



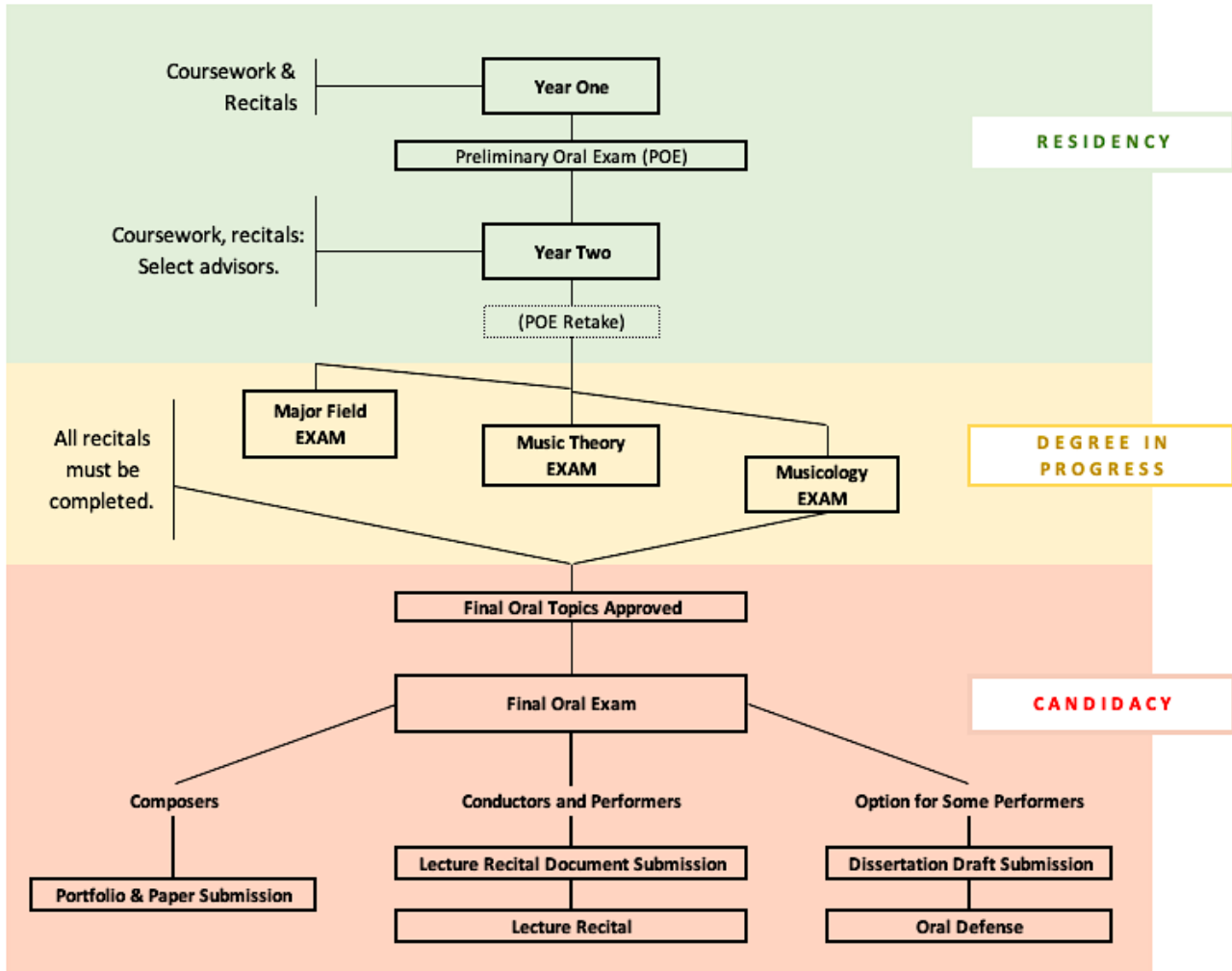
JOHNS HOPKINS
PEABODY CONSERVATORY

DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING INTO THE
DOCTOR OF MUSICAL ARTS DEGREE
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2022

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 to Office of Academic Affairs no later than June 15.

Degree-in-Progress: Beginning Year Three

- Register for PY.610.813-814 Doctoral Consultation and Research with your Musicology advisor each semester
- Major Field Exam: 3 hours (by the end of the first semester DIP)
- Music Theory Exam: 8 hours (within the first year DIP)
- Music History Exam: 8 hours (within the first year DIP)

DMA Candidacy: Final Two Semesters

- Register for PY.610.792 Lecture-Recital Paper OR PY.310.791 Compositions/Commentary OR PY.610.791 Dissertation as appropriate in the terminal semester.
- Final Oral Topics Approval in the penultimate semester.
- Take Final Oral Exam in the terminal semester.
- Submit Final Document in the terminal semester.
- Register for and complete Lecture Recital in the terminal semester.

THE OFFICE OF ACADEMIC AFFAIRS | 230 AUSTRIAN HALL

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 examination topics and template submission forms.

If you have any questions about the contents of this packet, please make an appointment to speak with the staff in the Office of Academic Affairs.

We look forward to working with you.

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. DMA Colloquium has a strict attendance policy.

Musicology and Music Theory

DMA students typically take six credits of music theory (two graduate seminars) and three additional 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. Students request interdivisional registration by submitting [this web-form](#).

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. Large ensemble and chamber music credits cannot count as electives.

Requirements by Major

Composition

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Departmental Seminar	PY.310 .845–846	4	1	1	1	1		4
Composition Recital (DMA)	PY.310.721	2					2	2
Compositions/Commentary	PY.310.793	6					6	6
		28						28
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminars	PY.610.6xx	9		3	3	3		9
Music Theory Seminars	PY.710.6xx	12	3	3	3	3		12
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		28						28
ELECTIVES								
Electives	xxx.xxx	6		3	3			6
Humanities Elective	xxx.xxx	3				3		3
		9						9
TOTAL								
		65	11	14	14	14	12	65

Orchestral Conducting

MAJOR AREA			ONE		TWO		DIP	Σ
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.330.724	2				2		2
Recital: Lecture	PY.330.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		28						28
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	15	3	6	3	3		15
Humanities Elective	xxx.xxx	3				3		3
		18						18
TOTAL								
		62	12	15	12	15	8	62

Wind Conducting

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Wind 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
Recital	PY.330.724	2				2		2
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	13	13	13	16	6	61

Guitar

MAJOR AREA			ONE		TWO		DIP	Σ
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
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61
DISSERTATION TRACK								
61 Credits								
- Recital: Concerto	PY.470.725	-2						
- Recital: Chamber Music	PY.470.726	-2						
- Recital: Lecture	PY.470.727	-2						
- Lecture-Recital Paper	PY.610.792	-2						
Doctoral Consultation & Research	PY.610.813	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

MAJOR AREA			ONE		TWO		DIP	Σ
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
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DISSERTATION TRACK**61 Credits**

- Recital	PY.380.725	-2
- Recital: Chamber Music	PY.380.726	-2
- Recital: Lecture	PY.380.727	-2
- Lecture-Recital Paper	PY.610.792	-2
Doctoral Consultation & Research	PY.610.813	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

MAJOR AREA			ONE		TWO		DIP	Σ
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
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DISSERTATION TRACK

61 Credits

- Recital: Concerto	PY.xxx.725	-2
- Recital: Chamber Music	PY.xxx.726	-2
- Recital: Lecture	PY.xxx.727	-2
- Lecture-Recital Paper	PY.610.792	-2
Doctoral Consultation & Research	PY.610.813	2
Dissertation	PY.610.791	6

Organ

MAJOR AREA			ONE		TWO		DIP	Σ
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.460.721	2	2					2
Recital: Solo	PY.460.722	2		2				2
Recital: Solo	PY.460.723	2			2			2
Recital: Concerto	PY.460.725	2				2		2
Recital: Chamber Music	PY.460.726	2					2	2
Recital: Lecture	PY.460.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	12	12	12	15	10	61

DISSERTATION TRACK 61 Credits

- Recital: Concerto	PY.460.725	-2
- Recital: Chamber Music	PY.460.726	-2
- Recital: Lecture	PY.460.727	-2
- Lecture-Recital Paper	PY.610.792	-2
Doctoral Consultation & Research	PY.610.813	2
Dissertation	PY.610.791	6

Piano

MAJOR AREA			ONE		TWO		DIP	Σ
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
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		17						17
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		62	12	12	13	15	10	62

DISSERTATION TRACK 62 Credits

- Recital: Concerto	PY.450.725	-2
- Recital: Chamber Music	PY.450.726	-2
- Recital: Lecture	PY.450.727	-2
- Lecture-Recital Paper	PY.610.792	-2
Doctoral Consultation & Research	PY.610.813	2
Dissertation	PY.610.791	6

Voice

MAJOR AREA			ONE		TWO		DIP	Σ
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: Chamber Music	PY.530.726	2			2			2
Recital: Lecture	PY.530.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		30						30
SUPPORTIVE COURSES								
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
Doctoral Consultation & Research	PY.610.813-814	4					4	4
		16						16
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3				3		3
		15						15
TOTAL								
		61	13	13	13	13	10	61

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

MUSICOLOGY IF COMBINED WITH ANOTHER MM OR DMA

MAJOR AREA			ONE		TWO		
Seminars in Musicology	PY.610.63x	6	3	3	[3]	6	
One Seminar and Colloquium	[Taken for DMA]	6	3			[3]	
Musicology Colloquium	PY.610.847-848	3	3			3	
Masters Research	PY.610.755	2		2		2	
Master's Thesis	PY.610.691	2			2	2	
		13					13
ELECTIVES							
Electives*	AS.xxx.xxx	[3]		[3]		3	
		0					3
TOTAL							
		13	0	6	5	2	13

* 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**MUSIC THEORY PEDAGOGY IF COMBINED WITH ANOTHER MM OR DMA**

MAJOR AREA			ONE	TWO	
Baroque Counterpoint*	PY.710.634	3	3		3
Analysis Courses	Choose Two	[6]			
Twentieth Century Analysis Course	Choose 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
TOTAL					
		15	6	0	6
				3	15

Assumes two analysis courses fulfilled in completion of other program.

*Students who test out of Baroque counterpoint take Renaissance Counterpoint PY.710.633

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 qualifying exams and topics for the final written document. Members of this committee prepare the written qualifying examinations and serve on the committee for the Final Oral Examination. Each student must select the members of their committee before entering Degree-in-Progress status. In most cases, the student's musicology advisor will serve as the student's primary point of contact throughout the various requirements of the DIP and candidacy stages of the DMA. The student's DIP status will be finalized only after the student confirms their advisors with the Office of Academic Affairs.

Major Field Committee

Students studying Piano are assigned a Major Field Committee. The Major Field Committee consists of the major teacher and one or two faculty members from the department 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 eight faculty members and meets monthly during each academic year.

For the 2022-23 academic year, the members of the Doctoral Committee are:

- Daniel Aune
- David Gutkin
- Sharon Levy, faculty co-chair
- Joel Puckett
- William Sharp
- Stephen Stone
- Kip Wile
- Sky Macklay

Recitals

A minimum of three recitals is required of all performance majors. 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 must register for recitals in SIS as well as with 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

Most degree recitals take place on campus. Capstone projects and off campus recitals require the approval of the Major Teacher, Academic Affairs, and the Concert Office. See the [Concert Office regulations](#) for information on the recital process.

Program Approval

The repertoire for each recital program must be uploaded through Slate and approved by the Office of Academic Affairs and the student's major teacher. When selecting repertoire, please note the time requirements as outlined, [here](#).

Program Notes

Each DMA student must write original program notes of publishable quality and appropriate length for every recital. Each student will be assigned a faculty approver from the Musicology department who will approve program notes during the residency; all program notes must be approved by the faculty approver before the recital program will be approved by the Office of Academic Affairs. Any questions regarding content, length, or quality of program notes should be directed toward students' program note approver.

The process for approval of DMA program notes, in order, is as follows:

1. Students send first drafts, via email, to their program note approvers for editing. (No later than two weeks before recital date).
2. After any suggested changes are made (if necessary), students should send second draft to their program note approver for any further edits.
3. Once all suggested edits have been made, students should forward an email to the Academic Program Coordinator, from their program note approvers, stating that their program is ready for submission into Slate.
4. Students should then upload their program notes into their Slate portals.
5. Faculty will receive an automated alert to give their final approval through Slate.

Students are to email their first draft of program notes to their musicology advisor **no later than 2 weeks before their recital date** and receive an approval of the notes **1 week before the recital**. The Concert Office will be able to track the student's progress and take appropriate action if they are falling behind on the deadlines.

As program notes are a required part of the recital grade, we will be cancelling any DMA recital lacking approved program notes.

Students are informed of this policy here in the guidelines, in automated confirmation and reminder emails, and it is listed on the [Nest](#). We do not want to cancel any recitals because of a failure to submit approved notes and we are willing to work with students who are having any difficulty.

Requirements by Major

Performance Majors:

One recital program may be specialized in content if the others are varied.

Conducting Majors:

Students make arrangements for their recitals in coordination with their major teacher and the Concert Office. 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

Discuss your plans for your chamber recital as early as possible with your major teacher and the Office of Academic Affairs to ensure appropriate faculty oversight. Students are not required to be enrolled in lessons when performing the chamber music recital. If the chamber music recital is performed during the DIP period, program notes should be approved by the Musicology advisor.

Composition Recital

The composition recital may take a number of forms: students may elect to mount a traditional recital on the Peabody campus or submit a digital portfolio of performances recorded at different times. Students may propose an alternate project that showcases original compositional work with the approval of the major teacher, Concert Office, and Academic Affairs. In all cases, students must present a minimum of 50 to 60 minutes of original music, composed during the period of DMA study. The composition recital may be performed at any time during the course of study but must be completed before the Final Oral Exam and the submission of the Composition Portfolio and Commentary. Music included in the final portfolio submission may be showcased in the 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 prepared script. 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 (for spring graduation) or November 15 (for fall graduation) 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. For spring graduation, the lecture recital must be completed by the end of April. For fall graduation, the lecture recital must be completed by the end of November.

Preliminary Examination

Students take the Preliminary Examination during the second semester of study. The goal is to assess the overall level of the student's academic progress during the first year of course work and, if necessary, to identify areas for improvement which the student may address through additional course work before the end of the residency. The design, administration, and evaluation of the Preliminary Exam is managed by the members of the Doctoral Committee.

The Preliminary Examination is graded on a "pass/fail" basis. Students who fail part or all of the Preliminary 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

The Preliminary Examination is in two parts: an exam on repertoire and a listening exam. This year, both the repertoire and listening portions will take place in person (subject to change). The repertoire portion typically lasts 15-20 minutes, and the listening, 1 hour.

For the repertoire exam, students select one piece from a list of 3-4 given by the Doctoral Committee. Students will receive options for repertoire selection by the end of the fall 2022 semester, and the exam itself will be scheduled in the latter portion of the spring 2023 semester. The listening exam is typically scheduled 1-2 weeks after the repertoire exam. Full details will be communicated by the Academic Program Coordinator prior to the end of the fall semester.

Exam Preparation

Repertoire Portion

During the repertoire portion of the exam, students will address questions from members of the Doctoral Committee on a range of topics relevant to their chosen piece. Students will have several weeks to thoroughly study before sitting for the exam and will be able to reference a blank copy of the score during questioning. Generally, students should be prepared to address issues such as the following:

- 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., 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.)

Listening Portion

During the listening portion of the exam, students will gather in one of Peabody's recital halls and be played portions of 3-5 pieces selected by the Doctoral Committee. Each selection will be played twice with time in between for students to respond. All answers will be recorded via laptop/tablet in virtual documents provided by the Academic Program Coordinator. Students will not be graded on their ability to identify each piece but rather their responses to questions such as the following:

- 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? (Please list **one**)
- 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 Examination, completing all academic residency requirements, and performing the number of recitals prescribed by the student's 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, students will be required to confirm the members of their Academic Advisory Committee and provide a timetable for completing recitals, qualifying exams, and the Final Oral Exam. Students will present these timetables during their "Becoming DIP" meetings with

the Office of Academic Affairs at the end of the fourth semester of study. Details regarding students' academic advisors should be confirmed in writing with the Office of Academic Affairs.

DMA students register for PY.610.813 (fall) or PY.610.814 (spring) Doctoral Consultation and Research each semester of the DIP period. In the final semester of study, students also register for PY.610.702 Lecture Recital Paper, PY.310.703 Composition/Commentary, or PY.610.791 Dissertation as appropriate.

Qualifying Examinations

Admission to candidacy is determined in part by the results of the three written qualifying examinations: Major Field, Music History, and Music Theory. All examinations are graded on a "pass/fail" basis. A student who fails any qualifying examination 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 on a student's Advisory Committee and administered by the Office of Academic Affairs. They may be taken beginning in the second year of coursework, following the successful completion of the Preliminary Examination.

To schedule a qualifying exam, the student should first discuss a likely date with the pertinent member of their Academic Advisory Committee. Once the student has confirmed a proposed exam date with the pertinent faculty advisor they should then contact the Academic Program Coordinator to schedule the exam. 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. Exam scheduling is on a first come, first serve basis. Contact the Academic Program Coordinator for details on exam format.

Major Field Exam

The Major Field Exam (typically 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 specific format and content of the Major Field Exam varies according to the field of study and is ultimately decided by the student's studio teacher or department chair. Exam details for each field are linked below, and students should address questions about the Major Field Exam to the Academic Program Coordinator. 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. Students may take the Piano Literature Exam in the first year of study and before the completion of the Preliminary Oral Exam. Details about the Piano Literature Exam will be communicated by the Academic Program Coordinator in the first half of each semester.

Students may find more details concerning their department's MFE, [here](#).

The Comprehensive Exam in Musicology

The Musicology Exam (8 hours) is comprised of essay questions on topics as determined in consultation with the student's musicology advisor. This exam may be split into two segments on consecutive days. 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 (i.e., 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 (i.e., 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 (i.e., 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 (i.e., 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.

The Comprehensive Exam in Music Theory

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 20th-century composers or a comprehensive analysis of a 20th-century piece

This exam may be split into two segments on consecutive days. Further questions about the specific content in each exam topic should be directed toward students' music theory advisor.

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

Deadlines for DMA Candidacy

Deadlines for final measures of the DMA (Final Oral Exam Topics; Final Oral Examination; Final Documents, Dissertations, and Compositions/Commentary; Lecture Recitals) are laid out in **Appendix F**.

Final Oral Examination

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

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 and slideshows are allowed, but presentations may not include pre-recorded audio, video, or live performances.

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 their 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 Proposal**Presentation topic**

The presentation topic is chosen in consultation with the student's Musicology advisor and the proposal consists of a one-paragraph abstract (See **Appendix A**). The abstract 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 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 proposal for 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 by the end of the semester prior to the student's graduation.

Please see **Appendix D** for examples of previously approved Final Oral presentation topics and **Appendix E** 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 Associate Dean for Academic Affairs. The exam can only be scheduled within normal office hours (Monday through Friday, 9am to 5pm).

Final Document Submission and Formatting

All final documents should be digitally submitted in accordance with the guidelines published by the Arthur Friedheim Library, available [here](#). This resource includes information on proper document formatting (cover pages, margins, etc.), as well as document submission. Please note that the deadlines stipulated on the page linked above are very strict. Additionally, note that these deadlines presume that the version of the document being submitted is in its FINAL form and has already been approved by the student's musicology advisor. To that end, students should do their best to ensure that their musicology advisor is in possession of a complete draft of their document a minimum of one month before the library's submission deadline. Following repositing of the final version of the document through the library submission portal, the student's faculty advisor confirms acceptance of the document via written communication with the Academic Program Manager.

Lecture-Recital Paper

For most DMA students, the final recital will be a lecture recital, based on an accompanying written document. This essay must be submitted in its final, fully approved form 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 the Musicology advisor from the student's Academic Advisory Committee.

Composition Portfolio/Commentary

Students in Composition must enroll in Compositions/Commentary (PY.310.793) in their final semester . 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 Musicology Advisor. 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.

Compositions must be submitted to the major teacher and the commentary to the Academic Advisory Committee. 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.

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 their 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 B** 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

Refer to **Appendix F** for deadlines regarding submission of the document to dissertation readers and scheduling of the defense. The advisor must approve the submitted copy of the dissertation and notify the Academic Program Coordinator the document is ready for the oral defense. 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 Office of Academic Affairs.

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 the dissertation in accordance with the [Arthur Friedheim Library guidelines](#).

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: Final Oral Examination Topic Template

DMA FINAL ORAL EXAMINATION TOPIC APPROVAL

Name: D. Emmaystudent

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 B: 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 C: Recommendations for Abstract Development/Formatting

Analytical or Research Presentation

Each student works towards the research presentation with their Musicology advisor. The student should submit a 300–350-word title and abstract for the presentation to the DMA committee for their approval. A successful abstract will do these four things:

1) State what core question the research will answer / theoretical problem the research will address.

The abstract should indicate a) what scholarship exists in this area and b) what its limitations are that render additional research necessary.

2) Outline what materials will be used to address the question / problem

For instance, will the candidate draw on historical sources such as memoirs, letters, newspaper articles, instrumental / vocal treatises, or periodical reviews? Will the candidate draw on scores or recordings? Will the candidate draw on recent books outside music studies to offer a new perspective on the question? The candidate must be as specific as possible about what sources will be drawn on, how the candidate will use these sources and what value these sources have for the research at hand.

3) Tell us what the main conclusion(s) will be.

Note that these conclusions must be original. This does not mean that these should be earth-shattering, but it does mean that these should contribute something new and notable to our understanding of the area the candidate is working in.

4) Make a case for the larger implications of the findings outlined in (3).

What are the implications of your findings in (3) more broadly? For instance, should these also alter how we see a particular compositional process? Or how we understand a particular decade in music history? Or how we view the impact of a particular technology on music-making? The point of this section is to make a case for why your very focused conclusions in (3) should excite scholars more broadly.

The DMA committee will assess whether all this can be addressed in a 20-minute presentation. A focused, precise, and convincing abstract that follows steps 1-4 is the best indicator that the candidate can achieve this.

Appendix D: 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 E: 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*

Appendix F: Deadlines for Final Measures

DMA Final Measures - Deadlines		Description	Deadline for Spring Graduation	Deadline for Fall Graduation
Recital Track				
Final Oral Exam Topic		Must be approved first by Advisory Committee (major teacher, Musicology advisor, Music Theory advisor) and then by the DMA Committee.	End of preceding semester (December).	End of preceding semester (May).
Final Oral Exam		Scheduled following successful completion of all recitals and qualifying exams, and before Lecture-Recital paper and Lecture Recital. To schedule, first check availability of Advisory Committee, then the Associate Dean via the Academic Program Coordinator.	15 March, or before Lecture-Recital paper and Lecture Recital	15 October, or before Lecture-Recital paper and Lecture Recital
Lecture-Recital Paper		Submitted to the Arthur Friedheim Library after a successful Final Oral Exam and before the Lecture Recital.	15 April, or before Lecture Recital	15 November, or before Lecture Recital
Lecture Recital		Final measure for Recital track.	End of April	End of November
Compositions/Commentary Track				
Final Oral Exam Topic		Must be approved first by Advisory Committee (major teacher, Musicology advisor, Music Theory advisor) and then by the DMA Committee.	End of preceding semester (December).	End of preceding semester (May).
Final Oral Exam		Scheduled following successful completion of all qualifying exams, and before submission of the portfolio and commentary. To schedule, first check availability of Advisory Committee, then the Associate Dean via the Academic Program Coordinator.	15 March, or before submission of portfolio and commentary	15 October, or before submission of portfolio and commentary
Portfolio and Commentary		Final measure for Compositions/Commentary track. Submitted to the Arthur Friedheim Library.	15 April	15 November
Dissertation Track				
Final Oral Exam Topic		Must be approved first by Advisory Committee (major teacher, Musicology advisor, Music Theory advisor) and then by the DMA Committee.	End of preceding semester (December).	End of preceding semester (May).
Dissertation Topic Proposal		Must be approved first by the dissertation advisor, and then by the DMA Committee. Two readers must be selected to sit on the adjudication panel. The DMA Committee may require or recommend a reader who is an expert in the field as appropriate.	End of preceding semester (December).	End of preceding semester (May).
Final Oral Exam		Scheduled following successful completion of all recitals and qualifying exams, and before submission of the dissertation. To schedule, first check availability of Advisory Committee, then the Associate Dean via the Academic Program Coordinator.	1 March	1 October
Dissertation Process	1. Delivery of dissertation to readers	Dissertation delivered to advisor and all readers	1 March	1 October
	2. Dissertation Defense	Scheduled after completion of all prior steps. To schedule, first check availability of dissertation readers, then the Associate Dean via the Academic Program Coordinator.	1 April	1 November
	3. Dissertation Submission	Final measure for Dissertation track. Submitted to the Arthur Friedheim Library.	15 April	15 November