



JOHNS HOPKINS  
U N I V E R S I T Y

# DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING IN TO THE  
DOCTOR OF MUSICAL ARTS DEGREE  
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2010

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

August 2010

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

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**You are responsible for the information contained in these guidelines.**

Please familiarize yourself with this document and retain a copy for your records.

Electronic copies of this and other useful documents can be found at [www.peabody.jhu.edu/DMA](http://www.peabody.jhu.edu/DMA).

## **The Life Cycle of a DMA Student**

### 1. DMA Residency

- Prescribed Coursework
- Preliminary Oral Exam
- At least two solo recitals. (For pianists, three solo recitals and the concerto recital.)\
- Meeting with Associate Dean to apply for DIP Status

### 2. DMA Degree-In Progress

- Remaining recitals (except for lecture recital)
- Qualifying Examinations (Language, Music Theory, Musicology, Major Field)

### 3. DMA Candidacy

- Final Oral Exam
- Lecture Recital or Document Presentation

## **ACADEMIC REQUIREMENTS**

### **Degree Requirements**

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

### **Coursework**

Each student shall take a minimum of six hours in musicology and six hours in music theory, plus electives in repertoire and other studies, including a minimum of three hours of upper division coursework in humanities at the School of Arts and Sciences of The Johns Hopkins University or at another accredited college. DMA students are required to enroll in the **Musicology Colloquium** during their first year. Some majors require DMA students to take additional graduate seminars in musicology as well; see specific program curricula for details.

### **Major Field Advisory Committee**

The major field advisory committee is appointed by departments in consultation with the Associate Dean for Academic Affairs. The major field advisory committee is responsible for approving and grading all the student's recitals, and submitting questions for the major field qualifying examination.

### **Academic Advisory Committee**

The 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 prior to meeting with the Associate Dean for Academic Affairs. Once a verbal agreement is reached, the student should contact the Academic Program Coordinator who will then solicit written confirmation from the chosen committee members.

The Academic Advisory Committee's main responsibilities are: 1) to consult with the student on curricular matters, 2) prepare questions for the 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.

### **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.

To maintain that status, students must register for **Graduate Research 610•755** during their third or fourth semester of study. Failure to register for Graduate Research will incur substantial programmatic and financial penalties. In this required tutorial, students will identify independent research topics with a member of the musicology faculty who will become their musicology advisor for the remainder of your 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. DMA students must remain registered as Degree-in-Progress students until all degree requirements are completed.

Before switching to Degree-in-Progress (DIP) status, each student must schedule a meeting with the Associate Dean in order to discuss a timetable for completing qualifying exams, propose a semester for the Final Oral Examination, and confirm the student’s Academic Advisory Committee. At this time, the student should submit the names of the four faculty members who have agreed to work with them on the comprehensive written and final oral examinations.

### **DMA Committee**

The DMA Committee oversees all aspects of each student’s 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 2010-2011 academic year are: Phyllis Bryn-Julson, Richard Giarusso, Sharon Levy, Harlan Parker, William Sharp, Boris Slutsky, Ray Sprenkle, Donald Sutherland, and Kip Wile.

## **RECITALS**

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

For **performance majors**, one recital program may be specialized in content if the others are varied. One ensemble program may be presented. One lecture-recital may be presented subject to prior approval by the major field advisory committee.

For **conducting majors**, the first two recitals must be chosen from the following three options:

1. A full-length program given on campus
2. A full-length program presented at some other venue while the student is in residence
3. A combination of performances presented during the student's residency that total at least 60 minutes. This must be approved by both the student's advisor and the Ensemble Office.

Each performance must be videotaped and copies provided by the student to each committee member who is grading. The student's major field committee must approve each program prior to performance, and all students must complete the necessary paperwork for scheduling and registration as required by the Concert Office in consultation with the Ensemble Office.

### **Registration and Program Approval**

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

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

Each program must be approved by the Associate Dean for Academic Affairs and the student's Major Field Advisory Committee. If the student has not selected a Major Field Advisory Committee, the student must obtain the signature of the department chair or coordinator. A copy of the approved program must be received by the Concert Office four weeks before the recital. Students are responsible for obtaining the necessary signatures.

The student must supply program notes of publishable quality before each program is approved. These should be approximately one page in length, and must be approved by a Musicology faculty member who sits on the DMA Committee. The program submitted to the candidates committee must carry the appropriate signature indicated such approval.



## Specialized Recitals

### 1. 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. A joint concerto recital may be given by a DMA conducting student and a DMA instrumental or vocal student. Students must be enrolled in lessons when performing the Concerto Recital.

### 2. 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.

### 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 occurs**, or by April 15 of the year in which the student intends to graduate, whichever comes first. 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.

## **PRELIMINARY ORAL EXAMINATION**

The Preliminary Oral Examination is intended to identify areas in which the student needs additional study and guidance and is scheduled for the third-semester of study (typically October or November). All DMA students must pass the Preliminary Oral Examination in order to achieve Degree-In-Progress status.

### **Repertoire Requirements:**

Repertoire can be any substantial work, such as a suite, fantasy, fugue, theme and variations, sonata, quartet, symphony, song cycle, symphonic poem, or concerto (approximately 15-20 minutes of music). Students may also select subsection(s) of a longer work, such as an opera, mass, or particularly substantive instrumental work (approximately 15-20 minutes of music). The time limitation (15-20 minutes) is meant to be a general guideline. Some appropriate compositions may be longer, and, in some cases, a particularly dense or complex work may be shorter but still appropriate [e.g. Webern Piano Variations or Symphony]. The composer of the repertoire piece should be a generally recognized master, such as Monteverdi, Josquin des Prez, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Liszt, Brahms, Dvorak, Mahler, Schoenberg, Debussy, Ravel, Bartok, Prokofiev, Ives, Stravinsky, Messiaen, or Carter.

### **Topic Proposal:**

A topic proposal will be submitted to the DMA Committee for approval no later than April of the first year of full-time study. 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. 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.

### **Preliminary Oral Examination:**

The Preliminary Oral Examination is a twenty-five-minute oral examination heard by a panel of faculty members from the DMA Committee. It is graded on a “pass/fail” basis.

1. **Repertoire examination** (15 minutes)  
During this portion of the exam, the student will demonstrate his or her ability to respond to questions about the chosen topic. Please note that the student should NOT prepare a memorized presentation or statement.
2. **Listening portion** (10 minutes)  
The listening portion will consist of two excerpts chosen by one of the student’s examiners. The listening excerpts will be between one and two minutes in length and may include music from any era. The student will be asked to describe what he or she hears in each listening excerpt, including historical period, genre, instrumentation, text, and harmonic language.

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 the Preliminary Oral Examination will be required to re-take it in front of the entire DMA Committee at a date determined by the Office of Academic Affairs (no later than the following May).

## **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 qualifying examinations must be successfully completed before a student may take the Final Oral Examination.** All examinations are graded on a “pass/fail” basis. A student who fails any of the qualifying examinations twice must petition the DMA Committee for permission to take the examination a third time.

In order to schedule any qualifying exams, the DMA student must submit a request, in writing, to the Academic Program Coordinator at least two weeks before the desired examination is taken.

### **Language Proficiency Exam**

DMA students are required to demonstrate proficiency in one language other than English. As a rule, the foreign language must be chosen from among French, German, or Italian. For the Language Proficiency Exam, the DMA student must translate 2-3 passages into English, with the aid of a dictionary. The maximum time allowed for the examination is three (3) hours. The Language Proficiency Examination may be taken at any point in the student's program, but students must take it before the other qualifying examinations. 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.

### **Major Field Exam**

The Major Field Exam is designed to test students on the historical, stylistic, and/or pedagogical aspects of a broad range of repertoire within their major field of study. The student is expected to recognize and discuss individual characteristics of the works under consideration. Maximum time allotted is three (3) hours. **DMA piano majors** must pass the Piano Literature Examination in lieu of the Major Field Examination. This exam may be taken at any point in the student's program and 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 [www.peabody.jhu.edu/DMA](http://www.peabody.jhu.edu/DMA).

### **Music Theory Exam**

The Music Theory exam is comprised of the following topics: 1) Renaissance OR Baroque counterpoint, 2) Figured bass, 3) Formal analysis of a classical form, 4) Harmonic analysis of a Romantic piece, 5) Identify excerpts from six (6) pieces by 20<sup>th</sup>-century composers OR Provide a comprehensive analysis of a 20<sup>th</sup>-century piece. Maximum time allotted is eight (8) hours.

### **Musicology Exam**

The Musicology Exam is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present. Maximum time allotted is eight (8) hours.

## **FINAL ORAL EXAMINATION**

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

### **Topics Approval**

The student must submit two proposed topics to the Academic Program Coordinator, who will then submit the proposal to the DMA Committee. Topics must be submitted at least **six weeks** before the proposed date of the examination. The topics must be approved by the student's Academic Advisory Committee before being submitted to the DMA Committee. Topics that are rejected by the Committee must be revised and resubmitted for approval before the final oral examination can be scheduled. Since the DMA Committee is seeking breadth in each student's program, the Preliminary Oral Exam topic may not be used for any portion of the Final Oral Examination.

#### **1) Presentation topic**

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.

#### **2) Repertoire topic**

The repertoire topic should be accompanied by a sentence or two specifying the works or the area for which the candidate will be responsible.

### **Structure of Final Oral Examination**

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

#### **1. Oral presentation (35 minutes)**

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.

#### **2. Repertoire topic (15 minutes)**

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 and 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.

### **3. Listening portion (10 minutes)**

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.

### **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 re-take will be dismissed from the DMA program.

## **LECTURE-RECITAL PAPER**

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

The student must enroll in Lecture-Recital Paper (610•792) in the semester in which he or she plans to complete this requirement. The faculty advisor for the project is selected by the student and is usually a member of the student's Academic Advisory Committee. The completed lecture-recital paper must be submitted to the faculty advisor, who must then contact the Academic Program Coordinator with his or her official approval of the paper. Candidates will submit two clean copies of their essay on acid-free paper to the Academic Program Coordinator for placement in the Arthur Friedheim Library. **The deadline for submission of the final 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.**

## **COMPOSITION/COMMENTARY**

Each DMA composition major must 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.

### **Composition**

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. 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.

### **Commentary**

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. The procedures for the commentary are the same as for the dissertation: two members of the composition faculty ("Readers") must review the commentary and give their official approval to the Academic Program Coordinator. **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.**

### **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**

### **Topic**

In the third semester of residency, each DMA student must enroll in Graduate Research (610•755-756) and undertake preliminary research to define his or her dissertation topic. Each student must choose a dissertation advisor and prepare a proposal in consultation with his or her advisor. The student must then submit a dissertation topic proposal, including an outline and bibliography, to the Office of Academic Affairs for evaluation and approval by the DMA Committee. Each student must register the approved topic with Doctoral Dissertations in Musicology (Adkins and Dickinson) and submit the completed/signed registration card to the library.

### **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.

### **Dissertation Submission**

All dissertations should use the Chicago Manual of Style (15th Edition) as their primary style guide. The advisor and the readers must approve the final copy of the dissertation prior to the oral defense. **Each student must submit a final copy of his or her dissertation on acid-free paper to the Academic Program Coordinator and arrange a date for the oral defense no later than the first week of February.** 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.

### **Oral Defense**

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

**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 student has passed or passed with revisions. Any challenge or revision

made at this stage must be submitted to the Associate Dean for 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.

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 the 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 and fees, to the Academic Program Coordinator no later than **May 1**. 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)

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.

### **Requests for Extension**

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

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



**APPENDIX A**

**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 B**

**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 C**

**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 2011

**APPENDIX D**

**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 E**

Student develops topics under the guidance of faculty advisor  <b>1 faculty member</b> →	Student discusses proposed topics with Academic Advisory Committee for comment  →	Student obtains signatures of Academic Advisory Committee  <b>4 faculty members</b> →	Student submits topics to DMA Committee for approval at least six weeks prior to desired date of exam  <b>9 faculty members</b>
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**TOPIC PROPOSAL FOR LECTURE-RECITAL PAPER (OR FINAL DOCUMENT FOR CONDUCTING MAJORS)**

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

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

### **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 G

### 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 H**  
**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)