



JOHNS HOPKINS

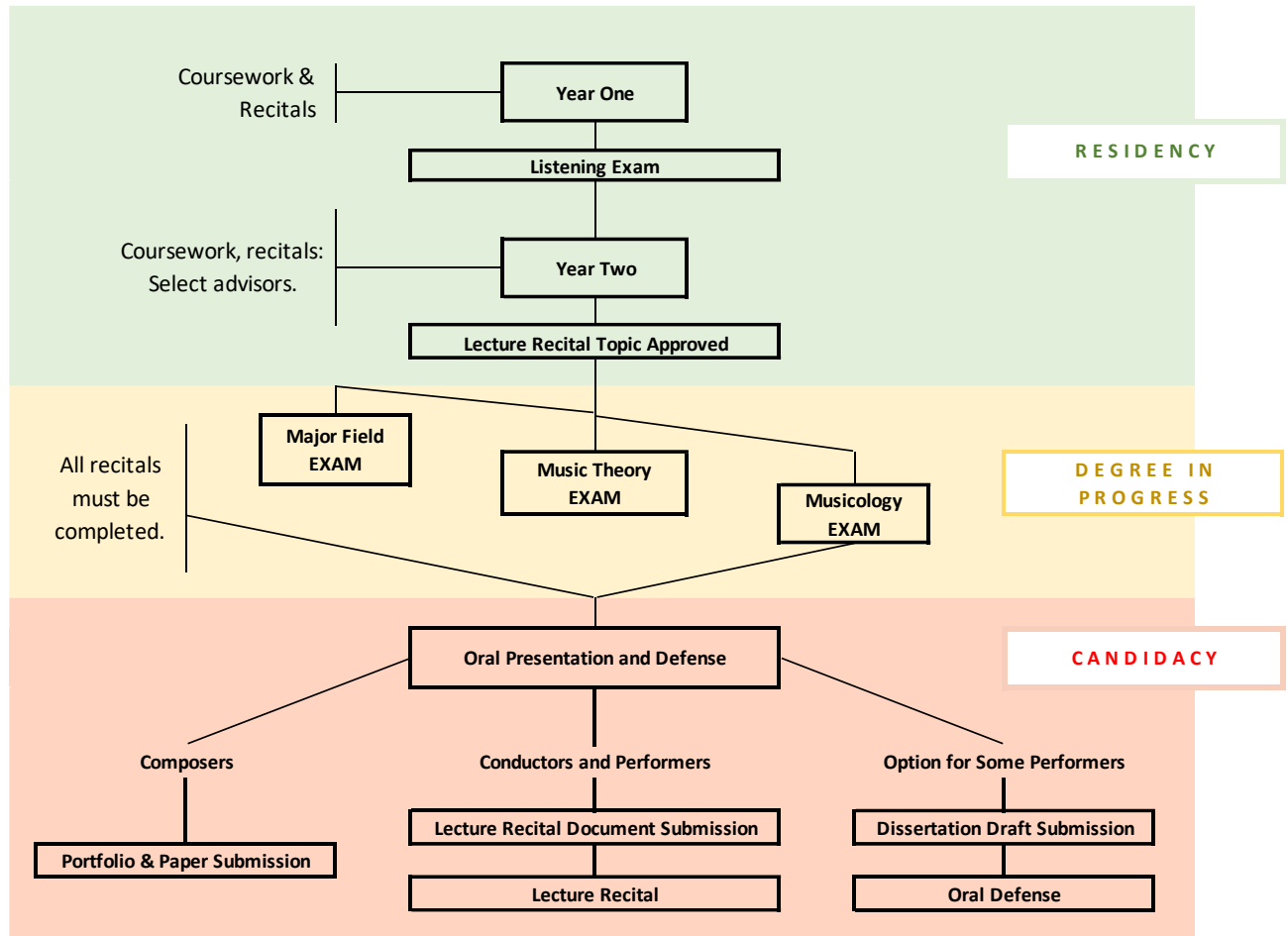
PEABODY CONSERVATORY

DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING INTO THE
DOCTOR OF MUSICAL ARTS DEGREE
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2023

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
- Listening Exam (spring semester)

Residency: Year Two

- Required coursework (see “Requirements by Major”)
- Recitals
- Lecture Recital Topic Approved
- 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.
- Oral Presentation and Defense in the terminal semester (penultimate semester preferred).
- 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 residency exams, 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

To elevate the human experience through leadership at the intersection of art and education

Mission of the Doctor of Musical Arts Degree

The DMA is a professional degree which combines advanced study in an area of specialization with scholarship and practical training to prepare artists for careers in higher education, performance, composition, and leadership roles in the field.

TABLE OF CONTENTS

| | |
|---|-----------|
| Timeline for the DMA Program | 2 |
| Residency: Year One..... | 3 |
| Residency: Year Two | 3 |
| Degree-in-Progress: Beginning Year Three..... | 3 |
| DMA Candidacy: Final Two Semesters..... | 3 |
| Table of Contents | 5 |
| DMA RESIDENCY..... | 7 |
| Foundational Requirements..... | 7 |
| Major Lessons | 7 |
| Musicology Colloquium..... | 7 |
| Musicology and Music Theory | 7 |
| Humanities Elective | 7 |
| General Electives | 7 |
| Requirements by Major..... | 8 |
| Composition | 8 |
| Orchestral Conducting | 9 |
| Wind Conducting | 10 |
| Guitar..... | 11 |
| Historical Performance Instruments..... | 12 |
| Winds, Brass, Percussion, and Harp | 13 |
| Organ..... | 14 |
| Piano..... | 15 |
| Strings | 16 |
| Voice | 17 |
| The DMA Combined with an MM | 18 |
| MM in Musicology in Combination with the DMA | 18 |
| MM in Music Theory Pedagogy Combined with the DMA | 19 |
| Cognates..... | 19 |
| Advisory Committees..... | 21 |
| Academic Advisory Committee..... | 21 |
| Major Field Committee | 21 |
| Doctoral Committee | 21 |
| Recitals | 22 |
| Registration | 22 |
| Program Approval | 22 |
| Program Notes..... | 22 |
| Requirements by Major..... | 23 |
| Specialized Recitals | 23 |
| Residency Examinations..... | 24 |
| Listening Examination | 24 |
| Lecture Recital Topic Proposal..... | 25 |
| DEGREE IN PROGRESS..... | 27 |
| Registration Requirements..... | 27 |
| Qualifying Examinations..... | 27 |
| Major Field Exam | 28 |
| The Comprehensive Exam in Musicology..... | 28 |
| The Comprehensive Exam in Music Theory | 30 |
| Pacing Through the DIP Phase..... | 31 |
| DMA CANDIDACY | 31 |
| Deadlines for DMA Candidacy | 31 |
| Oral Presentation and Defense | 31 |

| | |
|---|-----------|
| Components of the Exam..... | 31 |
| Scheduling the Exam..... | 32 |
| Final Document Submission and Formatting..... | 32 |
| Lecture-Recital Paper..... | 32 |
| Composition Portfolio/Commentary | 32 |
| Composition Portfolio..... | 33 |
| Commentary..... | 33 |
| Dissertation | 33 |
| Topic Proposal | 33 |
| Dissertation Readers..... | 34 |
| Oral Defense..... | 34 |
| Final Submission..... | 34 |
| Requests for Extension..... | 34 |
| Pacing Through the DMA Program | 35 |
| APPENDICES | 36 |
| Appendix A: Lecture Recital Topic Proposal Template | 36 |
| Appendix B: Dissertation Proposal Form..... | 37 |
| Appendix C: Recommendations for Abstract Development/Formatting | 38 |
| Appendix D: Previously Approved Presentation Topics..... | 39 |
| Appendix E: Deadlines for Final Measures | 40 |

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: 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 |
| | | 26 | | | | | | 26 |
| 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 | 3 | 6 | 3 | | 15 |
| Humanities Elective | xxx.xxx | 3 | | | | 3 | | 3 |
| | | 18 | | | | | | 18 |
| TOTAL | | | | | | | | |
| | | 60 | 10 | 12 | 13 | 15 | 10 | 60 |

| DISSERTATION TRACK | | 64 Credits |
|----------------------------------|------------|-------------------|
| - 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 |

Winds, Brass, Percussion, and Harp

Bassoon, Clarinet, Euphonium, Flute, Guitar, Harp, Horn, Oboe, Percussion, Saxophone,
Trombone, Trumpet, Tuba

| 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: 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 |
| | | 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 | 3 | 6 | 3 | | 15 |
| Humanities Elective | xxx.xxx | 3 | | | | 3 | | 3 |
| | | 18 | | | | | | 18 |
| TOTAL | | | | | | | | |
| | | 62 | 12 | 12 | 15 | 13 | 10 | 62 |

DISSERTATION TRACK 64 Credits

| | | |
|----------------------------------|------------|----|
| - 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 |

* 1 semester of Ensemble (PY.910.501) may substitute for the third solo recital, dependent upon teacher approval and instrumental need in the ensembles.

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: Chamber Music Or Third Solo | PY.460.726 Or PY.460.723 | 2 | | | | | 2 | 2 |
| Recital: Lecture | PY.460.727 | 2 | | | | | 2 | 2 |
| Lecture-Recital Paper | PY.610.792 | 2 | | | | | 2 | 2 |
| | | 26 | | | | | | 26 |
| 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 | 3 | 6 | 3 | | 15 |
| Humanities Elective | xxx.xxx | 3 | | | | 3 | | 3 |
| | | 18 | | | | | | 18 |
| TOTAL | | | | | | | | |
| | | 60 | 10 | 12 | 13 | 15 | 10 | 60 |

DISSERTATION TRACK 62 Credits

| | | |
|----------------------------------|------------|----|
| - 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 |

Strings

| MAJOR AREA | | | ONE | | TWO | | DIP | Σ |
|----------------------------------|-----------------|-----------|------------|----|------------|----|------------|-----------|
| Major Lesson | PY.100.100 | 16 | 4 | 4 | 4 | 4 | | 16 |
| Recital: Solo | PY.425.721 | 2 | 2 | | | | | 2 |
| Recital: Solo | PY.425.722 | 2 | | 2 | | | | 2 |
| Recital: Solo | PY.425.723 | 2 | | | 2 | | | 2 |
| Recital: Concerto | PY.425.725 | 2 | | | | 2 | | 2 |
| Recital: Chamber Music | PY.425.726 | 2 | | | | | 2 | 2 |
| Recital: Lecture | PY.425.727 | 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.425.725 | -2 |
| - Recital: Chamber Music | PY.425.726 | -2 |
| - Recital: Lecture | PY.425.727 | -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 | | Additional Credits |
|------------------------|-------------------|-----------|-----|---|-----|-----|--------------------|
| Seminars in Musicology | PY.610.63x | [3]+9 | 3 | 3 | 3 | [3] | 9 |
| Musicology Colloquium | PY.610.847 or 848 | [3] | [3] | | | | 0 |
| 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] | | 0 |
| | | 0 | | | | | 0 |
| TOTAL | | | | | | | |
| | | 13 | 3 | 3 | 5 | 2 | 13 |

Square parentheses [] indicate requirement already part of DMA requirements.

* 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 DMA program.

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

Cognates

A cognate is analogous to a minor, indicating experience and knowledge in a secondary area. While not another degree, the advantage of a cognate is that it requires no additional course work. Courses used for the cognate also count as electives for the DMA degree. Music theory and musicology courses must be in addition to the required seminars. For example, most departments require 2 musicology courses, Colloquium and one seminar, for the DMA degree. For a Musicology cognate, students will take three additional seminars, which will count as 9 of their elective credits, for a total of five musicology courses. Students can earn only one cognate.

| Cognate Area | Requirements | Credits | Total Credits |
|-------------------|---|---------|---------------|
| Musicology | 3 Graduate Seminars (PY.610.6XX) | 3 each | 9 |
| Music Theory | 3 Graduate Seminars (PY.710.6XX) | 3 each | 9 |
| Business of Music | Pitching Your Creative Idea (PY.123.612) | 3 | 9 |
| | Business and Law (PY.123.412) | 2 | |
| | Audience Development (PY.123.621) | 2 | |
| | Arts Leadership Today (PY.123.415) | 2 | |
| Computer Music | 3 of the following courses, minimum 8 credits | | 8-9 |
| | • Digital Music Programming 1 (PY.350.837) | 3 | |
| | • Digital Music Programming 2 (PY.350.838) | 3 | |

| | | | |
|---|--|-----------------------|---|
| | <ul style="list-style-type: none"> • Synthesis Theory 1 (PY.350.867) • Synthesis Theory 2 (PY.350.868) • Studio Techniques (PY.350.835) • Intro to Computer Music 1 (PY.350.463) • Intro to Computer Music 2 (PY.350.464) | 2 2 3 3 3 | |
| Performing Arts & Health (Instrumental) | Intro to Research in Performing Arts and Health (PY.560.601) Musco-Skeletal (Playing Well) Hearing Health | 3 3 3 | 9 |
| Performance Pedagogy* | [Your Instrument] Pedagogy 1 [Your Instrument] Pedagogy 2 Pedagogy Internship (PY.520.615) Internship (PY.520.617) Portfolio Development (PY.520.618) | 2 2 2 1 1 | 8 |
| Historical Performance | 3 credits applied courses 3 credits theoretical courses 3 credits either applied or theoretical See below for categorization | 3 3 3 | 9 |

* Other pedagogy tracks are available for students with prior experience. The coordinator of the pedagogy program can help determine what is best for a particular student.

Historical Performance Categories

Applied Course Options

Baroque Flute Class
Baroque Oboe Class
Baroque Trumpet Class
Baroque Violin Class
Viola da Gamba Class
Lute Class
Bach/Weiss/Ornamenting Lute & Guitar
Baroque Ensemble
Baltimore Baroque Band
Peabody Renaissance Ensemble
Recorder Ensemble
Viola da Gamba Ensemble
Minor lessons in HP Department (Extra fee)
HP Vocal Coaching (Extra fee might apply)

Theoretical Courses

Baroque Ornamentation
Baroque Performance Practice
Lute Literature and Notation
Early Vocal Literature
Early Winds Literature
Baroque Violin Literature
Early Cello Literature
Baroque Violin Literature
Classical Strings Literature
Tuning and Temperaments
Harpsichord Literature
Continuo

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 Oral Presentation and Defense. 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 2023-24 academic year, the members of the Doctoral Committee are:

- Daniel Aune
- David Gutkin
- Sharon Levy, faculty co-chair
- Sky Macklay
- William Sharp
- Steven Spooner

- Stephen Stone
- Kip Wile

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, except for the chamber music and lecture recitals.

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 [recital time requirements](#).

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 Oral Presentation and Defense 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), June 15 (for summer 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 summer graduation, the lecture recital must be completed by the end of June. For fall graduation, the lecture recital must be completed by the end of November.

Residency Examinations

There are two examinations that occur during the Residency. The first, the Listening Exam, is given during the first year of study. The second exam, the Lecture Recital Topic Proposal, is taken in the second year. These exams are graded on a pass/fail basis. All DMA students must pass both exams to achieve Degree-in-Progress status.

Listening Examination

Students take the Listening 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 Listening Exam lasts approximately one hour. During this test, students will gather in one of Peabody's 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.

Lecture Recital Topic Proposal

During their second year of study, students propose their lecture recital topic. The proposal can be defended in either of two ways: 1) by examination during a regularly scheduled Doctoral Committee meeting; or 2) by examination during a special meeting of the Doctoral Committee set up a day in the second half of the spring semester to hear any students who have not yet passed the requirement.

This exam will test students on both the quality of their lecture-recital thesis as well as their knowledge of the relevant piece(s). Questions may range from the broad (e.g., name several authors working in this area) to the detailed (e.g., the form of the piece under study). If a student is studying multiple works for their lecture recital, they will select one to know in detail for the test. Someone researching Haydn's London symphonies may choose to prepare the Surprise Symphony. Collections of short works will count as a single piece. For example, if a student is researching Debussy preludes, it would be appropriate to choose Book 1 or Book 2 for the test.

At least one week before appearing, the student must submit a one-paragraph abstract to the Doctoral Committee (See **Appendix A** and **Appendix C**). 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 30-minute timeframe?

If the topic involves multiple pieces, the student should also inform the committee in this document which piece they have prepared for the test.

The exam will last 15-20 minutes. In terms of their thesis, students are not expected to have definitive and complete findings. They should, however, have familiarized themselves with current research on the subject as well as have some preliminary evidence in support of their argument and examples of what they want to further investigate. In terms of knowing an individual piece well, the student 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.)

Students are allowed to use an unmarked score during the questioning.

Please see **Appendix D** for examples of previously approved 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.

If a student later wants to significantly change their topic, they should present their new abstract and thesis to the committee. The student's advisory committee may decide what constitutes a significant change.

DEGREE IN PROGRESS

After passing the two exams, 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 Oral Presentation and Defense. 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 Oral Presentation and Defense.

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 Lecture Recital Topic Proposal.

The Musicology, Music Theory, and Piano and Composition Major Field Exams are scheduled once a semester. For the Major Field Exams in other areas, students should schedule the exam individually. To schedule a qualifying exam, the student should first discuss a likely date with their major teacher and/or department chair. 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 lasts three hours and 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. Students may find more details concerning their department's MFE, [here](#). Students should address questions about the Major Field Exam to the Academic Program Coordinator.

DMA piano majors must pass the Piano Literature Examination as their Major Field Examination. They 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 residency exams. The exam is scheduled once each semester, usually in early December and early April. Details about the Piano Literature Exam will be communicated by the Academic Program Coordinator in the first half of each semester.

The Composition Exam is also scheduled twice a year, also in early December and early April.

For other instruments, the date of the exam is agreed upon between the student and major teacher.

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

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.

This exam is usually scheduled in early October and early February. Each semester it is scheduled over two eight-hour days so that students may complete it in one eight-hour sitting or two four-hour sittings.

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

Further questions about the specific content in each exam topic should be directed toward students' music theory advisor.

This exam may be split into two segments on consecutive days. This exam is usually scheduled in late September and early February. It is scheduled over two 8-hour days so that students may do it in one sitting or two.

Pacing Through the DIP Phase

The Musicology and Music Theory Comprehensive Exams are scheduled toward the start of the semester. The Major Field Exams are scheduled toward the end. The intention is to enable students to complete the DIP phase in a single year. Most students have four tasks to complete during DIP: three exams and the chamber music recital. By having the academic exams at the start of the semester and the major field exams at the end, it enables students to attempt two tasks each semester. For example, a student could take:

| | | |
|------------------|---------------------------------|-----------------------|
| Fall Semester: | Music Theory Comprehensive Exam | Chamber Music Recital |
| Spring Semester: | Musicology Comprehensive Exam | Major Field Exam |

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 Oral Presentation and Defense
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 (Oral Presentation and Defense; Final Documents, Dissertations, and Compositions/Commentary; Lecture Recitals) are laid out in **Appendix F**.

Oral Presentation and Defense

The Oral Presentation and Defense is given 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. It may be scheduled in person or over Zoom.

Components of the Exam

The Oral Presentation and Defense is the lecture portion of the lecture recital. It should last at least 30 minutes since the lecture recital can contain no more than 20 minutes of music. 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.

The goal of the Oral Presentation and Defense is to strengthen the student's lecture recital. The examiners will be looking for factual and logical errors, for missing recent scholarship, for poor organization, etc. The desired outcome is that the student will pass with comments that will enhance an already strong presentation.

Students receive a grade of "P" (Pass) or "F" (Fail) for this examination. If a student fails the examination, they must rework their lecture, incorporating the committee's feedback, and then re-present to the committee. Although students make take the exam in their final semester, it is recommended that they take the exam in the penultimate semester to allow time for rewrites and possible retakes.

Scheduling the Exam

The student is responsible for contacting the members of their 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](#). 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 an Oral Presentation and Defense on their topic.

In the third semester of residency, the student must enroll in Graduate Research (PY.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 (PY.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 E** 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 30 minutes, with the remainder of the hour left for questions.

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 Presentation and 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

PACING THROUGH THE DMA PROGRAM

As mentioned before, comprehensive exams are scheduled so that a student can complete the DIP phase in two to three semesters. An ambitious student can complete the entire program in as little as four years. A sample progression is:

| Year | Semester | Status | Activities |
|------|----------|-----------|--|
| 1 | 1 | Residency | Classes |
| | 2 | Residency | Classes Listening Exam |
| 2 | 3 | Residency | Classes |
| | 4 | Residency | Classes L-R Topic Approval |
| 3 | 5 | DIP | Theory Exam Major Field Exam |
| | 6 | DIP | Chamber Recital |
| 4 | 7 | DIP | Musicology Exam Oral Presentation and Defense |
| | 8 | Candidacy | L-R Document Lecture-Recital |

APPENDICES

Appendix A: Lecture Recital Topic Proposal Template

DMA FINAL ORAL EXAMINATION TOPIC APPROVAL

Name: D. Emmaystudent

Major: Violin

Major Teacher: Professor Janet Studioteacher

Title

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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 30-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 Presentation Topics

These titles were approved in an older structure, when there was an Oral Exam that was usually a reduced version of the lecture recital but could be on an unrelated topic. The topics below can still serve as guides for the lecture recital proposal.

- 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: Deadlines for Final Measures

During the summer, the Concert Office can support only a small number of recitals and only in the month of June. Summer graduation is only for students who must take an IP for their Lecture Recital in spring semester due to extenuating circumstances. Delaying the recital until June requires the approval of the major teacher, the department, and the Office of Academic Affairs.

| DMA Final Measures-Deadlines | Description | Deadline for Spring Graduation | Deadline for Fall Graduation | Deadline for Summer Graduation |
|-------------------------------|--|---|---|---|
| Recital Track | | | | |
| Oral Presentation and Defense | Scheduled following successful completion of all recitals and qualifying exams, and before Lecture-Recital paper and Lecture Recital. To schedule, first check availability of the 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 | End of classes, 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 | June 15, or before Lecture Recital |
| Lecture Recital | Final measure for Recital track. | End of April | End of November | End of June |
| Compositions/Commentary Track | | | | |
| Oral Presentation and Defense | Scheduled following successful completion of all recitals and qualifying exams, and before Lecture-Recital paper and Lecture Recital. To schedule, first check availability of the 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 | |
| Portfolio and Commentary | Final measure for Compositions/Commentary track. Submitted to the Arthur Friedheim Library. | 15th of April | 15th of November | |
| Dissertation Track | | | | |
| 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). | |
| Oral Presentation and Defense | 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. | 1st of March | 1st of October | |
| Dissertation Process | 1. Delivery of dissertation to readers- Dissertation delivered to advisor and all readers. 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. 3. Dissertation Submission- Submitted to the Arthur Friedheim Library. | 1st of March 1st of April 15th of April | 1st of October 1st of November 15th of November | |