Given that the Doctor of Musical Arts is a performance degree, the entire body of the doctoral-level performance and research substitutes for the traditional dissertation appropriate to the PhD degree. Doctoral Performance and Research varies, but in general consists of:

1. A designated number of solo recitals and/or other performances;
2. One or more lecture-recitals;
3. A written Project related to the major field of study.

Upon completion of the Doctoral Performance and Research work, the candidate prepares an Abstract for submission to ProQuest (now incorporating UMI, University Microfilms, Inc.) which in turn makes the Abstract available through one of their on-line databases.

The Abstract is a summary of the entire body of Performance and Research and enables other performers and scholars to learn of a candidate’s graduate work. ProQuest limits the length of the Abstract to 350 words and imposes additional limits that the candidate must follow. In addition, the UW-Madison School of Music specifically requires the candidate to include the following information in the Abstract:

1. Date and place of each recital or performance.
2. Description of the recital or performance using one of the following key terms: Solo Recital; Lecture Recital; Chamber Recital; Concerto Performance; Opera Role; Conducting Performance
3. Program listing, including title, opus (if any), and composer of each work as listed in the printed program. (Translations of texts and program notes are not included in the Abstract.)
4. For a Lecture-Recital, the title of the lecture must be included.
5. For the Written Project, the title and a brief description of the Project. The Project description must be approved by the principal supervisor of the written Project. The length of this description will be limited and should be written to be understandable to the average reader.

All of the above information must fit within the 350-word limit imposed by ProQuestForms. Unless you choose electronic deposit (not currently recommended for most D.M.A.s), the Publish Abstract Only (PAO) Agreement Form will be submitted by you to the Graduate School, along with other documents, to complete your degree. Regardless of the type of deposit chosen, all D.M.A.s must create an Abstract. After you successfully defend your Project, your Major Professor signs at the end of the Abstract.

Publication of the Entire Written Project by ProQuest

DMA candidates are encouraged to submit the entire written Project to ProQuest/UMI through its digital dissertation publishing service. Publishing your Dissertation/Project will make your work available to others upon request on-line. It is important to note that if you want to publish the work as a Dissertation/Project from the University of Wisconsin, this is the only way to do it. You cannot publish it later by some other means and call it a “Dissertation/Project from the UW-Madison.” At this point this type of publishing refers only to the written portion of the Project, not the recorded recitals, due to digital space constraints at ProQuest. Candidates should discuss this option with their Doctoral Performance and Research Committee to see if their written Project would be appropriate for this option.

Candidates are responsible for all costs and fees for publishing the Abstract. Please follow the Graduate School’s instructions for precise information on fees and all these procedures.
**ABSTRACT EXAMPLE:** Note techniques for reducing word count, e.g. K.310, not K. 310—(no space after the period!). Word count of this example: 331

**SURREALISM IN MUSIC:**
The Surrealist Suite and Les Chants de la mi-mort
Susie Q. Student
Doctor of Musical Arts: Piano Performance

**ABSTRACT**
The Doctoral Performance and Research submitted by Susie Q. Student, under the direction of Ima Professor at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. **Written Project:**

“Surrealism in Music: The Surrealist Suite and Les Chants de la mi-mort”

This 36-page written Project is an analytical study of surrealist tendencies in the music of Vladimir Dukelsky, with corresponding images by Salvador Dali and Alberto Savinio in his dramatic presentation “Les Chants de la mi-mort.” It addresses questions such as: What constitutes surrealism in music? Are certain harmonies, phrasings, and registers, the determining factors, or are there other parameters that make the music “surrealistic”? Are these parameters comparable to other art forms, especially visual arts? Includes annotated bibliography and new translations of several Savinio letters.

II. Solo Recital, 3/8/2003, Morphy Hall
Two Sonatas in G Major, K.259 & 260 - D. Scarlatti
Sonata in G Major, D.894 - F. Schubert
Sonata Op. 31#2, L.v. Beethoven

III. Solo Recital, 6/8/2003, First Unitarian Society
WTC Book I, Prelude and Fugue in G Major - J.S. Bach
Etudes, Op. 10#3 & 4 - F. Chopin
Klavierstücke, Op. 119 - J. Brahms
Sonata in b minor, Op. 58 - F. Chopin

IV. Lecture-Recital, 11/25/2003, Morphy Hall
“The Two Headed Monster: Vladimir Dukelsky/Vernon Duke”

V. Concerto Recital, 10/26/2004, Mills Hall
Concerto for Piano and Winds (1924) - I. Stravinsky

VI. Final Solo Recital, 12/11/2004, Morphy Hall
Sonata in a minor, K.310 - W.A. Mozart
Les Chants de la mi-mort - A. Savinio
Sonata No. 1 - A. Ginastera