

Program Directors:

Strings: Ross Harbaugh

Winds: Margaret Donaghue Flavin

Brass: Richard Todd

Percussion: Svet Stoyanov

Conducting: Thomas Sleeper

#### SAMPLE QUESTIONS:

Describe the progression of the Beethoven string quartets, their influence, and their place in history.

Discuss the technical developments of your instrument. Include as appropriate the following areas: specific compositions, specific composers, changes in musical style, and historical context.

Choose one major sonata for your instrument and discuss it in terms of the following areas: genesis, structural and stylistic analysis, its place within the context of the major musicological periods, performance practice issues, and pedagogical issues.