



JOHNS HOPKINS  
PEABODY CONSERVATORY

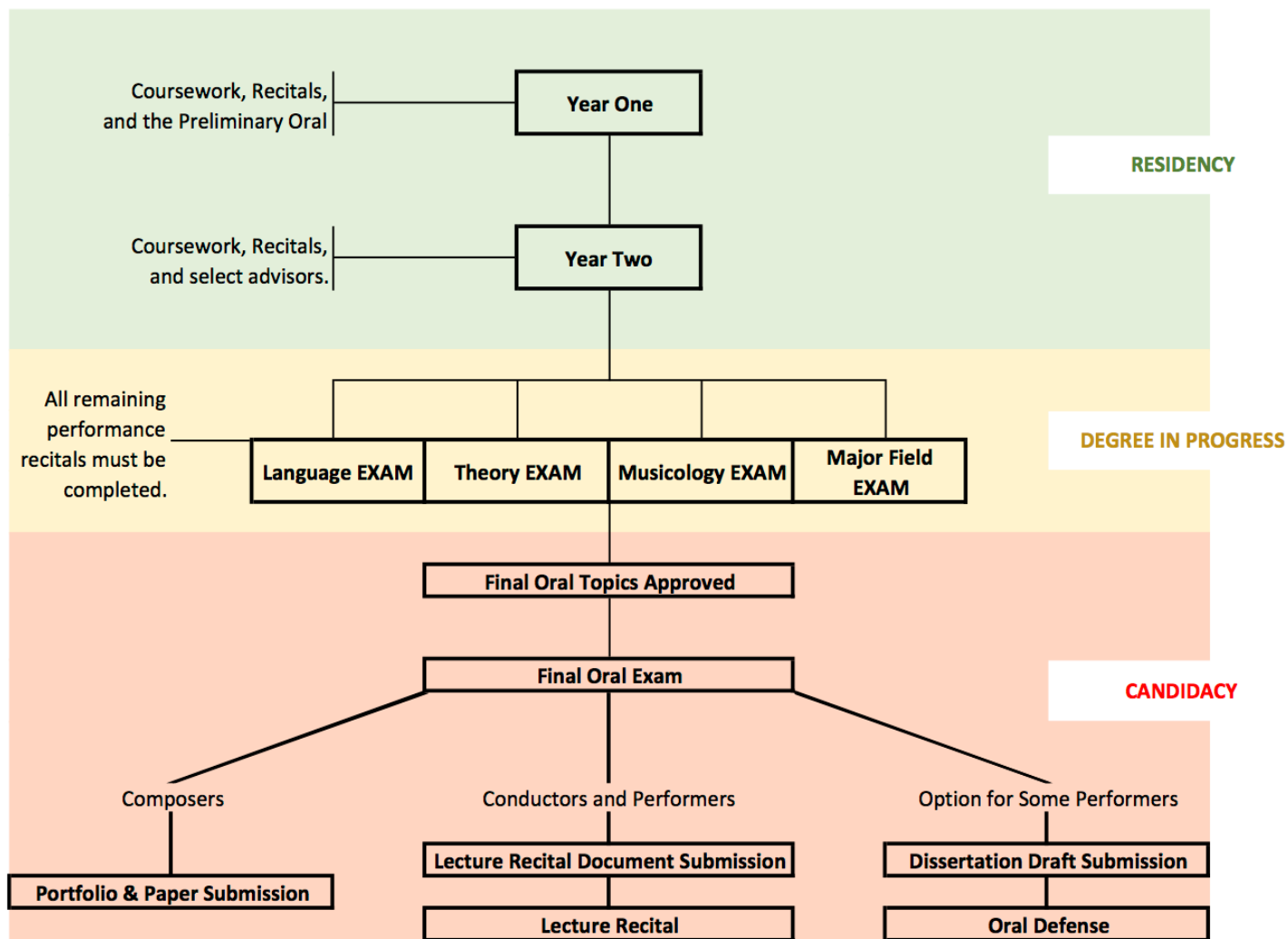
DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING INTO THE  
DOCTOR OF MUSICAL ARTS DEGREE  
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2018

AVAILABLE ONLINE AT: <http://www.peabody.jhu.edu/dma>



# TIMELINE FOR THE DMA PROGRAM



## Residency: Year One

- DMA Residency: Required coursework (see “Requirements by Major”)
- Recitals
- Preliminary Oral Exam (spring semester)

## Residency: Year Two

- Required coursework (see “Requirements by Major”)
- Recitals
- Finalize and report chosen musicology and theory advisors
- Meet with Dean Mathews in January to apply for DIP status
- In the spring semester register for:
  - PY.610.755-756 Graduate Research
  - PY.610.813 Consultation
  - PY.310.793 Compositions/Commentary
  - PY.610.791 Dissertation (if you have chosen the dissertation track)

## Degree-in-Progress

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

## DMA Candidacy

- Final Oral Topics Approval
- Final Oral Exam
- Final Document
- Lecture Recital

Greetings and welcome to Peabody's DMA Program!

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

If you have any questions about the contents of this packet, please make an appointment to see me.

I look forward to working with you.

Sincerely,



Dr. Paul Mathews (Peabody, 1998)  
Associate Dean for Academic Affairs  
667.208.6685 | mathews@jhu.edu

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**Mission** of The Johns Hopkins University



The mission of The Johns Hopkins University is to educate its students and cultivate their capacity for life-long learning, to foster independent and original research, and to bring the benefits of discovery to the world.

**Mission** of the Peabody Institute



The Peabody Conservatory strives to provide aspiring artists with the skills to pursue professional careers in the arts as well as the education to become leaders in the cultural life of their communities.

**Mission** of the Doctor of Musical Arts Degree



The program leading to the degree of Doctor of Musical Arts (DMA) provides students with the highest level of professional training in the art of musical performance or the craft of musical composition. To this end, applied study in the major field is supported by extensive academic work in musicology and music theory. The Doctor of Musical Arts degree certifies that its holder is a sophisticated professional with the requisite skills and understanding to be an effective leader in his or her field.

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# **DMA RESIDENCY**

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

## **Foundational Requirements**

### **Major Lessons**

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

### **Musicology Colloquium**

DMA students are required to enroll in one semester of Musicology Colloquium (PY.610.847 or PY.610.847) during their first year and will be placed in a fall or spring semester at their initial orientation session. DMA Colloquium has a strict attendance policy. Students who must miss a class due to professional engagements should petition the Doctoral Committee for approval.

### **Musicology and Music Theory**

DMA students typically take six credits of music theory (two graduate seminars) and three credits of musicology (one graduate seminar). However, some majors require additional graduate seminars. Students are limited to two graduate seminars per semester.

### **Humanities Elective**

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

### **General Electives**

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

### **Graduate Research**

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



# Requirements by Major

## Composition

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Departmental Seminar	PY.310.845-846	4	1	1	1	1		4
Compositions/Commentary	PY.310.793	3					3	3
		<b>23</b>						<b>23</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminars	PY.610.6xx	6		3	3			6
Music Theory Seminars	PY.710.6xx	12	3	3	3	3		12
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>25</b>						<b>25</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	7	2	2	3			7
Humanities Elective	xxx.xxx	3				3		3
		<b>10</b>						<b>10</b>
<b>TOTAL</b>								
		<b>63</b>	15	15	15	11	7	<b>63</b>

## Orchestral Conducting

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Conducting Seminar	PY.330.847-848	16	4	4	4	4		16
Recital	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Recital	PY.330.725	2				2		2
Recital (Lecture)	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		<b>28</b>						<b>28</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	13	5	5	3			13
Humanities Elective	xxx.xxx	3				3		3
		<b>16</b>						<b>16</b>
<b>TOTAL</b>								
		<b>65</b>	16	16	13	12	8	<b>65</b>

## Wind Conducting

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Conducting Seminar	PY.330.851-852	4	1	1	1	1		4
Recital (or PWE Performance)	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Document	PY.610.792	2					2	2
		<b>28</b>						<b>28</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	13	5	5	3			13
Humanities Elective	xxx.xxx	3				3		3
		<b>16</b>						<b>16</b>
<b>TOTAL</b>								
		<b>65</b>	17	17	14	11	6	<b>65</b>

## Guitar

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.470.721	2	2					2
Recital (solo)	PY.470.722	2		2				2
Recital (solo)	PY.470.723	2			2			2
Recital (concerto)	PY.470.725	2				2		2
Recital (chamber-music)	PY.470.726	2					2	2
Recital (Lecture)	PY.470.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
<b>TOTAL</b>								
		<b>63</b>	14	14	13	12	10	<b>63</b>

<b>DISSERTATION TRACK</b>			<b>63 Credits</b>
— Recital (concerto)	PY.470.725	-2	
— Recital (chamber-music)	PY.470.726	-2	
— Recital (Lecture Recital)	PY.470.727	-2	
— Document	PY.610.792	-2	
Graduate Research	PY.610.755	2	
Dissertation	PY.610.791	6	

## Historical Performance Instruments

Archlute, Baroque Flute, Baroque Oboe, Baroque Lute, Baroque Viola, Baroque Violin, Baroque Violoncello, Harpsichord, Historical Performance Voice, Recorder, Renaissance Lute, Theorbo, and Viola da Gamba

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.380.721	2	2					2
Recital (solo)	PY.380.722	2		2				2
Recital (solo)	PY.380.723	2			2			2
Recital (concerto)	PY.380.725	2				2		2
Recital (chamber-music)	PY.380.726	2					2	2
Recital (lecture)	PY.380.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	9		3	3	3		9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
<b>TOTAL</b>								
		<b>63</b>	11	14	13	15	10	<b>63</b>
<b>DISSERTATION TRACK</b>								
— Recital	PY.380.725	-2						
— Recital (chamber-music)	PY.380.726	-2						
— Recital (lecture)	PY.380.727	-2						
— Document	PY.610.792	-2						
Graduate Research	PY.610.755	2						
Dissertation	PY.610.791	6						

## Orchestral Instruments

Bassoon, Clarinet, Double Bass, Euphonium, Flute, Guitar, Harp, Horn, Oboe,  
Percussion, Saxophone, Trombone, Trumpet, Tuba, Viola, Violin, Violoncello

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.xxx.721	2	2					2
Recital (solo)	PY.xxx.722	2		2				2
Recital (solo)	PY.xxx.723	2			2			2
Recital (concerto)	PY.xxx.725	2				2		2
Recital (chamber-music)	PY.xxx.726	2					2	2
Recital (Lecture)	PY.xxx.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
<b>TOTAL</b>								
		<b>63</b>	14	14	13	12	10	<b>63</b>
<b>DISSERTATION TRACK</b>								
<b>63 Credits</b>								
— Recital (concerto)	PY.xxx.725	-2						
— Recital (chamber-music)	PY.xxx.726	-2						
— Recital (Lecture Recital)	PY.xxx.727	-2						
— Document	PY.610.792	-2						
Graduate Research	PY.610.755	2						
Dissertation	PY.610.791	6						

## Piano and Organ

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital (solo)	PY.450.721	2	2					2
Recital (solo)	PY.450.722	2		2				2
Recital (solo)	PY.450.723	2			2			2
Recital (concerto)	PY.450.725	2				2		2
Recital (chamber-music)	PY.450.726	2					2	2
Recital (Lecture)	PY.450.727	2					2	2
Document	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Piano Seminar	PY.450.845	1			1			1
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>17</b>						<b>17</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	9	3	3	3			9
Humanities Elective	xxx.xxx	3				3		3
		<b>12</b>						<b>12</b>
<b>TOTAL</b>								
		<b>64</b>	14	14	14	12	10	<b>64</b>

### **DISSERTATION TRACK 63 Credits**

— Recital (concerto)	PY.450.725	-2
— Recital (chamber-music)	PY.450.726	-2
— Recital (Lecture Recital)	PY.450.727	-2
— Document	PY.610.792	-2
Graduate Research	PY.610.755	2
Dissertation	PY.610.791	6

### **Variation for Organ: 63 Credits**

Piano Seminar	PY.450.845	-1
All recitals will use organ prefix (PY.460) instead of piano prefix (PY.450)		

## Voice

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Coaching	PY.186.711-714	4	1	1	1	1		4
Recital (solo)	PY.530.721	2	2					2
Recital (solo)	PY.530.722	2		2				2
Recital (solo)	PY.530.723	2			2			2
Recital (solo)	PY.530.725	2				2		2
Recital (chamber-music)	PY.530.726	2					2	2
Recital (lecture)	PY.530.727	2					2	2
Document	PY.610.792	2					2	2
		<b>34</b>						<b>34</b>
<b>PROFESSIONAL STUDIES</b>								
Build	PY.123.201	2	2					2
Activate	PY.123.421	2		2				2
Implement	PY.123.301	1			1			1
		<b>5</b>						<b>5</b>
<b>SUPPORTIVE COURSES IN MUSIC</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Graduate Research	PY.610.755	2					2	2
Consultation [DIP]	PY.610.813	2					2	2
		<b>16</b>						<b>16</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	6		3	3			6
Humanities Elective	xxx.xxx	3				3		3
		<b>9</b>						<b>9</b>
<b>TOTAL</b>								
		<b>64</b>	12	15	14	13	10	<b>64</b>

<b>DISSERTATION TRACK</b>			<b>63 Credits</b>
— Recital	PY.530.725	-2	
— Recital (chamber-music)	PY.530.726	-2	
— Recital (lecture)	PY.530.727	-2	
— Document	PY.610.792	-2	
Graduate Research	PY.610.755	2	
Dissertation	PY.610.791	6	



## The DMA Combined with an MM

It is possible to complete either a concurrent MM in Musicology or an MM in Music Theory Pedagogy during the DMA Residency. In both cases, the student must apply during a regular admission cycle and sit for an audition interview. All class requirements for the concurrent MM must be completed during the DMA Residency: any coursework taken outside of the Residency will incur per-credit charges in addition to DIP fees.

A concurrent DMA-MM program may not be combined with any other degree program.

## MM in Musicology in Combination with the DMA

<b>MAJOR AREA</b>			ONE		TWO		$\Sigma$
Seminars in Musicology	PY.610.63x	9	3	3	3	[3]	6
One Seminar and Colloquium	[Taken for DMA]	[6]	[3]				[3]
Musicology Colloquium	PY.610.847-848	3		3			3
Graduate Research	PY.610.755	[2]			[2]		[2]
Graduate Research	PY.610.756	2				2	2
Master's Thesis	PY.610.691	2				2	2
		<b>13</b>					<b>13</b>
<b>ELECTIVES</b>							
Electives*	AS.xxx.xxx	[3]			[3]		3
		<b>0</b>					<b>3</b>
<b>TOTAL</b>							
		<b>13</b>	0	6	3	4	<b>13</b>

\* To be selected in consultation with the Chair of Musicology from courses offered at the Krieger School of Arts and Sciences.

Assumes overlap of one semester of Colloquium and one seminar for DMA as well as one elective.

## MM in Music Theory Pedagogy Combined with the DMA

MAJOR AREA			ONE		TWO		$\Sigma$
Baroque Counterpoint*	PY.710.634	3	3				3
Analysis Courses	Choose Two	[6]					
Twentieth Century Analysis Course	Chose One	3			3		3
Music Theory Pedagogy	PY.710.649	3	3				3
Music Theory Internship	PY.710.650	3			3		3
Music Theory Pedagogy Project	PY.710.685	3				3	3
		<b>15</b>					<b>15</b>
<b>TOTAL</b>							
		<b>15</b>	6	0	6	3	<b>15</b>

Assumes two analysis courses fulfilled in completion of the other program

\*Students who test out of Baroque counterpoint take

Renaissance Counterpoint PY.710.633

Possible Analysis Courses Include:

Analysis and Performance	PY.710.655
Analytical Techniques	PY.710.702
Baroque Style and Practice	PY.710.637
Fugue from Bach to Shostakovich	PY.710.677
Schenkerian Analysis	PY.710.623
Styles Analysis	PY.710.635
Thinking by Ear: Common-Practice	PY.710.713

## **Advisory Committees**

The Office of Academic Affairs, oversees the work of DMA students in coordination with the major teacher, an Academic Advisory Committee, and the Doctoral Committee. Some departments assign a group of faculty to grade all recitals for performance majors, which may be considered a second advisory committee, or Major Field Committee.

### **Academic Advisory Committee**

The Academic Advisory Committee consists of:

1. The Major Teacher
2. The Musicology Advisor
3. The Music Theory Advisor

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

### **Major Field Committee**

The Major Field Committee consists of the major teacher and one or two faculty members from the student's major field and is responsible for approving repertoire and grading the student's recitals. The piano department specifically assigns each DMA pianist's Major Field Committee when a student matriculates.

### **Doctoral Committee**

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

For the 2018-19 academic year, the members of the Doctoral Committee are:

- Oscar Bettison
- Victoria Chiang
- Sharon Levy, faculty co-chair
- William Sharp
- Stephen Stone
- Boris Slutsky
- Kip Wile
- [vacant]

## **Recitals**

A minimum of three recitals is required of all performance majors. Any student not playing a degree recital in a year of residency will be scheduled for a graded hearing before the department faculty at the end of the spring semester. Students should be registered for major lessons in every semester in which a recital is presented, with the exception of the chamber music and lecture recital.

### **Registration**

Registration for recital dates is set according to schedules and guidelines posted by the Concert Office. Students should take care to register for the correct course number for each recital (“xxx” refers to the departmental prefix):

xxx.721 .....1st solo recital  
xxx.722 .....2nd solo recital  
xxx.723 .....3rd solo recital

xxx.725 .....Concerto  
xxx.726 .....Chamber Music  
xxx.727 .....Lecture Recital

### **Program Approval**

The repertoire for each recital program must be approved by the Office of Academic Affairs and the student’s major teacher. When selecting repertoire, please note the time requirements.

### **Program Notes**

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

### **Requirements by Major**

#### **Performance Majors:**

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

#### **Conducting Majors:**

Students make arrangements for their recitals in coordination with their major teacher and the Administrator of the Conducting Program. The recital program must be approved in advance of the performance and students must complete the necessary paperwork for scheduling and registration as required by the Concert Office in consultation with the Ensemble Office. Each conducting recital must be recorded (both audio and video) and presented to the faculty for review and grading.

### **Specialized Recitals**

#### **Concerto Recital**

As a rule, the concerto recital is performed with piano accompaniment. A performance with orchestra at Peabody or elsewhere may be accepted in fulfillment of the requirement, provided that all members of the student’s Major Field Advisory Committee are present at

the performance. A joint concerto recital may be given by a DMA conducting student and a DMA instrumental/ vocal student. Students must be enrolled in lessons when performing the concerto recital.

### **Chamber Music Recital**

The chamber music recital must be coached by a member of the chamber music faculty as designated in the Peabody Catalog. Students are not required to be enrolled in lessons when performing the chamber music recital.

### **Lecture Recital**

The lecture recital is based upon a research paper prepared under the guidance of a faculty advisor and is presented in a semester in which the DMA student is not registered for lessons. The musical portion of the lecture recital should not exceed 20 minutes. Multimedia and notes are allowed, however students should avoid reading from a paper. These recitals must take place in Cohen Davison in order to be video and audio recorded. The lecture-recital paper must be completed before the recital occurs, or by April 15 of the year in which the student intends to graduate, whichever comes first. Conducting and composition majors are not required to complete a lecture recital, however, both majors are required to write a final paper of equivalent substance to the lecture-recital paper.

## Preliminary Oral Examination

Students take the Preliminary Oral Examination during the second semester of study. The exam is intended to demonstrate a student's ability to speak about a single substantial piece of repertoire, which is chosen by the student and approved by the Doctoral Committee in the first semester of study. The goal is to identify areas in which the student may need additional study. The exam is administered by members of the Doctoral Committee, which may stipulate remediation before the student sits for a retake.

The Preliminary Oral Examination is graded on a "pass/fail" basis. Students who fail part or all of the Preliminary Oral Examination are required to retake it at a date determined by the Office of Academic Affairs. All DMA students must pass the Preliminary Oral Examination in order to achieve Degree-in-Progress status.

### Components of the Exam

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

During this portion of the exam, the student demonstrates his or her ability to respond to questions about a chosen topic. The members of the Doctoral Committee provide approximately five repertoire options from which the student may select his or her piece. Students should not prepare a memorized presentation or statement. No written materials are permitted.

#### 2) Listening examination (60 minutes)

The written listening exam consists of three musical excerpts chosen by the members of the Doctoral Committee. The listening excerpts are between one and two minutes in length and may include music from any era. The student is given a total of fifteen minutes to respond in writing to specific questions about each excerpt. The student is not necessarily expected to correctly identify each excerpt by title and composer, however, the student must be able to identify specific musical features of the excerpt and demonstrate critical thinking skills as a way of pinpointing style.

### Exam Preparation

For the repertoire portion of the exam, students should be able to speak to the following topics:

- Historical context (e.g. when the piece was composed; what was going on in the world at that time; what other pieces the composer was working on at the time; what contemporary composers were working on).
- Form (e.g. whether composition follows any recognizable formal template; how does the form work; how, if at all, does the formal structure deviate from the structural norms of the time).
- Harmony (e.g. identify chords and key areas throughout the composition, including modulatory and unstable sections; identify non-tonal devices including modes, quartal harmonies, exotic scales, extended tertian harmonies).
- Counterpoint (e.g. identify and explain any aspects of contrapuntal techniques and textures).

- Pitch organization (e.g. explain systems of pitch organization including modality, tonality, atonality, serialism, pan-tonality).
- Instrumentation (e.g. how the instruments are used in the composition; their transpositions; non-traditional techniques).
- Text (e.g. translation; text setting).
- Expression (e.g. the character of the composition; the dramatic or narrative shape of the piece including its climax).
- Critical view (e.g. your opinion of the merits of the composition; substantive reasons that support your opinions).
- Individuality (e.g. explain why this composition is unique or special; identify any aspects which are groundbreaking for future works).
- Performance issues (e.g. particular performance issues involving scoring, balance, particular instrumental difficulties, performance practice, or interpretive issues).
- Secondary sources (e.g. familiarity with the ideas of other musicians/scholars.)

For the listening portion of the exam, students must respond to the following questions for each excerpt:

- When and where do you think this piece was written? Be reasonably specific, giving both a period (e.g. early Baroque, late Romantic, etc.) and approximate decades or time in century, (e.g., early 17th century, c. 1840-1860, etc.)
- What genre (i.e. symphony, string quartet, lied, aria, sonata, etc.), or possibly form, do you hear?
- Who might have been a likely composer?
- What are some musical specifics which led you to your answers, above? Use bullet points, not prose. Consider aspects such as, but not limited to, harmony, texture, phrase structure, timbre, etc.

## DEGREE IN PROGRESS

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

### Registration Requirements

Before attaining Degree-in-Progress (DIP) status, each student must meet with the Associate Dean in January. During this meeting, students will be required to confirm the members of his or her Academic Advisory Committee and provide a timetable for completing recitals, qualifying exams, and the Final Oral Exam.

In their last semester of study before DIP status, students must register for PY.610.755-756 Graduate Research. Failure to register for this class will incur substantial programmatic and financial penalties. In Graduate Research, students identify independent research topics with a member of the musicology faculty who will become their musicology advisor for the remainder of their doctoral program. While a Degree-in-Progress student, the grade for Graduate Research will be recorded as “IP” (“in progress”) and will resolve once the lecture-recital paper is completed.

At this time, DMA students are also required to register for PY.610.813 Consultation, PY.310.793 Composition/Commentary (composition only), and PY.610.791 Dissertation (if the dissertation track is chosen). The grade for these courses will be recorded as “IP” (“in progress”) for each subsequent semester until the respective degree requirements have been completed.

### Qualifying Examinations

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

**Students must pass all qualifying examinations before sitting for the Final Oral Examination.**

Written exams are created by the respective faculty advisor in a student’s Advisory Committee and administered by the Office of Academic Affairs. They may be taken during the following periods beginning in the second year of coursework:

- October through November
- January through March (Spring Break)
- 15 May to 15 August

In order to schedule any qualifying exams, the DMA student should submit a request (via email) to the Academic Program Coordinator at least two weeks in advance. The student is responsible



for confirming the proposed exam date with the pertinent faculty advisor before scheduling it through the Office of Academic Affairs. Exams must be scheduled on weekdays during business hours (9 AM – 5 PM). The Musicology and Music Theory Exams may be split into two segments on consecutive days. On testing day, students may retrieve the exam from the Office of Academic Affairs, where they will be asked to surrender their mobile phone and other materials except those necessary for testing. Students may then carry the exam to the Arthur Friedheim Library to complete their work. Exam times cannot overlap with others and scheduling is on a first come, first serve basis.

### **Language Proficiency Exam**

DMA students are required to demonstrate proficiency in French, German, or Italian. For the Language Proficiency Exam (3 hours), students must translate 2-3 passages into English with the aid of a language dictionary (printed book only, provided by the student). No electronic devices are allowed. Please see Appendices A-C for sample language exams.

Students who wish to take the Language Examination in a language other than French, Spanish, German, or Italian must petition the Doctoral Committee for permission. Permission is only granted in cases where the student's field of study is strongly related to the proposed language and depends upon the availability of an appropriate evaluator.

### **Major Field Exam**

The Major Field Exam (3 hours) is designed to test students on the historical, stylistic, and/or pedagogical aspects of a broad range of repertoire within their major field of study. The student is expected to recognize and discuss individual characteristics of the works under consideration. DMA piano majors must pass the Piano Literature Examination (offered once each semester) in lieu of the Major Field Examination and are encouraged to take this exam as early as possible.

Conductors should consult Appendix A.

Composers should consult Appendix B.

### **Musicology Exam**

The Musicology Exam (8 hours) is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present. This exam may be split into two segments on consecutive days. If preferred, a student may request a laptop from the Office of Academic Affairs to type their answers on a Word document. No other resources are to be accessed on the computer.

For more information about this exam, see Appendix C.

### **Music Theory Exam**

The Music Theory Exam (8 hours) is comprised of the following topics:

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

This exam may be split into two segments on consecutive days.

## **DMA CANDIDACY**

The period of DMA Candidacy comprises the final measures for completing the degree and consists of two or three steps in the following order:

1. The Final Oral Examination
2. The Final Document, in one of the following formats:
  - a. The Lecture Recital Document;
  - b. The Composition Portfolio and Commentary; or
  - c. The Dissertation
3. (For most majors) The Lecture Recital

### **Final Oral Examination**

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

#### **Please note the following deadlines:**

- The Final Oral Exam can only be scheduled from September through the end of February
- Retakes for the Final Oral Exam can only be scheduled March through April 15<sup>th</sup>
- Topics must be approved in the fall semester for Final Oral Exams scheduled in the spring and in the spring for exams scheduled in the fall

### **Components of the Exam**

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

#### **Presentation** (35 minutes)

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

#### **Repertoire** (15 minutes)

The Musicology advisor will select an excerpt from the student's chosen repertoire topic (see below). The student will receive the specific excerpt from the Academic Program Coordinator thirty minutes before the Final Oral Exam is scheduled to begin. During this time, students may study the excerpt without the aid of additional materials. During the exam, the student will be asked to identify the excerpt and respond to questions on details such as harmony, counterpoint, performance indications, editorial practices, background and context.

#### **Listening** (10 minutes)

The student will be asked to listen to a performance of music (an excerpt or complete piece of approximately three to four minutes in length) from the standard repertoire for his or her major instrument, or, in the case of a composition major, from the standard repertoire of the past one hundred years. The student will then discuss and respond to questions on the performance and the music in terms of both interpretive and stylistic issues.

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

## **Final Oral Exam Topics**

### **Presentation topic**

The presentation topic is chosen in consultation with the student’s Musicology advisor and should be accompanied by a one-paragraph statement which serves as an abstract of the thesis. The statement must indicate: 1) a line of argument that the candidate proposes to take; 2) what the presentation specifically intends to demonstrate; and 3) how it will do so. The paragraph abstract should include the title of the presentation. When formulating a presentation topic and preparing it for approval it is helpful to ask the following questions:

- Does the proposal have a clear, concise, and cogent thesis statement?
- Does the proposal articulate equally clear ways in which the presenter will support the thesis during the presentation?
- Is the topic as proposed one that can be reasonably addressed within a 20-minute timeframe?

### **Repertoire topic**

The repertoire topic is based on music chosen by the student in consultation with the student’s advisor. The repertoire topic should be of sufficient scope to allow the student to demonstrate command and breadth. The repertoire topic should be submitted in the following format: “I will be prepared to answer questions on the following piece(s): \_\_\_\_\_.”

NOTE: The repertoire topic must differ from the presentation topic in terms of historical period. In addition, topics must differ in terms of genre (e.g. symphony, sonata, string quartet, opera, etc.) or instrumentation.

Topics for the presentation and repertoire portion of the exam must be approved by both the Academic Advisory Committee and the full Doctoral Committee. The student should submit finalized topics and approval emails from each member of the Academic Advisory Committee to the Academic Program Coordinator at least one week before the Doctoral Committee is scheduled to meet. Topics must be approved in the fall semester for Final Oral Exams scheduled in the spring and in the spring for those scheduled in the fall.

Please see Appendix D for a Final Oral Topic Proposal Template, Appendix G for examples of previously approved Final Oral presentation topics, and Appendix H for examples of previously approved Final Oral repertoire topics.

Please note that topics are not always approved upon first submission and it is important to begin this process early. Topics rejected by the Doctoral Committee must be revised and resubmitted for approval before the Final Oral Examination can be scheduled. Revised topics must be re-approved by each member of the Academic Advisory Committee. Since the Doctoral Committee is seeking breadth in each student's program, the Preliminary Oral Exam topic may not be used for any portion of the Final Oral Examination.

### **Scheduling the Exam**

After a student's topics have been approved by the Doctoral Committee, he or she is responsible for contacting the members of his or her Advisory Committee and confirming possible dates/times for the exam. Once a few options have been finalized, the student should contact the Academic Program Coordinator, who will then confirm with Dean Mathews. The exam can only be scheduled from September through the end of February and within normal office hours (Monday through Friday, 9am to 5pm).

### **Lecture-Recital Paper**

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

The student must enroll in PY.610.792 Lecture-Recital Paper in the semester in which he or she plans to complete this requirement. The faculty advisor for the project is selected by the student and is usually the Musicology advisor from the student's Academic Advisory Committee.

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

Two clean copies of the paper (unbound, single-sided, printed on acid-free paper) must be submitted to the Academic Program Coordinator by **April 15** of the year in which the candidate intends to graduate.

Conductors should consult Appendix I.

### **Composition Portfolio/Commentary**

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

#### **Composition Portfolio**

The Composition Portfolio should consist of an original composition of major proportions as to length and medium, as well as an accompanying portfolio of two or more smaller works. All works should be professionally bound.

## **Commentary**

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

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

The entire portfolio must be submitted to faculty on **March 15** of the year in which the student intends to graduate for review. Compositions must be submitted to the Major Field Committee and the commentary to the major teacher. If the research paper route is chosen instead, the document must be submitted to the Musicology advisor. Revisions required by the respective faculty advisors must be made in time for their approval to be given before the submission deadline.

Two clean copies of the research paper (unbound, single-sided, printed on acid-free paper), and one copy of each composition must be submitted to the Academic Program Coordinator by **April 15**.

## **Dissertation**

### **Topic Proposal**

In fields where students for the DMA degree have the option of writing a dissertation, they must choose a musical subject to be approved by the Doctoral Committee. Dissertations may deal with any aspect of music (e.g., analysis, theory, history, criticism, performance practice, development of a critical edition, etc.). Please note students who choose the dissertation track must still present a Final Oral Exam. Topics for the Final Oral Exam and dissertation must differ.

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

The student must then submit a dissertation topic proposal, including an outline and bibliography, to the Academic Program Coordinator to be reviewed by the DMA Committee. Please see Appendix F for the dissertation proposal form. Once approved, each student must register the topic with Doctoral Dissertations in Musicology through the American Musicological Society's website (<http://www.ams-net.org/ddm/>) and submit the completed registration form to the Office of Academic Affairs.

## **Dissertation Readers**

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

## **Oral Defense**

The dissertation must be rendered to the advisor and readers by **March 1** of the year in which the student intends to graduate. The advisor must approve the submitted copy of the dissertation and notify the Academic Program Coordinator the document is ready for the oral defense. An oral defense of the dissertation must take place within three weeks of submission and no later than April 1. The presentation should be between 20-30 minutes, with the remainder of the hour left for questions. The oral defense of the dissertation does not take the place of the Final Oral Exam, which must occur after the dissertation defense.

Students must inquire after which readers would prefer a hard copy, and no less than three weeks prior to the scheduled defense, deliver them to the Academic Program Coordinator.

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

## **Final Submission**

Following a successful defense, the student will make any required corrections to the dissertation necessitated by the examination and submit two corrected copies (an abstract, double-spaced and less than 350 words in length should be a part of your document) on acid-free paper, together with all required forms, to the Academic Program Coordinator no later than **April 15** of the year in which the student intends to graduate. Along with the two final copies of the dissertation, you must provide printed proof of submission to the following:

- 1) Doctoral Dissertations in Musicology, American Musicological Society  
<http://www.ams-net.org/ddm/ddm-submission.php>.
- 2) Répertoire International de Littérature Musicale (RILM)  
<http://www.rilm.org/submissions/index.php>.
- 3) ProQuest Dissertations Publishing  
<http://www.etdadmin.com/cgi-bin/home>

The following are also available through ProQuest: U.S. Copyright Registration (\$55), bound soft or hard cover copy (\$34/\$55), tradition publishing (Free), open access publishing (\$95).

All dissertations should use the Chicago Manual of Style (16th Edition; 2010) as their primary style guide.

### **Requests for Extension**

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

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

# **APPENDICES**

## **Appendix A: The DMA Conducting Major Field Exam**

The new DMA Major Field Exam in Conducting merges the Major Field Exam and the Lecture Recital. On prearranged dates in the spring semester:

1. The conducting student will receive a contemporary score for approximately ten to twenty players.
2. The conducting student will have twenty-four hours to make an analysis and rehearsal plan
3. The following day, the conducting student will rehearse the work for one hour and present a performance preceded by a 10-minute introduction of the piece for the jury.

As a technical matter, the actual exam will be a pass/fail assessment of the student's analysis and rehearsal plan. All DMA exams are proctored by Academic Affairs as requirements for graduation. Conversely, performance will be graded as the Lecture Recital, which is an enrollment: PY.330.727.

This format of the DMA Conducting Exam was devised in AY 2016-2016 and first administered in Spring 2018.

## **Appendix B: The DMA Composition Exam**

Multiple writing prompts will be provided three categories:

1. Specific Questions about a musical work
2. Composers and works in their historical context
3. Open Topics

Students must chose and respond to one prompt from each of the three categories for a total of three essays.

This format of the DMA Composition Exam was devised in AY 2017-2018.



## Appendix C: The Comprehensive Exam in Musicology

Students should contact the musicology advisor on their Academic Advisory Committee no later than the semester before they wish to take the exam. Preparation for the exam consists of two tasks:

### Focused, research-based preparation (TYPE A)

In consultation with their advisor, students will select four research topics, one pertaining to each of the following time spans:

1. Pre-1700
2. 1700-1800
3. 1800-1900
4. 1900-present (including ethnomusicological topics)

A research topic should be broad enough that at least 8-12 highly relevant sources (such as articles, books or book chapters) can be found on the topic. It should be narrow enough that no one source is able to provide a comprehensive overview of the topic. Students should create bibliographies for individual topics in consultation with their advisors which should consist of 8-12 highly relevant sources and then discuss the most interesting themes in that literature with their advisor. Ultimately, students should find that their combination of sources enables them to have a solid overview of the topic; to see the limitations in the existing literature and avenues to remedy them; and to be able to combine ideas in different sources in order to have a fresh and interesting take on the topic. In the exam, students should be prepared to answer an essay question about each topic which will have a close and clear connection to the ideas and themes that the student and advisor have discussed. Students will not know the exact question in advance.

A note about research topics: these do not need to be repertoire based. In the event that these are, however, students should ensure that their research topics do not focus on a particular instrument or genre more than once (for instance, "Late Style in Beethoven's Piano Sonatas" should not be paired with "Neoclassicism in the Piano Works of Prokofiev").

### Comprehensive preparation (TYPE B)

In consultation with their musicology advisor, for each research topic students should select two chapters in Taruskin and Gibbs' *A History of Western Music* that deal with the immediate time period of the research topic.

Students should then familiarize themselves with the information in these chapters, such that they have command of the information and ideas contained within them. For the exam, students should be able to define key terms used in the chapters; demonstrate complete command of important dates raised in the chapters; be able to identify score excerpts drawn from any major piece discussed in the chapter(s) and to discuss their most salient musical features, and to summarize important concepts discussed in the chapters.

The one instance in which a candidate should NOT use Taruskin and Gibbs' *A History of Western Music* is for TYPE B preparation where the topic is ethnomusicological. In this instance, the student should instead consult with their advisor to find two articles relevant to their topic. The

method of preparation will be similar—students should be able to define key terms used in the articles, demonstrate complete command of the content of the articles, and summarize important concepts discussed in the chapters. If the articles contain musical scores, candidates should also be familiar with these and able to identify them.

### Structure of the examination

Once student and advisor decide the student is prepared for the exam, the exam can be scheduled with two weeks' notice.

The examination will be divided into four sections, each of which lasts two hours. Students will be tested as follows:

Section	Time Span Tested	Method of Testing
Section 1	Pre-1700	EITHER an essay question based on their research-based (TYPE A) preparation OR a series of questions (ie. short answers, score IDs, multiple choice, etc.) which test their comprehensive (TYPE B) preparation
Section 2	1700-1800	EITHER an essay question based on their research-based (TYPE A) preparation OR a series of questions (ie. short answers, score IDs, multiple choice, etc.) which test their comprehensive (TYPE B) preparation
Section 3	1800-1900	EITHER an essay question based on their research-based (TYPE A) preparation OR a series of questions (ie. short answers, score IDs, multiple choice, etc.) which test their comprehensive (TYPE B) preparation
Section 4	1900-present (including ethno- musicological topics)	EITHER an essay question based on their research-based (TYPE A) preparation OR a series of questions (ie. short answers, score IDs, multiple choice, etc.) which test their comprehensive (TYPE B) preparation

In total, students will be asked two essay questions which test TYPE A preparation and two sets of questions which test TYPE B preparation but will not know in advance how each topic will be tested.

Since the entire examination lasts eight hours, students can elect to take the exam in two four-hour sections. In this instance, students will be handed half the exam at a time.

## Appendix D: Sample French Exam

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

### Part 1:

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

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

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

### Part 2:

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

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

Nadia Boulanger fut directrice du Conservatoire américain de Fontainebleau, de sa création, en 1921, à sa mort, en 1979. Dès la première session, elle établit sa réputation de remarquable professeur tant elle semble tout connaître de l'harmonie et de la tonalité occidentales. Elle est capable, par exemple, d'expliquer comment chaque accord des préludes de Bach se rattache à la musique moderne : « Certains croient que les jeunes compositeurs d'aujourd'hui cherchent à éviter la consonance. Mais qu'appelle-t-on consonance ? Rappelons-nous que lorsque Debussy était petit garçon, le secrétaire du Conservatoire lui a demandé un jour s'il avait fini d'empoisonner les oreilles de ses amis avec toute cette dissonance. Debussy, âgé de 12 ans, lui répondit : M. le Secrétaire, la dissonance, c'est aujourd'hui. La consonance, cela viendra demain. »

Au cours de sa longue carrière, les milliers d'étudiants qui vinrent de l'étranger pour assister à ses cours ont été captivés par son talent, ses connaissances et sa philosophie : « Je suis votre degré de tension le plus élevé, disait-elle. Écoutez-le en vous-même. »

## Appendix E: Sample German Exam

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

### Part 1:

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

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

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

### Part 2:

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

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

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

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

## Appendix F: Sample Italian Exam

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

### **Part 1:**

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

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

### **Part 2:**

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

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

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

## **Appendix G: Final Oral Examination Topic Template**

### **DMA FINAL ORAL EXAMINATION TOPIC APPROVAL**

Name: D. Emma student  
Major: Violin

Academic Advisors:

Major Teacher: Professor Janet Studioteacher  
Music Theory Advisor: Dr. Jamison Theoryfaculty  
Musicology Advisor: Dr. Pierce Historyfaculty

1. Presentation Topic:

*Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed ac felis nec eros condimentum placerat ac in mauris. Nulla semper mi ac mauris laoreet rhoncus. Etiam viverra pellentesque risus, eget pharetra purus semper rhoncus. Duis blandit vehicula tellus nec elementum. Ut lacinia, ipsum quis eleifend pulvinar, arcu turpis euismod diam, at porta nulla mauris vitae velit. Maecenas et dolor et erat venenatis euismod ut non quam. Nunc ultricies tincidunt mollis. Aliquam convallis blandit condimentum. Ut vitae turpis sapien. Nulla facilisi. Donec ornare nulla sed ipsum condimentum, ac imperdiet nisl lobortis. Morbi gravida justo suscipit ultricies bibendum. Sed sed sollicitudin nisl. Phasellus semper urna mauris, id dapibus mi dictum id. Donec et pretium tellus.*

2. Examination Topic:

I will be prepared to answer questions on: *Suspendisse porttitor et risus et condimentum.*

I have attached the emails from my advisors approving my topics.

## Appendix H: Sample Title Page

**SYMPHONY NO. 1**  
For mezzo-soprano and orchestra

A Commentary

JOHN Q. PUBLIC

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

May 2017

## Appendix I: Dissertation Proposal Form

### DMA DISSERTATION PROPOSAL

Name: \_\_\_\_\_ Advisor: \_\_\_\_\_

Major: \_\_\_\_\_ Date of Entry into Program: \_\_\_\_\_

Dissertation Title: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Proposed development plan:

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

Student's signature: \_\_\_\_\_ Date: \_\_\_\_\_

Advisor's signature: \_\_\_\_\_ Date: \_\_\_\_\_

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



## Appendix J: Previously Approved Final Oral Exam Presentation Topics

- From the North Coast to Niterói: The Guitar Duo Music of Roland Dyens
- Liszt and Grieg: A reexamination of Musical neoclassicism as a 20th Century Phenomenon
- The Musical Invasion of the Machines: A Study of George Antheil's Piano Works in the 1920s
- Reading Beethoven's Ninth in the 1840s: Theories of the Ode via Wagner and Berlioz
- Organ Culture in Japan; Historical Precedents and Contemporary Practice
- Varied Sonata-Allegro Procedures in Beethoven's Concert Overtures
- Issues of Attribution with Regard to Giovanni Gabrieli's *Symphoniae Sacrae* (1615)
- Intentional Contradiction: The Ordering of György Kurtág's *Kafka Fragments*, Op. 24
- Musical and Literary Allusions in Johannes Brahms's Piano Trio in B Major, Op. 8
- Nationalism in Twenty-Century Argentinean Music
- Mozart's Post-1781 Substitution Arias
- Stockhausen's *Klavierstücke* Nos. I, V, IX, XI, XIV
- The influences of the lute in France on the 17th century clavecinists: specifically Chambonnières, Louis Couperin, D'Anglebert and Froberger
- Quotation in the music of Judith Zaimont, with a focus on her piano music
- The use of the organ in the Anglican/Episcopal churches in America before 1830
- Brazilian Nationalism in the Early 20th century as seen in the Guitar Works of Heitor Villa-Lobos
- Brahms's g minor Piano Quartet and Handel's Concerto Grosso, Op. 6, No. 7, as arranged by Arnold Schoenberg for symphony orchestra
- Harmonic Centers in Mozart's Developments
- Neo-classicism in Eugene Ysaÿe's *Six Sonates pour Violon Seul*, Op. 27
- Schumann's Piano Sonata in f minor, Op. 14: Compositional History, Versions and Critique
- Convention and New Paths in Chopin's Polonaise, Op.44 and Polonaise-Fantasy, Op.61
- The Too Short Time: An Examination of Gerald Finzi's Songs for Baritone on Text of Thomas Hardy
- Tonal Structure in Robert Schumann's Piano Sonata in f-sharp minor, Op. 11
- Conflicting elements of style and genre in Franz Schubert's Fantasy for violin and piano, D. 934
- Rossini's *Peches de vieillesse*
- Milton Babbitt's *Sheer Pluck*
- The Early Piano Sonatas of Johannes Brahms: The Influence of E.T.A. Hoffman's Literary Style
- The late piano works of Franz Liszt
- Frank Ticheli Symphony #2 for Concert Band

## Appendix K: Previously Approved Final Oral Exam Repertoire Topics

- Schoenberg: *Verklärte Nacht Op. 4 (Transfigured Night)*
- Mozart's Six String Quintets K. 174, K. 406, K. 515, K. 516, K. 593, and K. 614
- Symphonies of Aaron Copland
- Franz Schubert's Two Late Piano Trios: Op. 99 and Op. 100
- Maurice Duruflé's *Prélude et fugue sur le nom d'Alain* op. 7.
- Meyerbeer's "Les Huguenots."
- Brahms's Symphonies Nos. 1 and 2
- Schumann's *Dichterliebe* and *Frauenliebe und –leben*
- Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*
- *Winterreise* by Franz Schubert
- Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*
- Beethoven's Opus 18 String Quartets
- Beethoven's Symphony No. 3 in Eb Major, Op. 55 and Eroica Variations in Eb Major, Op. 35
- Bach's *Brandenburg Concertos*
- Mozart's *The Magic Flute*
- J. S. Bach's solo keyboard concertos, BWV 1052-58
- Beethoven Concertos: Violin Concerto, Triple Concerto, Piano Concerto No. 4
- Chamber music of Brahms (Clarinet Ops. 114, 115, 120)
- Schubert's *Die schöne Müllerin*
- Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*
- Beethoven's middle period piano sonatas, op. 53-90
- Messiaen's *Quatuor pour la fin du temps*
- The major organ works of César Franck
- Works for lute by J. S. Bach
- The early symphonies of Tchaikovsky
- Hildegard von Bingen's *Ordo Virtutum*
- Josef Haydn's String Quartets
- Bartók's *Concerto for Orchestra*, Sonata for solo violin, and Piano Concerto No. 3
- Frédéric Chopin's *Nocturnes*
- Flute quartets of Mozart, K. 285, 285a, 285b (171), 298
- Monteverdi's Fifth Book of Madrigals
- J.S. Bach: *Well-Tempered Clavier: Book 1*
- Debussy's *Prélude à L'Après-midi d'un faune*, *La Mer* and *Nuages*
- Schubert's *Winterreise*
- Songs and Ayres of John Dowland
- The mature symphonies of Stravinsky
- George Crumb's *Ancient Voices of Children*, *Black Angels*, and *Voice of the Whale*

