



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

DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING IN TO THE
DOCTOR OF MUSICAL ARTS DEGREE
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2011

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

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TABLE OF CONTENTS

DMA RESIDENCY.....	4
Coursework.....	4
Advisory Committees	4
Preliminary Oral Examination	5
Recitals	6
DMA DEGREE-IN-PROGRESS	8
Qualifying Examinations	8
DMA CANDIDACY	10
Final Oral Exam.....	10
Lecture-Recital Paper	11
Composition/Commentary	11
Dissertation.....	12

APPENDICES

- A. DMA Final Oral Examination Topic Approval Form
- B. DMA Lecture-Recital Paper Proposal (Final Paper for Conducting Majors)
- C. DMA Final Oral Examination Topic Approval Form
- D. Sample Title Page
- E. Previously approved Preliminary Oral Examination Topics
- F. Previously approved Final Oral Examination Presentation Topics
- G. Previously approved Final Oral Examination Repertoire Topic

You are responsible for the information contained in these guidelines.

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

Electronic copies of this and other useful documents can be found at www.peabody.jhu.edu/DMA.

DMA Residency

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

The program of study for the Doctor of Musical Arts degree will normally required an attendance of two years. The DMA student must attend full time for at least one year (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 the requirements on a part-time basis. Students in the US on an F-1 visa must remain full-time students for the duration of their studies. It is assumed that students will complete most of the academic requirements during their first two years of full-time residence.

Coursework

Each student shall take a minimum of six hours in musicology and six hours in music theory, plus electives in repertoire and other studies as required by major, including a minimum of three hours of upper division coursework in Humanities at the School of Arts and Sciences of The Johns Hopkins University or at another accredited college. DMA students are required to enroll in the **Musicology Colloquium** during their first year. Some majors require DMA students to take additional graduate seminars in musicology as well; see specific program curricula for details. During the last semester of coursework, students are required to register for two classes to avoid per-credit charges during their Degree-in-Progress status: **Graduate Research** (610 • 755-756) and a **Final Document Class** (Lecture-Recital, Commentary/Portfolio, or Dissertation).

Advisory Committees

Given the flexible and independent nature of doctoral studies, students in the DMA program are monitored and assessed by a major teacher, two advisory committees, and the DMA Committee.

Major Field Advisory Committee

The Major Field Advisory Committee is appointed by departments in consultation with the Associate Dean for Academic Affairs. The Major Field Advisory Committee is responsible for approving and grading the student's recitals and submitting questions for the Major Field qualifying examination.

Academic Advisory Committee

The Academic Advisory Committee consists of the major teacher and three other faculty members, two of whom must be from the departments of Musicology and Music Theory. The committee shall be available to the student for consultation and advice concerning curriculum and possible dissertation/paper topics. Members of this committee also shall submit appropriate questions for the written qualifying examinations and sit on the oral qualifying examination committee. The members of the Academic Advisory Committee are selected by the student but appointed by the Associate Dean and must be seated before the student becomes a Degree-in-Progress student.

DMA Committee

The DMA 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 elected by the faculty and the committee is governed by a faculty co-chair and the Associate Dean for Academic Affairs. The DMA Committee is comprised of nine faculty members and meets monthly during each academic year.

Preliminary Oral Examination

The second-semester Preliminary Oral Examination is intended to demonstrate a student's ability to speak about a single substantial piece of repertoire, chosen by the student and approved by the DMA Committee. The 25-minute examination consists of questions about the selected repertoire and a listening portion. The goal is to identify areas in which the student may need additional study. The exam is administered by a subcommittee of the DMA Committee and verified by the entire DMA Committee, which may stipulate remediation before the student sits for a retake. All DMA students must pass the Preliminary Oral Examination in order to achieve Degree-in-Progress status.

Repertoire Requirements

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

Students are reminded that the preliminary oral examination is designed to assess general musical knowledge. To that end, in choosing a work for the repertoire portion of the exam, students should focus on music from the standard repertoire. In addition, students need not limit themselves to works for their instrument. Indeed, the selection of a work from outside the repertoire of the student's major instrument is encouraged.

Topic Proposal

A topic proposal will be submitted to the DMA Committee for approval no later than November of the first year of full-time study. Submissions rejected by the Committee in November will be returned with suggestions and must be resubmitted for approval no later than January of the same year. The DMA Committee reserves the right to request submission of a different repertoire selection if it feels that the student could benefit from an alternate choice.

Components of the Exam

1. Repertoire examination (15 minutes)

During this portion of the exam, the student demonstrates his or her ability to respond to questions about the chosen topic. Please note that the student should NOT prepare a memorized presentation or statement.

2. Listening portion (10 minutes)

The listening portion consists of two excerpts chosen by one of the student's examiners. The listening excerpts will be between one and two minutes in length and may include music from any era. The student will be asked to describe what he or she hears in each listening excerpt, including historical period, genre, instrumentation, text, and harmonic language.

The Preliminary Oral Examination is graded on a "pass/fail" basis. Students who fail the Preliminary Oral Examination will be required to re-take it in front of the entire DMA Committee at a date determined by the Office of Academic Affairs.

Recitals

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

Requirements by Major

For *performance majors*, one recital program may be specialized in content if the others are varied. One ensemble program may be presented (for piano majors, one ensemble program is required). *Conducting majors* must make arrangements for their recitals in coordination with their major teacher and the Administrator of the Conducting Program. The recital program must be approved in advance of the performance, and students must complete the necessary paperwork for scheduling and registration as required by the Concert Office in consultation with the Ensemble Office. Each conducting recital must be recorded in an audio and video format and be presented to the faculty for review. The Peabody Conservatory assumes no responsibility for documenting recitals off campus, and a grade recorded for an off-campus recital may not be contested on the grounds of the recording.

Registration and Program Approval

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

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

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

The student must supply program notes of publishable quality before each program is approved. These should be approximately one page in length and must be approved by a representative of the musicology faculty before the recital program will be approved by the Office of Academic Affairs.

Specialized Recitals

1. 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.

2. Chamber Music Recital

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

3. Lecture-Recital

The lecture-recital is based upon a research paper prepared under the guidance of a faculty advisor. The recital is juried by the members of the candidates Major Field and Academic Advisory Committee and is presented in a semester in which the DMA student is not registered for lessons. The lecture-recital paper must be completed before the recital occurs, or by April 15 of the year in which the student intends to graduate, whichever comes first. For conducting and composition majors, no lecture-recital is required; however, both majors are required to write a final paper of equivalent substance to the lecture-recital paper.

DMA Degree-in-Progress

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

After passing the Preliminary Oral Examination, completing all academic requirements, and performing at least two (2) recitals—or the number of recitals prescribed by the department—DMA students achieve Degree-in-Progress (DIP) status. For the purposes of student loans and visas, Degree-in-Progress students are full-time students.

Registration Requirements

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

To maintain DIP status, students must register for **Graduate Research 610 • 755** during their third or fourth semester of study. Failure to register for Graduate Research will incur substantial programmatic and financial penalties. In this required tutorial, students will identify independent research topics with a member of the musicology faculty who will become their musicology advisor for the remainder of their doctoral program. While a Degree-in-Progress student, the grade for Graduate Research will be recorded as "IP" ("in progress"). This grade will resolve once the lecture-recital paper is completed. DMA students must remain registered as Degree-in-Progress students until all degree requirements are completed.

Qualifying Examinations

Admission to candidacy is determined in part by the results of the four written qualifying examinations: Language Proficiency, Major Field, Music History, and Music Theory. **All qualifying examinations must be successfully completed before a student may take the Final Oral Examination.** All examinations are graded on a "pass/fail" basis. A student who fails any of the qualifying examinations twice must petition the DMA Committee for permission to take the examination a third time.

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

Language Proficiency Exam

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

Major Field Examination

The Major Field Exam is designed to test students on the historical, stylistic, and/or pedagogical aspects of a broad range of repertoire within their major field of study. The student is expected to

recognize and discuss individual characteristics of the works under consideration. Maximum time allotted is three (3) hours. **DMA piano majors** must pass the Piano Literature Examination in lieu of the Major Field Examination. This exam may be taken at any point in the student's program and may be taken as many times as necessary to pass. The Piano Literature Examination is offered once each semester by the Piano Department. Guidelines for study are available www.peabody.jhu.edu/DMA.

Music Theory Exam

The Music Theory exam is comprised of the following topics: 1) Renaissance OR Baroque counterpoint, 2) Figured bass, 3) Formal analysis of a classical form, 4) Harmonic analysis of a Romantic piece, 5) Identification of excerpts from six (6) pieces by 20th-century composers OR a comprehensive analysis of a 20th-century piece. Maximum time allotted is eight (8) hours, or the time can be divided over two days, with total time not to exceed 8 hours. Study sheets are available in the Office of Academic Affairs.

Musicology Exam

The Musicology Exam is comprised of essay questions on subjects in the field of Western music from classical antiquity to the present. Maximum time allotted is eight (8) hours, or the time can be divided over two days, with total time not to exceed 8 hours.

DMA Candidacy

- Final Oral Exam
- Lecture Recital or Document Presentation

Final Oral Examination

The Final Oral Examination is taken *after* successful completion of all course work, qualifying exams, solo recitals, chamber music recital, and concerto recital, but *before* the lecture-recital and lecture-recital document or dissertation. The Final Oral Examination is based on two topics chosen by the candidate and approved by the DMA Committee. The first of these is the presentation topic; the other topic is on repertoire.

Topics Approval

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

1) Presentation topic

The presentation topic should be accompanied by a one-paragraph statement, either on the form or as an attachment, explaining why the topic is significant and indicating the line of argument that the candidate proposes to take.

2) Repertoire topic

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

Components of the Exam

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

1) Oral presentation (35 minutes)

The oral presentation will address a topic chosen by the candidate in consultation with the candidate's advisor. Each candidate will give an uninterrupted presentation of no more than twenty (20) minutes. The examiners will then question the candidate on any aspect of the presentation. The presentation **should not be read** but written notes may be used. Handouts may be useful, but pre-recorded examples and live performances are not allowed.

2) Repertoire topic (15 minutes)

The repertoire topic will be based on music chosen by the candidate in consultation with the candidate's advisor. The repertoire topic should be of sufficient scope to allow the candidate to demonstrate command and breadth and should contrast in genre and period with the repertoire of the oral presentation. The candidate will be given an excerpt from the selected repertoire thirty minutes before the examination and should be prepared to answer questions from the examiners regarding the excerpt. The candidate will be asked to identify the excerpt and respond to questions on details such as harmony, counterpoint, performance indications, editorial practices, background and context.

3) Listening portion (10 minutes)

The listening component of the Final Oral Examination will be chosen by the candidate's musicology advisor or the major teacher. The candidate will be asked to listen to a performance of music (an excerpt or complete piece of approximately three to four minutes in length) from the standard repertoire for his or her major instrument or, in the case of a composition major, from the standard repertoire of the past one hundred years. The candidate will then discuss and respond to questions on the performance and the music in terms of both interpretive and stylistic issues.

Candidates will receive a grade of "P" (Pass) or "F" (Fail) for their performance at the Final Oral Examination. Candidates may be required to retake all or part of their Final Oral Examination. Candidates who fail all or part of both their Final Oral Examination and their re-take will be dismissed from the DMA program.

Lecture-Recital Paper

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

The student must enroll in Lecture-Recital Paper (610•792) in the semester in which he or she plans to complete this requirement. The faculty advisor for the project is selected by the student and is usually a member of the student's Academic Advisory Committee. The Lecture-Recital Paper must be submitted to the faculty advisor by **March 15** of the year in which the candidate intends to graduate. All changes required by the faculty must be made in time for faculty to approve the completed paper before the submission deadline. Two clean copies of the paper, printed on acid-free paper, must be submitted to the Academic Program Coordinator by **April 15** of the year in which the candidate intends to graduate for placement in the Arthur Friedheim Library.

Composition Portfolio/Commentary

The capstone project for DMA students majoring in composition consists of three elements: 1) an original composition of major proportions as to length and medium, 2) an accompanying portfolio of two or more smaller works, and 3) a substantial research paper on a topic approved by the candidate's Academic Advisory Committee. All three elements constitute the final document, or portfolio, for composition majors, which is recorded on the transcript as **Compositions/Commentary** (310 • 793). Students must enroll in **Compositions/Commentary** in their last semester of major lessons.

Composition

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

Commentary

The topic of the commentary may be the aforementioned major work. The commentary must describe the composition in considerable detail, discussing aspects such as form, pitch relationships, rhythmic design, performance medium, and the relationship of these elements to contemporary stylistic practices. Extramusical aspects of the work, such as the use of a text, staging, or the influence of programmatic ideas, must also be described when relevant. The

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

Alternate Written Project

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

The entire portfolio must be submitted to faculty on **March 15** of the year in which the students intend to graduate. The compositions must be submitted to the Major Field Committee; the research paper must be submitted to the Academic Advisory Committee. All edits required by the faculty must be made in time for the faculty to approve the completed portfolio before the submission deadline. Two clean copies of the research paper, printed on acid-free paper, and one copy of each of the compositions must be submitted to the Academic Program Coordinator by **April 15** for placement in the Arthur Friedheim Library.

Dissertation

Dissertation Topic

In fields where candidates for the DMA degree have the option of writing a dissertation, they must choose a musical subject to be approved by the DMA Committee. Dissertations may deal with any aspect of music, e.g., analysis, theory, history, criticism, performance practice, and development of a critical edition.

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

The student must then submit a dissertation topic proposal, including an outline and bibliography, to the Office of Academic Affairs for evaluation and approval by the DMA Committee. Each student must register the approved topic with Doctoral Dissertations in Musicology (Adkins and Dickinson) and submit the completed/signed registration card to the library.

Dissertation 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.

Oral Defense

A dissertation must be rendered to the advisor and readers by **March 1** of the year in which the candidate intends to graduate. The advisor and readers must then approve the final copy of the dissertation prior to the oral defense and notify the Academic Program Coordinator. An oral defense of the dissertation must take place within three weeks of submission and no later than April 1. The oral defense of the dissertation does not take the place of a final oral exam, which must occur after the dissertation defense.

No less than three weeks prior to the scheduled defense, the student must have delivered to the Academic Program Coordinator the following materials: four (4) copies of the final draft of the dissertation and two (2) copies of an abstract of the dissertation, double-spaced, not more than 350 words in length.

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

Final Submission

Following a successful defense, the student will make any required corrections to the dissertation necessitated by the examination and submit two corrected copies on acid-free paper, together with all required forms and fees, to the Academic Program Coordinator no later than **April 1** of the year in which the student intends to graduate. The following additional materials should be submitted with the final two copies of the dissertation:

- a. two final copies of the abstract, double-spaced and less than 350 words in length
- b. a completed Doctoral Dissertations in Musicology registration form (available in the music library)
- c. a completed Bell and Howell/University Microfilms (UMI) Agreement form (available in the music library)
- d. a completed RILM Abstracts form (available in the music library)

All dissertations should use the Chicago Manual of Style (15th Edition) as their primary style guide. The advisor and the readers must approve the final copy of the dissertation prior to the oral defense.

Requests for Extension

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

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

APPENDIX A

**DMA FINAL ORAL EXAMINATION
TOPIC APPROVAL FORM**

Student's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Academic Advisory Committee Members

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

1. Presentation Topic:

2. Examination Topic:

Academic Advisory Committee Approval

(Signature#1)

(Signature #2)

(Signature #3)

(Signature #4)

Date Reviewed by DMA Committee: _____

DMA Committee Action: Approved: _____

Disapproved: _____

Comments: _____

Proposed Final Oral Examination date/time: _____

APPENDIX B

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

Student's Name: _____ Date: _____

Major: _____ Date of Entry into Program: _____

Proposed Lecture-Recital Topic: _____

Proposed development plan (please attached the following):

1. Outline
2. Bibliography

Repertoire to be performed: _____

Tentative Date for Recital Presentation: _____

Academic Advisory Committee Approval

(Signature #1)

(Signature #2)

(Signature #3)

(Signature #4)

Comments: _____

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

APPENDIX C

SAMPLE TITLE PAGE

SYMPHONY NO. 1
For mezzo-soprano and orchestra

A Commentary

JOHN Q. PUBLIC

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

May 2011

APPENDIX D

DMA DISSERTATION PROPOSAL

Name: _____ Advisor: _____

Major: _____ Date of Entry into Program: _____

Dissertation Title: _____

Proposed development plan:

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

Student's signature: _____ Date: _____

Advisor's signature: _____ Date: _____

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

APPENDIX E

PREVIOUSLY APPROVED PRELIMINARY ORAL EXAMINATION TOPICS

- Isaac Albéniz: Ibéria, Book I
- Bartók: Improvisations on Hungarian Peasant Songs, Op.20
- Beethoven: Violin Concerto, Op.61
- Beethoven: Sonata Op.53 “Waldstein”
- Brahms: Clarinet Sonata No.2
- Brahms: Sonata No. 2 in F-sharp Minor, Op.2
- Britten: Te Deum in C
- Chopin: F Minor Fantasie, Op.49
- Chopin: Preludes, Op. 28
- Copland: Piano Variations
- Crumb: An Idyll for the Misbegotten
- Debussy: Sonata for Flute, Viola and Harp
- Debussy: Syrinx
- Tan Dun: Ghost Opera
- Enrique Granados: Los requiebros (from Goyescas)
- Haydn: “Scena di Berenice”
- Haydn: Trumpet Concerto in E-Flat
- Hindemith: Viola Concerto
- Hummel: Concerto for Trumpet
- Janáček: The Diary of One Who Disappeared (Zápisník Zmizéleho)
- Liszt: Piano Ballad No.2 in B Minor
- Mozart: Symphonie Concertante for Violin and Viola, K.364, 1st Movement
- Schumann: Kreisleriana, Op.16
- Shostakovich: Sonata No.2 for Piano
- Stravinsky: Octet
- Stravinsky: Violin Concerto in D

APPENDIX F

PREVIOUSLY APPROVED FINAL ORAL EXAM PRESENTATION TOPICS

- The fusion of old and new in Ravel's piano works: his use of past dance forms focusing on the Menuet Antique, Menuet sur le nom de Haydn, Sonatine, and Le Tombeau de Couperin
- Smetana's Ten Czech Dances
- Beethoven's shorter piano works, with special attention to the Bagatelles, Op. 119
- Nationalism in Twenty-Century Argentinean Music, With Examples from Alberto Ginastera's Piano Sonata No.1 Op.22
- Mozart's Post-1781 Substitution Arias
- Stockhausen's *Klavierstücke* Nos. I, V, IX, XI, XIV
- The influences of the lute in France on the 17th century clavecinists: specifically Chambonnières, Louis Couperin, D'Anglebert and Froberger
- Quotation in the music of Judith Zaimont, with a focus on her piano music
- Selected Songs of Gerald Finzi on poetry of Thomas Hardy
- Life and Work of Ksenia Erdely, Professor of harp at the Moscow Conservatory
- The use of the organ in the Anglican/Episcopal churches in America before 1830
- Brazilian Nationalism in the Early 20th century as seen in the Guitar Works of Heitor Villa-Lobos
- Brahms's g minor Piano Quartet and Handel's Concerto Grosso, Op. 6, No. 7 as arranged by Arnold Schoenberg for symphony orchestra
- Harmonic Centers in Mozart's Developments
- Neo-classicism in Eugene Ysaÿe's *Six Sonates pour Violon Seul*, Op. 27
- Schumann's Piano Sonata in f minor, Op. 14: Compositional History, Versions and Critique
- Selected Piano Works of Leoš Janáček
- The Licht super-formula: Methods of Compositional Manipulation in Karlheinz Stockhausen's *Klavierstücke XII-XVI*
- Convention and New Paths in Chopin's Polonaise, Op.44 and Polonaise-Fantasy, Op.61
- The Too Short Time: An Examination of Gerald Finzi's Songs for Baritone on Text of Thomas Hardy
- Tonal Structure in Robert Schumann's Piano Sonata in f-sharp minor, Op. 11
- The Organ at The Peabody Conservatory of Music in Baltimore, Maryland: A Study of the Holtkamp Family and their Contributions to Music in America
- Conflicting elements of style and genre in Franz Schubert's Fantasy for violin and piano, D. 934
- Rossini's *Peches de vieillesse*
- Milton Babbitt's *Sheer Pluck*
- The Early Piano Sonatas of Johannes Brahms: The Influence of E.T.A. Hoffman's Literary Style
- The late piano works of Franz Liszt
- Frank Ticheli Symphony #2 for Concert Band

APPENDIX G

PREVIOUSLY APPROVED FINAL ORAL EXAMINATION REPERTOIRE TOPICS

- Bach's *Brandenburg Concertos*
- Mozart's *Magic Flute*
- J. S. Bach's solo keyboard concertos, BWV 1052-58
- Ludwig van Beethoven Concertos: Violin Concerto, Triple Concerto, Piano Concerto No. 4
- Selected Orchestral Lieder by Mahler and Strauss
- Chamber music of Brahms (Clarinet Ops. 114, 115, 120)
- Schubert's *Die schöne Müllerin*
- Beethoven's Op. 48, *Sechs Lieder von Gellert*, and Op. 98, *An die ferne Geliebte*
- Beethoven's middle period piano sonatas, op. 53-90
- Messiaen's *Quatuor pour la fin du temps*
- The major organ works of César Franck
- Works for lute by J. S. Bach
- The early symphonies of Tchaikovsky
- Hildegard von Bingen's *Ordo Virtutum*
- Josef Haydn's String quartets Op. 20, No. 5; Op. 33, No. 1; Op. 42; Op. 64, No. 5, "The Lark"; Op. 76, No. 3, "Kaiser"
- Mozart's Da Ponte Operas
- Schumann's *Dichterliebe* and *Frauenliebe und –leben*
- Bartók's last compositions written in America
- Bartók's *Concerto for Orchestra*, Sonata for solo violin, and Piano Concerto No. 3
- Frédéric Chopin's *Nocturnes*: Op. 9, no. 1 in B flat minor and no. 2 in E flat major; Op. 15 no. 2 in F sharp major and no. 3 in G minor; Op. 27, no. 1 in C sharp minor and no. 2 in D flat major; Op. 48, no. 1 in C minor
- Haydn's String Quartets (Op. 20, No. 6 in A Major; op. 33, No. 1 in B minor; op. 50, No. 3 in E-flat Major; op. 74, No. 1 in C Major; op. 76, No. 2 in D minor; and op. 77, No. 1 in G Major)
- Flute quartets of Mozart, K. 285, 285a, 285b (171), 298
- Monteverdi's Fifth Book of Madrigals
- J.S. Bach: *Well-Tempered Clavier*: Book 1
- *Prélude à L'Après-midi d'un faune*, *La Mer* and *Nuages* – Debussy
- *Winterreise*--Franz Schubert
- Igor Stravinsky: *Firebird*, *Petrushka*, *The Rite of Spring*
- Selected operas of Benjamin Britten
- Songs and Ayres of John Dowland
- The mature symphonies of Stravinsky
- George Crumb's *Ancient Voices of Children*, *Black Angels*, and *Voice of the Whale*
- Stravinsky: Selected Neo-Classic Works of the 1920s
- Debussy's orchestral music: *La Mer*, *Prélude à l'Après-Midi d'un Faune*, *Nocturnes*
- Arnold Schoenberg's *Verklärte Nacht* and *Das Buch der hängenden Gärten*
- Bach: Lute Suites
- Bach partitas for solo keyboard, BWV 825-830
- Charles Ives: Symphony #1, #2, #3, #4
- Dvořák in America (Symphony #9, op.95; Quartet, op.96; Quintet, op.97)

