



# JOHNS HOPKINS

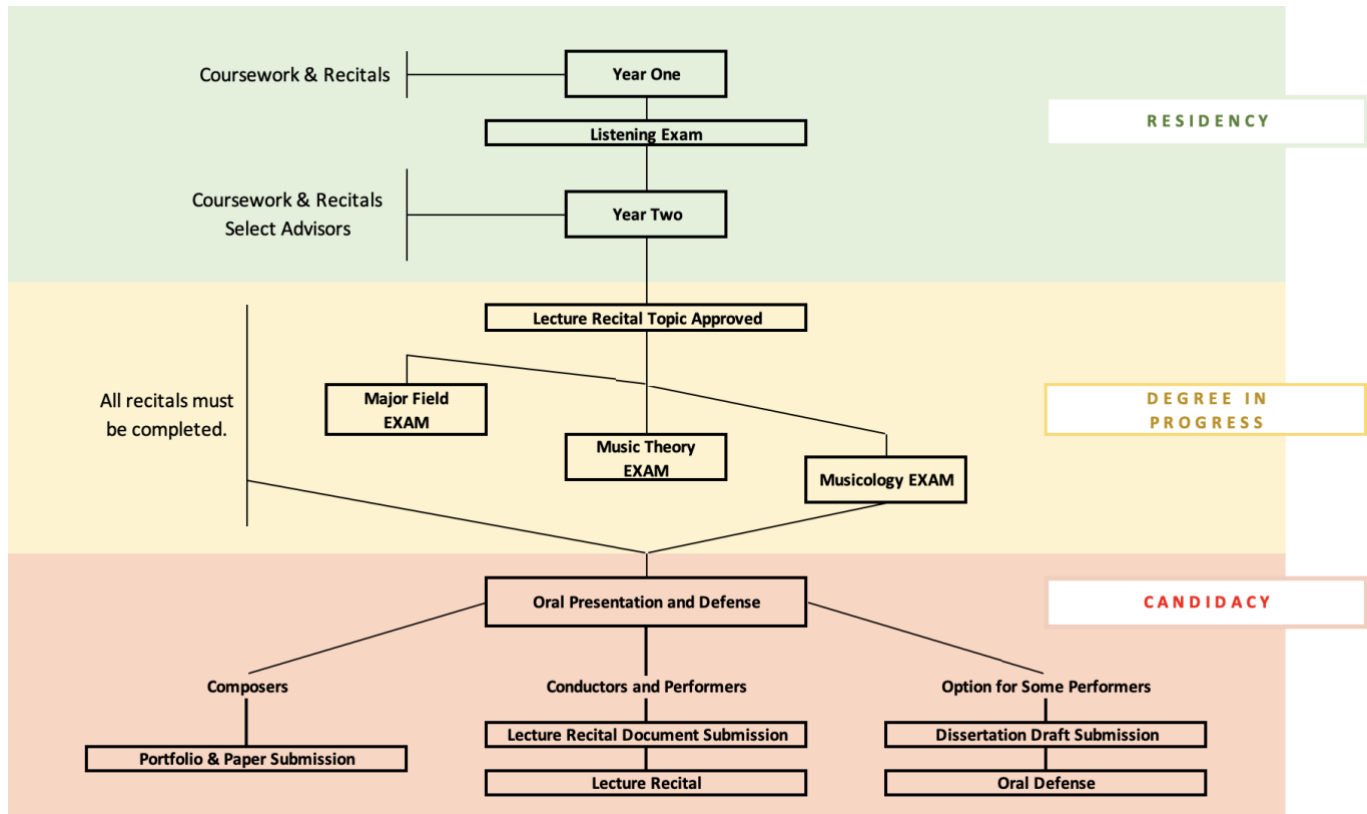
## PEABODY CONSERVATORY

# DMA GUIDELINES

POLICIES AND PROCEDURES FOR STUDENTS MATRICULATING INTO THE  
**DOCTOR OF MUSICAL ARTS DEGREE**  
AT THE PEABODY CONSERVATORY IN THE FALL SEMESTER OF 2025

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
- Finalize and report chosen musicology and theory advisors to Office of Academic Affairs no later than June 15.

### Degree-in-Progress: Beginning Year Three

- Research Paper (Lecture Recital) Topic Approved
- Register for PY.610.813-814 Doctoral Consultation and Research with your Research 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: 5 hours (within the first year DIP)

### **DMA Candidacy: Final Two Semesters**

- Oral Presentation and Defense in the penultimate semester.
- 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.
- 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.

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**Mission** of The Johns Hopkins University

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

**Mission** of the Peabody Institute

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

<b>Timeline for the DMA Program .....</b>	<b>2</b>
<b>Residency: Year One.....</b>	<b>2</b>
<b>Residency: Year Two.....</b>	<b>2</b>
<b>Degree-in-Progress: Beginning Year Three.....</b>	<b>2</b>
<b>DMA Candidacy: Final Two Semesters.....</b>	<b>3</b>
<b>Table of Contents .....</b>	<b>5</b>
<b>DMA RESIDENCY.....</b>	<b>7</b>
<b>Foundational Requirements.....</b>	<b>7</b>
Major Lessons .....	7
Musicology Colloquium.....	7
Musicology and Music Theory .....	7
Humanities Elective .....	7
General Electives .....	7
Research on Performing Arts and Health or Cognition .....	7
<b>Requirements by Major.....</b>	<b>8</b>
Composition .....	8
Orchestral Conducting .....	9
Wind Conducting .....	10
Guitar.....	11
Historical Performance Instruments.....	12
Winds, Brass, Percussion, and Harp .....	13
Piano.....	15
Strings .....	16
Voice .....	17
<b>The DMA Combined with an MM .....</b>	<b>18</b>
MM in Musicology in Combination with the DMA .....	18
MM in Music Theory Pedagogy Combined with the DMA .....	19
<b>Cognates.....</b>	<b>19</b>
<b>Advisory Committees.....</b>	<b>21</b>
Academic Advisory Committee.....	21
Major Field Committee (Piano Majors).....	21
Doctoral Committee .....	21
<b>Recitals .....</b>	<b>22</b>
Registration .....	22
Program Approval .....	22
Program Notes.....	22
Requirements by Major.....	23
Specialized Recitals .....	23
<b>Residency Examination – Listening Exam .....</b>	<b>24</b>
<b>DEGREE IN PROGRESS.....</b>	<b>25</b>
<b>Registration Requirements.....</b>	<b>25</b>
<b>Research Paper Topic Proposal.....</b>	<b>25</b>
<b>Qualifying Examinations.....</b>	<b>27</b>
Major Field Exam .....	27
The Comprehensive Exam in Musicology.....	28
The Comprehensive Exam in Music Theory .....	29
<b>Pacing Through the DIP Phase.....</b>	<b>29</b>
<b>DMA CANDIDACY .....</b>	<b>30</b>
<b>Deadlines for DMA Candidacy.....</b>	<b>30</b>
<b>Oral Presentation and Defense .....</b>	<b>30</b>

Components of the Exam.....	30
Scheduling the Exam.....	31
<b>Final Document Submission and Formatting.....</b>	<b>31</b>
<b>Research Paper (Lecture-Recital Paper) .....</b>	<b>31</b>
<b>Composition Portfolio/Commentary .....</b>	<b>31</b>
Composition Portfolio.....	31
Commentary .....	31
<b>Dissertation .....</b>	<b>32</b>
Topic Proposal .....	32
Dissertation Readers.....	32
Oral Defense.....	32
Final Submission.....	33
Requests for Extension.....	33
<b>Pacing Through the DMA Program .....</b>	<b>34</b>
<b>APPENDICES .....</b>	<b>35</b>
Appendix A: Research Paper Topic Proposal Template.....	35
Appendix B: Dissertation Proposal Form.....	36
Appendix C: Recommendations for Abstract Development/Formatting .....	37
Appendix D: Previously Approved Presentation Topics.....	38
Appendix E: Deadlines for Final Measures .....	39

## DMA RESIDENCY

The Residency portion of the Doctor of Musical Arts degree requires an attendance of two full-time years. Each year requires a minimum of 18 and a maximum of 36 credits, including 8 credits of private study.

### 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.610.848) 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 Director of Undergraduate and Graduate Studies 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 “Graduate Elective” in the Master Schedule of Classes can count for graduate elective credit. Large ensemble and chamber music credits cannot count as electives.

#### Research on Performing Arts and Health or Cognition

If you are considering writing your final paper on a subject in Performing Arts and Health, you must take “Intro to Research in Performing Arts and Health” (PY.560.601) as an elective in your first semester. If you are considering writing your paper on music cognition, you must take “Why We Get Chills” (PY.710.614) in your second semester. (These are independent requirements.)

## Requirements by Major

### Composition

MAJOR AREA			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Departmental Seminar	PY.310.845–846	4	1	1	1	1		4
Composition Recital (DMA)	PY.310.721	2					2	2
Compositions/Commentary	PY.310.793	6					6	6
		<b>28</b>						<b>28</b>
SUPPORTIVE COURSES								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminars	PY.610.6xx	3		3				3
Music Theory Seminars	PY.710.6xx	9	3	3	3			9
Additional Musicology/Theory Seminar	PY.610(or 710).6xx	3				3		3
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>38</b>						<b>38</b>
ELECTIVES								
Electives	xxx.xxx	12	3	3	3	3		12
Humanities Elective	xxx.xxx	3			3			3
		<b>15</b>						<b>15</b>
TOTAL								
		<b>81</b>	14	14	14	13	26	<b>81</b>



**Orchestral Conducting**

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Conducting Seminar	PY.330.847-848	16	4	4	4	4		16
Recital	PY.330.721	2	2					2
Recital	PY.330.722	2		2				2
Recital	PY.330.723	2			2			2
Recital	PY.330.724	2				2		2
Recital: Lecture	PY.330.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		<b>28</b>						<b>28</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	15	3	6	6			15
Humanities Elective	xxx.xxx	3				3		3
		<b>18</b>						<b>18</b>
<b>TOTAL</b>								
		<b>78</b>	12	15	15	15	22	<b>78</b>

**Wind Conducting**

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
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
		<b>30</b>						<b>30</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	12	3	6	3			12
Humanities Elective	xxx.xxx	3				3		3
		<b>15</b>						<b>15</b>
<b>TOTAL</b>								
		<b>77</b>	13	16	13	15	20	<b>77</b>

**Guitar**

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>		<b>DIP</b>	<b>Σ</b>
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
		<b>26</b>						<b>26</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	15	6	3	6			15
Humanities Elective	xxx.xxx	3				3		3
		<b>18</b>						<b>18</b>
<b>TOTAL</b>								
		<b>76</b>	13	12	13	14	24	<b>76</b>

**DISSERTATION TRACK      85 Credits**

- Recital: Chamber	PY.470.726	-2
- Recital: Lecture	PY.470.727	-2
- Lecture-Recital Paper	PY.610.792	-2
Doctoral Consultation & Research	PY.610.813	9
Dissertation	PY.610.791	6

**Historical Performance Instruments**

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

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.380.721	2	2					2
Recital: Solo	PY.380.722	2		2				2
Recital: Solo	PY.380.723	2			2			2
Recital: Concerto	PY.380.725	2				2		2
Recital: Chamber Music	PY.380.726	2					2	2
Recital: Lecture	PY.380.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	12	3	6	3			12
Humanities Elective	xxx.xxx	3				3		3
		<b>15</b>						<b>15</b>
<b>TOTAL</b>								
		<b>77</b>	12	15	12	14	24	<b>77</b>

<b>DISSERTATION TRACK</b>		<b>84 Credits</b>
- Recital: Concerto	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	9
Dissertation	PY.610.791	6

**Winds, Brass, Percussion, and Harp**

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

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>		<b>DIP</b>	<b>Σ</b>
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
		<b>28</b>						<b>28</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	15	3	6	6			15
Humanities Elective	xxx.xxx	3				3		3
		<b>18</b>						<b>18</b>
<b>TOTAL</b>								
		<b>78</b>	12	15	15	12	24	<b>78</b>

**DISSERTATION TRACK 87 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	9
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**

<b>MAJOR AREA</b>			ONE		TWO		DIP	$\Sigma$
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
		<b>26</b>						<b>26</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	15	6	3	6			15
Humanities Elective	xxx.xxx	3				3		3
		<b>18</b>						<b>18</b>
<b>TOTAL</b>								
		<b>76</b>	13	12	15	14	22	<b>76</b>

<b>DISSERTATION TRACK</b>		<b>85 Credits</b>
- 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	9
Dissertation	PY.610.791	6

**Piano**

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>		<b>DIP</b>	$\Sigma$
Major Lesson	PY.100.100	16	4	4	4	4		16
Recital: Solo	PY.450.721	2	2					2
Recital: Solo	PY.450.722	2		2				2
Recital: Solo	PY.450.723	2			2			2
Recital: Concerto	PY.450.725	2				2		2
Recital: Chamber Music	PY.450.726	2					2	2
Recital: Lecture	PY.450.727	2					2	2
Lecture-Recital Paper	PY.610.792	2					2	2
		<b>30</b>						<b>30</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Piano Seminar	PY.450.845	1			1			1
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>33</b>						<b>33</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	12	3	6	3			12
Humanities Elective	xxx.xxx	3				3		3
		<b>15</b>						<b>15</b>
<b>TOTAL</b>								
		<b>78</b>	12	15	13	14	24	<b>78</b>

**DISSERTATION TRACK      85 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	9
Dissertation	PY.610.791	6

**Strings**

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>		<b>DIP</b>	$\Sigma$
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
		<b>30</b>						<b>30</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	12	3	6	3			12
Humanities Elective	xxx.xxx	3				3		3
		<b>15</b>						<b>15</b>
<b>TOTAL</b>								
		<b>77</b>	12	15	15	12	24	<b>77</b>

**DISSERTATION TRACK      84 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	9
Dissertation	PY.610.791	6



**Voice**

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>		<b>DIP</b>	<b>Σ</b>
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
		<b>30</b>						<b>30</b>
<b>SUPPORTIVE COURSES</b>								
Musicology Colloquium	PY.610.847, 848	3	3					3
Musicology Seminar	PY.610.6xx	3			3			3
Music Theory Seminars	PY.710.6xx	6		3		3		6
Topics in Doctoral Research	PY.610.751	2				2		2
Doctoral Consultation & Research	PY.610.813-814	18					18	18
		<b>32</b>						<b>32</b>
<b>ELECTIVES</b>								
Electives	xxx.xxx	12	6	3	3			12
Humanities Elective	xxx.xxx	3				3		3
		<b>15</b>						<b>15</b>
<b>TOTAL</b>								
		<b>77</b>	14	13	13	15	22	<b>77</b>

<b>DISSERTATION TRACK</b>		<b>86 Credits</b>
- 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	9
Dissertation	PY.610.791	6

## The DMA Combined with an MM

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

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

## MM in Musicology in Combination with the DMA

### MUSICOLOGY IF COMBINED WITH ANOTHER MM OR DMA

MAJOR AREA			ONE		TWO		Additional Credits
Seminars in Musicology	PY.610.6xx	[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
		<b>13</b>					<b>13</b>
ELECTIVES							
Electives*	AS.xxx.xxx	[3]			[3]		0
		<b>0</b>					<b>0</b>
TOTAL							
		<b>13</b>	3	3	5	2	<b>13</b>

Square parentheses [] indicate requirement already part of DMA requirements. Assumes overlap of one semester of Colloquium and one seminar for DMA as well as one elective.

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

**MM in Music Theory Pedagogy Combined with the DMA****MUSIC THEORY PEDAGOGY IF COMBINED WITH ANOTHER MM OR DMA**

<b>MAJOR AREA</b>			<b>ONE</b>		<b>TWO</b>	
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
<b>TOTAL</b>						
			<b>15</b>		6	0
			6	0	6	3
					<b>15</b>	

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	
	[Arts Leadership Today is offered in the Fall of odd years, once every four semesters. Be sure to take it when you have your one chance.]		

Computer Music	3 of the following courses, minimum 8 credits <ul style="list-style-type: none"> <li>Digital Music Programming 1 (PY.350.837)</li> <li>Digital Music Programming 2 (PY.350.838)</li> <li>Synthesis Theory 1 (PY.350.867)</li> <li>Synthesis Theory 2 (PY.350.868)</li> <li>Studio Techniques (PY.350.835)</li> <li>Intro to Computer Music 1 (PY.350.463)</li> <li>Intro to Computer Music 2 (PY.350.464)</li> </ul>	3 3 2 2 3 3 3	8-9
Performing Arts & Health (Instrumental)	Intro to Research in Performing Arts and Health (PY.560.601) Musculoskeletal (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 Research 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 research advisor will serve as the student's primary point of contact throughout the various requirements of the DIP and candidacy stages of the DMA. This advisor is typically a member of the Musicology Faculty, unless the specific research points towards another department. The student's DIP status will be finalized only after the student confirms their advisors with the Office of Academic Affairs.

### Major Field Committee (Piano Majors)

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 Bylaws that oversees all aspects of each student's program in coordination with the Office of Academic Affairs. The members are appointed by the Associate Dean of Conservatory Faculty and Education, and the committee is governed by a faculty co-chair and the Director of Undergraduate and Graduate Studies. The Doctoral Committee is comprised of eight faculty members and meets monthly during each academic year.

For the 2025-26 academic year, the members of the Doctoral Committee are:

- Carl DuPont
- David Gutkin
- Michael Hersch
- Judith Ingolfsson
- Sharon Levy, faculty co-chair
- Steven Spooner
- Anicia Timberlake
- 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.725 .... Concerto
xxx.722..... 2nd solo recital	xxx.726 .... Chamber Music
xxx.723..... 3rd solo recital	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

The Peabody Doctoral Committee is currently reviewing the Program Notes process, so this requirement is on hold for academic year 2025-2026.

*[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 research 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 research 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. The accompanying research 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. 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 Examination – Listening Exam**

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. This exam is graded on a pass/fail basis. All DMA students must pass the Listening Exam to progress to DIP status. The design, administration, and evaluation of the Listening 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.

## DEGREE IN PROGRESS

After passing the listening exam, 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.

### Research Paper Topic Proposal

The first exam of the Degree in Progress stage is the Research Topic Proposal. This test solidifies the topic and argument for the oral defense, paper, and, if appropriate, lecture-recital. In the fall, the Doctoral Committee holds a special meeting during which the new DIP students discuss and answer questions about their proposed topic.

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?

The abstract must be approved by all three members of the student's Advisory Committee. Students should give the abstract to their committee members three weeks before the meeting.

This exam will test students on both the quality of their research 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 research paper, 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. If the topic involves multiple pieces, the student should inform the committee which piece they have prepared for the test when they submit the abstract.

The exam lasts 10 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. Topics rejected by the Doctoral Committee must be revised and resubmitted for approval. Students may re-attempt with their revised proposal during a regularly scheduled Doctoral Committee meeting.

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.

## Qualifying Examinations

Admission to candidacy is determined in part by the results of the three written qualifying examinations: Major Field, Musicology, 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 after successful completion of the Research Paper Topic Proposal.

The Musicology, Music Theory, Piano Major Field, and Composition Major Field Exams are scheduled once a semester. For the Major Field Exams in other areas, students 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 in early December and early April. Students may take the Composition Exam in the second year of study once they pass the DMA Listening Exam.

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

### **The Comprehensive Exam in Musicology**

**Aims.** In Part A of the exam, students are asked to demonstrate competence in understanding and synthesizing a variety of musicological research around specific topics. In Part B, students demonstrate their ability to communicate musicological information to students and non-specialists.

**Part A.** Students will be given a choice of FOUR pre-determined essay prompts covering a diverse range of topics from musicology and ethnomusicology. The student will prepare THREE of the FOUR. Each prompt will be accompanied by an assigned bibliography of around 8 articles/chapters. Students must declare which three prompts they have prepared at least two weeks before sitting for the exam. On the exam, students will be assigned TWO of the prompts they have prepared to answer.

Part A lasts 3 hours, and students may not use notes. Students will be shown the prompts and the accompanying bibliographic lists (but not the articles themselves) for reference. While there is no page length requirement per se, answers with sufficient completeness and nuance are typically at least two single-spaced typed pages in length (at least 1,000 words). Answers should ideally address all items on the bibliographic list, although it is not necessary to give every item equal consideration.

**Part B.** Students will choose THREE works from pre-determined lists representing diverse periods, styles, genres, and traditions. They will prepare a short, pedagogical commentary aimed at an undergraduate music-appreciation or musicology survey student.

The commentaries should focus primarily on:

- historical and cultural background of the work
- how the work fits into broader narratives of music history
- a discussion of how the work illustrates the typical qualities of the genre, style, technique, period, or tradition
- other significant, marked musical features.

Commentaries should include dates of works and personages. Specialist terminologies should be used sparingly and thoughtfully, and where such terms appear, they should carry a definition or explanation. Any musical analysis undertaken should be comprehensible to the intended undergraduate reader and should serve only to reinforce the areas of discussion outlined above. Students should aim to discuss the music in an engaging manner, even for someone unfamiliar with the piece; this means measure-by-measure harmonic analysis will not be appropriate.

Students must declare which three works they have prepared at least two weeks before sitting for the exam. On the exam, students will be assigned TWO of the works they have prepared to comment on. Part B lasts 2 hours, and students may not use notes. On the exam, students will be given a score and/or recording of the work. Texts and translation will also be provided where applicable.

**Note: Questions on both parts will change every academic year (they will be identical for both the Fall and Spring sessions). Students sitting the exam in a given academic year must answer the questions for that academic year and should therefore plan accordingly.**

The Musicology Qualifying Exam is hosted on Canvas and DIP students are automatically enrolled in the course. Please refer to the content posted on Canvas for further questions about the exam.

## The Comprehensive Exam in Music Theory

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

- Figured bass
- Renaissance or Baroque counterpoint
- Formal analysis of a classical form
- Harmonic analysis of a Romantic piece
- Identification of excerpts from six (6) pieces by 20<sup>th</sup> or 21<sup>st</sup>-century composers or a comprehensive analysis of a 20<sup>th</sup> or 21<sup>st</sup>-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 complete 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 three semesters. Most students have five tasks to complete during DIP: four 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:

Fifth Semester (Fall):	Research Topic Defense	Chamber Music Recital
Sixth Semester (Spring):	Music Theory Comprehensive Exam	Major Field Exam
Seventh Semester (Fall):	Music Theory Comprehensive Exam	[Oral Presentation and Defense]

## DMA CANDIDACY

The period of DMA Candidacy comprises the final measures for completing the degree: the presentation of the research. This stage 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 Research (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 final document submission and lecture recital (if required). It may be scheduled in person or over Zoom.

### Components of the Exam

The Oral Presentation and Defense is a 30-minute research presentation to your Academic Advisory Committee. For performance majors, this is analogous to the lecture portion of the lecture recital, which must contain at least 30 minutes of lecture and 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 research paper. 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. Students must 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 Director of Undergraduate and Graduate Studies. 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 research advisor. To that end, students should do their best to ensure that their research 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.

## **Research Paper (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 Research 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.

### **Commentary**

All DMA composers are required to submit a substantial research paper. 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 research paper on the research topic of their Oral Presentation and Defense, instead of a commentary on the major work. In this case, the student works with the Research advisor.

Compositions must be submitted to the major teacher. If the student chooses to write a commentary, the document must be submitted to the major teacher, but if the research paper route is chosen instead, the document must be submitted to the Research 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 first semester of Degree-in-Progress status, 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. Note that the Dissertation track requires at least one additional semester of Doctoral Consultation and Research (PY.610.813/PY.610.814). Students must register for Dissertation (PY.610.791) during the semester in which they intend to submit their document and graduate.

### 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 if 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 Director of Undergraduate and Graduate Studies within twenty-four hours of the close of the oral defense. The Director, 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 Director 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 for open access in accordance with the [University guidelines](#). Dissertations may be embargoed for a limited time on deposit. Fees for deposit are funded by the Arthur Friedheim Library. Questions about dissertation formatting or deposit should be directed to [friedheimlibrary@jhu.edu](mailto:friedheimlibrary@jhu.edu)

### **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 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 Classes
3	5	DIP	Research Paper Topic Approval Theory or Musicology Exam
	6	DIP	Chamber Recital Major Field Exam
4	7	DIP	Musicology or Theory Exam
		Candidacy	Oral Presentation and Defense
	8	Candidacy	Final Document Lecture-Recital

During the DIP stage, the Research Topic Approval must be taken first. The other exams and recital(s) may be taken in any order. Once those are completed, the Oral Presentation and Defense marks the beginning of the Candidacy stage.

## APPENDICES

### Appendix A: Research Paper Topic Proposal Template

#### DMA RESEARCH PAPER 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 research 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 research paper 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.	End of preceding semester (December)	End of preceding semester (May)	End of preceding semester (May)
Lecture-Recital Paper	Submitted to the Arthur Friedheim Library after a successful Final Oral Exam and before the Lecture Recital.	April 15	November 15	June 15
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.	End of preceding semester (December)	End of preceding semester (May)	
Portfolio and Commentary	Final measure for Compositions/Commentary track. Submitted to the Arthur Friedheim Library.	End of April	End 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.	Done in first semester of DIP stage	Done in first semester of DIP stage	
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.	March 1st	October 1st	
Dissertation Process	1. Delivery of dissertation to readers- Dissertation delivered to advisor and all readers.	March 1st	October 1st	
	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.	April 1st	November 1st	
	3. Dissertation Submission- Submitted to the Arthur Friedheim Library.	April 15th	November 15th	