



JOHNS HOPKINS
PEABODY CONSERVATORY

DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING IN TO THE
DOCTOR OF MUSICAL ARTS DEGREE
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2013

The Peabody Conservatory of Music
of The Johns Hopkins University
1 East Mount Vernon Place
Baltimore, Maryland 21202-2397

August 2013

Distributed by the Office of Academic Affairs
Available online at <http://www.peabody.jhu.edu/DMA>

Timeline for the DMA Program

Residency: Year One

- Required coursework
- Recitals
- 2nd semester: Preliminary Oral Exam

Residency: Year Two

- Required coursework
- Recitals
- Confirmation of Academic Advisory Committee
- 2nd semester: Apply for DIP status
- 2nd semester: Register for Graduate Research

Degree-in-Progress

- Language Exam: 3 hours
- Music History Exam: 8 hours
- Music Theory Exam: 8 hours
- Major Field Exam: 3 hours

DMA Candidacy

- 1) Final Oral Exam
- 2) Final Document: submit by April 15
- 3) Lecture Recital: perform after submission of Final Document and before May 1

August 2013

Dear DMA Student,

The following pages give a detailed description of everything you need to know in order to navigate Peabody's DMA program.

In addition to specifics about coursework, recitals, advisory committees, the preliminary oral exam, qualifying examinations, and more, this packet includes sample language exams and various forms that you'll need as you progress through the program.

You are responsible for knowing all of the information contained in these DMA Guidelines, so please be sure to familiarize yourself with the following pages.

If you have any questions about the DMA program, please refer to this packet first. If you still have questions, please contact the Academic Program Coordinator for an appointment (cvincen6@jhmi.edu).

Sincerely,
Paul Mathews

Associate Dean for Academic Affairs
The Office of Academic Affairs.
The Peabody Institute

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DMA RESIDENCY

The program of study for the Doctor of Musical Arts degree normally requires an attendance of two years. Student must attend full time for at least one year (earning a minimum of 18 credits and a maximum of 36 credits for one academic year, including 8 credits of private study), and may complete the remainder of the requirements on a part-time basis. Students in the United States on an F-1 visa must remain full-time students for the duration of their studies. It is assumed that students will complete most of the academic requirements during their first two years of full-time residence.

Coursework

Major Lessons

Individual studio work focuses on repertoire development and culminates in a series of recitals or final projects, depending on the chosen path of study. DMA candidates may elect alternative programs of study in some areas (see individual curriculum descriptions). DMA students may perform in large ensembles on a space-available basis.

Musicology Colloquium

DMA students are required to enroll in **Musicology Colloquium** (610 • 847-848) during their first year.

NOTE: DMA Colloquium has a strict attendance policy. Students who must miss a class due to professional engagements must petition the DMA Committee for approval.

Musicology and Music Theory

DMA students typically take a minimum of six credits of graduate seminars in Music Theory. Some majors require additional graduate seminars in musicology and music theory as well. Any DMA students who do not pass the Music Theory or Musicology placement exams during Audition Week and/or Orientation Week are required to enroll and pass the pertinent review course before enrolling in any graduate seminars. Graduate students at Peabody are limited to two graduate seminars per semester.

Humanities and Electives

DMA students are required to take one 3-credit upper-level (300 level) course in Humanities at the School of Arts and Sciences of The Johns Hopkins University or another accredited institution. The only restriction on topic is that the course must be on a non-musical subject. Questions about the appropriateness of courses can be directed to the Associate Dean for Academic Affairs.

Unless otherwise specified, the term elective means class elective. Ensemble credits cannot be counted as elective credits.

Graduate Research

During the last semester of coursework, students are required to register for **Graduate Research** (PY.610.755-756) to avoid per-credit charges during their Degree-in-Progress status.

Requirements by Major

Conducting

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Recital	190 • 797	2
Conducting Seminar	330 • 847–848	4
Document	610 • 792	2
		30
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		16
TOTAL		60

Wind Conducting

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (or PWE performances)	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Conducting Seminar	330 • 847–848	4
Curriculum Option (dissertation, lecture-recital)		4–8
		30–34
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		16
TOTAL		60–64
<i>CURRICULUM OPTIONS</i>		
— Option A	68-72 credits	
Dissertation	610 • 791	6
Graduate Research +	610 • 756	2
— Option B	64-68 credits	
Lecture (with recital 190.796)	190 • 799	2
Document	610 • 792	2

Composition

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Departmental Seminar	310 • 845–846	4
Compositions/Commentary	310 • 793	6
		26
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Musicology Seminars	610 • xxx	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	12
Consultation [DIP]	610 • 813–814	(2–10)
		26
<i>ELECTIVES</i>		
Electives	xxx • xxx	7
Humanities Elective	xxx • xxx	3
		10
TOTAL		62

Guitar

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture-recital)	190 • 799	2
Document	610 • 792	2
		30
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		16
TOTAL		60

Orchestral Instruments: Options A and B

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Performance Elective	xxx • xxx	2
Curriculum Option (dissertation, lecture-recital)		8
		32

<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14

<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		16

TOTAL		62
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<i>CURRICULUM OPTIONS</i>		
— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture-recital)	190 • 799	2
Document	610 • 792	2

Organ and Piano: Options A and B

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (solo)	190 • 794	2
Recital (solo)	190 • 795	2
Recital (solo)	190 • 796	2
Piano Seminar	450 • 845	1
Curriculum Option (dissertation, lecture-recital)		8
		31

<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14

<i>ELECTIVES</i>		
Electives	xxx • xxx	14
Humanities Elective	xxx • xxx	3
		17

TOTAL		62
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<i>CURRICULUM OPTIONS</i>		
— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture-recital)	190 • 799	2
Document	610 • 792	2

Piano: Option C (Ensemble Arts)

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital (chamber music/sonatas)	190 • 794	2
Recital (chamber music/sonatas)	190 • 795	2
Recital (chamber music/sonatas)	190 • 796	2
Recital (chamber music/sonatas)	190 • 797	2
Recital (chamber music/sonatas)	190 • 798	2
Piano Seminar	450 • 845	1
Recital (lecture-recital)	190 • 799	2
Document	610 • 792	2
		31
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	12
Humanities Elective	xxx • xxx	3
		15
TOTAL		60

Voice: Options A and B

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Coaching	186 • 711-714	4
Curriculum Option (Dissertation or Lecture Recital)		8
		34
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	410 • 847-848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes for All Recitals		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		16
TOTAL		64
<i>CURRICULUM OPTIONS</i>		
— Option A	70 credits	
Dissertation	610 • 791	6
Graduate Research	610 • 756	2
— Option B	70 credits	
Recital (concerto)	190 • 797	2
Recital (chamber music)	190 • 798	2
Recital (lecture-recital)	190 • 799	2
Document	610 • 792	2

Voice: Option C

<i>MAJOR AREA</i>		
Major Lesson	100 • 100	16
Recital	190 • 794	2
Recital	190 • 795	2
Recital	190 • 796	2
Recital (lecture-recital)	190 • 799	2
Coaching	186 • 711–714	4
Performance Electives	xxx • xxx	2
Document	610 • 792	2
		32
<i>PEDAGOGY</i>		
Vocal Pedagogy	530 • 683	2
Vocal Pedagogy Lab	530 • 684	2
		4
<i>SUPPORTIVE COURSES IN MUSIC</i>		
Musicology Colloquium	610 • 847–848	6
Graduate Research	610 • 755	2
Music Theory Seminars	710 • xxx	6
Consultation [DIP]	610 • 813–814	(2–10)
Program Notes		0
		14
<i>ELECTIVES</i>		
Electives	xxx • xxx	11
Humanities Elective	xxx • xxx	3
		14
TOTAL		64

ADVISORY COMMITTEES

Each DMA student has two sets of advisors: 1) an Academic Advisory Committee and 2) a Major Field Committee. Students are also monitored and assessed by the DMA Committee.

Academic Advisory Committee:

The Academic Advisory Committee consists of the major teacher and three other faculty members: one from the Musicology Department, one from the Music Theory Department, and one wild card faculty (usually from either the Musicology or Music Theory Department). The committee is available to the student for consultation and advice concerning curriculum and possible dissertation/paper topics. Members of this committee also submit appropriate questions for the written qualifying examinations and sit on the committee for the Final Oral Examination.

Each student must select the members of his or her committee and then confirm the selections with the Academic Program Coordinator. The full Academic Advisory Committee should be finalized *before* the student enters Degree-in-Progress status.

Major Field Committee:

The Major Field Committee consists of the major teacher and two faculty members from the student's major department. The Major Field Advisory Committee is responsible for approving and grading the student's recitals.

The Piano Department specifically assigns each DMA pianist's Major Field Committee, but all other departments leave the choice up to the individual student. Your full MF committee should be finalized *before* your first recital.

DMA Committee:

The DMA Committee is a standing committee of the Conservatory Faculty Assembly that oversees all aspects of each student's program in coordination with the Office of Academic Affairs. The members are elected by the faculty, and the committee is governed by a faculty co-chair and the Associate Dean for Academic Affairs. The DMA Committee is comprised of nine faculty members and meets monthly during each academic year.

RECITALS

A minimum of three recitals is required of all performance majors. Any student not playing a degree recital in a year of residency will be scheduled for a graded hearing before the department faculty at the end of the spring semester. It is advisable for a DMA student to be registered for recitals when enrolled full time as the student must be registered for private study during the semester in which a recital is presented.

At least two recitals must be given and passed before any qualifying examinations may be taken.

Requirements by Major

Performance Majors:

One recital program may be specialized in content if the others are varied. One ensemble program may be presented (for piano majors, one ensemble program is required).

Conducting Majors:

Students make arrangements for their recitals in coordination with their major teacher and the Administrator of the Conducting Program. The recital program must be approved in advance of the performance, and students must complete the necessary paperwork for scheduling and registration as required by the Concert Office in consultation with the Ensemble Office. Each conducting recital must be recorded in an audio and video format and be presented to the faculty for review. The Peabody Conservatory assumes no responsibility for documenting recitals off campus, and a grade recorded for an off-campus recital may not be contested on the grounds of the recording.

Registration

Registration for recital dates takes place according to schedules and guidelines posted by the Concert Office. DMA students are responsible for registering for the correct course number for each recital:

.794.....1st solo recital	.797.....Concerto
.795.....2nd solo recital	.798.....Chamber Music
.796.....3rd solo recital	.799.....Lecture Recital

Program Approval

Each program must be approved by the Office of Academic Affairs and the student's Major Field Advisory Committee. If the student has not selected or been assigned a Major Field Advisory Committee, the student must obtain the approval of the department chair. An online copy of the approved program must be submitted to the Concert Office six weeks before the recital.

Program Notes

Each DMA student must write program notes of publishable quality for every recital. These should be approximately one page in length and must be approved by a representative of the musicology faculty before the recital program will be approved by the Office of Academic Affairs. Students are responsible for contacting the Academic Program Coordinator with an email approval from their Musicology Advisor.

NOTE: Students who haven't yet selected their Musicology Advisor can ask any member of the Musicology Department to approve their program notes.

Specialized Recitals

Concerto Recital

As a rule, the concerto recital is performed with piano accompaniment. A performance with orchestra at Peabody or elsewhere may be accepted in fulfillment of the requirement, provided that all members of the student's Major Field Advisory Committee are present at the performance. A joint concerto recital may be given by a DMA conducting student and a DMA instrumental/ vocal student. Students must be enrolled in lessons when performing the Concerto Recital.

Chamber Music Recital

The chamber music recital must be coached by a member of the chamber music faculty as designated in the Peabody Catalog. If all course work has been completed by the time the chamber recital is presented, it is not necessary for the student to enroll for private lessons.

Lecture-Recital

The lecture-recital is based upon a research paper prepared under the guidance of a faculty advisor. The recital is juried by the members of the candidates Major Field and Academic Advisory Committees and is presented in a semester in which the DMA student is not registered for lessons. The lecture-recital paper must be completed before the recital occurs, or by April 15 of the year in which the student intends to graduate, whichever comes first.

NOTE: For conducting and composition majors, no lecture-recital is required; however, both majors are required to write a final paper of equivalent substance to the lecture-recital paper.

PRELIMINARY ORAL EXAMINATION

Students take the Preliminary Oral Examination during their second semester of study. The exam is intended to demonstrate a student's ability to speak about a single substantial piece of repertoire, which is chosen by the student and approved by the DMA Committee in the first semester of study.

The 25-minute examination consists of questions about the student's selected repertoire and a listening portion. The goal is to identify areas in which the student may need additional study. The exam is administered by a subcommittee of the DMA Committee and verified by the entire DMA Committee, which may stipulate remediation before the student sits for a retake.

The Preliminary Oral Examination is graded on a "pass/fail" basis. Students who fail the Preliminary Oral Examination are required to retake it in front of the entire DMA Committee at a date determined by the Office of Academic Affairs.

All DMA students must pass the Preliminary Oral Examination in order to achieve Degree-in-Progress status.

Repertoire Requirements

Repertoire for the Preliminary Oral Examination can be any substantial work (approximately 15-20 minutes of music), such as a suite, fantasy, fugue, theme and variations, sonata, quartet, symphony, song cycle, symphonic poem, or concerto. Students may also select subsection(s) of a longer work, such as an opera, mass, or particularly substantive instrumental work (approximately 15-20 minutes of music). The time limitation is meant to be a general guideline. Some appropriate compositions may be longer, and, in some cases, a particularly dense or complex work may be shorter but still appropriate (e.g. Webern Piano Variations).

The Preliminary Oral Examination is designed to assess general musical knowledge. To that end, in choosing a work for the repertoire portion of the exam, students should focus on music from the standard repertoire, and the composer should be a generally-recognized master. In addition, students need not limit themselves to works for their instrument. Indeed, students are encouraged to select a work from outside the repertoire of their major instrument.

Topic Proposal

Students must submit a topic proposal to the Academic Program Coordinator for review by the DMA Committee no later than November of the first year of full-time study. Submissions rejected by the Committee in November will be returned with suggestions and must be resubmitted for approval no later than January of the same year. The DMA Committee reserves the right to request submission of a different repertoire selection if it feels that the student would benefit from an alternate choice.

The repertoire topic can be any substantial work, such as a suite, fantasy and fugue, theme and variations, sonata, quartet, symphony, song cycle, symphonic poem, or concerto (approximately 15-20 minutes of music). Students may also select subsection(s) of a longer work, such as an opera, mass, or particularly substantive instrumental work (approximately 15-20 minutes of music). The time limitation (15-20 minutes) is meant to be a general guideline. Some appropriate compositions may be longer, and, in some cases, a particularly dense or complex work may be shorter but still appropriate (e.g. Webern Piano Variations).

The Preliminary Oral Examination is designed to assess general musical knowledge. To that end, in choosing a work for the repertoire portion of the exam, students should focus on music from the standard repertoire, and the composer should be a generally-recognized master, including (but not limited to) Monteverdi, Josquin des Prez, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt, Brahms, Dvorak, Mahler, Schoenberg, Debussy, Ravel, Bartok, Prokofiev, Ives, Stravinsky, Messiaen, or Carter.

In addition, students need not limit themselves to works for their instrument. Indeed, the selection of a work from outside the repertoire of the student's major instrument is strongly encouraged.

Components of the Exam

Repertoire examination (15 minutes)

During this portion of the exam, the student demonstrates his or her ability to respond to questions about the chosen topic.

NOTE: Students should not prepare a memorized presentation or statement. No written materials are permitted.

Listening portion (10 minutes)

The listening portion consists of two excerpts chosen the student's examiners. The listening excerpts will be between one and two minutes in length and may include music from any era.

The student is not necessarily expected to identify each excerpt by title and composer. However, the student must be able to identify specific musical features of the excerpt and demonstrate critical thinking skills as a way of pinpointing style

Exam Preparation

For the repertoire portion of the exam, students are encouraged to familiarize themselves with the following topics:

- **Basic historical context** (e.g. when the piece was composed; what was going on in the world at that time; what other pieces the composer was working on at the time; what contemporaries of this composer were working on).
- **Form** (e.g. whether or not the composition follows any recognizable formal template; how does the form work; how, if at all, does the formal structure deviate from the structural norms of the time).
- **Harmony** (e.g. identify chords and key areas throughout the composition, including modulatory and unstable sections; identify non-tonal devices including modes, quartal harmonies, exotic scales, extended tertian harmonies).
- **Counterpoint** (e.g. identify and explain any aspects of contrapuntal techniques and textures).
- **Pitch organization** (e.g. explain systems of pitch organization including modality, tonality, atonality, serialism, pantonality).
- **Instrumentation** (e.g. how the instruments are used in the composition; their transpositions; non-traditional techniques).

- **Text** (e.g. translation; text setting).
- **Expression** (e.g. the character of the composition; the dramatic or narrative shape of the piece including its climax).
- **Critical view** (e.g. your opinion of the merits of the composition; substantive reasons that support your opinions).
- **Individuality** (e.g. explain why this composition is unique or special; identify any aspects which are groundbreaking for future works).
- **Performance issues** (e.g. particular performance issues involving scoring, balance, particular instrumental difficulties, performance practice, or interpretive issues).
- **Secondary sources** (e.g. familiarity with the ideas of other musicians and scholars about this composition).

For the listening portion of the exam, students are encouraged to listen to random musical excerpts and speak to the following topics:

- **Harmony**
- **Pitch organization** (e.g., if tonal: stable vs. modulatory; traditional functions vs. more chromatic functions; triadic harmony vs. more seventh, ninth, eleventh and thirteenth chords; consonance vs. dissonance; if non-tonal, phrases vs. isolated events; harmonic vs. linear events; single pitches vs. clusters; consonance vs. dissonance; modal vs. atonal vs. serial vs. chance; if modal, then which modes).
- **Harmonic rhythm** (e.g. steady vs. shifting; fast vs. slow).
- **Meter** (e.g., if clearly metrical, identify regular or irregular, stable vs. shifting; if not clearly metrical, then articulate how this is accomplished, e.g. fluidity of lines, no strong emphasis of a downbeat or no regular underlying subdivision or pulse).
- **Surface rhythm** (e.g. steady vs. unpredictable; close values vs. diverse values).
- **Phrasing** (e.g. periodic or unusual).
- **Melody** (e.g. long-breathed and lyrical vs. short and motivic; conjunct vs. disjunct motion; simple vs. compound motion).
- **Texture** (e.g. monophonic, homophonic, contrapuntal; if contrapuntal, imitative vs. free).
- **Genre** (e.g. solo, chamber, choral, operatic, or orchestral; introduction, body of work, cadenza, coda).
- **Instrumentation** (e.g. piano v. harpsichord; ‘cello v. gamba; recorder vs. flute; etc.).
- **Dynamics** (e.g. describe the dynamic content, range, and contrasts).
- **Performance issues** (e.g. vibrato, rubato).
- **Range and Register** (e.g. narrow vs. wide range; middle registers or extreme registers).
- **Formal organization** (e.g. repetition, variation)

DEGREE IN PROGRESS

After passing the Preliminary Oral Examination, completing all academic requirements, and performing at least two (2) recitals—or the number of recitals prescribed by the department—DMA students achieve Degree-in-Progress (DIP) status. For the purposes of student loans and visas, Degree-in-Progress students are full-time students.

Registration Requirements

Before attaining Degree-in-Progress (DIP) status, each student must submit an online application to the Associate Dean via the Academic Affairs website. The application requires the student to confirm the members of his or her Academic Advisory Committee and provide a timetable for completing qualifying exams and the Final Oral Exam.

In their last semester of study before DIP status, students must register for **Graduate Research** (610 • 755-756). Failure to register for this class will incur substantial programmatic and financial penalties. In Graduate Research, students identify independent research topics with a member of the musicology faculty who will become their musicology advisor for the remainder of their doctoral program. While a Degree-in-Progress student, the grade for Graduate Research will be recorded as “IP” (“in progress”). This grade will resolve once the lecture-recital paper is completed.

Beginning in their first semester of DIP status, DMA students are also required to register for **Consultation** (PY.610 • 813). The grade for Consultation will be recorded as “IP” (“in progress”) until the completion of all requirements for the degree.

QUALIFYING EXAMINATIONS

Admission to candidacy is determined in part by the results of the four written qualifying examinations: Language Proficiency, Major Field, Music History, and Music Theory. All examinations are graded on a “pass/fail” basis. A student who fails any of the qualifying examinations twice must petition the DMA Committee for permission to take the examination a third time.

All qualifying examinations must be successfully completed before a student may take the Final Oral Examination.
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In order to schedule any qualifying exams, the DMA student must submit a request, in writing, to the Academic Program Coordinator and the pertinent faculty advisor at least two weeks before the desired examination is taken.

Language Proficiency Exam

DMA students are required to demonstrate proficiency in French, German, or Italian. For the Language Proficiency Exam, the DMA student must translate 2-3 passages into English.

Time allowed: 3 hours

Permitted aids: Language dictionary (provided by the student)

NOTE: Students who wish to take the Language Examination in a language other than French, German, or Italian must petition the DMA Committee for permission. Permission is only granted in cases where the student's field of study is strongly related to the proposed language.

Major Field Exam

The Major Field Exam is designed to test students on the historical, stylistic, and/or pedagogical aspects of a broad range of repertoire within their major field of study. The student is expected to recognize and discuss individual characteristics of the works under consideration.

Time allowed: 3 hours

Permitted aids: None

NOTE: DMA piano majors must pass the Piano Literature Examination in lieu of the Major Field Examination. The Piano Literature Examination is offered once each semester.

Music Theory Exam

The Music Theory Exam is comprised of the following topics:

- 1) Renaissance OR Baroque counterpoint
- 2) Figured bass
- 3) Formal analysis of a classical form
- 4) Harmonic analysis of a Romantic piece
- 5) Identification of excerpts from six (6) pieces by 20th-century composers OR a comprehensive analysis of a 20th-century piece.

Time allowed: 8 hours (either one 8-hour day, or two consecutive 4-hour days).

Permitted aids: None

Musicology Exam

The Musicology Exam is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present.

Time allowed: 8 hours (either one 8-hour day, or two consecutive 4-hour days).

Permitted aids: None.

NOTE: Students may use an approved laptop by request and pending availability.

DMA CANDIDACY

Final Oral Examination

The Final Oral Examination is taken *after* successful completion of all course work, qualifying exams, solo recitals, chamber music recital, and concerto recital, but *before* the lecture-recital and lecture-recital document or dissertation.

Candidates will receive a grade of “P” (Pass) or “F” (Fail) for their performance at the Final Oral Examination. Candidates may be required to retake all or part of their Final Oral Examination. Candidates who fail all or part of both their Final Oral Examination and their retake will be dismissed from the DMA program.

The Final Oral Examination is based on two topics chosen by the candidate and approved by the DMA Committee:

Presentation topic

The presentation topic is chosen in consultation with the student’s Musicology advisor. The presentation topic should be accompanied by a one-paragraph statement, which serves as an abstract of the thesis and indicates the line of argument that the candidate proposes to take. The paragraph abstract should include the title of the presentation.

Repertoire topic

The repertoire topic is based on music chosen by the candidate in consultation with the candidate’s advisor. The repertoire topic should be of sufficient scope to allow the candidate to demonstrate command and breadth. The topic must differ from the presentation topic in terms of historical period. In addition, topics must differ in terms of genre (e.g. symphony, sonata, string quartet, opera, etc.) or instrumentation.

NOTE: The repertoire topic should be submitted in the following format: “I will be prepared to answer questions on the following piece(s): _____.”

Topics Approval

Topics must be approved by each members of the student’s Academic Advisory Committee and submitted to the Academic Program Coordinator at least one week before the DMA Committee is scheduled to meet. Students may submit their advisors’ approvals via email.

Topics that are rejected by the Committee must be revised and resubmitted for approval before the Final Oral Examination can be scheduled. Since the DMA Committee is seeking breadth in each student’s program, the Preliminary Oral Exam topic may not be used for any portion of the Final Oral Examination.

Components of the Exam

The Final Oral Examination consists of three parts and is approximately sixty minutes in duration:

Oral presentation (35 minutes)

Each candidate will give an uninterrupted presentation of no more than twenty (20) minutes on their selected topic. The examiners will then question the candidate on any aspect of the presentation. The presentation **should not be read** but written notes may be used. Handouts may be useful, but pre-recorded examples and live performances are not permitted.

Repertoire topic (15 minutes)

The candidate will be given an excerpt from his or her selected repertoire topic thirty (30) minutes before the examination and should be prepared to answer questions from the examiners regarding the excerpt. The candidate will be asked to identify the excerpt and respond to questions on details such as harmony, counterpoint, performance indications, editorial practices, background and context.

Listening portion (10 minutes)

The listening component of the Final Oral Examination is chosen by the candidate's Musicology advisor. The candidate will be asked to listen to a performance of music (an excerpt or complete piece of approximately three to four minutes in length) from the standard repertoire for his or her major instrument or, in the case of a composition major, from the standard repertoire of the past one hundred years. The candidate will then discuss and respond to questions on the performance and the music in terms of both interpretive and stylistic issues.

Scheduling the Exam

After a student's topics have been approved by the DMA Committee, he or she is responsible for contacting the members of his or her Advisory Committee and confirming possible dates/times for the exam. Once a few options have been finalized, the student should contact the Academic Program Coordinator, who will then confirm with Dean Mathews.

NOTE: The exam must be scheduled at least six weeks after the date of topics approval and within normal office hours (Monday through Friday, 9am to 5pm).

LECTURE-RECITAL PAPER

For most DMA candidates, the final recital will be a lecture-recital, based on an analytical or historical essay written under the guidance of a member of the candidate's Academic Advisory Committee. This essay must be completed prior to the presentation of the lecture-recital.

The student must enroll in **Lecture-Recital Paper** (610 • 792) in the semester in which he or she plans to complete this requirement. The faculty advisor for the project is selected by the student and is usually the Musicology Advisor from the student's Academic Advisory Committee.

A full draft of the Lecture-Recital Paper must be submitted to the faculty advisor by **March 15** of the year in which the candidate intends to graduate. All changes required by the faculty must be made in time for the faculty to approve the completed paper before the submission deadline.

Two clean copies of the paper, printed on acid-free paper, must be submitted to the Academic Program Coordinator by **April 15** of the year in which the candidate intends to graduate for placement in the Arthur Friedheim Library.

Composition Portfolio/Commentary

Students in Composition or Computer Music must enroll in **Compositions/Commentary** (310 • 793) in their final semester of major lessons. This capstone project for DMA students majoring in composition consists of two elements:

Composition Portfolio:

DMA composers must submit an original composition of major proportions as to length and medium, as well as an accompanying portfolio of two or more smaller works. All works should be professional bound.

Commentary:

DMA composers must complete a substantial research paper on a topic approved by the candidate's Academic Advisory Committee. The topic of the commentary may be the aforementioned major work, in which case, the paper must be approved by the major teacher. The commentary must describe the composition in considerable detail, discussing aspects such as form, pitch relationships, rhythmic design, performance medium, and the relationship of these elements to contemporary stylistic practices.

With the approval of the student's major teacher and the members of the Composition Department, a student may also choose to write a paper on a subject deemed relevant to the student's final composition project, instead of a commentary on the major work.

The entire portfolio must be submitted to faculty on **March 15** of the year in which the student intends to graduate. The compositions must be submitted to the Major Field Committee; the research paper must be submitted to the Musicology advisor. All edits required by the faculty

must be made in time for the faculty to approve the completed portfolio before the submission deadline.

Two clean copies of the research paper, printed on acid-free paper, and one copy of each of the compositions must be submitted to the Academic Program Coordinator by **April 15** for placement in the Arthur Friedheim Library.

Dissertation

Dissertation Topic

In fields where candidates for the DMA degree have the option of writing a dissertation, they must choose a musical subject to be approved by the DMA Committee. Dissertations may deal with any aspect of music (e.g., analysis, theory, history, criticism, performance practice, development of a critical edition, etc.).

In the third semester of residency, each DMA student must enroll in **Graduate Research** (610 • 755-756) and undertake preliminary research to define his or her dissertation topic. Each student must choose a dissertation advisor (typically, the Musicology advisor) and prepare a proposal in consultation with his or her advisor. In the final semester of coursework, students must register for **Dissertation** (610 • 791). To enroll in the course, students must confirm their dissertation advisor with the Associate Dean for Academic Affairs.

The student must then submit a dissertation topic proposal, including an outline and bibliography, to the Office of Academic Affairs for evaluation and approval by the DMA Committee. Each student must register the approved topic with Doctoral Dissertations in Musicology (Adkins and Dickinson) and submit the completed/signed registration card to the library.

Dissertation Readers

In addition to the dissertation advisor, each dissertation must have at least two readers who also serve on the Examination Committee at the oral defense of the dissertation. The readers should have a particular knowledge of the topic. Readers are usually members of the Peabody faculty. The candidate should submit the names of faculty members willing to serve as readers to the DMA Committee for approval and, if necessary, petition the DMA Committee for permission to appoint outside individuals as readers.

Oral Defense

The dissertation must be rendered to the advisor and readers by **March 1** of the year in which the candidate intends to graduate. The advisor and readers must then approve the final copy of the dissertation prior to the oral defense and notify the Academic Program Coordinator. An oral defense of the dissertation must take place within three weeks of submission and no later than April 1. The oral defense of the dissertation does not take the place of the Final Oral Exam, which must occur after the dissertation defense.

No less than three weeks prior to the scheduled defense, the student must have delivered to the Academic Program Coordinator the following materials: four (4) copies of the final draft of the dissertation and two (2) copies of an abstract of the dissertation, double-spaced, not more than 350 words in length.

At the conclusion of a successful oral defense, the dissertation advisor will inform the Academic Program Coordinator if the student has “passed” or “passed with revisions.” Any challenge or revision made at this stage must be submitted in writing to the Associate Dean for Academic Affairs within twenty-four hours of the close of the oral defense. The Associate Dean, in consultation with the advisor and readers, will then determine what further action should be taken. Except in the case of challenge of authorship, the written approval of the advisor and readers will be honored. Any post-defense comments as to substance or format will be noted for the record to the Dissertation Defense Committee, but the student will not be required to make further changes. If the oral defense is unsuccessful, a memorandum to that effect will be sent to the Associate Dean by the dissertation advisor

Final Submission

Following a successful defense, the student will make any required corrections to the dissertation necessitated by the examination and submit two corrected copies on acid-free paper, together with all required forms, to the Academic Program Coordinator no later than **April 1** of the year in which the student intends to graduate. The following additional materials should be submitted with the final two copies of the dissertation:

- 1) two final copies of the abstract, double-spaced and less than 350 words in length
- 2) a completed Doctoral Dissertations in Musicology registration form (available in the music library)
- 3) a completed Bell and Howell/University Microfilms (UMI) Agreement form (available in the music library)
- 4) a completed RILM Abstracts form (available in the music library)

All dissertations should use the Chicago Manual of Style (15th Edition) as their primary style guide.

Requests for Extension

If unforeseen circumstances cause a student to seek an extension of any deadline for completion of the dissertation, a written petition must be submitted to the DMA Committee. This petition must include:

- 1) a statement from the student explaining the reason for the petition
- 2) an outline of the progress of work on the dissertation to date
- 3) a proposed schedule for the completion of the dissertation
- 4) a corroborating statement in support of the petition from the student’s advisor

APPENDIX A

SAMPLE FRENCH EXAM

Please translate the following passages into idiomatic, legible English. A literal translation is not necessary. Pay particular attention to the use of tenses and the meaning of the texts.

Part 1:

Voici des fruits, des fleurs, des feuilles et des branches
Et puis voici mon cœur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue, à vos pieds reposée,
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encore de vos derniers baisers ;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Part 2:

Nadia Boulanger naît dans une famille comportant quatre générations de musiciens. Encouragée par son père, Ernest (1815-1900), compositrice, chef d'orchestre et professeur de chant, elle commence d'étudier l'orgue et la composition à neuf ans. Dès 1903, elle devient organiste suppléante de Gabriel Fauré à l'orgue de l'église de La Madeleine. Au Conservatoire de Paris, elle est élève de Louis Vierne et fait une scolarité brillante : à 16 ans, elle obtient les premiers prix d'orgue, d'accompagnement et de composition. En 1908, elle remporte un Deuxième Second Grand Prix de Rome de composition.

Quand sa sœur, Lili, meurt en 1918 à l'âge de 24 ans, Nadia déclare qu'elle ne composera plus jamais et commence à se consacrer à la direction musicale, à la diffusion de l'œuvre de sa sœur, et, surtout, à la pédagogie. Elle mène sa fabuleuse carrière de professeur jusqu'à sa mort, à 93 ans. Ayant su user de méthodes et de techniques modernes — par exemple l'ordinateur —, Nadia Boulanger est, durant plus de 70 ans, l'un des professeurs de composition les plus influents du XXe siècle, comptant parmi ses élèves plusieurs générations de compositeurs américains, tels Aaron Copland et Philip Glass, chef de file de la musique minimaliste.

Nadia Boulanger fut directrice du Conservatoire américain de Fontainebleau, de sa création, en 1921, à sa mort, en 1979. Dès la première session, elle établit sa réputation de remarquable professeur tant elle semble tout connaître de l'harmonie et de la tonalité occidentales. Elle est capable, par exemple, d'expliquer comment chaque accord des préludes de Bach se rattache à la musique moderne : « Certains croient que les jeunes compositeurs d'aujourd'hui cherchent à éviter la consonance. Mais qu'appelle-t-on consonance ? Rappelons-nous que lorsque Debussy était petit garçon, le secrétaire du Conservatoire lui a demandé un jour s'il avait fini d'empoisonner les oreilles de ses amis avec toute cette dissonance. Debussy, âgé de 12 ans, lui répondit : M. le Secrétaire, la dissonance, c'est aujourd'hui. La consonance, cela viendra demain. » Au cours de sa longue carrière, les milliers d'étudiants qui vinrent de l'étranger pour assister à ses cours ont été captivés par son talent, ses connaissances et sa philosophie : « Je suis votre degré de tension le plus élevé, disait-elle. Écoutez-le en vous-même. »

APPENDIX B

SAMPLE GERMAN EXAM

Please translate the following passages into idiomatic, legible English. A literal translation is not necessary. Pay particular attention to the use of tenses and the meaning of the texts.

Part 1:

Der Wind spielt mit der Wetterfahne
Auf meines schönen Liebchens Haus.
Da dacht ich schon in meinem Wahne,
Sie piff den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen,
Des Hauses aufgestecktes Schild,
So hätt' er nimmer suchen wollen
Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen
Wie auf dem Dach, nur nicht so laut.
Was fragen sie nach meinen Schmerzen?
Ihr Kind ist eine reiche Braut.

Part 2:

Beethoven selber war in einer Jacke von langhaarigem dunkelgrauem Zeuge und gleichen Beinkleidern gekleidet. Das pechschwarze Haar sträubte sich zottig um seinen Kopf. Der seit einigen Tagen nicht rasierte Bart schwärzte den unteren Teil seines Gesichts. Auch bemerkte ich sogleich, daß er in beiden Ohren Baumwolle hatte, welche in eine gelbe Flüssigkeit getaucht schien.

Doch war damals an ihn nicht die geringste Harthörigkeit bemerkbar. Ich mußte sogleich etwas spielen, und da ich mich zu sehr scheute, mit einer von seinen Compositionen anzufangen, so spielte ich das Mozart'sche große C-dur Concert (KV 503). Beethoven wurde bald aufmerksam, näherte sich meinem Stuhle und spielte bei den Stellen, wo ich nur accompagnierende Passagen hatte, mit der linken Hand die Orchestermelodie mit. Seine Hände waren sehr mit Haaren bewachsen, und die Finger, besonders an den Spitzen, sehr breit. Die Zufriedenheit, die er äußerte, machte mir Mut die eben erschienene Sonate Pathétique und endlich die Adelaïde vorzutragen, welche mein Vater mit seiner recht guten Tenorstimme sang. Als ich vollendet hatte, wendete sich Beethoven zu meinem Vater und sagte: 'Der Knabe hat Talent, ich selber will ihn unterrichten und nehme ihn als meinen Schüler an. Schicken Sie ihn wöchentlich einigemal zu mir. Vor allem aber verschaffen Sie ihm Emanuel Bachs Lehrbuch über die wahre Art das Clavier zu spielen, das er schon das nächste Mal mitbringen muß.'

In den ersten Lektionen beschäftigte mich Beethoven ausschließlich nur mit den Scalen in allen Tonarten, zeigte mir die damals den meisten Spielern noch unbekannte einzig richtige Haltung der Hände, der Finger und vorzüglich den Gebrauch des Daumens.

Er machte mich vorzüglich auf das Legato aufmerksam, das er selber in einer so unübertrefflichen Art in seiner Macht hatte und das zu jener Zeit alle anderen Pianisten auf dem Fortepiano für un ausführbar hielten.

APPENDIX C

SAMPLE ITALIAN EXAM

Please translate the following passages into idiomatic, legible English. A literal translation is not necessary. Pay particular attention to the use of tenses and the meaning of the texts.

Part 1:

Malinconia, Ninfa gentile,
la vita mia consacro a te;
i tuoi piaceri chi tiene a vile,
ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
m'udiro alfine, pago io vivrò,
né mai quel fonte co' desir miei,
né mai quel monte trapasserò.

Part 2:

Giovanni Battista Ferrandini è stato uno dei tipici – anche se cronologicamente tra gli ultimi – rappresentanti di quell'ampia schiera di musicisti che per circa due secoli propagarono l'arte musicale italiana in Europa.

Ferrandini nacque nel 1710 a Venezia e qui ricevette da Antonio Biffi le prime nozioni di musica presso il Conservatorio dei Mendicanti. Nel 1722 si trasferì a Monaco, dove venne assunto – in qualità di oboista – nell'orchestra del duca Ferdinando Maria Innocenzo, terzo figlio del principe elettore Massimiliano Emanuele. Importanti per il suo perfezionamento furono i rapporti che ebbe con il primo maestro d'orchestra Giovanni Antonio Bernabei e con Pietro Torri, organista e direttore della musica da camera. Nel 1732 Ferrandini venne nominato «Kammer-Compositor» e nel 1737 successe a Torri nella carica di consigliere elettorale e direttore della musica da camera. Verso il 1755, per motivi di salute, venne pensionato e ritornò in Italia, a Padova, dove fondò un'accademia e si dedicò all'insegnamento, soprattutto del canto, e alla composizione. I suoi rapporti con la corte di Monaco (di fatto la sua seconda patria) non erano però conclusi: in più occasioni gli furono commesse opere in musica e infine nel 1790 decise di tornare colà, dove si spese l'anno successivo.

Le *Sei sonate a flauto traversiere* di G.B. Ferrandini sono dedicate allo strumento da noi comunemente detto 'flauto' ma che nel corso dei secoli XVI e XVII, e fino ai primi anni del XVIII, era indifferentemente chiamato «flauto traverso», «a traversa» o «traversiere» per distinguerlo dal flauto diritto, al quale spettava per importanza il semplice termine di 'flauto'. Il rovesciamento gerarchico tra questi due strumenti avvenne verso il 1730, quando il traverso sostituì completamente il flauto diritto nella musica professionale. Infatti, le capacità dinamiche del traverso, non affette da particolari problemi di intonazione, lo rendevano più adatto alle nuove esigenze musicali, mentre il flauto diritto non è in grado di produrre un'apprezzabile dinamica senza alterare l'intonazione delle note. Comunque, il flauto diritto, nonostante queste limitazioni, continuò a godere di una certa popolarità tra i dilettanti per tutto il XVIII secolo.

APPENDIX D

**DMA FINAL ORAL EXAMINATION
TOPIC APPROVAL FORM**

Student's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Academic Advisory Committee Members

Proposed topics: (Please attach a brief explanation of each topic)

1. Presentation Topic:

2. Examination Topic:

Academic Advisory Committee Approval

(Signature#1)

(Signature #2)

(Signature #3)

(Signature #4)

Date Reviewed by DMA Committee: _____

DMA Committee Action: Approved: _____

Disapproved: _____

Comments: _____

Proposed Final Oral Examination date/time: _____

APPENDIX E

DMA LECTURE-RECITAL PAPER PROPOSAL
(FINAL PAPER for CONDUCTING MAJORS)

Student's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Proposed Lecture-Recital Topic: _____

Proposed development plan (please attached the following):

1. Outline
2. Bibliography

Repertoire to be performed: _____

Tentative Date for Recital Presentation: _____

Academic Advisory Committee Approval

(Signature #1)

(Signature #2)

(Signature #3)

(Signature #4)

Comments: _____

N.B.: Bibliography and footnotes should be written in the form specified in the Chicago Manual of Style.

APPENDIX F

SAMPLE TITLE PAGE

SYMPHONY NO. 1
For mezzo-soprano and orchestra

A Commentary

JOHN Q. PUBLIC

Submitted in partial fulfillment
of the requirements
for the degree
Doctor of Musical Arts
at the
Peabody Conservatory of Music
The Johns Hopkins University
Baltimore, Maryland

May 2012

APPENDIX G

DMA DISSERTATION PROPOSAL

Name: _____ Advisor: _____

Major: _____ Date of Entry into Program: _____

Dissertation Title: _____

Proposed development plan:

1. Outline
2. Method of procedure
3. Cite important sources concerning similar or relevant topics
4. Bibliography
 - a. Primary source materials
 - b. Secondary source materials

Student's signature: _____ Date: _____

Advisor's signature: _____ Date: _____

N.B. Bibliography and footnotes must be written in form specified in the *Chicago Manual of Style*.

APPENDIX H

PREVIOUSLY APPROVED PRELIMINARY ORAL EXAMINATION TOPICS

- Isaac Albéniz: Ibéria, Book I
- Bartók: Improvisations on Hungarian Peasant Songs, Op.20
- Beethoven: Violin Concerto, Op.61
- Beethoven: Sonata Op.53 “Waldstein”
- Brahms: Clarinet Sonata No.2
- Brahms: Sonata No. 2 in F-sharp Minor, Op.2
- Britten: Te Deum in C
- Chopin: F Minor Fantasie, Op.49
- Chopin: Preludes, Op. 28
- Copland: Piano Variations
- Crumb: An Idyll for the Misbegotten
- Debussy: Sonata for Flute, Viola and Harp
- Debussy: Syrinx
- Tan Dun: Ghost Opera
- Enrique Granados: Los requiebros (from Goyescas)
- Haydn: “Scena di Berenice”
- Haydn: Trumpet Concerto in E-Flat
- Hindemith: Viola Concerto
- Hummel: Concerto for Trumpet
- Janáček: The Diary of One Who Disappeared (Zápisník Zmizéleho)
- Liszt: Piano Ballad No.2 in B Minor
- Mozart: Symphonie Concertante for Violin and Viola, K.364, 1st Movement
- Schumann: Kreisleriana, Op.16
- Shostakovich: Sonata No.2 for Piano
- Stravinsky: Octet
- Stravinsky: Violin Concerto in D

APPENDIX I

PREVIOUSLY APPROVED FINAL ORAL EXAM PRESENTATION TOPICS

- The fusion of old and new in Ravel's piano works: his use of past dance forms focusing on the Menuet Antique, Menuet sur le nom de Haydn, Sonatine, and Le Tombeau de Couperin
- Smetana's Ten Czech Dances
- Beethoven's shorter piano works, with special attention to the Bagatelles, Op. 119
- Nationalism in Twenty-Century Argentinean Music, With Examples from Alberto Ginastera's Piano Sonata No.1 Op.22
- Mozart's Post-1781 Substitution Arias
- Stockhausen's *Klavierstücke* Nos. I, V, IX, XI, XIV
- The influences of the lute in France on the 17th century clavecinists: specifically Chambonnières, Louis Couperin, D'Anglebert and Froberger
- Quotation in the music of Judith Zaimont, with a focus on her piano music
- Life and Work of Ksenia Erdely, Professor of Harp at the Moscow Conservatory
- The use of the organ in the Anglican/Episcopal churches in America before 1830
- Brazilian Nationalism in the Early 20th century as seen in the Guitar Works of Heitor Villa-Lobos
- Brahms's g minor Piano Quartet and Handel's Concerto Grosso, Op. 6, No. 7, as arranged by Arnold Schoenberg for symphony orchestra
- Harmonic Centers in Mozart's Developments
- Neo-classicism in Eugene Ysaÿe's *Six Sonates pour Violon Seul*, Op. 27
- Schumann's Piano Sonata in f minor, Op. 14: Compositional History, Versions and Critique
- **SELECTED PIANO WORKS OF LEOŠ JANÁČEK**
- The Licht super-formula: Methods of Compositional Manipulation in Karlheinz Stockhausen's *Klavierstücke XII-XVI*
- Convention and New Paths in Chopin's Polonaise, Op.44 and Polonaise-Fantasy, Op.61
- The Too Short Time: An Examination of Gerald Finzi's Songs for Baritone on Text of Thomas Hardy
- Tonal Structure in Robert Schumann's Piano Sonata in f-sharp minor, Op. 11
- The Organ at The Peabody Conservatory of Music in Baltimore, Maryland: A Study of the Holtkamp Family and their Contributions to Music in America
- Conflicting elements of style and genre in Franz Schubert's Fantasy for violin and piano, D. 934
- Rossini's *Peches de vieillesse*
- Milton Babbitt's *Sheer Pluck*
- The Early Piano Sonatas of Johannes Brahms: The Influence of E.T.A. Hoffman's Literary Style
- The late piano works of Franz Liszt
- Frank Ticheli Symphony #2 for Concert Band

APPENDIX J

PREVIOUSLY APPROVED FINAL ORAL EXAMINATION REPERTOIRE TOPICS

- Bach's *Brandenburg Concertos*
- Mozart's *The Magic Flute*
- J. S. Bach's solo keyboard concertos, BWV 1052-58
- Ludwig van Beethoven Concertos: Violin Concerto, Triple Concerto, Piano Concerto No. 4
- Selected Orchestral Lieder by Mahler and Strauss
- Chamber music of Brahms (Clarinet Ops. 114, 115, 120)
- Schubert's *Die schöne Müllerin*
- Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*
- Beethoven's middle period piano sonatas, op. 53-90
- Messiaen's *Quatuor pour la fin du temps*
- The major organ works of César Franck
- Works for lute by J. S. Bach
- The early symphonies of Tchaikovsky
- Hildegard von Bingen's *Ordo Virtutum*
- Josef Haydn's String quartets Op. 20, No. 5; Op. 33, No. 1; Op. 42; Op. 64, No. 5, "The Lark"; Op. 76, No. 3, "Kaiser"
- Mozart's Da Ponte Operas
- Schumann's *Dichterliebe* and *Frauenliebe und -leben*
- Bartók's last compositions written in America
- Bartók's *Concerto for Orchestra*, Sonata for solo violin, and Piano Concerto No. 3
- Frédéric Chopin's *Nocturnes*: Op. 9, no. 1 in B flat minor and no. 2 in E flat major; Op. 15 no. 2 in F sharp major and no. 3 in G minor; Op. 27, no. 1 in C sharp minor and no. 2 in D flat major; Op. 48, no. 1 in C minor
- Haydn's String Quartets (Op. 20, No. 6 in A Major; op. 33, No. 1 in B minor; op. 50, No. 3 in E-flat Major; op. 74, No. 1 in C Major; op. 76, No. 2 in D minor; and op. 77, No. 1 in G Major)
- Flute quartets of Mozart, K. 285, 285a, 285b (171), 298
- Monteverdi's Fifth Book of Madrigals
- J.S. Bach: *Well-Tempered Clavier*: Book 1
- *Prélude à L'Après-midi d'un faune*, *La Mer* and *Nuages* – Debussy
- *Winterreise* by Franz Schubert
- Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*
- Selected operas of Benjamin Britten
- Songs and Ayres of John Dowland
- The mature symphonies of Stravinsky
- George Crumb's *Ancient Voices of Children*, *Black Angels*, and *Voice of the Whale*
- Stravinsky: Selected Neo-Classic Works of the 1920s
- Debussy's orchestral music: *La Mer*, *Prélude à l'Après-Midi d'un Faune*, *Nocturnes*
- Arnold Schoenberg's *Verklärte Nacht* and *Das Buch der hängenden Gärten*
- Bach: Lute Suites
- Bach partitas for solo keyboard, BWV 825-830
- Charles Ives: Symphony #1, #2, #3, #4
- Dvořák in America (Symphony #9, op.95; Quartet, op.96; Quintet, op.97)

