DMA

GUIDELINES

The Peabody Conservatory of Music
of the Johns Hopkins University
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Baltimore, Maryland 21202-2397

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This copy should be retained for reference throughout the DMA program.

INTRODUCTION

August 2008

Dear DMA Student:

Our warmest welcome to you. We look forward to working closely with you during your course of study at Peabody.

As a student in the doctoral degree program, you are committing yourself to the rigor that such an advanced artistic and academic degree demands, and making a considerable investment of time and other resources. A critical part of your success will be the accurate and timely choices you make concerning the sequence in which your musical and academic studies take place. It is vital that you know the curricular requirements and understand the policies and regulations that affect your studies at the Peabody Conservatory.

The DMA Guidelines contain explanations of procedures and timetables for the musical and scholarly work that is part of the DMA program. You are expected to familiarize yourself with both the substance of the requirements and their proper sequence. Even though help is readily available, **you are responsible for your academic progress** and should give careful consideration to the timetables and procedures described in these guidelines. The following are a few key elements that you should consider:

1. It is assumed that you will fulfill most of the academic requirements during your first two years of full-time residence. You must pass your Preliminary Oral Examination, finish your academic course work, pass the language examination, and play at least two solo recitals (or the equivalent in your major field) in order to be eligible to take the comprehensive examinations (major field, music history, and music theory).

2. You must register for **Graduate Research 610.755** during your third or fourth semester of study. In this required tutorial, you will identify independent research topics with a member of the musicology faculty who will be your musicology advisor for the remainder of your doctoral program. You must register for the section taught by the faculty member with whom you will be working. Failure to register for Graduate Research in your third or fourth semester will incur substantial programmatic and financial penalties.

3. When you qualify for Degree-in-Progress status (usually after your two years of full-time residence), you must register for one (1) credit hour of **Consultation 610.813-814** each semester you remain in the doctoral program. This is the minimum enrollment required to remain a doctoral student in good standing. Additional classes or recitals do not take the place of this registration requirement. If you do not register for Consultation, you will not appear on the roster of your doctoral advisor and you will not be a doctoral student in good standing.

The faculty and members of the administration are available to advise you on a regular basis. You should also be aware that the DMA Committee oversees all aspects of your program in coordination with the Office of Academic Affairs. The DMA Committee is comprised of nine faculty members, elected every two years by the Faculty Assembly. The DMA Committee meets monthly during each academic year; the meeting dates are posted on the bulletin board outside of the Office of Academic Affairs. The DMA Committee members for the 2008-2009

academic year are: Phyllis Bryn-Julson, Sharon Levy, Ellen Mack, Harlan Parker, William Sharp, Boris Slutsky, Ray Sprenkle, Donald Sutherland, and Kip Wile.

Please direct any questions about the contents of the DMA Guidelines to this office. We will be happy to answer your questions and clarify the details of your program.

We sincerely hope that your years of study in Peabody's doctoral program will be stimulating, challenging and artistically valuable.

We look forward to congratulating you on your successes in the DMA program.

Sincerely,

Paul Mathews, DMA (Peabody '98)
Interim Associate Dean for Academic Affairs

Jenny Beck
Academic Program Coordinator

PERFORMANCE REQUIREMENTS

Major Field Advisory Committee

At the beginning of the first semester of enrollment in the program, the appropriate Department Chair assigns each new student a Committee of three faculty members from his/her major field. The major teacher chairs this Committee. The Committee works with the student throughout the course of study. Its main responsibilities are:

- review and recommend revisions to repertoire lists;
- approve recital programs;
- to attend and grade each degree recital;
- to prepare questions for the major field qualifying examination.

A. Repertoire List

1. As part of the admissions application, DMA students are asked to submit a complete repertoire list, including works memorized and performed. This list becomes a part of the student's permanent file and is forwarded to the members of his or her Major Field Advisory Committee.

2. Additions to the student's repertoire list will be agreed upon by the Major Field Advisory Committee and communicated through the major teacher.

3. Composition majors are asked to submit a list of their completed compositions.

B. Recital Registration

Registration for recital dates takes place according to schedules and guidelines posted by the Concert Office. A student who wishes to schedule a recital <u>must</u> clear the dates with all three members of their Major Field Advisory Committee prior to committing to a date and time.

DMA students are responsible for writing program notes for each of their recitals in accordance with the regulations published in the Peabody Catalog, Student Handbook, and the Concert Office Recital Handbook.

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

C. **Procedure for Program Approval**

There is a three-step procedure for approval of a recital program:

1. Submit proposed recital program to the Major Field Advisory Committee for approval on forms provided by the Concert Office;

2. Submit program notes to a member of the musicology faculty for comment. The approved notes must be attached to the recital approval form. **Program notes should be prepared eight weeks prior to the recital date in order to meet the six-week Concert Office deadline for submission of program and notes**; and

3. **Submit the approved recital form and program notes to the Concert Office six weeks prior to the date of the recital.**

D. **Solo Recitals**

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

2. DMA students must be registered for lessons in any semester in which a solo recital is scheduled and performed.

E. **Additional Recitals: Option B** (Voice majors, see Peabody Catalog)

1. **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.

2. **Concerto Recital**

   As a rule, the concerto recital is performed with piano accompaniment. A performance with orchestra either 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. DMA students must be enrolled for lessons in the semester in which their concerto recital is presented. A joint concerto recital may be given by a DMA conducting student and a DMA instrumental or vocal student.

3. **Lecture-Recital**

   The lecture-recital is based upon a research paper prepared under the guidance of a faculty advisor. It is usually given in a semester in which the DMA student is not registered for lessons; however, **the lecture-recital paper must be completed before the recital can be scheduled**. For conducting majors, no lecture-recital is

required; however, conducting majors are required to write a final paper of equivalent length and weight to the lecture-recital paper. (For more detailed information see page 14.)

ACADEMIC REQUIREMENTS

Academic Advisory Committee

Before switching to Degree-in-Progress (DIP) status, each student should submit to the Office of Academic Affairs the names of the four faculty members who have agreed to work with them on the comprehensive written and final oral examinations. These four faculty members of the Academic Advisory Committee are the major teacher, a member of the Music Theory Department, a member of the Musicology Department, and a faculty member-at-large. Each student should ask each faculty member if they are willing to serve on their Academic Advisory Committee and, once a verbal agreement is reached, students should notify the Academic Program Coordinator who will solicit written confirmations.

The Academic Advisory Committee's main responsibilities are:

1. to consult with the student on curricular matters;
2. to prepare questions for the three written qualifying examinations (major field, music history and music theory);
3. to advise and give preliminary approval of the lecture-recital/paper topic;
4. to approve topics for the Final Oral Examination; and
5. to prepare scores and recordings for the Final Oral Examination.

PREREQUISITES TO CANDIDACY

A DMA student becomes a DMA candidate upon successful completion of all written and oral qualifying examinations. The prerequisites for advancement to candidacy are:

1. successful completion of the Preliminary Oral Examination;
2. successful completion of all coursework;
3. successful completion of two solo recitals;
4. successful completion of the Language Proficiency Examination;
5. successful completion of the Major Field Examination;
6. successful completion of the Music Theory Examination;
7. successful completion of the Music History Examination; and
8. successful completion of the Final Oral Examination.

PROFICIENCY REQUIREMENTS

A. **Language Proficiency Examination**

Language proficiency is tested by means of a written examination during which the DMA student is required to translate into English passages chosen for their relevance to the field of music. The maximum time allowed for the examination is three (3) hours. Use of a dictionary is permitted. The Language Proficiency Examination must be taken at Peabody and arranged by the Academic Program Coordinator. Students who wish to take the Language Proficiency Examination in a language other than French, German or Italian must petition the DMA Committee for permission to do so.

1. Timing in Program

   The Language Proficiency Examination may be taken at any point in the student's program but **not more than one calendar year after completion of course work.** The DMA student must submit a request, in writing, to the Academic Program Coordinator at least two weeks before the desired examination is taken. The language proficiency requirement must be satisfied before the other qualifying examinations.

2. Grading

   Grading is Pass/Fail. A student who does not pass the examination is entitled to one retake; a student who does not pass the examination on the second attempt must petition the DMA Committee for permission to take the examination a third time.

3. Remedial Work

   Students who wish to prepare themselves for a language proficiency examination or who have failed the examination may wish to enroll in courses in that language. **Course credits for language study are not applicable toward the DMA degree.**

B. **Piano Literature Examination**

DMA piano majors must pass the Piano Literature Examination in lieu of the Major Field Examination before taking other qualifying examinations.

The Piano Literature Examination tests breadth of knowledge in piano repertoire. It should be taken during the first year of study. It may be taken as many times as necessary to pass. The Piano Literature Examination is offered once each semester by the Piano Department. Guidelines for study are available upon request from the Academic Program Coordinator.

PRELIMINARY ORAL EXAMINATION

All DMA students must pass the Preliminary Oral Examination before other qualifying examinations are taken.

The Preliminary Oral Examination is intended to identify areas in which the student needs additional study and guidance.

The Preliminary Oral Examination is a twenty-minute exam in two parts:

1. repertoire examination (15 minutes);
2. listening portion (10 minutes).

During the first part of the third-semester preliminary oral examination, the student will demonstrate his or her ability to respond to questions about a substantial piece of established repertoire. The choice of the piece will be made by the student and approved by the DMA Committee no later than April of the first year of full-time study. The DMA Committee reserves the right to request submission of a different repertoire selection if it feels that the student could benefit from an alternate choice.

Submissions rejected by the Committee in April will be returned with suggestions and must be resubmitted for approval no later than early May of the same year.

During the listening portion of the third-semester preliminary oral examination, the student will demonstrate his or her ability to identify the components of musical style and composition based solely on an aural experience as well as familiarity with a breadth of musical eras and genres. The listening portion will consist of two excerpts chosen by one of the student's examiners without consultation with the student. The listening excerpts will be between one and two minutes in length and may include music from any era. The student will be asked to describe what he or she hears in each listening excerpt, including historical period, genre, instrumentation, text, harmonic language.

The twenty-five minute preliminary oral examination will be heard by three members of the DMA Committee. Major teachers will be invited to attend, but are not required to be present.

All preliminary oral examinations will be held in October or November, at dates and times specified by the DMA Committee.

Students will receive a grade, which will be notated on their transcript as:

Preliminary Oral Examination: Pass (date)
or
Preliminary Oral Examination: Fail (date)

Students who fail the Preliminary Oral Examination will be required to re-take the examination in front of the entire DMA Committee at a date determined by the Office of Academic Affairs but in any case no later than the following May. The final grade earned on the Preliminary Oral Examination, as determined by the entire DMA Committee, will be recorded on the transcript of each student.

Students who fail both the preliminary oral examination and the retake will be dismissed from the DMA program.

QUALIFYING EXAMINATIONS

The purpose of the qualifying examinations is to satisfy both the faculty and the student concerning his or her ability to work with artistic, theoretical, and musicological aspects of musical compositions in such a manner as to justify his or her advancement to candidacy for the Doctor of Musical Arts degree. While preparing for the examinations, it is expected that the student will be motivated by a spirit of intellectual curiosity and exploration rather than by the necessity of fulfilling minimum requirements.

Letter of Application

Students are expected to submit a letter of application no later than the end of their second year in the program to the Associate Dean for Academic Affairs outlining in detail the semesters in which the student expects to take written qualifying examinations and proposing a semester for the Final Oral Examination. Each student must convey this information to the members of his or her Academic Advisory Committee. Any change in this schedule should be reported immediately to the Committee members and to the Academic Program Coordinator. No Language or Qualifying Examinations may be scheduled during the first two weeks of classes in the fall semester.

All qualifying examinations must be successfully completed before taking the Final Oral Examination. The Final Oral Examination must be scheduled at least one semester prior to the expected semester of graduation.

A. **Components**
Admission to candidacy is determined in part by the results of the three written qualifying examinations: Major Field, Music History, and Music Theory. Successful completion of these three examinations is required before the Final Oral Examination may be scheduled. The student's Academic Advisory Committee administers the Final Oral Examination; members of the DMA Committee are invited to attend all oral examinations as non-voting guests.

B. **Timing in Program**
The qualifying examinations should be taken within one calendar year after successful completion of the Preliminary Oral Examination, required course work, minimum number of recitals (2), and the Language Proficiency Examination.

C. **Content of Written Examinations**

1. **Major Field**: Historical, stylistic, and/or pedagogical aspects of a broad range of repertoire. The student is expected to recognize and discuss individual characteristics of the works under consideration. Maximum time allotted is three (3) hours.
2. **Music History**: Essay questions on subjects in the field of Western music from classical antiquity to the present. Maximum time allotted is eight (8) hours.
3. **Music Theory**: Aspects of musical form, counterpoint, and harmony in all periods and styles. Maximum time allotted is eight (8) hours. (See Appendix C.)

A student who fails any of the qualifying examinations twice must petition the DMA Committee for permission to take the examination a third time.

ADMISSION TO CANDIDACY

The student who passes all of the qualifying examinations advances to candidacy. Candidates are eligible to take the Final Oral Examination and present either the lecture-recital or write the composition commentary or write the dissertation.

FINAL ORAL EXAMINATION

The Final Oral Examination is taken after successful completion of all requirements in the DMA program with the exception of the lecture-recital paper or dissertation. It is intended to verify the candidate's preparation for future independent study. The Academic Advisory Committee expects the candidate to demonstrate a broad understanding of general musical, historical, and cultural contexts as well as a detailed knowledge of specific genres and compositional styles.

The Final Oral Examination must be scheduled during the regular academic year. It may not be scheduled during the first two weeks of classes in the fall semester.

Topics Approval

The Final Oral Examination is based on two topics chosen by the candidate and approved by the DMA Committee. The first of these is the presentation topic; the other topic is on repertoire.

The candidate must submit to the DMA Committee, via the Academic Program Coordinator, two topics of special interest about which he or she is prepared to speak and respond and which his or her Academic Advisory Committee has approved. The candidate should discuss possible topics with his or her Academic Advisory Committee. When the topics have been agreed upon, the candidate should complete the **Topic Approval Form.** (See Appendix D.)

The presentation topic should be accompanied by a one-paragraph statement, either on the form or as an attachment, explaining why the topic is significant and indicating the line of argument that the candidate proposes to take. A sentence or two specifying the works or the area for which the candidate will be responsible should accompany the other examination topic. Since the DMA Committee is seeking breadth in each student's program, the Preliminary Oral Exam topic <u>may</u> <u>not</u> be used for any portion of the Final Oral Examination.

The presentation and repertoire topics must be submitted to the DMA Committee for approval no later than six weeks before the candidate hopes to schedule his or her final oral examination. The dates of the monthly meetings of the DMA Committee are posted on the bulletin board outside of the Office of Academic Affairs. Topics that are rejected by the Committee must be revised and resubmitted for approval before the final oral examination can be scheduled.

Structure of Final Oral Examination

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

1. an oral presentation (35 minutes);
2. a repertoire topic (15 minutes); and
3. a listening portion (10 minutes).

The Presentation Topic

The oral presentation will address a topic chosen by the candidate in consultation with the candidate's advisor. Each candidate will give an uninterrupted presentation of no more than twenty minutes. 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 allowed.

The presentation topic must be broad enough to allow the candidate to show a range of knowledge and expertise. Typically, the topic suggests relationships, supports a point-of-view and has a main thesis. Among the qualities that the faculty expects are adequate preparation, clarity of thought and credibility. (See Appendix G for sample presentation topics.)

Examination on Repertoire

The repertoire topic will be 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 repertoire topic should contrast in genre and period with the repertoire of the oral presentation.

The candidate will be given an excerpt from the selected repertoire thirty 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. This portion of the examination will not exceed fifteen minutes in length.

Listening Component

The listening component of the Final Oral Examination will be chosen by the candidate's musicology advisor or the major teacher. 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 of 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. This portion of the Final Oral Examination will not exceed ten minutes in length.

Grading

Candidates will receive a grade of "P" (Pass) or "F" (Fail) for their performance at the Final Oral Examination. The final grade earned on the Final Oral Examination will be recorded on the transcript of each candidate. 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 Final Oral Examination Re-Take will be dismissed from the DMA program.

LECTURE-RECITAL PAPER

A. **Topic**

The topic of the lecture-recital paper is chosen in consultation with the Academic Advisory Committee. The topic should be concisely delineated, involve original research and be suitable for presentation in both oral and written form.

B. **Procedure**

1. Every DMA student must enroll in Graduate Research (610.755-756) in his or her third semester of residency. The topic of the lecture-recital paper is developed in Graduate Research (610.755-756) and written during enrollment in Lecture-Recital Paper (610.792).

2. The student must submit the lecture-recital topic to the Academic Program Coordinator with the signatures of his or her Academic Advisory Committee for approval by the Graduate Document Committee. (See Appendix C.)

3. The topic proposal for the lecture-recital may be formally submitted for approval after the student has successfully completed all course work, two solo recitals, and the Language Proficiency Examination.

4. The lecture-recital paper is written under the guidance of a faculty advisor. The faculty advisor for this project is selected by the student and is usually a member of the student's Academic Advisory Committee.

5. Though the lecture-recital paper is normally shorter than the dissertation, the procedures for both are similar. (See items 1 through 4 under "Procedures for Writing Dissertation", page 17.)

6. The completed lecture-recital paper must be submitted to the faculty advisor for approval. The faculty advisor must affix his or her signature to the "Statement of Acceptance" form provided by the Academic Program Coordinator.

7. The Academic Program Coordinator will obtain the signature of the major teacher after the completed lecture-recital paper is submitted to the Office of Academic Affairs. The "Statement of Acceptance" form becomes part of the bound lecture-recital paper. **Both faculty signatures must be obtained before the lecture-recital is performed.**

8. The Academic Program Coordinator will submit two copies of the lecture-recital paper to the library.

9. **The deadline for submission of the final, approved version of the lecture-recital paper to the Office of Academic Affairs is April 15 of the year in which the candidate expects to graduate.** Lecture-recital papers turned in after this date make a candidate ineligible for graduation in that academic year.

COMPOSITION/COMMENTARY

Each DMA composition major will submit, as part of his or her portfolio, an original composition of major proportions, accompanied either by a written commentary on the final composition project or an alternate paper. These items together constitute the final project for the DMA composition candidate.

A. **Composition**

l. The composition must be a work of major proportions in duration and genre. The composition must be written under the supervision of the candidate's major teacher.

2. Since the writing of the commentary follows the completion of the composition, the final composition must be completed no later than one semester before the intended semester of graduation.

B. **Commentary**

1. The topic of the commentary may be the aforementioned major work. 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. Extramusical aspects of the work, such as the use of a text, staging, or the influence of programmatic ideas, must also be described when relevant.

2. The commentary is written under the supervision of a member of the Composition Department.

3. The procedures for the commentary are the same as for the dissertation (see discussion below). Two members of the composition faculty ("Readers") must agree to review and approve the commentary.

4. **The completed commentary must be submitted, along with the portfolio containing the major work, to the Office of Academic Affairs no later than April 15 of the year in which the candidate expects to graduate** along with a "Statement of Acceptance" signed by the two members of the composition faculty designated as Readers.

5. The Academic Program Coordinator will submit the composition, commentary and portfolio to the library.

C. **Alternate Written Project**

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

DISSERTATION

A. **Procedural Order**

1. 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.

2. Each student must choose a dissertation advisor and prepare a proposal in consultation with his or her advisor.

3. Each student must submit a dissertation topic proposal including an outline and bibliography to the Academic Affairs Office for evaluation and approval by the Graduate Document Committee.

4. Each student must register the approved topic with Doctoral Dissertations in Musicology (Adkins and Dickinson).

5. Each student must submit the names of two readers to the DMA Committee for its approval.

6. Each student must write his or her dissertation under the guidance of a faculty advisor and two readers.

7. The advisor and the readers must approve the final copy of the dissertation prior to the oral defense.

8. **Each student must submit a final copy of his or her dissertation to the Academic Program Coordinator and arrange a date for the oral defense no later than the first week of February.**

9. Oral defense of dissertation.

10. **The candidate must make any necessary corrections and submit two corrected copies of the dissertation with all required forms and fees to the Academic Program Coordinator no later than May 1 in order to be eligible for graduation.**

B. **Dissertation Advisor**

A faculty dissertation advisor supervises each student working on a dissertation. Since fields of expertise vary, it is wise for the student to make the acquaintance of as many potential advisors as possible during the term of his or her residency.

C. **Submission of Proposal**

The Graduate Document Committee must approve dissertation topics. The student must submit the proposed topic to the Academic Program Coordinator with the intended title, outline, method of investigation, brief description of other significant publications in the field, and bibliography. The cover sheet provided in the DMA Guidelines and signed by the advisor must accompany the proposal. (See Appendix B.)

D. Registration of Topic

The approved dissertation topic must be registered with Doctoral Dissertations in Musicology (Adkins and Dickinson). The registration card, obtained from the music library, must be completed by the student and signed by the advisor, then submitted to the library.

E. Appointment of 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.

F. Procedures for Writing Dissertation

All dissertations should use the Chicago Manual of Style (15th Edition) as their primary style guide. The advisor may recommend an alternative manual if one is called for due to the nature of the dissertation. The Graduate Document Committee must approve any such substitution. Words and Music by Helm and Luper (1982) may be used as a supplementary guide.

The following is the normal sequence of events for students writing a dissertation:

1. Submit a draft of material (chapter/other segment) to advisor.
2. Advisor works with student to improve draft.
3. Student submits revised version to advisor for approval.
4. Items #2 and #3 are repeated until an acceptable draft of the dissertation is completed.
5. Following the advisor's approval of the first complete draft, the student submits copies to each reader, including all musical examples and documentation.
6. Readers prepare comments and confer with the advisor. Each reader sends his or her own comments directly to the student.
7. After consultation with the advisor, the student prepares a revised draft, incorporating the suggestions of all three readers, and sends a revised draft to his or her advisor.
8. This procedure (#5-#7) is repeated as necessary for all drafts.
9. Once a satisfactory final draft is completed, with all revisions incorporated, each reader notifies the student's advisor of his or her approval.
10. If there is agreement as to the readiness for defense, the advisor submits a letter of approval to the Academic Program Coordinator stating that the student may proceed to the oral defense. If a reader finds any further errors or has any further minor notes, those may be sent to the student and advisor prior to the date of defense or brought, in writing, to the defense.
11. The Office of Academic Affairs records the approval date and notifies the student of receipt of the approval letter. The student must then contact the advisor and readers and arrange a mutually convenient date and time for the defense in coordination with the Academic Program Coordinator. **All readers must receive the final draft of the dissertation at least three weeks in advance of the oral defense.**

12. The student must submit two copies of the final draft of the dissertation to the Academic Program Coordinator, who should receive them **not later than February 4** (or by the date shown in the current year's academic calendar) in order to be eligible for graduation the following May.

NOTE: The advisor and the readers will make every effort to return material submitted by the student within three weeks of receipt. Students who are not in residence may send all copies to the Academic Program Coordinator for distribution to faculty. Faculty members who choose to send material directly back to the student must notify the Academic Program Coordinator of the date on which they send the material.

G. **Oral Defense of Dissertation**

1. The student's Dissertation Defense Committee will consist of the dissertation advisor, who will chair the defense, and the two dissertation readers. Other members of the Peabody faculty who have read the dissertation, as well as the Associate Dean of Academic Affairs, are invited to attend and participate in the discussion as non-voting guests.

2. **The oral defense must be held no later than April 1** (at least one month before the May 1 deadline for final submission of the completed dissertation to the Academic Program Coordinator for forwarding to the library).

3. **No less than three weeks prior to the scheduled defense**, the student must have delivered to the Academic Program Coordinator the following materials:

   a. Four copies of the final draft of the dissertation; and

   b. Two copies of an abstract of the dissertation, double-spaced, not more than 350 words in length.

4. At the conclusion of a successful oral defense, the dissertation advisor will forward to the Academic Program Coordinator an Oral Defense Confirmation Sheet signed by all three members of the Dissertation Defense Committee indicating whether the student has passed or passed with revisions. Any challenge or revision made at this stage must be submitted to the Associate Dean of Academic Affairs in writing within twenty-four (24) 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.

5. If the oral defense is unsuccessful, a memorandum to that effect will be sent to the Associate Dean by the dissertation advisor.

6. The student must maintain Degree-in-Progress registration through the semester in which the oral defense is successfully completed.

H. **Final Submission of Dissertation**

1. Following the defense, the student will make any required corrections to the dissertation necessitated by the examination and submit the corrected copies, together with all required forms and fees, to the Academic Program Coordinator no later than May 1.

2. The following additional materials should be submitted with the final two copies of the dissertation:

   a. two final copies of the abstract, double-spaced and less than 350 words in length;

   b. a completed Doctoral Dissertations in Musicology registration form (available in the music library);

   c. a completed Bell and Howell/University Microfilms (UMI) Agreement form (available in the music library);

   d. a completed RILM Abstracts form (available in the music library); and

   e. check(s) in payment of fees for optional services (see Item 4, below).

3. Final copies of the dissertation and abstracts must be on acid-free paper. High-quality photocopies are acceptable as final copies.

4. There are no required fees for the final submission of the dissertation. The candidate may wish, however, to take advantage of one or more of the following services:

   a. Bell & Howell/UMI will file an application for registration of a claim of copyright on behalf of the student. Fee: $45.00. The check should be made payable to Bell & Howell.

   b. UMI will supply paperback, hardback, microfilm or microfiche copies of the student's dissertation and/or abstract at a substantial discount. This discount is available only when the dissertation is initially submitted to Bell & Howell/UMI. Fees vary (see the order form attached to the Bell & Howell/UMI Agreement Form for current prices). A check payable to Bell & Howell Information and Learning Company or credit card information must be submitted with the order form.

   c. There is no charge to the student for binding the copies for the Peabody library. If you would like an additional bound copy of your dissertation, please submit a third copy and a check for $8.95 per volume. The check should be made payable to the Peabody Institute. The student will also need to complete a dissertation bindery request form, available in the library.

I. Summary of Dissertation Deadlines for May Graduation

February 10	Submission of final draft of the dissertation approved by the advisor and the two readers to Academic Program Coordinator
March 1	Setting of date for oral defense; submission of abstract; submission of copies of dissertation for advisor and readers
April 1	Oral defense
May 1	Submission of final copies of dissertation to Academic Program Coordinator

J. 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; and

4. a corroborating statement in support of the petition from the student's advisor.

DEGREE-IN-PROGRESS

After the completion of all course work, DMA students must remain registered as degree-in-progress students until all degree requirements are completed. All calendar deadlines for student registration apply to degree-in-progress students. A student who fails to register for degree-in-progress will be dropped from the program. A student who interrupts degree-in-progress status and then chooses to return must pay all retroactive fees prior to reinstatement.

A P P E N D I C E S

Appendix A	Previously approved Preliminary Oral Examination Topics
Appendix B	Study Guide for DMA Comprehensive Examination in Music Theory
Appendix C	DMA Dissertation Proposal
Appendix D	DMA Lecture-Recital Paper Proposal (Final Paper for Conducting Majors)
Appendix E	DMA Final Oral Examination Topic Approval Form
Appendix F	Sample Title Page
Appendix G	DMA Topic Proposal procedures flow chart
Appendix H	Previously approved Final Oral Examination Presentation Topics
Appendix I	Previously approved Final Oral Examination Repertoire Topics
Appendix J	DMA General Degree Requirement Checksheet
Appendix K	DMA Possible Degree Requirement Distribution

APPENDIX A
PREVIOUSLY APPROVED PRELIMINARY ORAL EXAMINATION TOPICS

- Isaac Albéniz: Ibéria, Book I
- Bartok: Improvisations on Hungarian Peason 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 B

S T U D Y G U I D E

for

DMA COMPREHENSIVE EXAMINATION IN MUSIC THEORY

Doctoral students are expected to consult as early as possible with the Music Theory professor of their Academic Advisory Committee. Students should take courses to prepare for the exam rather than seeking ongoing tutorial coaching from Music Theory professors.

Five of the following seven topics are to be included in each student's examination; one may be chosen from either 1 <u>or</u> 2, another from 6 <u>or</u> 7

1. Renaissance counterpoint: Using the given opening of ca. two to three measures, compose ten or twelve bars of a 16th-century motet in three voices. Text need not be used.
   (Material: A standard opening from the Renaissance literature.)

   <u>OR</u>

2. Baroque counterpoint: Using the given subject, compose the exposition of a three-voice Baroque fugue.
   (Material: Standard student fugue subject, probably not more than two and one- half measures long.)

3. Realize the given figured bass.
   (Material: Chromatic figured bass, approximately eight measures including an enharmonic modulation.)

4. Formal analysis of a classical form.
   (Material: First movement from a piano sonata, chamber piece, symphony or concerto by Haydn, Mozart or Beethoven.)

5. Harmonic analysis of a Romantic piece.
   (Material: Excerpt or brief work by Chopin, Brahms, etc.)

6. Excerpts from six pieces by various 20th-century composers. Though candidates will be asked to identify the composer for each, it is more important to provide convincing reasons for their answers.

   <u>OR</u>

7. Provide a comprehensive analysis of a twentieth-century work.

APPENDIX C

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: _____

Date reviewed by Graduate Document Committee: _____

Graduate Document Committee Action: Approved_____

Disapproved_____

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

APPENDIX D

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 form specified in the Chicago Manual of Style.

APPENDIX E

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 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
Johns Hopkins University
Baltimore, Maryland

May 200_

Student develops topics under the guidance of faculty advisor **1 faculty member** ➔	Student discusses proposed topics with Academic Advisory Committee for comment ➔	Student obtains signatures of Academic Advisory Committee **4 faculty members** ➔	Student submits topics to DMA Committee for approval at least six weeks prior to desired date of exam **9 faculty members**

TOPIC PROPOSAL FOR LECTURE-RECITAL PAPER (OR FINAL DOCUMENT FOR CONDUCTING MAJORS)

Student develops topic under the guidance of faculty advisor **1 faculty member** ➔	Student discusses proposed topic with Academic Advisory Committee for comment ➔	Student obtains signatures of Academic Advisory Committee **4 faculty members** ➔	Student submits topics for approval by Graduate Document Committee (after completion of course work, two solo recitals, and Language Proficiency Examination) **2 faculty members**

DISSERTATION TOPIC PROPOSAL

Student develops topic under the guidance of Dissertation Advisor **1 faculty member** ➔	Student obtains signature of Dissertation Advisor **1 faculty member** ➔	Student submits topic proposal for approval by Graduate Document Committee (after student has been advanced to candidacy). **2 faculty members** ➔	Dissertation approved by Dissertation Advisor and two readers. **3 faculty members**

APPENDIX H
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
- Selected Songs of Gerald Finzi on poetry of Thomas Hardy
- 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 I
PREVIOUSLY APPROVED FINAL ORAL EXAMINATION REPERTOIRE TOPICS

- Bach's *Brandenburg Concertos*
- Mozart's *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--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)

APPENDIX J DMA -- GENERAL DEGREE REQUIREMENT CHECKSHEET

Course	Hrs	1.Sem	2.Sem	3.Sem	4.Sem	5.Sem	6.Sem	Add	Total
CORE COURSEWORK									
610.847-848 Musicology Colloquium	6								
710. Music Theory	3								
710. Music Theory	3								
610.755-756 Graduate Research	2-4			Must enroll					
610.813-814 Consultation, D.I.P.*									
610. Final document/dissertation	2-4								
CLASSROOM ELECTIVES (14-16 credits required, including 3 hrs. Humanities Elective)									
Humanities Elective	3								
Total Academic Hours**									
APPLIED: MAJOR LESSONS / RECITALS									
.845-846 Seminar	0-2								
.701-702 Instruction	8								
.703-704 Instruction	8								
.794 Solo Recital [must be enrolled in lessons]	2								
.795 Solo Recital [must be enrolled in lessons]	2								
.796 Solo Recital	2								
.797 Concerto Recital [must be enrolled in lessons]	2								
.798 Chamber Music Recital	2								
.799 Lecture Recital	2								
Total Applied + Academic Hours									

Prerequisites and Examinations			
Bibliography 610.651 or equivalent***		Piano Literature/Major Field Exam	
Ear Training		Music Theory Exam	
Theory Review		Music History Exam	
Preliminary Oral Exam		Final Oral Exam	
Language Proficiency Examination (Italian, German, French)			

* Required each semester after two year residency
** Academic credits in excess of 9 hours per semester will entail additional *per credit hour* fees.
*** Required only if not already taken to complete M.M. program

APPENDIX K DMA -- POSSIBLE DEGREE REQUIREMENT DISTRIBUTION

Course	Hrs	1.Sem	2.Sem	3.Sem	4.Sem	5.Sem	6.Sem	Add	Total
CORE COURSEWORK									
610.847-848 Musicology Colloquium	6	3	3						
710. Music Theory	3	3							
710. Music Theory	3		3						
610.755-756 Graduate Research	2-4			2					
610.813-814 Consultation, D.I.P.*						1	1	1	
610. Final document/Dissertation	2-4				2				
CLASSROOM ELECTIVES (14-16 credits required, including 3 hrs. Humanities Elective)									
Humanities Elective	3			3					
		3							
			3						
				3					
					3				
Total Academic Hours**		9	9	8	5	1	1	1	
APPLIED: MAJOR LESSONS / RECITALS									
.845-846 Seminar	0-2	1							
.701-702 Instruction	8	4	4						
.703-704 Instruction	8			4	4	2			
.794 Solo Recital [must be enrolled in lessons]	2		2						
.795 Solo Recital [must be enrolled in lessons]	2			2					
.796 Solo Recital	2				2				
.797 Concerto Recital [must be enrolled in lessons]	2					2			
.798 Chamber Music Recital	2						2		
.799 Lecture Recital	2							2	
Total Applied + Academic Hours		14	15	14	11	5	3	3	65

Prerequisites and Examinations			
Bibliography 610.651 or equivalent***		Piano Literature/Major Field Exam	
Ear Training		Music Theory Exam	
Theory Review		Music History Exam	
Preliminary Oral Exam		Final Oral Exam	
Language Proficiency Examination (Italian, German, French)			

* Required each semester after two year residency
** Academic credits in excess of 9 hours per semester will entail additional *per credit hour* fees.