

DMA

GUIDELINES

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

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

INTRODUCTION

Dear DMA Student:

My warmest welcome to you. I know that we will get to know each other well during your course of study at Peabody.

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

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

1. It is assumed that you will fulfill most of the academic requirements during your first two years of full-time residence. During this period, you must prepare yourself to pass the language proficiency examination and to play at least two solo recitals. You must have passed your Preliminary Oral Examination, finished your academic course work, passed the language examination, and played at least two solo recitals (or the equivalent in your major field) in order to advance to the comprehensive examinations.

2. You must register for **Graduate Research 610.755** during your third semester. In this required course you will identify independent research topics with a member of the musicology faculty who will be your musicology advisor for the remainder of the doctoral program. Make sure that you register for the section of the faculty member with whom you will be working. Your failure to register for Graduate Research in your third semester will incur substantial programmatic and financial penalties.

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

The faculty and members of the administration are available to advise you on a regular basis. You should also be aware that the DMA Committee oversees all aspects of your program in coordination with the Office of Academic Affairs. The DMA Committee is comprised of nine faculty members, elected every two years by the Faculty Assembly. The DMA Committee meets monthly during each academic year; the meeting dates are posted on the bulletin board outside of the Office of Academic Affairs. The DMA Committee members for the 2003-2004 and 2004-2005 academic years are: Sharon Levy, Ellen Mack, Paul Mathews, William Sharp, Boris Slutsky, Ray Sprenkle, Donald Sutherland, Piero Weiss, and Webb Wiggins.

Please direct any questions about the contents of the DMA Guidelines to this office. The Academic Program Coordinator or I will be happy to answer your questions and clarify the details of your program.

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

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

Sincerely,

Eileen Soskin
Associate Dean for Academic Affairs

PERFORMANCE REQUIREMENTS

Major Field Advisory Committee

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

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

A. Repertoire List

1. As part of the admissions application, DMA students are asked to submit a complete repertoire list, including works memorized and performed. This list becomes a part of the student's permanent file and is forwarded to the members of his or her Major Field Advisory Committee.
2. Additions to the student's repertoire list will be agreed upon by the Major Field Advisory Committee and communicated through the major teacher.

B. Recital Registration

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

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

DMA students are responsible for registering for the correct course number for each recital:

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

C. Procedure for Program Approval

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

1. Submit proposed recital program to the Major Field Advisory Committee for approval on forms provided by the Concert Office;
2. Submit program notes to a member of the musicology faculty for comment. The approved notes must be attached to the recital approval form. Program notes should be prepared eight weeks prior to the recital date in order to meet the six-week Concert Office deadline for submission of program and notes; and
3. Submit the approved recital form and program notes to the Concert Office six weeks prior to the date of the recital.

D. Solo Recitals

1. At least two solo recitals must be passed prior to taking any qualifying examinations.
2. DMA students must be registered for lessons in the semester in which any solo recital is scheduled and performed.

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

1. Chamber Music Recital

The chamber music recital must be coached by a member of the chamber music faculty as designated in the Peabody Catalog. If all course work has been completed by the time the chamber recital is presented, it is not necessary for the student to enroll for private lessons; registration in chamber ensemble is required.

2. Concerto Recital

As a rule, the concerto recital is performed with piano accompaniment. A performance with orchestra either at Peabody or elsewhere may be accepted in fulfillment of the requirement, provided that all members of the student's Major Field Advisory Committee are present at the performance. DMA students must be enrolled for lessons in the semester in which their concerto recital is presented.

3. Lecture-Recital

The lecture-recital is based upon a research paper prepared under the guidance of a faculty advisor, and is usually given in a semester in which the DMA student is not registered for lessons; however, **the lecture-recital paper must be**

completed before the recital can be scheduled. For conducting majors, no lecture-recital is required; however, conducting majors are required to write a final paper of equivalent length and weight to the lecture-recital paper. (See more detailed information on page 14.)

ACADEMIC REQUIREMENTS

A. Academic Advisory Committee

By the end of the second year of study, each student should submit to the Office of Academic Affairs the names of the four faculty members who have agreed to work with them in preparation for and grading of the comprehensive written and oral examinations. These four faculty members of the Academic Advisory Committee are the major teacher, a member of the Music Theory Department, a member of the Musicology Department, and a faculty member-at-large. Each student should ask each faculty member if they are willing to serve on their Academic Advisory Committee and, once a verbal agreement is reached, students should notify the Academic Program Coordinator who will solicit written confirmation from each faculty member.

B. The Academic Advisory Committee's main responsibilities are:

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

C. The chairperson of the Academic Advisory Committee is normally the student's major teacher.

PREREQUISITES TO CANDIDACY

A DMA student is admitted to official candidacy upon successful completion of all written and oral qualifying examinations. Before taking qualifying examinations, the Preliminary Oral Examination and the language proficiency examination must be passed. All course work, as well as two solo recitals, must be completed before any qualifying examinations may be taken.

PROFICIENCY REQUIREMENTS

A. Language Proficiency Examination

Language proficiency is tested by means of a written examination during which the DMA student is required to translate into English passages chosen for their relevance to the field of music. The maximum time allowed for the examination is three (3) hours. Use of a dictionary is permitted. The language proficiency examination must be taken at Peabody and arranged by the Academic Program Coordinator.

1. Timing in Program

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

2. Grading

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

3. Remedial Work

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

B. Piano Literature Examination

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

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

PRELIMINARY ORAL EXAMINATION

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

The third-semester Preliminary Oral Examination is intended to demonstrate a student's ability to speak about and respond to questions on a single but substantial piece of repertoire, chosen by the student and approved by the Co-Chair of the DMA Committee and the Associate Dean for Academic Affairs. The twenty-five minute Preliminary Oral Examination consists of:

1. an oral examination on the selected repertoire; and
2. a listening portion.

The intention of the Preliminary Oral Examination is to identify areas in which the student may need additional coursework and guidance.

QUALIFYING EXAMINATIONS

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

Letter of Application

Students are expected to submit a letter of application by no later than the end of the second year of their program to the Associate Dean for Academic Affairs, outlining in detail the exact dates on which the student expects to take written qualifying examinations and proposing a date for the Final Oral Examination. Each student must convey this information to the members of his or her Academic Advisory Committee. Any change in this schedule should be reported immediately to the Committee members and to the Academic Program Coordinator.

Students must have completed all qualifying examinations no later than the end of the semester preceding their expected semester of graduation.

A. Components

Admission to candidacy is determined in part by the results of the three written qualifying examinations: Major Field, Music History, and Music Theory. Successful

completion of these three examinations is required before the Final Oral Examination may be scheduled. The student's Academic Advisory Committee administers the Final Oral Examination; members of the DMA Committee are invited to attend all oral examinations as non-voting guests.

B. Timing in Program

The qualifying examinations should be taken within one calendar year after completion of the Preliminary Oral Examination, required course work, minimum number of recitals (2), and language proficiency examination.

C. Content of Written Examinations

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

Successful completion of all three qualifying examinations is required before a student may take the Final Oral Examination. An applicant for candidacy who fails any of the qualifying examinations more than once must petition the DMA Committee for permission to retake the examination.

FINAL ORAL EXAMINATION

The Final Oral Examination must be scheduled during the regular academic year. It may not be scheduled during the first two weeks of classes in the fall semester. The Final Oral Examination is taken upon successful completion of all written qualifying examinations. The Academic Advisory Committee expects the candidate to demonstrate a broad understanding of general musical, historical, and cultural contexts as well as a detailed knowledge of specific genres and compositional styles.

Topics Approval

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

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

The presentation topic should be accompanied by a one-paragraph statement, either on the form or as an attachment, explaining why the topic is significant and indicating the line of argument that the student proposes to take. A sentence or two specifying the works or the area for which the student will be responsible should accompany each of the other two examination topics. **The topics must be presented to the DMA Committee for final approval not less than six weeks prior to the proposed Final Oral Examination date.** The dates of the monthly meetings are posted on the bulletin board outside of the Office of Academic Affairs.

The Presentation Topic (chosen by the candidate)

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

Examination on Repertoire (chosen by the candidate)

The choice of examination material for topics two and three should demonstrate a command of two portions of the repertoire. The faculty expects the candidate to include repertoire beyond their major. Wherever it is not obvious which works are to be included in the examination, the student shall supply a list as part of the submission. A thesis or point-of-view is not appropriate for the repertoire topics. No oral presentation is expected; instead, the students will be examined on printed excerpts from the two topics. Any aspect of topics two and three can be used as the basis for questions. (See Appendix H for sample repertoire topics.)

Listening Components (chosen by the examiner)

There are two listening components on the Final Oral Examination. The first is based on the student's repertoire topics and features two different performances of the same

composition. The student will discuss what he or she hears in terms of comparative interpretation. The second listening component is chosen by the student's Academic Advisory Committee from the repertoire at large. The student will discuss what he or she hears in general stylistic terms while placing the example historically. The student should note and describe as many features of the passage as he or she can hear and remember (instrumentation, text, general harmonic language, etc.). The student should then talk about the genre, period and style of the piece.

Structure of Final Oral Examination

The examination will be approximately ninety (90) minutes in duration.

A. Part one (35-40 minutes)

The student will give a fifteen- to twenty-minute oral presentation on the approved topic. The presentation **should not be read** but written notes may be used. Handouts may be useful, but pre-recorded examples and live performances are not allowed. The student may discuss any aspect of the topic, developing a coherent argument supported by clearly presented evidence. The student will speak without interruption for up to twenty minutes, after which the faculty will examine the student on any aspect of the presentation topic or related subjects.

B. Part two (25-30 minutes)

The student will respond extemporaneously to two or more printed music examples selected from his or her chosen repertoire topics. The examples will be given to the student thirty minutes before the examination. 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.

C. Part three (15-20 minutes)

The last portion of the Final Oral Examination is based upon recorded musical examples chosen by the Academic Advisory Committee. The first example is related to one of the student's repertoire topics and consists of two performances of the same work to be discussed in terms of comparative interpretation.

The second example is chosen from any period of musical literature and must be discussed in general stylistic terms.

The listening examples will be played only once.

ADMISSION TO CANDIDACY

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

LECTURE-RECITAL PAPER

A. Topic

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

B. Procedure

1. The topic of the lecture-recital paper is developed in Graduate Research (610.755-756) and written while the candidate is enrolled in Lecture-Recital Paper (610.792).
2. The candidate must submit the topic of the lecture-recital to the Academic Program Coordinator with the signatures of his or her Academic Advisory Committee for approval by the Graduate Document Committee. (See Appendix C).
3. The topic proposal for the lecture-recital may be formally submitted for approval after the student has completed all course work, two recitals, and has satisfied the language requirement.
4. The lecture-recital paper is written under the guidance of a faculty advisor. The faculty advisor for this project is selected by the student and is usually a member of the student's Academic Advisory Committee.
5. Though the lecture-recital paper is normally shorter than the dissertation, the procedures for both are similar. (See items 1 through 4 under "Procedures for Writing Dissertation", page 18.)
6. The completed lecture-recital paper must be submitted to the faculty advisor for approval. The faculty advisor must affix his or her signature to the "Statement of Acceptance" form, which is provided by the Academic Program Coordinator.
7. The signature of the major teacher will be obtained by the Academic Program Coordinator after the paper is submitted to the Office of Academic Affairs. The

"Statement of Acceptance" form becomes part of the bound lecture-recital paper. Signatures must be obtained before the lecture-recital is performed.

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

COMPOSITION/COMMENTARY

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

A. Composition

1. The composition is to be a work of major proportions in duration and genre. The composition is to be written under the supervision of the candidate's major teacher.
2. Since the writing of the commentary awaits the completion of the composition, the final composition must be completed no later than one semester before the intended semester of graduation.

B. Commentary

1. The topic of the commentary is the aforementioned major work. The commentary must describe the composition in considerable detail, discussing aspects such as form, pitch relationships, rhythmic design, performance medium and the relationship of these elements to contemporary stylistic practices. Extramusical aspects of the work, such as the use of a text, staging, or the influence of programmatic ideas, must also be described when relevant.
2. The commentary is written under the supervision of a designated member of the Composition Department.
3. Procedures for writing the commentary are the same as for the dissertation (see discussion below). Two members of the composition faculty ("Readers") must agree to read the commentary.

4. **The completed commentary must be submitted, along with the portfolio containing the major work, to the Office of Academic Affairs by April 15 of the year in which the candidate expects to graduate**, along with a “Statement of Acceptance” that has been signed by the two members of the composition faculty designated as Readers.
5. The Academic Program Coordinator submits the composition/commentary and portfolio to the library archives.

C. **Alternate Written Project**

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

DISSERTATION

A. **Procedural Order**

1. In the third semester of residency, each DMA student must enroll in Graduate Research (610.755-756) and undertake preliminary research to define his or her dissertation topic.
2. Each student chooses a dissertation advisor and prepares a proposal in consultation with his or her advisor.
3. Each student submits a dissertation topic proposal including an outline and bibliography to the Academic Affairs Office for evaluation and approval by the Graduate Document Committee.
4. Each student registers the approved topic with Doctoral Dissertations in Musicology (Adkins and Dickinson).
5. Each student submits the names of two readers to the DMA Committee for approval.
6. Each student writes his or her dissertation under the guidance of the advisor and readers.
7. The advisor and the readers approve the final copy of the dissertation for the oral defense.
8. **Each student submits a final copy of his or her dissertation to the Academic Program Coordinator and arranges date for the oral defense no later than**

the first week of February (in 2004, the actual deadline is Wednesday, February 4).

9. Oral defense of dissertation.

10. **The candidate makes any necessary corrections and submits two corrected copies of the dissertation for the library, with all required forms and fees, to the Academic Program Coordinator, no later than May 1.**

B. Dissertation Advisor

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

C. Submission of Proposal

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

D. Registration of Topic

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

E. Appointment of Readers

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

F. Procedures for Writing Dissertation

All dissertations should use the Chicago Manual of Style (15th Edition) as their primary style guide. The advisor may recommend an alternative manual if one is called for due

to the nature of the dissertation. The Graduate Document Committee must approve any such substitution. Words and Music by Helm and Luper (1982) may be used as a supplementary guide.

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

1. Draft of material (chapter/other segment) submitted to advisor.
2. Advisor works with student to improve draft.
3. Student submits revised version to advisor for approval.
4. Items #2 and #3 are repeated until an acceptable draft of the dissertation is completed.
5. Following the advisor's approval of the first complete draft, the candidate submits copies to each reader, including all musical examples and documentation.
6. Readers prepare comments and confer with the advisor. Each reader sends his or her own comments directly to the student.
7. After consultation with the advisor, the student prepares a revised draft, incorporating the suggestions of all three readers, and sends a revised draft to his or her advisor.
8. This procedure (#5-#7) is repeated for all subsequent drafts.
9. Once a satisfactory final draft is completed, with all revisions incorporated, each reader notifies the student's advisor of his or her approval.
10. If there is agreement as to the readiness for defense, the advisor submits a letter of approval to the Academic Program Coordinator stating that the student may proceed to the oral defense. If a reader finds any further errors or has any further minor notes, those may be sent to the candidate and advisor prior to the date of defense or brought, in writing, to the defense.
11. The Office of Academic Affairs records the approval date and notifies the candidate of receipt of the approval letter. The candidate must then contact the advisor and readers and arrange a mutually convenient date and time for the defense in coordination with the Academic Program Coordinator. **All readers must receive the final draft of the dissertation at least three weeks in advance of the oral defense.**
12. The candidate must submit two copies of the final draft of the dissertation to the Academic Program Coordinator **postmarked not later than February 4** (or by the date shown in the current year's academic calendar) in order to be eligible for graduation the following May.

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

G. Oral Defense of Dissertation

1. The student's Dissertation Defense Committee will consist of the dissertation advisor, who will chair the defense, and the two dissertation readers. Other members of the Peabody faculty who have read the dissertation are invited to attend and participate in the discussion as non-voting guests.
2. **The oral defense must be held no later than April 1** (at least one month before the May 1 deadline for final submission of the completed dissertation to the Academic Program Coordinator for forwarding to the library.)
3. **No less than three weeks prior to the scheduled defense**, the student must have delivered to the Academic Program Coordinator the following materials:
 - a. Four copies of the final draft of the dissertation; and
 - b. Two copies of an abstract of the dissertation, double spaced, not more than 350 words in length.
4. At the conclusion of a successful oral defense, the dissertation advisor will forward to the Academic Program Coordinator an Oral Defense Confirmation Sheet signed by all three members of the Dissertation Defense Committee indicating whether the candidate has passed or passed with revisions. Any challenge or comment made at this stage must be submitted to the Associate Dean of Academic Affairs in writing within twenty-four (24) hours of the close of the oral defense. The Associate Dean, in consultation with the advisor and readers, will then determine what further action should be taken. Except in the case of challenge of authorship, the written approval of the advisor and readers will be honored. Any post-defense comments as to substance or format will be noted for the record to the Dissertation Defense Committee, but the candidate will not be required to make further changes.
5. If the oral defense is unsuccessful, a memorandum to that effect will be sent to the Associate Dean by the dissertation advisor.
6. The candidate must maintain Degree-in-Progress registration through the semester in which the oral defense is scheduled.

H. Final Submission of Dissertation

1. Following the defense, the candidate should make any corrections to the dissertation necessitated by the examination and submit the corrected copies, together with all required forms and fees to the Academic Program Coordinator not later than May 1.

2. The following additional materials should be submitted with the final two copies of the dissertation:
 - a. final copies of the abstract, double-spaced and less than 350 words in length;
 - b. completed Doctoral Dissertations in Musicology registration form (available in the music library);
 - c. completed Bell and Howell/University Microfilms (UMI) Agreement form (available in the music library);
 - d. completed RILM Abstracts form (available in the music library); and
 - e. check(s) in payment of fees for optional services (see Item 4, below).
3. Final copies of the dissertation and abstracts must be on acid-free paper. High-quality photocopies are acceptable final copies.
4. There are no required fees for the final submission of the dissertation. The candidate may wish, however, to take advantage of one or more of the following services:
 - a. Bell & Howell/UMI will file, on behalf of the candidate, an application for registration of a claim of copyright. Fee: \$45.00. The check should be made out to Bell & Howell.
 - b. UMI will supply paperback, hardback, microfilm or microfiche copies of the candidate's dissertation and/or abstract at a substantial discount. This discount is available only when the dissertation is initially submitted to Bell & Howell/UMI. Fees vary (see the order form attached to the Bell & Howell/UMI Agreement Form for current prices). A check payable to Bell & Howell Information and Learning Company or credit card information must be included with the order form.
 - c. There is no charge for binding the Library copies. If you would like your own bound copy of your dissertation, please submit a third copy and a check for \$8.95 per volume. The check should be made payable to the Peabody Institute. The candidate will also need to complete a dissertation bindery request forms, available in the library.

I. **Summary of Dissertation Deadlines for May Graduation**

February 4	Submission of approved final draft of the dissertation to Academic Program Coordinator
March 1	Setting of date for oral defense; submission of abstract; submission of copies of dissertation for advisor and readers
April 1	Oral defense
May 1	Final submission of dissertation to Academic Program Coordinator for forwarding to the library

J. **Requests for Extension**

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

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

DEGREE-IN-PROGRESS

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

APPENDICES

Appendix A	Study Guide for DMA Comprehensive Examination in Music Theory
Appendix B	DMA Dissertation Proposal
Appendix C	DMA Lecture-Recital Paper Proposal (Final Paper for Conducting Majors)
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APPENDIX A

STUDY GUIDE

for

DMA COMPREHENSIVE EXAMINATION IN MUSIC THEORY

Doctoral students are expected to consult as early as possible with the music theory faculty member of their Advisory Committee. Students should take courses to prepare for the examination rather than seeking ongoing tutorial coaching from music theory faculty members.

Five of the following seven topics are to be included in each examination. The topics are selected by the student's examiner, after consultation with the prospective candidate.

NOTE: In most cases, students will be expected to choose #1 or #2 and #6 or #7, since the corresponding tasks are comparable.

1. Renaissance counterpoint: Using the given opening, compose ten or twelve bars of a 16th-century motet. Text need not be used. (Material: A standard opening from the Renaissance literature.)
2. Baroque counterpoint: Using the given subject, compose the exposition of a three-voice Baroque fugue. (Material: Standard fugue subject, probably not more than two and one half measures long.)
3. Realize the given figured bass.

(Material: Chromatic figured bass, approximately eight measures.)
4. Formal analysis of a rondo, sonata or sonata-rondo form movement.

(Material: Movement from a piano sonata, chamber piece or symphony by Haydn, Mozart, Beethoven.)
5. Harmonic analysis of a late-romantic piece.

(Material: Excerpt from Chopin, Brahms, etc.)
6. Excerpts from six pieces by selected 20th century composers. Who wrote each? Give the reasons for your answers.

(Material: The following may be included: Stravinsky, Hindemith, Britten, Bartok, Webern, Messaien, Boulez, Babbitt.)
7. Provide a comprehensive analysis of a twentieth-century work.

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

Candidate's signature: _____ Date: _____

Advisor's signature: _____ Date: _____

Date reviewed by Graduate Document Committee: _____

Graduate Document Committee Action: Approved _____

Disapproved _____

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

DMA LECTURE-RECITAL PAPER PROPOSAL
(FINAL PAPER for CONDUCTING MAJORS)

Candidate's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Proposed Lecture-Recital Topic: _____

Proposed development plan (please attached the following):

1. Outline
2. Bibliography

Repertoire to be performed: _____

Tentative Date for Recital Presentation: _____

Academic Advisory Committee Approval

(Signature #1)

(Signature #2)

(Signature #3)

(Signature #4)

Date Reviewed by Graduate Document Committee: _____

Graduate Document Committee Action: Approved: _____

Disapproved: _____

Comments: _____

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

DMA ORAL EXAMINATION
TOPIC APPROVAL FORM

Student's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Academic Advisory Committee Members

Proposed topics: (Please attach a brief explanation of each topic)

1. Presentation Topic:
2. Examination Topic:
3. Examination Topic:

Academic Advisory Committee Approval

(Signature #1)

(Signature #2)

(Signature #3)

(Signature #4)

Date Reviewed by DMA Committee: _____

DMA Committee Action: Approved: _____

Disapproved: _____

Comments: _____

Proposed Oral Examination date/time: _____

APPENDIX E

SAMPLE TITLE PAGE

SYMPHONY NO. 1

For mezzo-soprano and orchestra

A Commentary

JOHN Q. PUBLIC

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

May 2003

APPENDIX F DMA TOPIC PROPOSAL PROCEDURES

FINAL ORAL EXAMINATION TOPICS PROPOSAL

Student develops topics under the guidance of faculty advisor 1 faculty member →	Student discusses proposed topics with Academic Advisory Committee for comment →	Student obtains signatures of Academic Advisory Committee 4 faculty members →	Student submits topics DMA Committee for approval 9 faculty members
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TOPIC PROPOSAL FOR LECTURE-RECITAL PAPER (OR FINAL DOCUMENT FOR CONDUCTING MAJORS)

Student develops topic under the guidance of faculty advisor 1 faculty member →	Student discusses proposed topic with Academic Advisory Committee for comment →	Student obtains signatures of Academic Advisory Committee 4 faculty members →	Student submits topics for approval by Graduate Document Committee (after completion of course work, 2 recitals, and language exam) 2 faculty members
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DISSERTATION TOPIC PROPOSAL

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

- The fusion of old and new in Ravel's piano works: his use of past dance forms focusing on the Menuet Antique, Menuet sur le nom de Haydn, Sonatine, and Le Tombeau de Couperin
- Smetana's Ten Czech Dances
- Beethoven's shorter piano works, with special attention to the Bagatelles, Op. 119
- Nationalism in Twenty-Century Argentinean Music, With Examples from Alberto Ginastera's Piano Sonata No.1 Op.22
- Mozart's Post-1781 Substitution Arias
- Stockhausen's *Klavierstücke* Nos. I, V, IX, XI, XIV
- The influences of the lute in France on the 17th century clavecinists: specifically Chambonnières, Louis Couperin, D'Anglebert and Froberger
- Quotation in the music of Judith Zaimont, with a focus on her piano music
- Selected Songs of Gerald Finzi on poetry of Thomas Hardy
- Life and Work of Ksenia Erdely, Professor of harp at the Moscow Conservatory
- The use of the organ in the Anglican/Episcopal churches in America before 1830
- Brazilian Nationalism in the Early 20th century as seen in the Guitar Works of Heitor Villa-Lobos
- Brahms's g minor Piano Quartet and Handel's Concerto Grosso, Op. 6, No. 7 as arranged by Arnold Schoenberg for symphony orchestra
- Harmonic Centers in Mozart's Developments
- Neo-classicism in Eugene Ysaÿe's *Six Sonates pour Violon Seul*, Op. 27
- Schumann's Piano Sonata in f minor, Op. 14: Compositional History, Versions and Critique

APPENDIX H PREVIOUSLY APPROVED REPERTOIRE EXAMINATION TOPICS

- Bach's *Brandenburg Concertos*
- Mozart's *Magic Flute*
- J. S. Bach's solo keyboard concertos, BWV 1052-58
- Ludwig van Beethoven Concertos: Violin Concerto, Triple Concerto, Piano Concerto No. 4
- Selected Orchestral Lieder by Mahler and Strauss
- Chamber music of Brahms (Clarinet Ops. 114, 115, 120)
- Schubert's *Die schöne Müllerin*
- Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*
- Beethoven's middle period piano sonatas, op. 53-90
- The major organ works of César Franck
- Works for lute by J. S. Bach
- The early symphonies of Tchaikovsky
- Hildegard von Bingen's *Ordo Virtutum*
- Josef Haydn's String quartets Op. 20, No. 5; Op. 33, No. 1; Op. 42; Op. 64, No. 5, "The Lark"; Op. 76, No. 3, "Kaiser"
- Mozart's Da Ponte Operas
- Schumann's *Dichterliebe* and *Frauenliebe und –leben*
- Bartók's last compositions written in America
- Bartók's *Concerto for Orchestra*, Sonata for solo violin, and Piano Concerto No. 3
- Frédéric Chopin's *Nocturnes*: Op. 9, no. 1 in B flat minor and no. 2 in E flat major; Op. 15 no. 2 in F sharp major and no. 3 in G minor; Op. 27, no. 1 in C sharp minor and no. 2 in D flat major; Op. 48, no. 1 in C minor
- Haydn's String Quartets (Op. 20, No. 6 in A Major; op. 33, No. 1 in B minor; op. 50, No. 3 in E-flat Major; op. 74, No. 1 in C Major; op. 76, No. 2 in D minor; and op. 77, No. 1 in G Major)
- Flute quartets of Mozart, K. 285, 285a, 285b (171), 298
- Monteverdi's Fifth Book of Madrigals
- *Prélude à L'Après-midi d'un faune*, *La Mer* and *Nuages* – Debussy
- *Winterreise*--Franz Schubert
- Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*
- Selected operas of Benjamin Britten
- Songs and Ayres of John Dowland
- The mature symphonies of Stravinsky
- George Crumb's *Ancient Voices of Children*, *Black Angels*, and *Voice of the Whale*
- Stravinsky: Selected Neo-Classic Works of the 1920s

APPENDIX I DMA -- GENERAL DEGREE REQUIREMENT CHECKSHEET

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

Prerequisites and Proficiency Examinations			
Bibliography 610.651 or equivalent***		Italian	
Ear Training		German	
Theory Review		French	
		Piano Literature Exam	

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

APPENDIX J DMA -- POSSIBLE DEGREE REQUIREMENT DISTRIBUTION

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

Prerequisites and Language Proficiency			
Bibliography 610.651 or equivalent***		Italian	
Ear Training		German	
Theory Review		French	
		Piano Literature Exam	

* Required each semester after two year residency

** Academic credits in excess of 9 hours per semester will entail additional *per credit hour* fees.

*** Required only if not already taken to complete M.M. program.