

HANDBOOK FOR GRADUATE STUDENTS IN MUSIC

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Graduate Group in Music
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FOREWORD

The Department of Music at the University of Pennsylvania offers A.M. and Ph.D. programs in four fields of study:

- Musical Composition
- Anthropology of Music
- History of Music
- Theory of Music

The programs in the history, theory, and anthropology of music are closely interconnected, reflecting the interdisciplinary focus of both the department and the larger community of humanistic scholars at Penn. Students uncertain in which of these three areas they wish to concentrate may opt for one or the other as late as the second year of study without delaying progress toward the Ph.D. degree. It is possible for students who so choose to fulfill all coursework requirements for two of these three programs, while following the examination structure of a single subdiscipline.

This handbook contains a more detailed description of the graduate programs in music than could be contained in the brochure *Graduate Study in Music at the University of Pennsylvania* or the *Bulletin of the Graduate Division of Arts and Sciences*. Its aim is to convey the various requirements, regulations, policies, and practices of our programs and to help assure that they are applied in an equitable and consistent manner. New students are particularly urged to read through the applicable portions of the handbook in their entirety.

No manual of this sort, however complete, can anticipate all contingencies and special circumstances. Moreover, the administration of our graduate programs rests not only upon the regulations contained in the handbook, but on a clear recognition that rules are most useful when they are applied with flexibility. Students are therefore encouraged to consult the Director of Graduate Studies (also known as the Graduate Chair) about any concerns they may have regarding the policies and regulations expressed herein.

This handbook is periodically updated to reflect changes in policies, procedures, and the curriculum as approved by the Graduate Group in Music. To be assured of reading the current version of the handbook, students should always refer to the department website: <http://www.sas.upenn.edu/music>.

University Rules and Regulations governing the A.M. and Ph.D degrees are available at <http://www.upenn.edu/grad/rules.html>.

In the following pages, requirements for the A.M. are given first, followed by the additional requirements for the Ph.D. degree. Please note that students who enter with a master's degree are not automatically excused from any of the requirements of the A.M. program. Please see the information on transfer credit on pp. 40–41. Only in exceptional circumstances are students admitted to pursue a terminal master's degree.

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MUSICAL COMPOSITION

The program in composition stresses training in the craft of composition, contemporary repertory, and theory and analysis. Instruction in composition comprises much of the course requirement; such instruction takes the form of private lessons. Students are assigned to particular instructors for composition lessons by the graduate chair on the advice of the composition faculty. Composition instructors are assigned on a rotating basis to assure that all students are exposed to a variety of approaches and have the opportunity to work with each member of the composition faculty during the period of coursework.

In addition to composition, a student in the composition program may wish to emphasize electronic music, music theory, or some other area in his or her course of study. Upon entering the program, students should consult as soon as possible with the Director of Graduate Studies and members of the composition faculty to determine which emphasis would be most appropriate.

REQUIREMENTS FOR THE A.M. DEGREE IN COMPOSITION

COURSE REQUIREMENTS

Twelve course units are required, as follows:

Music 505. <i>Advanced Chromatic Harmony.</i>	<i>1 course unit</i>
Music 508. <i>Advanced Musicianship.</i> 2 semesters.	<i>2 course units</i>
Students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for Music 508.	
Music 515. <i>Analysis of 20th-Century Music I.</i>	
or	<i>1 course unit</i>
Music 621. <i>Analytical Methods: 20th-Century Music.</i>	
Music 520. <i>Orchestration.</i>	<i>1 course unit</i>
Music 525. <i>Composition in Selected Forms.</i>	<i>1 course unit</i>
Study of the styles and forms of several different historical periods, with emphasis on written projects.	
Music 530. <i>Electronic Music.</i>	<i>1 course unit</i>
Music 700. <i>Seminar in Composition.</i>	<i>1 course unit</i>
This course may be repeated for credit with a different instructor.	
Music 998. <i>Independent Study in Composition.</i>	<i>4 course units</i>

PORTFOLIO OF COMPOSITIONS

The portfolio will be made up of compositions with a combined duration of no less than about thirty (30) minutes. No later than the beginning of the fall term of the second year of study, students must establish concrete plans for the genre, number, and scope of compositions that will comprise the portfolio. At that time students will select a member of the composition faculty who will assume primary responsibility for determining the character of the portfolio, along the lines described above. The composition faculty (advisor plus two readers) serves as the committee and will review the portfolio upon its completion and determine if it is acceptable. A significant portion of the portfolio must be submitted by February 1 of the second year of study. Ideally, the entire portfolio of compositions will be submitted to the committee no later than April 1 of the second year of study. Any extension to this timeframe must be approved by the committee. When the portfolio of compositions has been accepted by the faculty committee, one copy of each composition should be submitted to the Director of Graduate Studies.

Acceptance of the portfolio, generally no later than September of the third year of study, is a prerequisite for admission to doctoral candidacy.

COMPREHENSIVE EXAMINATIONS

The comprehensive examination in musical composition consists of two parts: (1) a listening examination in repertory identification (one hour) and (2) an examination in style identification (one hour). The comprehensive examination is given two times each year, once in the fall semester and once in the spring semester. All students must take the comprehensive examination in the first semester of their first year. They must continue taking it each time it is given until they have achieved a passing grade. All such attempts to pass the examination before the end of the second year will be regarded as unofficial, and failure to pass will not become part of the student's record. A passing grade on either part, however, will be recorded and will excuse the student from reexamination on that part.

Students may pass this examination at two levels: the A.M. level and the Ph.D. level. A passing grade at the Ph.D. level is a prerequisite for admission to doctoral candidacy.

The examination is prepared by a standing committee of the faculty. Sample examinations are on file in the Music Office and may be consulted at any time.

PUBLIC PRESENTATION

Each student must present an original work selected from the student's portfolio of compositions at a concert of the Penn Composer's Guild, at a departmental colloquium, or at some other appropriate forum, during the first two years of coursework.

REQUIREMENTS FOR THE PH.D. DEGREE IN COMPOSITION

ADMISSION TO THE PH.D. PROGRAM

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty in composition to those students who have performed with distinction in coursework and examinations. The decision is based on the following criteria: (1) acceptance of the portfolio of compositions; (2) the degree of distinction in course work; (3) satisfactory fulfillment of two out of four semesters of the teaching requirement; and (4) achievement of the grade of “pass at the Ph.D. level” on both parts of the comprehensive examination. Ideally, approval of doctoral candidacy will come no later than September of the student’s third year.

COURSE REQUIREMENTS

Beyond the twelve course units required for the A.M. degree, eight additional course units are required for the Ph.D., as follows:

Music 516. *Analysis of 20th-Century Music II.*

or

1 course unit

Music 621. *Analytical Methods: 20th-Century Music.*

Music 620. *Analytical Methods: Tonal Music.*

or

1 course unit

Music 700. *Seminar in Composition.*

Music 801. *Teaching Music Theory*

1 course unit

Music 998. *Independent Study in Composition.*

2 course units

Electives.

3 course units

Students will register for three (3) course units of electives, at least two of which must be taught by faculty in areas other than composition.

PH.D. ESSAY

The Ph.D. essay is a paper on an analytical, historical, theoretical, ethnomusicological, or critical subject prepared under the supervision of a member of the faculty. This may be a member of the composition faculty or a member of the faculty at large. The essay should be an article-length study of publishable quality. It may revise a paper that the student prepared for a seminar. In this case, the instructor in whose course the paper was written should act as first reader. The essay must be read and approved by one additional member of the faculty, selected in consultation with the advisor. Students must consult with the Director of Graduate Studies to ensure that the topic for the Ph.D. essay has been properly approved. A final draft of the Ph.D. essay must be submitted for review to the faculty committee at least one month prior to the Ph.D. submission deadline set by the Music Department (April 1 for spring graduation). Any changes recommended by the faculty must be incorporated into a final version of the Ph.D. essay by the submission deadline, at which time one copy of the essay must be deposited with the Graduate Chair.

PH.D. COMPOSITION

In lieu of a dissertation, candidates will produce a major musical composition, the nature of which must be approved by the student's composition advisor and by two other members of the composition faculty. It must then be formally proposed to the Director of Graduate Studies. The dissertation committee should see the work in fair copy no later than the published date for submission of dissertations to faculty committees (for spring graduation, this date is April 1) so that the candidate will be able to incorporate any necessary revisions into the final submission. The final copy should adhere to all guidelines for dissertations published by the Graduate Division of the School of Arts and Sciences (e.g. paper type, title page format, etc.) with the exception of restrictions on size. After final approval by the advisor and committee, two unbound copies of the Ph.D. composition are submitted to the Director of Graduate Studies for deposit in the Music Library and University Library.

FINAL EXAMINATION

Scheduled in consultation with the Ph.D. composition committee, but no later than the semester during which the Ph.D. composition is deposited, a public workshop on the Ph.D. composition will be scheduled. This workshop constitutes the final examination in composition.

OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 36).

ANTHROPOLOGY OF MUSIC

Within the field of musicology, separate programs are offered in the anthropology of music the history of music, and the theory of music. These programs are closely related, and the requirements are designed so that students may opt for one or the other as late as the second year of study without delaying their progress toward the Ph.D. degree.

REQUIREMENTS FOR THE A.M. DEGREE IN ANTHROPOLOGY OF MUSIC

For the A.M. degree, twelve course units are required, as follows:

A. CORE WRITING SEMINAR 2 course units

Music 608. *Writing About Music.*

Introduction to research methods and musical scholarship, placing emphasis on exploring the faculty's broad theoretical interests and interdisciplinary methodological approaches.

B. ANTHROPOLOGY OF MUSIC 3 course units

Three (3) course units in the anthropology of music are required:

Music 605. *Proseminar in the Anthropology of Music.*

Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies.

Music 650. *Field Methods in Ethnomusicology.*

An applied course addressing both basic methods of ethnographic research and theoretical readings concerning the challenges and possibilities attendant to fieldwork.

Music 705. *Studies in the Anthropology of Music.*

C. PROSEMINAR IN THE HISTORY OF MUSIC 1 course unit

One (1) course unit of proseminars in the history of music is required, selected from:

Music 601. *The Interpretation of Written Traditions.*

Topics may include notation, codicology, textual criticism, and print culture.

Music 602. *The Interpretation of Theoretical Treatises.*

A consideration of theoretical principles based upon the reading and interpretation of selected treatises.

Music 603. *Aesthetics and Criticism.*

Topics may include hermeneutics, methods of formulating value judgments, the relationship of evaluation to interpretation, and the role of aesthetics in history.

Music 604. *Historiography.*

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches.

Music 606. *The Interpretation of Oral Traditions.*

Topics may include methodologies derived from jazz studies, chant studies, and ethnomusicology.

Music 610. *Notation.*

A practical and theoretical introduction to the history of musical notation.

D. ANALYSIS

One (1) course unit of analysis is required.

1 course unit

E. SEMINAR IN THE HISTORY AND THEORY OF MUSIC

1 course unit

One (1) course unit of seminars in the history and theory of music is required, selected from the history and theory seminars numbered in the 700s:

Music 710. *Studies in Medieval Music.*

Music 720. *Studies in Renaissance Music.*

Music 730. *Studies in Baroque Music.*

Music 740. *Studies in Eighteenth-Century Music.*

Music 750. *Studies in Nineteenth-Century Music.*

Music 760. *Studies in Twentieth-Century Music.*

Music 770. *Seminar in African-American Music.*

Music 780. *Seminar in Music Theory.*

F. TEACHING PRACTICUM*1 course unit***Music 802: *Teaching World Music.***

Students will normally register for this course in the fall semester of their second year. Students may, in consultation with the Graduate Chair, opt to substitute a 700 level seminar in the anthropology of music, the history of music, or the theory of music in lieu of taking **Music 802.**

G. ANTHROPOLOGY*1 course unit*

One (1) advanced course in anthropology is required:

Anthropology 617. *Contemporary Approaches to the Study of Culture and Society.*

Students will typically register for *Anthropology 617*, but may substitute another anthropology course numbered 500 or above with the permission of the Graduate Chair.

H. MUSICIANSHIP*1 course unit***Music 508. *Advanced Musicianship.***

Students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508.** It is possible that a student entering the program with significant musicianship deficiencies will be required to enroll in **Music 508** for a second semester (and, in some cases, again in the second year of study). Each semester after the first, however, will be taken in addition to the student's regular course load. As such, it is imperative that all students devote the necessary energy to achieving their musicianship goals during the first semester of study.

I. GUIDED READING*1 course unit***Music 799. *Guided Reading in Music.***

Students will normally take one course unit of guided reading during their second year of study in preparation for the comprehensive examination.

REQUIREMENTS FOR THE PH.D. DEGREE IN ANTHROPOLOGY OF MUSIC

For the Ph.D. degree, eight (8) additional course units are required:

A. ANTHROPOLOGY OF MUSIC*2 course units*

Two (2) course units of seminars in the anthropology of music are required, selected from the ethnomusicology seminars numbered in the 700s

B. REGIONAL STUDIES*1 course unit*

One (1) seminar selected from the graduate offerings in regional studies or anthropology is required. Ordinarily, this seminar will focus on the geographical region or theoretical scope of the student's eventual dissertation.

C. MUSIC 999. INDEPENDENT STUDY.*1 course unit*

Students will typically enroll for this course during the fall of their third year of study in order to further refine potential dissertation topics in anticipation of **Music 994**. In cases where the dissertation topic has already been selected, this course can be used to fill other gaps in theory or methodology through focused reading with a faculty person.

D. MUSIC 994. PREPARATION FOR THE PH.D. PROPOSAL.*1 course unit*

See guidelines for proposal and committee below (p. 14).

The remaining three (3) course units are electives and may consist of any graduate course or any course of individually guided research within or outside the Department of Music.

OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 36).

MASTER'S ESSAY

The Master's essay, a paper having the proportions of a scholarly article, is required of all students taking a terminal Master's degree. It is likewise required of all students wishing to receive a Master's degree while proceeding to the Ph.D. A student choosing not to take a Master's degree may omit the Master's essay and proceed directly to the doctoral program, provided he or she receives a High Pass on the comprehensive examination and is admitted to Ph.D. candidacy. However, the faculty reserves the right to require any student to write the essay.

It is expected that in most instances the Master's essay will be a reworking of a previously written paper. In any event, the student must submit a written statement describing the proposed topic. This proposal must have the approval of the student's advisor before being submitted to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty and request the specific approval of no fewer than two faculty members (including the advisor). Students may examine past proposals on file in the office of the Director of Graduate Studies. As soon as feasible after the essay proposal is approved, the Graduate Chair, in consultation with the student and the student's advisor, will designate one additional faculty member as second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay to another, but students are encouraged to solicit the advice of the reader at an early stage in their preparation of the essay. The completed essay must be approved by the advisor and the reader. Two copies of the approved essay are submitted to the Graduate Chair. One copy will be placed in the student's file in the office of the Director of Graduate Studies, and one copy will be bound and deposited in the Music Library. The title page of the completed essay should conform to a

standard model, a copy of which should be requested from the Director of Graduate Studies. In other matters, the student may employ any form that is acceptable to the advisor and reader.

COMPREHENSIVE EXAMINATION

The comprehensive examination is a two-part written examination that serves as both the final examination for the A.M. program and the preliminary examination of the Ph.D. program. The examination consists of the following sections:

A. STYLE IDENTIFICATION (four hours)

Twenty (20) musical examples are provided for identification in five sub-fields: three sections on “world music,” one section on jazz / popular music, and one section on Western Art Music. Students will choose a sub-field in Western Art Music from three areas: 1) medieval/renaissance, 2) tonal, and 3) contemporary music. Four examples will be provided in each of the five sub-fields. The world music sections will generally favor audio examples, but may include up to three notated examples. The jazz / popular music and Western Art Music sections will generally favor scores, though some audio examples may be included. Students must discuss twelve (12) of the twenty examples and must identify at least one example from each of the five sections of the examination.

B. ESSAYS ON THE ANTHROPOLOGY OF MUSIC (eight hours)

1. General Essays (four hours):

Students will write four brief critical essays selected from six questions. Four of the six questions will address a wide range of topical and methodological issues in current ethnomusicological scholarship. Possible themes include, but are not limited to, critical theory, gender studies, postcolonial studies, subaltern studies, diaspora, media studies, the intellectual history of ethnomusicology, identity construction, and globalization / transnationalism. Students must answer three of these four questions.

Two of the six questions will explore more directly the intersections of musicology and ethnomusicology and students should therefore be prepared to address questions concerning current readings in musicology (based on seminars offered during the first two years of coursework). Students must answer at least one of these two questions. In all cases, students will be expected to cite relevant literature, examples, and case studies in support of their answers.

2. Special Fields Essay (four hours):

The language of the question on this examination will be crafted in relation to the student’s areas of specialization for the dissertation. Students must submit their special field to the anthropology of music faculty for approval no later than April 1 of the second year of study. Students will be expected to engage with the literature and repertoires in question and to demonstrate a broad knowledge of the intellectual history of ethnomusicology / anthropology in their chosen area.

The comprehensive examination is given in two parts. Students take part **A** at the beginning of the second year of study, and part **B** at the beginning of the third year of study. All sections of the examination are typically administered in the third full week of August. Students who would like to take any part of the examination at some other time should consult with the Director of Graduate Studies. Students are encouraged to satisfy any incompletes and to complete all language requirements (and also the Master’s essay, when applicable) before taking the

comprehensive examination. However, the examination should be taken at the appointed time even if the student has not completed all such requirements.

The examination is prepared by a standing committee of the faculty from questions solicited from the entire theory, history, and anthropology of music faculty. Past examinations are on file in the Music office and may be consulted at any time.

In preparing for the examination, students may ask individual members of the faculty for suggestions and guidance at any time. **Music 799** should normally be taken in the second year. The primary purpose of this course is to give the student extra time to study for the examination—time that otherwise would have to be devoted to another course. Whenever students and faculty believe it to be appropriate and helpful, **Music 799** might be viewed somewhat more formally—for example, as a series of scheduled seminars with members of the faculty. A final grade of “S” will be submitted by the Director of Graduate Studies at the conclusion of the term or terms in which the student registers for **Music 799**.

The function of the comprehensive examination as a final examination for terminal A.M. candidates is self-evident. Regarding the additional function of the examination as a qualifying examination for admission to the doctoral program, it should be understood that a student’s performance on the examination is viewed as only one factor (together with course work, degree requirements, and possibly the A.M. essay) on which the faculty bases its decision to admit or not to admit the student to the Ph.D. program. It should also be understood that, while a student with incomplete course work may take the comprehensive examination, he or she will not be considered for formal admission to the Ph.D. program until all course work undertaken before the examination has been completed.

The completed examination will be read and evaluated by appropriate members of the faculty in the history, theory, and anthropology of music, and the decision, including questions of admission to the doctoral program, will be reached at a meeting of the faculty to be held as soon as possible after the examination. The decision will be one of the following:

1. **High Pass.** A High Pass on all portions of the examination is required for admission to the Ph.D. program.
2. **Pass for the A.M. degree with admission to the Ph.D. program deferred.** The student must take the examination again (normally at least four months later) before the question of admission to the doctoral program is decided.
3. **Pass for terminal A.M. degree.** The student is not permitted to proceed to the Ph.D.
4. **Fail.** The student may take the examination again (normally at least four months later), either for a terminal A.M. or for admission to the Ph.D. program, as the faculty decides.

ADMISSION TO THE PH.D. PROGRAM

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty on the basis of the following criteria: (1) the degree of distinction in course work; (2) achieving a high pass on both the first- and second-year comprehensive examinations; (3) satisfactory fulfillment of two out of four semesters of the teaching requirement; and (4) satisfaction of general requirements including languages and musicianship. Ideally, approval of doctoral candidacy will be achieved by September of the student’s third year.

DISSERTATION PROPOSAL

The student's course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year.

Students complete the dissertation proposal while enrolled in **Music 994** during the spring semester of the third year. This semester includes several deadlines. A draft version of the proposal must be approved by the dissertation advisor no later than February 15 with the understanding that the student will continue to work on the proposal and submit a final copy by May 1. By April 1, the student must formalize the remainder of the dissertation committee (which consists of the dissertation advisor and two additional readers) and submit a final copy of the proposal for the entire committee's review. This will allow for any suggested changes to be incorporated by the May 1 deadline, by which date a copy, signed by the entire dissertation committee must be submitted to the Director of Graduate Studies.

The faculty has no preconceived ideas regarding either the minimum length or the preparation time for a dissertation. The former will vary with the topic; the latter will vary with both the topic and the student. The subject matter will also govern, to some extent, whether or not a student can produce a definitive study or an introductory one. It is true that individual members of the faculty hold divergent views on the dissertation as an inaugural research effort or as a standard work. Students at this stage of their careers have a right to the same flexibility of attitudes and can only profit from a pluralistic approach to the issue on the part of the faculty. This is a question to be worked out between the student and advisor in the earliest stages of discussing the dissertation proposal. It is incumbent upon the prospective dissertation advisor to make clear to the student his or her views on this matter.

CERTIFICATION

A student who has completed all requirements for the Ph.D. degree except the dissertation may request a letter from the Director of Graduate Studies to that effect.

DISSERTATION

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It

should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the entire dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version. Two copies of the approved dissertation must be submitted to the Graduate Division before the date announced by the Graduate Division in the above-mentioned calendar. Both copies will be bound; one will be deposited in the Music Library, the other in the general collection of Van Pelt Library. The dissertation will be microfilmed according to the plan provided by University Microfilms, Ann Arbor, Michigan.

PUBLIC DISSERTATION DEFENSE

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination.

HISTORY OF MUSIC

Within the field of musicology, separate programs are offered in the anthropology of music the history of music, and the theory of music. These programs are closely related, and the requirements are designed so that students may opt for one or the other as late as the second year of study without delaying their progress toward the Ph.D. degree.

REQUIREMENTS FOR THE A.M. DEGREE IN HISTORY OF MUSIC

For the A.M. degree, twelve course units are required, as follows:

A. CORE WRITING SEMINAR

2 course units

Music 608. *Writing About Music.*

Introduction to research methods and musical scholarship, placing emphasis on the broad theoretical interests fostered and the methodological approaches adopted by the faculty.

B. PROSEMINARS IN THE HISTORY OF MUSIC

3 course units

Students must take three (3) proseminars, courses that deal largely, but not exclusively, with methods of scholarly research. A variety of topics will be considered, on a rotating basis, within each of the following areas:

Music 601. *The Interpretation of Written Traditions.*

Topics may include notation, codicology, textual criticism, and print culture.

Music 602. *The Interpretation of Theoretical Treatises.*

A consideration of theoretical principles based upon the reading and interpretation of selected treatises.

Music 603. *Aesthetics and Criticism.*

Topics may include hermeneutics, methods of formulating value judgments, the relationship of evaluation to interpretation, and the role of aesthetics in history.

Music 604. *Historiography.*

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches.

Music 605. *Anthropology of Music.*

Topics may include the intellectual history of ethnomusicology, current readings in ethnomusicology, a consideration of theoretical principles based upon the reading and interpretation of selected monographs, and area studies.

Music 606. *The Interpretation of Oral Traditions.*

Topics may include methodologies derived from jazz studies, chant studies, and ethnomusicology.

Music 610. *Notation.*

A practical and theoretical introduction to the history of musical notation.

C. ANALYSIS*1 course unit*

All students must take one proseminar in musical analysis

D. ADDITIONAL COURSES*3 course units*

Students must take three (3) course units selected from the history, theory, and anthropology of music seminars numbered in the 700s:

Music 705. *Seminar in Ethnomusicology.*

Music 710. *Studies in Medieval Music.*

Music 720. *Studies in Renaissance Music.*

Music 730. *Studies in Baroque Music.*

Music 740. *Studies in Eighteenth-Century Music.*

Music 750. *Studies in Nineteenth-Century Music.*

Music 760. *Studies in Twentieth-Century Music.*

Music 770. *Seminar in African-American Music.*

Music 780. *Seminar in Music Theory.*

E. TEACHING PRACTICUM*1 course unit***Music 802: *Teaching Music History.***

Students will normally register for this course in the fall semester of their second year. Students may, in consultation with the Graduate Chair, opt to substitute a 700 level seminar in the anthropology of music, the history of music, or the theory of music in lieu of taking **Music 802.**

F. MUSICIANSHIP*1 course unit***Music 508. *Advanced Musicianship.***

Students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508**. It is possible that a student entering the program with significant musicianship deficiencies will be required to enroll in **Music 508** for a second semester (and, in some cases, again in the second year of study). Each semester after the first, however, will be taken in addition to the student's regular course load. As such, it is imperative that all students devote the necessary energy to achieving their musicianship goals during the first semester of study.

G. GUIDED READING*1 course unit***Music 799. *Guided Reading in Music.***

Students will normally take one course unit of guided reading during their second year of study in preparation for the comprehensive examination.

REQUIREMENTS FOR THE PH.D. DEGREE IN HISTORY OF MUSIC

For the Ph.D. degree, eight (8) additional course units are required:

A. MUSIC 999. INDEPENDENT STUDY.*1 course unit*

Students will typically enroll for this course during the fall of their third year of study in order to further refine potential dissertation topics in anticipation of **Music 994**. In cases where the dissertation topic has already been selected, this course can be used to fill other gaps in theory or methodology through focused reading with a faculty person.

B. MUSIC 994. PREPARATION FOR THE PH.D. PROPOSAL.*1 course unit*

See guidelines for proposal and committee below (p. 20).

C. ELECTIVES.*6 course units*

The remaining six (6) course units are electives and may consist of any graduate course or any course of individually guided research within or outside the Department of Music. At least one of these electives will be in the anthropology of music.

OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 36).

MASTER'S ESSAY

The Master's essay, a paper having the proportions of a scholarly article, is required of all students taking a terminal Master's degree. It is likewise required of all students wishing to receive a Master's degree while proceeding to the Ph.D. A student choosing not to take a Master's degree may omit the Master's essay and proceed directly to the doctoral program, provided he or she receives a High Pass on the comprehensive examination and is admitted to Ph.D. candidacy. However, the faculty reserves the right to require any student to write the essay.

It is expected that in most instances the Master's essay will be a reworking of a previously written paper. In any event, the student must submit a written statement describing the proposed topic. This proposal must have the approval of the student's advisor before being submitted to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty and request the specific approval of no fewer than two faculty members (including the advisor). Students may examine past proposals on file in the office of the Director of Graduate Studies. As soon as feasible after the essay proposal is approved, the Graduate Chair, in consultation with the student and the student's advisor, will designate one additional faculty member as second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay to another, but students are encouraged to solicit the advice of the reader at an early stage in their preparation of the essay. The completed essay must be approved by the advisor and the reader. Two copies of the approved essay are submitted to the Graduate Chair. One copy will be placed in the student's file in the office of the Director of Graduate Studies, and one copy will be bound and deposited in the Music Library. The title page of the completed essay should conform to a standard model, a copy of which should be requested from the Director of Graduate Studies. In other matters, the student may employ any form that is acceptable to the advisor and reader.

COMPREHENSIVE EXAMINATION

The comprehensive examination is a two-part written examination that serves as both the final examination for the A.M. program and the preliminary examination of the Ph.D. program. The examination consists of the following sections:

A. STYLE IDENTIFICATION (four hours)

This examination covers the entire repertory, including classical, "world music," and jazz/popular music. The identifications will be presented in some combination of notation (both ancient and modern) and recordings. The examination will offer 15 works to be identified (12 will be in some traditional written form, 3 will be recorded examples): students will respond to 12 of their choice from the 15.

B. ESSAYS ON THE HISTORY OF MUSIC (nine hours plus a prepared essay, four parts)

For the purposes of this examination, the field of music-historical knowledge will be divided into four areas. Three areas emerge from a chronological division of the (mostly) European art music tradition, corresponding roughly to 1) pre-1550; 2) 1550-1800; and 3) 1800 - present. The fourth area more topically addresses American Music, Jazz, and Popular Music.

The examination will test the students' broader knowledge of music history, repertory and research, their capacity to understand and explicate primary sources and/or documents, and their ability to think critically, historically, analytically, and culturally about a musical score or recording.

Students will choose two of these four areas to prepare independently. One of them must be the area in which the student's dissertation topic is apt to fall. In each of these two areas, students will propose for faculty approval two broad subfields on which they will be examined. These subfields must reflect both substantive and chronological breadth, they should be separate and distinct from one another, and they must not include the specific area of study from which the dissertation will emerge. Examples of such subfields might be Secular Song of the Late Middle Ages, Seventeenth-Century Opera, Nineteenth-Century Symphony, or American Popular Song. Student proposals must be submitted to the Director of Graduate Studies by 1 April of the second year. In a written examination to take place in late August, the students will write two essays in the area that includes the eventual dissertation, and one essay in the other area. Students will be informed well in advance of late August which of their two choices they should prepare for the examination. Students will be allotted two hours to write each essay.

In a third area, students will be asked to consider a material object of some sort—for example, a folio from a Medieval or Renaissance manuscript or print, a page from a treatise, an autograph sketch, an archival document, a painting or engraving, and so forth—and write a detailed essay that explains the deeper historical, theoretical, or cultural significance of the object. Students will be presented with the object in mid-summer, and will be expected independently to research its significance and to compose a formal essay of 20-30 double-spaced pages that will be due at the end of August of the second year.

In the fourth area, students will be presented with a score and/or a recording, and asked to write an extended essay on its historical, analytical, and cultural significance. The students will receive the score and/or recording two weeks prior to the examination, and will write a 3-hour essay in response to it in late August.

The comprehensive examination is given in two parts. Students take part **A** at the beginning of the second year of study, and part **B** at the beginning of the third year of study. All sections of the examination are typically administered in the third full week of August. Students who would like to take any part of the examination at some other time should consult with the Director of Graduate Studies. Students are encouraged to satisfy any incompletes and to complete all language requirements (and also the Master's essay, when applicable) before taking the comprehensive examination. However, the examination should be taken at the appointed time even if the student has not completed all such requirements.

The examination is prepared by a standing committee of the faculty from questions solicited from the entire theory, history, and anthropology of music faculty. Past examinations are on file in the Music office and may be consulted at any time.

In preparing for the examination, students may ask individual members of the faculty for suggestions and guidance at any time. **Music 799** should normally be taken in the second year. The primary purpose of this course is to give the student extra time to study for the examination—time that otherwise would have to be devoted to another course. Whenever students and faculty believe it to be appropriate and helpful, **Music 799** might be viewed somewhat more formally—for example, as a series of scheduled seminars with members of the faculty. A final grade of "S" will be submitted by the Director of Graduate Studies at the conclusion of the term or terms in which the student registers for **Music 799**.

The function of the comprehensive examination as a final examination for terminal A.M. candidates is self-evident. Regarding the additional function of the examination as a qualifying

examination for admission to the doctoral program, it should be understood that a student's performance on the examination is viewed as only one factor (together with course work, degree requirements, and possibly the A.M. essay) on which the faculty bases its decision to admit or not to admit the student to the Ph.D. program. It should also be understood that, while a student with incomplete course work may take the comprehensive examination, he or she will not be considered for formal admission to the Ph.D. program until all course work undertaken before the examination has been completed.

The completed examination will be read and evaluated by appropriate members of the faculty in the history, theory, and anthropology of music, and the decision, including questions of admission to the doctoral program, will be reached at a meeting of the faculty to be held as soon as possible after the examination. The decision will be one of the following:

1. **High Pass.** A High Pass on all portions of the examination is required for admission to the Ph.D. program.
2. **Pass for the A.M. degree with admission to the Ph.D. program deferred.** The student must take the examination again (normally at least four months later) before the question of admission to the doctoral program is decided.
3. **Pass for terminal A.M. degree.** The student is not permitted to proceed to the Ph.D.
4. **Fail.** The student may take the examination again (normally at least four months later), either for a terminal A.M. or for admission to the Ph.D. program, as the faculty decides.

ADMISSION TO THE PH.D. PROGRAM

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty on the basis of the following criteria: (1) the degree of distinction in course work; (2) achieving a high pass on both the first- and second-year comprehensive examinations; (3) satisfactory fulfillment of two out of four semesters of the teaching requirement; and (4) satisfaction of general requirements including languages and musicianship. Ideally, approval of doctoral candidacy will be achieved by September of the student's third year.

DISSERTATION PROPOSAL

The student's course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year.

Students complete the dissertation proposal while enrolled in **Music 994** during the spring semester of the third year. This semester includes several deadlines. A draft version of the

proposal must be approved by the dissertation advisor no later than February 15 with the understanding that the student will continue to work on the proposal and submit a final copy by May 1. By April 1, the student must formalize the remainder of the dissertation committee (which consists of the dissertation advisor and two additional readers) and submit a final copy of the proposal for the entire committee's review. This will allow for any suggested changes to be incorporated by the May 1 deadline, by which date a copy, signed by the entire dissertation committee must be submitted to the Director of Graduate Studies.

The faculty has no preconceived ideas regarding either the minimum length or the preparation time for a dissertation. The former will vary with the topic; the latter will vary with both the topic and the student. The subject matter will also govern, to some extent, whether or not a student can produce a definitive study or an introductory one. It is true that individual members of the faculty hold divergent views on the dissertation as an inaugural research effort or as a standard work. Students at this stage of their careers have a right to the same flexibility of attitudes and can only profit from a pluralistic approach to the issue on the part of the faculty. This is a question to be worked out between the student and advisor in the earliest stages of discussing the dissertation proposal. It is incumbent upon the prospective dissertation advisor to make clear to the student his or her views on this matter.

CERTIFICATION

A student who has completed all requirements for the Ph.D. degree except the dissertation may request a letter from the Director of Graduate Studies to that effect.

DISSERTATION

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version. Two copies of the approved dissertation must be submitted to the Graduate Division before the date announced by the Graduate Division in the above- mentioned calendar. Both copies will be bound; one will be deposited in the Music Library, the other in the general collection of Van Pelt Library. The dissertation will be microfilmed according to the plan provided by University Microfilms, Ann Arbor, Michigan.

PUBLIC DISSERTATION DEFENSE

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination.

THEORY OF MUSIC

Within the field of musicology, separate programs are offered in the anthropology of music the history of music, and the theory of music. These programs are closely related, and the requirements are designed so that students may opt for one or the other as late as the second year of study without delaying their progress toward the Ph.D. degree.

REQUIREMENTS FOR THE A.M. DEGREE IN THEORY OF MUSIC

For the A.M degree, twelve course units are required, as follows:

A. CORE WRITING SEMINAR 2 course units

Music 608. *Writing About Music.*

Introduction to research methods and musical scholarship, placing emphasis on the broad theoretical interests fostered and the methodological approaches adopted by the faculty.

B. ANALYSIS 2 course units

Students will take two (2) course units in musical analysis:

Music 620. *Analytical Methods: Tonal Music.*

Music 621. *Analytical Methods: Twentieth-Century Music.*

C. PROSEMINARS IN THE HISTORY OF MUSIC / THEORY 2 course units

Two (2) course units of proseminars in the history of music / theory are required, selected from:

Music 600. *The Interpretation of Evidence.*

The nature of evidence; basic methods of musicological research.

Music 601. *The Interpretation of Written Traditions.*

Topics may include notation, codicology, textual criticism, and print culture.

Music 602. *The Interpretation of Theoretical Treatises.*

A consideration of theoretical principles based upon the reading and interpretation of selected treatises.

Music 603. *Aesthetics and Criticism.*

Topics may include hermeneutics, methods of formulating value judgments, the relationship of evaluation to interpretation, and the role of aesthetics in history.

Music 604. *Historiography.*

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches.

Music 606. *The Interpretation of Oral Traditions.*

Topics may include methodologies derived from jazz studies, chant studies, and ethnomusicology.

Music 610. *Notation.*

A practical and theoretical introduction to the history of musical notation.

D. THEORY SEMINAR*1 course unit*

One advanced seminar in music theory is required:

Music 780. *Seminar in Music Theory.***E. ADDITIONAL COURSES***2 course units*

Students must take two (2) course units selected from the history, theory, and anthropology of music seminars numbered in the 700s:

Music 705. *Seminar in Ethnomusicology.***Music 710. *Studies in Medieval Music.*****Music 720. *Studies in Renaissance Music.*****Music 730. *Studies in Baroque Music.*****Music 740. *Studies in Eighteenth-Century Music.*****Music 750. *Studies in Nineteenth-Century Music.*****Music 760. *Studies in Twentieth-Century Music.*****Music 770. *Seminar in African-American Music.*****F. TEACHING PRACTICUM***1 course unit***Music 801: *Teaching Music Theory.***

Students will normally register for this course in the fall semester of their second year. Students may, in consultation with the Graduate Chair, opt to substitute a 700 level seminar in the anthropology of music, the history of music, or the theory of music in lieu of taking **Music 801.**

G. MUSICIANSHIP

1 course unit

Music 508. *Advanced Musicianship.*

Students are required to take two semesters of **Music 508**. The first semester is taken for credit, while the second is not. Students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508**.

H. GUIDED READING

1 course unit

Music 799. *Guided Reading in Music.*

Students will normally take one course unit of guided reading during their second year of study in preparation for the comprehensive examination.

COURSE REQUIREMENTS FOR THE PH.D. DEGREE IN THEORY OF MUSIC

For the Ph.D. degree, eight additional course units are required:

A. MUSIC 999. INDEPENDENT STUDY.

1 course unit

Students will typically enroll for this course during the fall of their third year of study in order to further refine potential dissertation topics in anticipation of **Music 994**. In cases where the dissertation topic has already been selected, this course can be used to fill other gaps in theory or methodology through focused reading with a faculty person.

B. MUSIC 994. *PREPARATION FOR THE PH.D. PROPOSAL.*

1 course unit

See guidelines for proposal and committee below (p. 20).

C. ELECTIVES.

6 course units

The remaining six (6) course units are electives and may consist of any graduate course or any course of individually guided research within or outside the Department of Music. At least one of these electives will be in the anthropology of music.

OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 36).

MASTER'S ESSAY

The Master's essay, a paper having the proportions of a scholarly article, is required of all students taking a terminal Master's degree. It is likewise required of all students wishing to receive a Master's degree while proceeding to the Ph.D. A student choosing not to take a Master's degree may omit the Master's essay and proceed directly to the doctoral program, provided he or she receives a High Pass on the comprehensive examination and is admitted to Ph.D. candidacy. However, the faculty reserves the right to require any student to write the essay.

It is expected that in most instances the Master's essay will be a reworking of a previously written paper. In any event, the student must submit a written statement describing the proposed topic. This proposal must have the approval of the student's advisor before being submitted to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty and request the specific approval of no fewer than two faculty members (including the advisor). Students may examine past proposals on file in the office of the Director of Graduate Studies. As soon as feasible after the essay proposal is approved, the Graduate Chair, in consultation with the student and the student's advisor, will designate one additional faculty member as second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay to another, but students are encouraged to solicit the advice of the reader at an early stage in their preparation of the essay. The completed essay must be approved by the advisor and the reader. Two copies of the approved essay are submitted to the Graduate Chair. One copy will be placed in the student's file in the office of the Director of Graduate Studies, and one copy will be bound and deposited in the Music Library. The title page of the completed essay should conform to a standard model, a copy of which should be requested from the Director of Graduate Studies. In other matters, the student may employ any form that is acceptable to the advisor and reader.

COMPREHENSIVE EXAMINATION

The comprehensive examination is a two-part written examination that serves as both the final examination for the A.M. program and the preliminary examination of the Ph.D. program. The examination consists of the following sections:

A. STYLE IDENTIFICATION (four hours)

This examination covers the entire repertory, including classical, "world music," and jazz/popular music. The identifications will be presented in some combination of notation (both ancient and modern) and recordings. The examination will offer 15 works to be identified (12 will be in some traditional written form, 3 will be recorded examples): students will respond to 12 of their choice from the 15.

B. ESSAYS ON MUSIC THEORY (ten hours plus a prepared essay, four parts)

1. Short essays in music theory and in the history of theory (six hours):

There will be six questions divided into two areas:

- a) Four general questions on the nature of the field of music theory (including the history of music theory). The theory faculty will meet with the second-year students as a group no later than May 1 in order to specify these four general areas.
- b) Two questions in the area of the dissertation. Students are required to submit to the faculty a list of interests by April 1; the faculty may add to or alter this list.

2. Essay on a general theoretical topic (four hours)

This extended essay will test the student's ability to conceive, "problematize," and construct solutions to generalized or hypothesized theoretical problems facing the field. The language of the question will be crafted in terms of the student's areas of specialization for the dissertation.

3. Essay in analysis (three days)

This essay will be prepared over a three-day period (normally Friday morning to Monday morning). Students will be provided with a recording of the work to be analyzed.

The comprehensive examination is given in two parts. Students take part **A** at the beginning of the second year of study, and part **B** at the beginning of the third year of study. All sections of the examination are typically administered in the third full week of August. Students who would like to take any part of the examination at some other time should consult with the Director of Graduate Studies. Students are encouraged to satisfy any incompletes and to complete all language requirements (and also the Master's essay, when applicable) before taking the comprehensive examination. However, the examination should be taken at the appointed time even if the student has not completed all such requirements.

The examination is prepared by a standing committee of the faculty from questions solicited from the entire theory, history, and anthropology of music faculty. Past examinations are on file in the Music office and may be consulted at any time.

In preparing for the examination, students may ask individual members of the faculty for suggestions and guidance at any time. **Music 799** should normally be taken in the second year. The primary purpose of this course is to give the student extra time to study for the examination—time that otherwise would have to be devoted to another course. Whenever students and faculty believe it to be appropriate and helpful, **Music 799** might be viewed somewhat more formally—for example, as a series of scheduled seminars with members of the faculty. A final grade of "S" will be submitted by the Director of Graduate Studies at the conclusion of the term or terms in which the student registers for **Music 799**.

The function of the comprehensive examination as a final examination for terminal A.M. candidates is self-evident. Regarding the additional function of the examination as a qualifying examination for admission to the doctoral program, it should be understood that a student's performance on the examination is viewed as only one factor (together with course work, degree requirements, and possibly the A.M. essay) on which the faculty bases its decision to admit or not to admit the student to the Ph.D. program. It should also be understood that, while a student with incomplete course work may take the comprehensive examination, he or she will not be considered for formal admission to the Ph.D. program until all course work undertaken before the examination has been completed.

The completed examination will be read and evaluated by appropriate members of the faculty in the history, theory, and anthropology of music, and the decision, including questions of admission to the doctoral program, will be reached at a meeting of the faculty to be held as soon as possible after the examination. The decision will be one of the following:

1. **High Pass.** A High Pass on all portions of the examination is required for admission to the Ph.D. program.
2. **Pass for the A.M. degree with admission to the Ph.D. program deferred.** The student must take the examination again (normally at least four months later) before the question of admission to the doctoral program is decided.
3. **Pass for terminal A.M. degree.** The student is not permitted to proceed to the Ph.D.
4. **Fail.** The student may take the examination again (normally at least four months later), either for a terminal A.M. or for admission to the Ph.D. program, as the faculty decides.

ADMISSION TO THE PH.D. PROGRAM

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty on the basis of the following criteria: (1) the degree of distinction in course work; (2) achieving a high pass on both the first- and second-year comprehensive examinations; (3) satisfactory fulfillment of two out of four semesters of the teaching requirement; and (4) satisfaction of general requirements including languages and musicianship. Ideally, approval of doctoral candidacy will be achieved by September of the student's third year.

DISSERTATION PROPOSAL

The student's course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year.

Students complete the dissertation proposal while enrolled in **Music 994** during the spring semester of the third year. This semester includes several deadlines. A draft version of the proposal must be approved by the dissertation advisor no later than February 15 with the understanding that the student will continue to work on the proposal and submit a final copy by May 1. By April 1, the student must formalize the remainder of the dissertation committee (which consists of the dissertation advisor and two additional readers) and submit a final copy of the proposal for the entire committee's review. This will allow for any suggested changes to be incorporated by the May 1 deadline, by which date a copy, signed by the entire dissertation committee must be submitted to the Director of Graduate Studies.

The faculty has no preconceived ideas regarding either the minimum length or the preparation time for a dissertation. The former will vary with the topic; the latter will vary with both the topic and the student. The subject matter will also govern, to some extent, whether or not a student can produce a definitive study or an introductory one. It is true that individual members of the faculty hold divergent views on the dissertation as an inaugural research effort or as a standard work.

Students at this stage of their careers have a right to the same flexibility of attitudes and can only profit from a pluralistic approach to the issue on the part of the faculty. This is a question to be worked out between the student and advisor in the earliest stages of discussing the dissertation proposal. It is incumbent upon the prospective dissertation advisor to make clear to the student his or her views on this matter.

CERTIFICATION

A student who has completed all requirements for the Ph.D. degree except the dissertation may request a letter from the Director of Graduate Studies to that effect.

DISSERTATION

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the dissertation committee one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version. Two copies of the approved dissertation must be submitted to the Graduate Division before the date announced by the Graduate Division in the above- mentioned calendar. Both copies will be bound; one will be deposited in the Music Library, the other in the general collection of Van Pelt Library. The dissertation will be microfilmed according to the plan provided by University Microfilms, Ann Arbor, Michigan.

PUBLIC DISSERTATION DEFENSE

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination.

EVALUATION PROCEDURES

COURSE GRADES

Grades in individual courses should be regarded as an important index to the quality of a student's performance. The faculty's understanding of the various letter grades is roughly as follows:

1. A, B, C, and D (to each of which may be added a + or -) are passing grades in the technical sense. However, D represents seriously deficient work, and C represents work that is quite unsatisfactory. (Most members of the faculty view the grade of C as reflecting work that is seriously deficient.) But the B average required by the Graduate Division is a minimum standard. The Department of Music expects its students to maintain an average higher than a B in course work and reserves the right to drop from its rolls a student who has maintained no more than a B average and whose work is found to be substandard in other respects. Students who fail to maintain a cumulative average of B+ or higher will automatically be placed on academic probation.
2. F is a failing grade.
3. S (for Satisfactory) may be given as a final grade in guided / independent study courses (e.g., **Music 799, 999**) when it is considered by the instructor to be more appropriate than a grade of A, B, etc.
4. NR (for No Report) may be given at the end of the first term of a two-term course when considered pedagogically appropriate by the instructor. An NR is also recorded when no grade for a course has been received by the Registrar.
5. I (for Incomplete) may be given when the work in a course remains incomplete at the end of the term. In accordance with the policy of the Graduate Council of Faculties, the instructor may permit an extension of up to one year for completion of the course (although the instructor is by no means required to do so); the student must, however, notify the instructor of his or her wish to take an incomplete. *Any course which is still incomplete after one calendar year from its official ending date will become a "permanent incomplete" and will not be credited toward the degree.* However, if the instructor so chooses, the I may be changed to an F. **Irrespective of how long a grade of Incomplete may remain on the record, all fellowship holders must complete each course in the term in which it is taken; incompletes may not be carried from term to term. Students who have on their transcript one or more such grades from the previous academic year will normally not be continued on financial assistance.** These students will be warned about the financial implications of their incomplete work no later than the end of the last week of classes in the spring semester.
6. **Important:** *Students are urged to avoid taking Incompletes insofar as possible.* If an Incomplete is unavoidable, it should be removed at the earliest possible date.
7. To insure the timely attention of the faculty, all material, whether for courses or in satisfaction of degree requirements (e.g., A.M. and Ph.D. essays), should be submitted before the end of the term. Students should be aware that faculty are not obligated to read papers, evaluate scores, etc. during the summer break.

CONFERENCES WITH INSTRUCTORS

In addition to grades, further evaluation by means of conferences with instructors is encouraged. At the end of each term, all members of the faculty are expected to set aside time for conferences with all students in their courses for the purposes of discussing each student's performance during the preceding term and offering guidance for improvement. Moreover, midterm conferences should be arranged whenever appropriate, especially in the case of first-year students.

BIANNUAL REVIEW

Two general meetings of the faculty take place each year for the purpose of a complete review of the programs of all students. All students will receive a written evaluation of their status in the program at the end of the spring semester of the second year. Inasmuch as most comprehensive examinations are administered in August, a particular student's status may change in light of the examination results. The Director of Graduate Studies will communicate in writing with any student whose progress in the program is, in the view of the faculty, problematical in any way. Students who have any uncertainty about their status in the program are urged to discuss their questions at any time with the Director of Graduate Studies or with any other member of the faculty.

GENERAL REQUIREMENTS

In addition to the required coursework and examinations specific to each program, students in all four of the music programs are required to satisfy teaching, language, musicianship and theory proficiency requirements.

TEACHING REQUIREMENT

Students will normally fulfill a four-semester pedagogical internship as a Teaching Fellow in the second and third years of coursework. This may take the form of grading, leading recitations, directing work in the computer lab, teaching independent classes, or any other instructional activities as assigned by the Graduate Chair or Chair of department. As a prerequisite to teaching, students are expected to have satisfied the musicianship requirement in the first year of study. Composition and theory students must also have satisfied the theory placement requirement. Students will typically register for **Music 800: Teaching Music History**, **Music 801: Teaching Music Theory**, or **Music 802: Teaching World Music** in the first or second semester of teaching.

A faculty director will be assigned by the Graduate Chair in each semester of the pedagogical internship. The duties of the faculty instructor will include: guidance on course content and materials; weekly or bi-weekly meetings to discuss matters pertaining to both pedagogy and course content; observation of each student's teaching; preparation of examinations; discussion and approval of the design of course, syllabus, handouts, and any other course materials; discussion of assignments; advice on conduct of classes; discussion of mid-semester and final teaching evaluations; and a written evaluation of the student's teaching for the student's file.

Teaching fellows must be full-time students. They normally take three course units per term. In no case may a teaching fellow or graduate assistant take fewer than three courses, except in the year in which the course requirement for the degree is being completed. In the latter case, a teaching fellow who is a candidate for the Ph.D. degree and who has accumulated, for example, eighteen of the twenty required course units need take only two course units in his or her final semester. When a student lacks four units to complete his or her course requirement, the units may be spread evenly over the last two semesters of course work. Teaching fellows receive free tuition and payment of their general fee for courses taken during the academic year of their appointment, up to a total of three course units per term. They may also receive tuition for one course unit during the summer following their appointment should they wish to avail themselves of this opportunity. As no regular graduate courses are offered during the summer, the student will normally register for an independent study course such as **Music 799** or **999**.

Teaching fellows normally teach a total of two sections of undergraduate courses or three lab sections within an academic year. It is the responsibility of the chair of the department to make all teaching assignments, but preferences expressed by teaching fellows, like those expressed by members of the faculty, will be taken into account to the extent possible. The faculty member to whom the teaching fellow is responsible will be clear from the assignment. Teaching fellows are expected to attend periodic meetings with the faculty director and to participate in the various training programs for teaching fellows offered by the School of Arts and Sciences.

First-year teaching fellows are required to attend the orientation program for new teaching fellows given by SAS before classes begin each fall. All teaching fellows will be required to distribute mid-semester evaluations. These will be reviewed by the course directors and discussed

with the teaching fellows (as will final evaluations). The course director will be expected to help the teaching fellow gain a sense of how the data found in these evaluations can be useful.

LANGUAGE REQUIREMENT

Language requirements are specific to individual programs, as outlined below.

LANGUAGE REQUIREMENT FOR COMPOSITION:

For admission to candidacy for the Ph.D. degree, a reading knowledge of one foreign language in addition to English is required, as evidenced by the student's having achieved a grade of Pass on the language examination. Students for whom English is not the native language will be permitted to substitute their native language for the required foreign language.

LANGUAGE REQUIREMENT FOR ANTHROPOLOGY OF MUSIC

For the A.M. degree, a reading knowledge of one European language in addition to English is required. Students are expected to complete this requirement during the first year of study by achieving a grade of Pass on the relevant language examinations. For the Ph.D. degree, two additional languages are required. One of these languages should be a "field" language relating to the region in which the eventual dissertation topic will be focused. The choice of the third language is left to the student, in consultation with her or his adviser and the Director of Graduate Studies.

LANGUAGE REQUIREMENT FOR HISTORY OF MUSIC AND THEORY OF MUSIC

For the A.M. degree, a reading knowledge of German and either French, Italian, or Latin is required. In special circumstances another language may be substituted for French, Italian, or Latin. Students are expected to complete this requirement during the first year of study by achieving a grade of Pass on the relevant language examinations. For the Ph.D. degree, one additional language is required. A student may petition to substitute for the third language some special skill that has a direct and significant bearing on his or her research for the special field or the dissertation. Students for whom English is not their native language will be permitted to substitute their native language for one of those required only if a major corpus of literature pertinent to the student's field of research exists in that language.

LANGUAGE EXAMINATIONS

Language examinations are given three times each year: at the beginning of the fall term, at the beginning of the spring term, and at the end of the spring term. Full-time A.M. students must take an examination at each of these times until their language requirements have been met. Students in the Ph.D. program are encouraged to satisfy their remaining language requirement at the earliest possible time. Each language examination consists of a passage of approximately 500 words selected from a representative work of musical scholarship. The student is given two hours to write an English translation. Use of a dictionary is permitted.

In preparing to take a language examination, students may wish to take advantage of the course offerings of the various language departments, including the "1R" reading courses. Reading courses in French and German are administered by the Graduate Division, and available to Ph.D. students at no cost. Tuition costs for undergraduate courses in other languages can be covered by fellowships and assistantships. Students should register for credit (not for audit) for such courses in the normal way and will receive grades on their transcripts. Graduate credit toward the twenty-

course unit requirement for the Ph.D. will still not be granted for such undergraduate language courses.

MUSICIANSHIP REQUIREMENT

Music 508 is a required one-semester course for all students. Composers take a second semester for credit. Theorists meet with the **Music 508** instructor for a second semester but do not receive credit. The musicianship requirement varies by discipline as outlined below and students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508**. It is expected that students will satisfy the musicianship requirement in the first year of study. For students in anthropology and history, the requirement is ideally satisfied in the first semester. Fulfillment of the musicianship requirement is considered a prerequisite for teaching in the second year of study.

MUSICIANSHIP REQUIREMENT FOR COMPOSITION

Students must demonstrate proficiency in advanced musicianship including tonal and atonal sight singing; melodic, harmonic, and rhythmic dictation; and score reading and figured bass at the keyboard. Students register for two semesters of credit in Music 508. Students satisfy the keyboard requirement by playing from an orchestral score and by playing simple harmonic progressions in various keys. The score excerpts are prepared, not performed at sight. The harmonic progressions are of the sort that one would need to play when teaching Music 70 (Theory I). Students are given various short, and gradually more difficult, excerpts from anthologies of score reading examples (i.e., approximately 30 bars from a Haydn symphony slow movement). Required aural skills in Music 508 will be determined during the student's assessment at the beginning of the semester but could include such assignments as: taking down two part atonal melodic dictations, tapping out the rhythms of an Elliott Carter timpani piece, singing atonal melodies in treble or bass clefs, or chromatic melodies in C clefs, aurally identifying the harmonies of a work by Bartok or Britten, or Bach chorale harmonic dictations.

MUSICIANSHIP REQUIREMENT FOR ANTHROPOLOGY OF MUSIC

Students satisfy their keyboard skills in Music 508 by realizing a lead sheet – simple melody and chords. A standard tune is assigned, such as “All of Me” or “Foggy Day.” Students are expected to play the melody (in tempo) with simple three or four note chords accompanying. Required aural skills in Music 508 will be determined during the student's assessment at the beginning of the semester but could include such assignments as: taking down two part atonal melodic dictations, tapping out the rhythms of an Elliott Carter timpani piece, singing atonal melodies in treble or bass clefs, or chromatic melodies in C clefs, aurally identifying the harmonies of a work by Bartok or Britten, or Bach chorale harmonic dictations.

In addition, students must demonstrate proficiency in transcription by passing an examination that involves the transcription and analysis of a passage of recorded music. The examples for the examination may be drawn from a variety of sources including, but not limited to, South Asian art music, qawwals, salsa, mbira performances, tango, rai, Charlie Parker solos, or khoomei. This three-day take-home examination is scheduled during the spring semester of the first year of study, ideally in February. Students are expected to provide an analytical essay to accompany the transcription.

MUSICIANSHIP REQUIREMENT FOR HISTORY OF MUSIC

Candidates for the A.M. and Ph.D. degrees in the history of music must demonstrate proficiency in score reading and basic keyboard skills, sight singing, and dictation. Students satisfy the keyboard requirement by playing from an orchestral score and by playing simple harmonic progressions in various keys. The score excerpts are prepared, not performed at sight. The harmonic progressions are of the sort that one would need to play when teaching Music 70

(Theory I). Students are given various short, and gradually more difficult, excerpts from anthologies of score reading examples (i.e., approximately 30 bars from a Haydn symphony slow movement). Required aural skills in Music 508 will be determined during the student's assessment at the beginning of the semester but could include such assignments as: taking down two part atonal melodic dictations, tapping out the rhythms of an Elliott Carter timpani piece, singing atonal melodies in treble or bass clefs, or chromatic melodies in C clefs, aurally identifying the harmonies of a work by Bartok or Britten, or Bach chorale harmonic dictations.

MUSICIANSHIP REQUIREMENT FOR THEORY OF MUSIC

Candidates for the A.M. and Ph.D. degrees in theory must demonstrate proficiency in advanced musicianship including tonal and atonal sight singing; melodic, harmonic, and rhythmic dictation; and score reading, transposition, harmonization and figured bass at the keyboard. Students satisfy the keyboard requirement by playing from an orchestral score and by playing simple harmonic progressions in various keys. The score excerpts are prepared, not performed at sight. The harmonic progressions are of the sort that one would need to play when teaching Music 70 (Theory I). Students are given various short, and gradually more difficult, excerpts from anthologies of score reading examples (i.e., approximately 30 bars from a Haydn symphony slow movement). Required aural skills in Music 508 will be determined during the student's assessment at the beginning of the semester but could include such assignments as: taking down two part atonal melodic dictations, tapping out the rhythms of an Elliott Carter timpani piece, singing atonal melodies in treble or bass clefs, or chromatic melodies in C clefs, aurally identifying the harmonies of a work by Bartok or Britten, or Bach chorale harmonic dictations.

THEORY PLACEMENT REQUIREMENT

Incoming students' knowledge of basic music theory is evaluated through a placement test that includes aural skills, writing (basic melodic harmonization, figured bass), and analysis, administered during the assessment for **Music 508**. Students who do not perform at a satisfactory level on this examination will be directed to undertake remedial work and retake the examination at the beginning of the spring semester of the first year. Students in the composition and theory programs will not be allowed to teach if the placement requirement has not been satisfied at an appropriate level.

MISCELLANEOUS INFORMATION

FULL-TIME AND PART-TIME CLASSIFICATION

Students enrolled in three or four courses are classified by the Graduate Division as full-time students; those enrolled in one or two courses are classified as part-time. Undergraduate courses taken for remedial purposes are counted toward the determination of a student's status as full-time, but they do not carry graduate credit.

LIMITATION OF TIME FOR THE A.M. DEGREE

The Graduate Division normally stipulates that the course requirement for the A.M. degree be completed within a period of six consecutive years; if necessary, one additional year can be allowed for completion of the Master's essay and the comprehensive examination. A student who desires a leave of absence must notify both the Director of Graduate Studies and the Graduate Division.

TRANSFER OF CREDIT TOWARD THE A.M. DEGREE

No more than four (4) course units of transfer credit for graduate-level work pursued at other institutions can be applied toward the A.M. degree. Students may consult with the Director of Graduate Studies at any time concerning the possibility of transfer credit. However, the Graduate Division will only accept formal requests, initiated by the Director of Graduate Studies, after the student has been enrolled for one academic year. A maximum of four (4) course units may be transferred from the College of General Studies.

MASTER'S FACILITIES FEE

Candidates for a terminal A.M. degree who have completed the course requirement, but not the language, essay/portfolio, or examination requirements, must register for the Master's Facilities Fee (Music 990) each semester until all requirements for the degree have been completed. Registration is automatic after the first semester in this status.

LIMITATION OF TIME FOR THE PH.D. DEGREE

The Graduate Division normally requires that all requirements for the Ph.D. degree except the dissertation be completed within a period of seven consecutive years. A student who desires a leave of absence must notify both the Director of Graduate Studies and the Graduate Division. Leaves of absence are not normally granted after a student has completed his or her course work. Students who have not completed all requirements for the Ph.D., including the deposit of the dissertation, within five years of their first registration for dissertation tuition face the ever increasing risk that their dissertation research is no longer at the frontier of current research in their field. University regulations could force such students to cease to be candidates for the Ph.D. unless they retake and pass the comprehensive examination. The Department will normally drop from the rolls of the University any student who has not completed all requirements for the Ph.D. by the end of the ninth year of study. (All students who have not finished the dissertation by the end of the seventh year of study will be given a warning that they will be dropped from the rolls unless they complete all requirements for the degree within an additional two years.)

TRANSFER OF CREDIT TOWARD THE PH.D. DEGREE

Course work completed at other institutions may be transferred and credited toward the Ph.D. degree up to a total of eight (8) course units. Students may consult with the Director of Graduate Studies at any time concerning the possibility of transfer of credit. However, the Graduate Division will only accept formal requests, initiated by the Director of Graduate Studies, after the student has been enrolled for one academic year. A student who has earned a Master's degree and submitted a Master's essay or a Master's thesis at another institution may, with the approval of the faculty, be permitted to transfer a course unit for that essay as one of the eight credits and be excused from submitting another essay.

GENERAL DISSERTATION TUITION

Candidates for the Ph.D. degree who have completed the course requirement, but not the language, examination, dissertation, or Ph.D. essay requirements, must register for General Dissertation Tuition (Music 995) each semester until all requirements have been completed. Registration is automatic after the first semester in this status. Two levels of fee are involved: a high fee, payable for five semesters, and a low fee thereafter. A student who has reached "dissertation tuition" status will not normally be granted a leave of absence by the Graduate Division. The Graduate Faculty generally waives the dissertation fee for the term in which the degree is granted, provided the dissertation is accepted by the department by a designated date early in the term.

REGISTERING FOR THE DEGREE

Early in the term in which the student intends to receive a degree, s/he should make careful note of the various deadlines announced in the calendar for degree candidates issued by the Graduate Division. The earliest of these is the date by which the student should register for the degree in the Graduate Division office in 16 College Hall. Soon thereafter, the Graduate Division will forward to the Director of Graduate Studies a copy of the student's transcript with notations of any requirements remaining to be completed. It is the responsibility of the student to make certain that the various requirements are completed on time, while it is the responsibility of the Director of Graduate Studies to inform the Graduate Division as each requirement is completed.

CONDITIONS OF FELLOWSHIP AND ASSISTANTSHIP AWARDS

Graduate students holding fellowships, research fellowships, research assistantships, or teaching assistantships from the University of Pennsylvania are expected to devote full time to their program of graduate study. Students with these appointments may not simultaneously accept another appointment or be employed either within or outside the University without the approval of the Director of Graduate Studies and the Associate Dean for Graduate Studies.

GRADUATE MUSIC SOCIETY

All graduate students in music are members of the Graduate Music Society, whose activities include the sponsorship of lectures, symposia, concerts, and social activities.

GRADUATE STUDENTS ASSOCIATION COUNCIL (GSAC)

Among the elected officers of the Society is a representative to the Graduate Students Association Council (GSAC). The GSAC representative is normally chosen in the spring semester from among students who are continuing in coursework for the following academic year. The position may be shared by two students. The GSAC representative is responsible for attending twice monthly GSAC meetings, acting as a liaison between the music graduate students and GSAC, and overseeing the departmental allocation from GSAC.

DEPARTMENT OF MUSIC COLLOQUIA SERIES

The Music Department sponsors a series of colloquia throughout the academic year. Normally the graduate students invite eight speakers for the series (two each from composition, anthropology, history, and theory of music). During the spring semester, one or more students is normally chosen from among students who are continuing in coursework to administer the series for the following academic year. The colloquia coordinator is responsible for collecting nominations for speakers from the faculty and graduate students and conferring with the faculty on nominations received; preparing a ballot (including biographies of those nominated), holding elections by the graduate students, and tallying results; inviting speakers and determining the colloquia schedule in consultation with the Graduate Chair and department office staff; obtaining a title, abstract, brief biography of the speaker, and any audio-visual requirements for the colloquium; and introducing the speakers and coordinating the receptions.

PENN-COLUMBIA-PRINCETON-CORNELL (PCPC, ALSO KNOWN AS PC2)

Graduate students from Penn, Columbia, Princeton, and Cornell have established an informal student network that includes a two-day symposium in the spring semester of each year, moving in annual rotation among the universities involved. The PCPC representative acts as a liaison with PCPC representatives from the other three institutions to set symposia dates; solicits submissions of papers from Penn students; serves on the program committee; coordinates Penn attendees; and acts as local arrangements host when PCPC meets at Penn.

PENN COMPOSERS GUILD (PCG)

The Penn Composer's Guild is dedicated to the performance of works by student composers and produces a concert each semester. Musicians are drawn from the Curtis Institute of Music (with which the University has a cooperative arrangement) and from the ranks of professional players in Philadelphia. All degree candidates in composition should prepare for the public performance of at least one work composed during his or her time at Penn in each academic year. One or more second or third year students in composition are responsible for all aspects of PCG concerts: coordinating and scheduling one concert per semester in consultation with the composition faculty and the performance coordinator; confirming the program and all details for publicity with the performance coordinator at least six weeks in advance; preparing and duplicating the program; and coordinating post concert receptions.

NON-DISCRIMINATION POLICY

The University of Pennsylvania values diversity and seeks talented students, faculty, and staff from diverse backgrounds. The University of Pennsylvania does not discriminate on the basis of race, sex, sexual orientation, religion, color, national or ethnic origin, age, disability, or status as a Vietnam Era Veteran or disabled veteran in the administration of educational policies, programs, or activities; scholarship or loan awards; athletic, or other University administered programs or employment.

Questions or complaints regarding this policy should be directed to Executive Director, Office of Affirmative Action, 3600 Chestnut St., Suite 228, Philadelphia, PA 19104-6106 or (215)-898-6993 (voice), (215)-898-7803 (TDD), and (215)-662-7862 (fax).

APPENDIX 1

TABLE OF REQUIREMENTS BY SEMESTER

YEAR 1 - FALL					
Requirement	Date	Composition	Anthropology	History	Theory
508 Assessment	Start of Term	X	X	X	X
Language Exam	Start of Term	X	X	X	X
Theory Placement	Start of Term	X	X	X	X
Composition Comprehensive Exams	TBD	X			

YEAR 1 - SPRING					
Requirement	Date	Composition	Anthropology	History	Theory
Language Exam	Start/End of Term	if necessary	X	X	X
Composition Comprehensive Exams	TBD	if necessary			
Transcription Exam	February		X		

YEAR 1 - SUMMER					
Requirement	Date	Composition	Anthropology	History	Theory
Comprehensive Exams Part A	August		X	X	X

YEAR 2 - FALL					
Requirement	Date	Composition	Anthropology	History	Theory
Language Exam	Start of Term	if necessary	X	X	X
Composition Comprehensive Exams	TBD	if necessary			
Teaching Requirement	Start of Term	X	X	X	X
Composition Portfolio / Advisor	Start of Term	X			

YEAR 2 - SPRING					
Requirement	Date	Composition	Anthropology	History	Theory
Language Exam	Start or end of Term	if necessary	if necessary	if necessary	if necessary
Composition Comprehensive Exams	TBD	if necessary			
Teaching Requirement	Start of Term	X	X	X	X
Composition Portfolio Progress	2/1	X			
Completed Composition Portfolio	4/1	X			
Special Fields Proposal	4/1		X	X	X

YEAR 2 - SUMMER					
Requirement	Date	Composition	Anthropology	History	Theory
Comprehensive Exams Part B	August		X	X	X

YEAR 3 - FALL					
Requirement	Date	Composition	Anthropology	History	Theory
Language Exam	Start of Term	if necessary	X	X	X
Teaching Requirement	Start of Term	X	X	X	X

YEAR 3 - SPRING					
Requirement	Date	Composition	Anthropology	History	Theory
Language Exam	Start or end of Term	if necessary	if necessary	if necessary	if necessary
Teaching Requirement	Start of Term	X	X	X	X
Select Dissertation Advisor	2/15		X	X	X
Draft of Dissertation Proposal	2/15		X	X	X
Formalize Full Dissertation Committee	4/1		X	X	X
Dissertation Proposal Due to Committee	4/1		X	X	X
Dissertation Proposal Approved and Submitted	5/1		X	X	X

SEMESTER OF INTENDED GRADUATION - (EXAMPLE, SPRING)					
Requirement	Date	Composition	Anthropology	History	Theory
Formalize Ph.D. Essay Committee	2/15	X			
Submit Ph.D. Essay for Approval	4/1	X			
Ph.D. Composition to Committee	4/1	X			
Ph.D. Composition Submission	5/1	X			
Public Workshop of Ph.D. Composition	During the Semester	X	X	X	X
Draft of Dissertation to Committee	4/1		X	X	X
Public Dissertation Defense	During the Semester		X	X	X

APPENDIX 2

DISSERTATION PROPOSAL GUIDE

A Brief Guide to Writing a Dissertation Proposal for Graduate Students in History, Theory, and Anthropology of Music

The proposal is a *prospectus* of the dissertation: a narrative statement that delineates, briefly but specifically, the topic of the dissertation, the nature and scope of the project, the conceptual framework of the research, the intended approach or methodology, and the significance of the proposed work within its specific and general fields. The proposal should give an indication of the work already undertaken. In most cases, a tentative schedule of work to be accomplished is appropriate. (This is especially true of dissertations that will involve fieldwork or archival research.) It is helpful to try to balance any description of specific work plans against an overview of the contribution this dissertation will make to the field(s) it engages.

There is no single format for a dissertation proposal: the choice of topic and disciplinary conventions along with the preferences of the advisor will determine the specific shape the proposal takes. Nevertheless, there are basic conventions to which proposals should adhere. The proposal should be headed with the working title of the dissertation and sections of the narrative should be labeled with headings and subheadings to assist readers. The proposal is not an abstract (i.e. a summary of a completed dissertation) nor is it the introductory chapter of the dissertation (although elements from a proposal do often make their way into introductions). Rather the proposal attempts to describe what is planned before it has actually been done on the basis of preliminary research. The result should not be an over-lengthy document. 12-20 double spaced pages (including bibliography) is a fairly typical length. The proposal may also include illustrations (plates, sample analysis, tables, etc.)

Finding, defining, and communicating an appropriate topic of realistic scope are tasks that require discussion between the student and faculty advisor. Students register for **Music 994** in the spring semester of the third year to survey the relevant primary and secondary sources, determine the methodological approach(es) to be used, and formulate the topic. Students also often register for **Music 999** in the fall semester of their third year in order to read more broadly ahead of taking **Music 994**. The dissertation proposal must be approved by the entire committee and submitted to the Director of Graduate Studies by May 1 of the semester during which **Music 994** is taken.

There is no one-size-fits all approach to a good proposal, but the following will serve as helpful guidelines and reminders:

- First and foremost, the proposal answers the question: What is the central problem this dissertation will address? State the problem and hypothetical answers from the outset and guard against allowing your exposition to lapse into mere description. Bear in mind constantly that the proposal is presenting an argument.
- You have an obligation to persuade your readers that you are not reinventing the wheel in this dissertation, but rather that your work is genuinely advancing scholarship. That is

- done by demonstrating your familiarity with the literature. Ideally this should not take the form of a separate literature review, but should be integrated in the proposal. How has the topic been treated before? How does your approach differ? What new evidence will you bring to bear on the question? How does your work build on previous scholarship?
- Provide an overview of the structure of the dissertation: e.g., a narrative outline of projected chapters, the primary topics, the organization of material, etc. Think of a chapter as 30-40 double-spaced pages. If the major sections seem likely to be longer than this then consider subdividing them. Developing an outline will help you focus more clearly on the actual writing that lies ahead. And remember, this is a preliminary outline that will be subject to (often radical) changes as the actual dissertation progresses.
 - You may find it helpful after a preliminary drafting to have your proposal read by someone who knows nothing about your topic to see whether you have clearly set out your problem and defined a workable method. This is a good reminder from the start that, even though you are writing on a specialized topic, clear, intelligible prose and a logical argument are goals always to keep in sight.
 - Remember that a dissertation is a book-length project. This can be a daunting prospect, but it is important to conceive the book as a whole, not merely as a series of separate essays. What is the primary message of your dissertation? Formulate your subject in a simple sentence or two. This should be located prominently in the your introduction or your prospectus. (Practice reciting this twenty-five word description often so you are prepared to answer the question you will hear from now until the time you finish your dissertation: “and what is your dissertation on?”)
 - Get in the habit now (if you are not already in it) of handling citations and bibliographies properly. Follow the *Chicago Manual of Style*. In consultation with your advisor determine how your bibliography should be organized and whether an annotated bibliography should be included. Remember, the bibliography is not to show your readers every book that you have seen which is related to the topic, but rather to show the literature that you think most relevant to the work you are pursuing as well as demonstrating your familiarity with the primary sources with which you will need to work. It is easy for proposals to lose themselves in detail or to be too general. This is not a miniature version of a dissertation; it is a 12-20 page paper. With that in mind, try to stay focused on the main argument; make sure that each paragraph has a clear connection with those which precede and follow it. Exercise care and stylistic grace so that you clearly and concisely articulate the project, its arguments, methods, and special considerations.
 - Finally, it is helpful to remember that a proposal cannot cover all the possibilities and eventualities of writing the dissertation; as you continue with your research and writing the dissertation will inevitably change. If the eventual dissertation looks exactly like your original prospectus, it would suggest that you had not remained open to new evidence, new research questions, changing modes of inquiry in short to your own growth as a scholar in the process of writing the dissertation.

Several suggestions provided here are borrowed from the Romance Languages website at Harvard: <http://www.fas.harvard.edu/~rll/graduate/prospectus.html> and tailored to fit our specifications.