



# **D M A   G U I D E L I N E S**

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING INTO THE  
**DOCTOR OF MUSICAL ARTS DEGREE**  
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2014

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

August 2014

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
- Preliminary Oral Exam (spring semester)

### **Residency: Year Two**

- Required coursework
- Recitals
- Confirm faculty members for Academic Advisory Committee
- Apply for DIP status (spring semester)
- Register for Graduate Research (spring semester)

### **Degree-in-Progress**

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

### **DMA Candidacy**

- Final Oral Exam
- Final Document
- Lecture Recital

August 2014

Dear DMA Student,

Welcome to the Peabody Conservatory!

The following pages provide a detailed overview of the DMA program. In addition to specifics about coursework, recitals, advisory committees, the preliminary oral exam, and qualifying examinations, this packet includes sample language exams and template submission forms.

If you have any questions about the contents of this packet, please contact Caitlin Vincent (cvincen6@jhmi.edu) and make an appointment to see me.

I look forward to working with you.

Sincerely,

Paul Mathews

Associate Dean for Academic Affairs  
The Office of Academic Affairs  
The Peabody Conservatory  
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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 their 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.

### **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 students 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. DMA Colloquium has a strict attendance policy. Students who must miss a class due to professional engagements should petition the DMA Committee for approval.

### **Musicology and Music Theory**

DMA students typically take six credits of graduate seminars in music theory. However, some majors require additional graduate seminars. DMA students who do not pass the Music Theory or Musicology placement exams during Audition Week and/or Orientation Week must pass the pertinent review course before enrolling in any graduate seminars. Students are limited to two graduate seminars per semester.

### **Humanities Elective**

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 or the Academic Program Coordinator.

### **General Electives**

Unless otherwise specified, the term elective means class elective. Only courses listed as “G” in the Master Schedule of Classes can count for graduate elective credit. Ensemble credits do not count as electives.

### **Graduate Research**

During the final semester of coursework, student 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
		<b>30</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		<b>16</b>
<b>TOTAL</b>		<b>60</b>

## Wind Conducting

### *MAJOR AREA*

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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
		<b>30–34</b>

### *SUPPORTIVE COURSES IN MUSIC*

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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
		<b>14</b>

### *ELECTIVES*

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Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		<b>16</b>

### **TOTAL**

**60–64**

### *CURRICULUM OPTIONS*

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— 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
		<b>26</b>
<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)
		<b>26</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	7
Humanities Elective	xxx • xxx	3
		<b>10</b>
<b>TOTAL</b>		<b>62</b>

## 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
		<b>30</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		<b>16</b>
<b>TOTAL</b>		<b>60</b>



## Orchestral Instruments: Options A and B

### MAJOR AREA

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
		<b>32</b>

### SUPPORTIVE COURSES IN MUSIC

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
		<b>14</b>

### ELECTIVES

Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		<b>16</b>

### TOTAL

**62**

### CURRICULUM OPTIONS

— 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
		<b>31</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	14
Humanities Elective	xxx • xxx	3
		<b>17</b>
<b>TOTAL</b>		<b>62</b>
<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
		<b>31</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	12
Humanities Elective	xxx • xxx	3
		<b>15</b>
<b>TOTAL</b>		<b>60</b>

## 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, lecture recital)		8
		<b>34</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	13
Humanities Elective	xxx • xxx	3
		<b>16</b>
<b>TOTAL</b>		<b>64</b>
<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
		<b>32</b>
<i>PEDAGOGY</i>		
Vocal Pedagogy	530 • 683	2
Vocal Pedagogy Lab	530 • 684	2
		<b>4</b>
<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
		<b>14</b>
<i>ELECTIVES</i>		
Electives	xxx • xxx	11
Humanities Elective	xxx • xxx	3
		<b>14</b>
<b>TOTAL</b>		<b>64</b>

## **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 from either the Musicology or Music Theory Departments. The members of the committee are available to the student for consultation and advice concerning curriculum and possible dissertation/paper topics. Members of this committee also submit questions for the written qualifying examinations and serve on the committee for the Final Oral Examination. Each student must select the members of his or her committee before entering Degree-in-Progress status. The student's DIP status will be finalized only after the student confirms his or her advisors with Dean Mathews and the Academic Program Coordinator.

### **Major Field Committee:**

The Major Field Committee consists of the major teacher and two faculty members from the student's major field. The Major Field Advisory Committee is responsible for approving and grading the student's recitals. While the Piano Department specifically assigns each DMA pianist's Major Field Committee, all other departments leave the choice up to the individual student.

### **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.

For the 2014-15 academic year, the members of the DMA Committee are:

- Phyllis Bryn-Julson
- Richard Giarusso
- Sharon Levy
- William Sharp
- Boris Slutsky
- David Smooke
- Donald Sutherland
- Kip Wile
- Paul Mathews, co-chair
- TBD

## 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. Students should be registered for major lessons in every semester in which a recital is presented. The only exception to this rule is the chamber music recital.

### Registration

Registration for recital dates is set according to schedules and guidelines posted by the Concert Office. Students should take care to register 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

The repertoire for each recital 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. When selecting repertoire, please note the following time requirements.

Performance Time (in minutes of music) for DMA Recitals*		
	Minimum	Maximum
Early Music	60	60
Guitar	50	60
Harp	60	60
Jazz	55	60
Orchestral Instruments	50	60
Piano and Organ	50	60
Voice	50	60
* Lecture-recitals have the same minimum-maximum performance time as the other recitals in the program. However, the musical portion of the recital should not exceed thirty minutes.		

## **Program Notes**

Each DMA student must write one-page program notes of publishable quality for every recital. All program notes must be approved by the student's Musicology advisor before the recital program can be approved by the Office of Academic Affairs. Students should forward their advisor's email approval directly to the Academic Program Coordinator. Students without a confirmed Musicology advisor can ask any member of the Musicology Department for approval.

## **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 (both audio and video) and presented to the faculty for review and grading.

## **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. Students are not required to be enrolled in lessons when performing the chamber music recital.

### **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 student's 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.

Conducting and composition majors are not required to complete a lecture recital. 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 the 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 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 part or all of 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.

### **Components of the Exam**

#### **1) Repertoire examination (15 minutes)**

During this portion of the exam, the student demonstrates his or her ability to respond to questions about a chosen topic (see Repertoire Requirements below). Students should not prepare a memorized presentation or statement. No written materials are permitted.

#### **2) Listening examination (10 minutes)**

The listening portion consists of two excerpts chosen by the student's examiners. The listening excerpts are 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

### **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. In addition, students are encouraged to select a work from outside the repertoire of their major instrument.

### **Repertoire Topic Proposal**

Students must submit a topic proposal to the Academic Program Coordinator to be reviewed by the DMA Committee in November of the first year of full-time study. Submissions rejected by the Committee in November 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.

## Exam Preparation

For the repertoire portion of the exam, students should be able to speak to 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 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/scholars.)

For the listening portion of the exam, students should be able to 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, orchestral; intro, 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”) for each subsequent semester until all degree requirements have been completed.

## **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 qualifying examinations twice must petition the DMA Committee for permission to take the examination a third time.

Students must pass all qualifying examinations before sitting for the Final Oral Examination.
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In order to schedule any qualifying exams, the DMA student should submit a request (via email) to the Academic Program Coordinator. In addition, the student must confirm the proposed exam date with the pertinent faculty advisor.

### **Language Proficiency Exam (3 hours)**

DMA students are required to demonstrate proficiency in French, German, or Italian. For the Language Proficiency Exam, students must translate 2-3 passages into English with the aid of a language dictionary (provided by the student).

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 (3 hours)**

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. DMA piano majors must pass the Piano Literature Examination (offered once each semester) in lieu of the Major Field Examination.

**Musicology Exam (8 hours)**

The Musicology Exam is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present. Students may use an approved laptop by request.

**Music Theory Exam (8 hours)**

The Music Theory Exam is comprised of the following topics:

- Renaissance *or* Baroque counterpoint
- Figured bass
- Formal analysis of a classical form
- Harmonic analysis of a Romantic piece
- Identification of excerpts from six (6) pieces by 20<sup>th</sup>-century composers *or* a comprehensive analysis of a 20<sup>th</sup>-century piece.

## DMA CANDIDACY

### Final Oral Examination

The Final Oral Examination is taken after successful completion of all course work, qualifying exams, and recitals (solo, chamber, and concerto), but *before* the lecture recital and lecture-recital document or dissertation. The Final Oral Examination is based on two topics chosen by the student 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 student 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 student in consultation with the student's advisor. The repertoire topic should be of sufficient scope to allow the student 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. The repertoire topic should be submitted in the following format: "I will be prepared to answer questions on the following piece(s): \_\_\_\_\_."

Students receive a grade of "P" (Pass) or "F" (Fail) for each part of the Final Oral Examination. With that in mind, students may be required to retake one or both parts of the exam. Students who fail the retake will be dismissed from the DMA program.

### Components of the Exam

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

#### Presentation (35 minutes)

The student must give an oral presentation of no more than twenty (20) minutes on their selected topic. The examiners will then question the student 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 (15 minutes)

The Musicology advisor will select an excerpt from the student's chosen repertoire topic. The student will receive the specific excerpt from the Academic Program Coordinator thirty minutes before the Final Oral Exam is scheduled to begin. During the exam, the student 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 (10 minutes)

The student 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 student will then discuss and respond to questions on the performance and the music in terms of both interpretive and stylistic issues.

### **Topics Approval**

Topics for the presentation and repertoire portion of the exam must be approved by both the Academic Advisory Committee and the full DMA Committee. The student should submit approval emails from each member of the Academic Advisory Committee to the Academic Program Coordinator for review by the DMA Committee. The topics and approval emails should both be submitted as least one week before the DMA Committee is scheduled to meet.

Topics rejected by the DMA Committee must be revised and resubmitted for approval before the Final Oral Examination can be scheduled. Revised topics must also be re-approved by each member of the Academic Advisory Committee. 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.

### **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 students, the final recital will be a lecture recital, based on an analytical or historical essay written under the guidance of a member of the student's Academic Advisory Committee. This essay must be submitted before the lecture recital may be performed.

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 draft of the Lecture-Recital Paper must be submitted to the faculty advisor by **March 15** of the year in which the student 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**

The Composition Portfolio should consist of 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**

All DMA composers are required to submit a substantial research paper on a topic approved by the student'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. In this case, the student typically works with the Musicology advisor.

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**

### **Topic Proposal**

In fields where students 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, the 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 Academic Program Coordinator to be reviewed 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 will serve on the Examination Committee at the oral defense of the dissertation. The readers are typically members of the Peabody faculty with a particular knowledge of the topic. The student 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 student 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 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 dissertation 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 unbekanntes 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 spense 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 2014

**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**

Bach: Cello Suite No. 1  
Barber: Summer Music for Woodwind Quintet  
Bartok: Sonata for Two Pianos and Percussion  
Bartok: Concerto for Orchestra  
Beethoven: Cello sonata No. 5 in D major, Op. 102, No. 2  
Beethoven: Piano Concerto No. 3 in C minor  
Beethoven: Tempest Piano Sonata, No. 17, Op. 31, No. 2  
Brahms: Ein deutsches Requiem, Op. 45, mvt. 1, 2, 3  
Brahms: Symphony No. 3 in F, Op. 90  
Brahms: Piano Quartet No. 3 in c minor, Op. 60  
Brahms: Violin Sonata No. 2 in A Major, Op. 100  
Britten: Nocturnal after John Dowland for Guitar, Op. 70  
Copland: Appalachian Spring Suite (version for 13 instruments)  
Debussy: Sonata for Flute, Viola, and Harp  
Franck: Grande Piece Symphonique, Op. 17  
Haydn: Mass in B-flat (“Harmoniemesse”), Gloria and Credo  
Hindemith: Symphony in B-flat for band  
Holst: Suite in Eb and Suite in F  
Ives: Sonata No. 2 for Piano, Movements I and IV (“Emerson” and “Thoreau”)  
Josquin: Missa Da Pacem  
Liszt: Piano Sonata in B minor, S. 178  
Mahler: Symphony No. 4 - III. Ruhevoll (Poco Adagio)  
Messiaen: Quatuor pour la fin du temps  
Milhaud: La Creation du Monde  
Mozart: String Quartet No. 14 in G Major, K. 387  
Ponce: Sonata Romantica (Homage to Schubert)  
Prokofiev: Piano Concerto No. 3  
Rachmaninoff: Piano Concerto No. 2  
Schumann: Fantasy Op. 17  
Stravinsky: Requiem Canticles  
Stravinsky: Wind Octet

## APPENDIX I

### PREVIOUSLY APPROVED FINAL ORAL EXAM PRESENTATION TOPICS

From the North Coast to Niterói: The Guitar Duo Music of Roland Dyens  
Liszt and Grieg: A reexamination of Musical neoclassicism as a 20th Century Phenomenon  
The Musical Invasion of the Machines: A Study of George Antheil's Piano Works in the 1920s  
Reading Beethoven's Ninth in the 1840s: Theories of the Ode via Wagner and Berlioz  
Organ Culture in Japan; Historical Precedents and Contemporary Practice  
Varied Sonata-Allegro Procedures in Beethoven's Concert Overtures  
Issues of Attribution with Regard to Giovanni Gabrieli's *Symphoniae Sacrae* (1615)  
Intentional Contradiction: The Ordering of György Kurtág's *Kafka Fragments*, Op. 24  
Musical and Literary Allusions in Johannes Brahms's Piano Trio in B Major, Op. 8  
Nationalism in Twenty-Century Argentinean Music  
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  
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  
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  
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 EXAM REPERTOIRE TOPICS**

Six Pieces for Piano, Op. 118  
Schoenberg: *Verklärte Nacht Op. 4 (Transfigured Night)*  
Mozart's Six String Quintets K. 174, K. 406, K. 515, K. 516, K. 593, and K. 614  
Symphonies of Aaron Copland  
Franz Schubert's Two Late Piano Trios: Op. 99 and Op. 100  
Maurice Duruflé's *Prélude et fugue sur le nom d'Alain* op. 7.  
Meyerbeer's "Les Huguenots."  
Brahms's Symphonies Nos. 1 and 2  
Schumann's *Dichterliebe* and *Frauenliebe und -leben*  
Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*  
*Winterreise* by Franz Schubert  
Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*  
Beethoven's Opus 18 String Quartets  
Beethoven's Symphony No. 3 in Eb Major, Op. 55 and Eroica Variations in Eb Major, Op. 35.  
Bach's *Brandenburg Concertos*  
Mozart's *The Magic Flute*  
J. S. Bach's solo keyboard concertos, BWV 1052-58  
Beethoven Concertos: Violin Concerto, Triple Concerto, Piano Concerto No. 4  
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  
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Josef Haydn's String Quartets  
Bartók's *Concerto for Orchestra*, Sonata for solo violin, and Piano Concerto No. 3  
Frédéric Chopin's *Nocturnes*  
Flute quartets of Mozart, K. 285, 285a, 285b (171), 298  
Monteverdi's Fifth Book of Madrigals  
J.S. Bach: *Well-Tempered Clavier*: Book 1  
Debussy's *Prélude à L'Après-midi d'un faune*, *La Mer* and *Nuages*  
Schubert's *Winterreise*  
Songs and Ayres of John Dowland  
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George Crumb's *Ancient Voices of Children*, *Black Angels*, and *Voice of the Whale*

