

MEAD WITTER SCHOOL OF MUSIC—GRADUATE STUDIES
FOR D.M.A CANDIDATES:
DOCTORAL PERFORMANCE AND RESEARCH
ABSTRACT INSTRUCTIONS AND EXAMPLE

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, a summary of the entire body of Performance and Research which enables other performers and scholars to learn of a candidate's graduate work. The Abstract should be a maximum of 350 words long. An abbreviation counts as one word. The UW-Madison Mead Witter School of Music 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. The Abstract will be submitted by you, the student, to the MWSOM Graduate Office, along with other documents, to be catalogued and archived at Mills Music Library. This will complete your degree. **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 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. 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

[Student Name Goes Here]

Doctor of Musical Arts: Piano Performance

ABSTRACT

The Doctoral Performance and Research submitted by [Student Name Goes Here], under the direction of [Professor's Name Goes Here] 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”

An exploration of the life of Vernon Duke, an analysis of surrealist tendencies in The Surrealist Suite, and a performance with slides by Salvador Dali. Also includes a performance of “Autumn in New York” and “I Can’t Get Started” for Mezzo-Soprano and Piano.

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

(Major Professor’s Signature of Approval)

12/3/20 msd