

Eastman School of Music

# HANDBOOK

FOR

GRADUATE STUDENTS IN MUSICOLOGY

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This handbook is designed to guide students in the Ph.D. program in musicology. Following introductory information, it explains the program from entrance to degree completion. The final section includes additional topics of interest. Students who have further questions about the program should consult with their academic advisor, the chair of the musicology department, or the associate dean of graduate studies, in that order. In case of disparities, consult the Academic Policy Handbook: [www.esm.rochester.edu/registrar/handbook\\_toc.php](http://www.esm.rochester.edu/registrar/handbook_toc.php) and <http://www.esm.rochester.edu/registrar/?id=07.03.10>, which supersede statements in this handbook.

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## INTRODUCTORY INFORMATION

### PLACEMENT EXAMINATIONS

All students accepted into the Ph.D. program in musicology are required to take placement or proficiency examinations in music history and theory upon entering Eastman. Students who received their master's degree at Eastman will have already taken these exams and are exempt. The examinations are scheduled at the beginning of the fall, spring, and summer semesters. Their purpose is to ascertain the student's competence and background in these areas. The graduate advisor (see below) will inform the student of the results at the initial advising session. Failure on all or part of the exams will necessitate enrollment in the appropriate remedial course(s): for theory, TH 115 (Review Dictation) and/or TH 116 (Form and Analysis Review); for history, one (or more) graduate survey courses, MHS 421 (Middle Ages), MHS 422 (Renaissance), MHS 423 (Baroque), MHS 424 (Classical), MHS 425 (19th Century), and MHS 426 (since 1900). Note that these courses will not count for credit toward the Ph.D., and **the cost of the courses will not be covered by any tuition scholarship.**

### FOREIGN LANGUAGE REQUIREMENTS

The Ph.D. degree in musicology requires reading proficiency in two foreign languages, German and either French or Italian. A student whose field of specialization requires a different language may petition the department to substitute it for French or Italian. Proficiency in one language is required upon entry to the program; proficiency in the other is required before students are allowed take the General Qualifying Exam.

Language examinations are administered by the musicology department itself on the first Friday of the fall and spring semesters and in mid-July. The student must inform the musicology office (room A 409) well before the beginning of the term in which she/he intends to take the exam. Sample language exams are available in the musicology office.

The language examination emphasizes comprehension. The student has four hours to read a substantive contemporary journal article in the foreign language (with dictionary) and to answer written questions (in English) on its content. The student will also be asked to translate fully a specified paragraph from the article. Students who have no previous experience in foreign languages are *strongly encouraged* to commence studying languages (especially German) before they begin their musicological studies at Eastman.

## ACADEMIC ADVISING

Before classes begin, entering students will meet with the graduate advisor for musicology, Roger Freitas, to discuss the results of their placement exams and to register for appropriate courses. One week (usually in November and April) is set aside for all students to meet with the graduate advisor to pre-register for the following semester. Students should also feel free to consult with the graduate advisor on any and all matters pertaining to their program and academic progress at any time.

## COURSE LOAD

All doctoral students are required to enroll full-time at the school for at least one year and are strongly advised to complete the degree in residence. *Full-time* enrollment consists of no fewer than 9 credits per semester for students holding a graduate award requiring Departmental Assistant or Teaching Assistant service. For students who do not hold a graduate award (although they may have a fellowship), *full-time* enrollment consists of no fewer than 12 credits per semester. In both cases the student may opt to take more than the minimum number of credits. In fact, students are advised to take as many credits as practicable (up to the limit of their tuition scholarship), particularly if they do not have teaching responsibilities.

## ADMINISTRATION OF THE PH.D. DEGREE

The general administration of the Ph.D. degree at the University of Rochester is handled through the office of the University dean of graduate studies (presently, Bruce Jacobs), located on the University's River Campus (Wallis 200). The University dean is assisted by seven associate deans of graduate studies, one in each of the University's colleges or schools. Eastman's associate dean of graduate studies is Marie Rolf, and her office is located in room 103 in the main building of the School. Available in this office is the School's official graduate calendar, listing deadlines for various events critical to the doctoral student's degree program (the calendar is also available on-line at [www.esm.rochester.edu/grad/calendar.php](http://www.esm.rochester.edu/grad/calendar.php)). Through this office the student registers her/his intent to sit for the musicology qualifying examination, submits the dissertation in its final stages, and schedules the final oral defense of the dissertation. The associate dean of graduate studies also chairs the Graduate Research Committee, the faculty body that reviews and approves programs of study, dissertation proposals, and program extensions requested by Ph.D. students.

## RESIDENCE AND ENROLLMENT REQUIREMENTS; TIME LIMITS

At least two consecutive terms of coursework must be completed in full-time residence, with an accrued credit total of 18-24 hours.<sup>1</sup> The student must be enrolled on a continuing basis while fulfilling the requirements for the degree, even if she/he is completing the dissertation *in absentia* (see under Dissertation). Should the student be unable to continue coursework in residence, she/he must register for a leave of absence (ESM 985). (If dissertation work is being conducted *in absentia*, the student registers for Continuation of Graduate Enrollment [ESM 995].) If registration in the program is allowed to lapse for two or more years, the student must reapply to both the musicology department and Graduate Research Committee for reinstatement.

The time limit for the degree from the date of entry into the Ph.D. program is six years for those students with a prior master's degree and seven years for those with only a bachelor's degree. All requests for extensions of time must be addressed to the Graduate Research Committee.

For information on grading procedures, incomplete grades, and course audits, see the appropriate sections of the Academic Policy Handbook ([www.esm.rochester.edu/registrar/policy/grad.php](http://www.esm.rochester.edu/registrar/policy/grad.php)).

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<sup>1</sup> The department discourages part-time study in the doctoral program in musicology. Moreover, graduate students must maintain full-time status to be eligible for health insurance through the University, for the opportunity to work within the University, and for deferring repayment of student loans.

## THE Ph.D. PROGRAM IN MUSICOLOGY

### OVERVIEW OF THE PROGRAM

The University of Rochester requires a total of 90 credit hours (minimum) for the Ph.D. in musicology. Dissertation work normally counts for 18 credits; the remaining 72 hours are distributed among core requirements, musicology seminars, and electives. The first two years of the program focus intensely on coursework; all language exams must also be passed within this period. By the end of the second year of study, students submit two polished papers for their portfolio of written work (see below). Early in the first semester of the third year, the student takes the PhD general qualifying exam. The third year is transitional, with a reduced load of regular courses and two independent study projects under the supervision of one or more faculty advisors: the first helps the student prepare for the special field exam, while the second provides guidance in developing a formal proposal for the dissertation. Before the beginning of the fourth year, the student takes the special field exam and submits a dissertation proposal. Subsequent years are spent doing dissertation research. (Details on all these requirements appear below.)

### THE CURRICULUM

#### **Core Requirements** (12 credits)

The core requirements consist of three courses: Introduction to Musicology, Introduction to Ethnomusicology, and a course in music theory. The two introductory courses are normally taken in the fall and spring semesters (respectively) of the first year. The theory requirement should also be satisfied early in the program. Although any theory department course at the 401 level or above will suffice, doctoral seminars (500 level) are preferable.

#### **Musicology Seminars** (32 credits)

Students must take a total of eight musicology seminars. Two or three seminars will be offered each semester, allowing a degree of choice. Students should take advantage of the broad range of topics offered and not limit themselves to their field or period of special interest. To see current and past seminar titles and descriptions, see the Course Descriptions page of the musicology department website ([www.esm.rochester.edu/musicology/courses.php](http://www.esm.rochester.edu/musicology/courses.php)). The content and organization of these seminars may vary: for instance, not all seminars may require a large research paper. Individual professors can provide a better sense of the expectations for each course.

### **Electives (20 credits)**

The curriculum incorporates a large block of elective credit to allow students to pursue individual interests. Electives may include additional musicology seminars, theory courses, courses at the River Campus (history, art history, philosophy, literature, etc.), and applied music courses (studio lessons, composition lessons, chamber music, etc.). Credit for applied music courses is limited to 12 credits overall. Remedial courses and language courses do not count toward the elective requirement.

### **Directed Independent Study (8 credits)**

In the third year, the student takes one independent study course in each semester. The purpose of the first course, MUY 593: “Directed Study I,” is to prepare for the special field exam. The student should approach a faculty member whose specialization(s) matches the student’s particular interests; if that faculty member agrees, the student should propose that person as her/his Special Field Advisor to the chair of the department, who gives final approval. Together, the student and advisor define a distinct field of musicological inquiry on which the special field exam will focus. (See below under The General Qualifying and Special Field Examinations for more detail.) Although arrangements between students and advisors will vary, the two will probably meet a number of times over the semester to discuss material and issues.

The second independent study course, MUY 594, “Directed Study II,” which will normally grow out of the first course, is geared toward the preparation of a dissertation proposal. The student should approach the faculty member whom she/he foresees as her/his dissertation advisor, probably the same person as the special field advisor. Ideally, the bibliographic work of that first semester will provide a basis for the exploration of dissertation topics. Over the course of the semester, the student and faculty member will meet to discuss and refine topics. The final project of the course is the formal dissertation proposal, which is then officially submitted to the Graduate Research Committee for approval before the start of the fourth year (see below under The Dissertation Proposal).

In registering for Directed Independent Study courses, the student must submit the appropriate form, prepared in consultation with the faculty member overseeing the course and signed by him or her and the department chair. Forms are available from the Registrar and, when completed, should be returned to the Registrar’s office in advance of the semester in which the course will be taken. A copy of the signed registration form should also be sent to the associate dean of graduate studies.

### **Dissertation Credits (18 credits)**

Unlike the programs at some other institutions, the University of Rochester requires students actually to register for the 18 credits assigned to the dissertation. The course number for these credits is ESM 595 (Ph.D. Dissertation Project). NB: These credits *need not* be taken during the actual writing of the dissertation, nor need they be taken as a block. In fact, it is to the student’s

advantage to “top off” her/his schedule each semester—up to the maximum number of credits allowed by her/his tuition scholarship—with dissertation credits. This practice, quirky as it may seem, will help the student finish the 90 credits on time.

### Model Schedule

The following chart presents a typical schedule through the first three years of the musicology (MUY) program, that is, through the years of coursework. The suggested course load is reduced in the second year when teaching duties normally begin. This plan is only a model; all specifics should be worked out with the graduate advisor.

Course	Credits	Course	Credits
<b>Year 1</b>			
<b>Fall</b>		<b>Spring</b>	
Introduction to Musicology	4	Introduction to Ethnomusicology	4
MUY seminar	4	MUY seminar	4
Theory course	4	MUY seminar	4
Elective	2-4	Elective	2-4
<b>Year 2</b>			
<b>Fall</b>		<b>Spring</b>	
MUY seminar	4	MUY seminar	4
MUY seminar	4	MUY seminar	4
Elective	2-4	Elective	2-4
<b>Year 3</b>			
<b>Fall</b>		<b>Spring</b>	
MUY seminar	4		
Elective	2-4	Elective	2-4
Independent study: Special field exam	4	Independent study: Dissertation proposal	4

### ADVANCEMENT TO CANDIDACY FOR THE PH.D.

#### *Portfolio of Papers*

As one tool in assessing whether a student is prepared to advance to candidacy for the PhD, the faculty will evaluate a portfolio of two polished papers chosen for submission by the student. These will most likely be papers written for musicology and ethnomusicology seminars, though they may be papers written for other courses in the student’s program of study at Eastman. By “polished” is meant a finished document, one that has incorporated revisions suggested by the teacher to whom it was submitted, perhaps, or has been revised in any way that the student deems appropriate. Students are advised to build their portfolio over the first two years of coursework,

polishing each of the two papers while the material is still fresh in memory. The complete portfolio must be submitted no later than the end of the second semester of the second year of study.

### *General Qualifying Exam and Special Field Examinations*

The **General Qualifying Exam** in musicology is a written exam taken during the week before the beginning of the fall term following the first two years of coursework. This exam is designed to test for broad knowledge of musical style and musicological issues and literature. Each essay should demonstrate the ability to engage critically with the material, and should not merely review the secondary literature, but rather demonstrate a coherent point of view. Prepared by a small committee (chaired by someone other than the department chair), the exam draws upon a fund of questions and musical excerpts submitted by all musicology faculty members. The entire musicology faculty reads and evaluates the exam. If a student does not pass the exam, the faculty will decide on a case by case basis whether a retake will be permitted. Any retake will normally include the entire exam. An exceptional performance on the exam will receive a pass “with distinction,” and be so noted on the student’s transcript.

The format of the general qualifying exam is as follows:

Part I, Large Essay (morning of first day, three hours): the student will choose one of two questions and write an extended essay. The answer should draw upon relevant secondary literature, refer to pertinent musical works as specifically as possible, and present a clear line of argumentation. The questions will deal with broad concepts within the discipline.

Part II, Special Topics (afternoon of first day, four hours): from a list of eight questions the student will choose four and write an essay of moderate length on each. The questions will fall into four categories: Medieval/Renaissance, Baroque/Classical, 19th-21st Centuries; Ethnomusicology/World Music/Popular Music. The student will choose one question from each category. Each answer should draw upon relevant secondary literature, and evaluate the merits of various sides of a contested issue. It should also make reference to relevant musical works and present a clear line of argumentation.

Part III, Score/Style Analysis (second day, six hours total; Part A three hours in the morning; Part B three hours in the afternoon): the student will choose four of eight unidentified works (or excerpts), and write an essay of moderate length on each. The discussion should address points of particular interest about the structure, stylistic features, medium, musical language, and genre of each. It should place the work in its historical and social context and suggest a likely composer and approximate date of composition if possible. The eight works, spanning the full history of Western music, will be grouped in two categories, one containing pieces before c.1750 and the other including pieces after c.1750. The student will choose two pieces from each group.

The **Special Field Exam** is an oral examination, not to exceed three hours, taken at the end of the third year. This exam focuses on the particular field of musicological inquiry in which the student aims to specialize. Preparation for the exam begins when the student, having completed the general qualifying exam, proposes a Special Field Advisor for approval by the department chair. The special field advisor is often the student’s prospective dissertation advisor. This

advisor then normally serves as the instructor for the two independent study courses taken in the third year (see above under Directed Independent Study). With input from other musicology faculty members, the special field advisor works with the student to

Define/refine the “special field”.

Develop a bibliography of core texts and specialized readings for the defined field.

Develop a repertoire list of pieces to be studied for the examination.

Discuss issues raised by readings and repertoire in regular meetings with the advisor and other faculty as appropriate.

Prepare a dissertation proposal, to be discussed in the exam.

Examples of recent topics for Special Field Exams are:

Music Theory from Marchetto of Padua (ca. 1320) to Prosdocimus (ca. 1420)

Intersections of Music, Art, and Theology in the Alamire Scriptorium Manuscripts

Instrumental Music, 1550-1650

Opera and Its Cultural Contexts, 1750-1850

Early German Lieder and Their Context (late 18th - early 19<sup>th</sup> c.)

European Chamber Music, 1780-1880

Nineteenth-Century Italian Opera (primo Ottocento)

The Piano Music of Debussy and Ravel and Its Context

American Music, 1865-1945

The American Musical Theater, 1940-2000

The chair of the department assembles the special field exam committee, in consultation with the special field advisor and the student. The committee normally consists of two or three members of the department, including the special field advisor, and one member of another department. In many cases, this committee will ultimately become the reading committee for the dissertation (see below under Dissertation Proposal). The exam itself consists of wide-ranging questions and discussion of the issues and repertoire associated with the defined field, including the specifics of the dissertation proposal.

Summary of protocol and timetable for Special Field Exam:

1. In consultation with her/his Special Field advisor, the student defines a time period and subject areas relevant to the proposed dissertation; these are communicated in writing to the department chair (normally early in the second semester of the 3<sup>rd</sup> year).
2. After consultation with the student, the Special Field advisor proposes members of the special field examination committee to the department chair. Two or three such members, one of whom must be from the musicology faculty, are asked by the department chair to serve with the advisor on the special field exam committee, and the date of the exam is set. (The special field examination committee will constitute the core of the dissertation reading and defense committee.)

3. The student prepares a draft of the dissertation proposal and an accompanying bibliography relevant to the dissertation time period and subject areas and circulates both to the committee at least one month before the exam (normally by the 10<sup>th</sup> week of the semester).
4. After successful completion of the special field exam, the student prepares the final version of the dissertation proposal for submission to the Graduate Research Committee.
5. If the student fails the exam, she/he will be allowed to retake it the following semester.

## PROGRAMS OF STUDY

The student normally files two programs of study, serving quite different functions, during the first two years of coursework, both of which documents are prepared in consultation with the graduate advisor. The purpose of the first program of study is to obtain eligibility for the M.A. in musicology, with a minimum of 30 credits. The requirements for this degree should be completed when the program is filed; with the curriculum outlined above, the student will normally reach this point in the **fall semester of the second year**. For online forms, see the Eastman Graduate Studies website:

<http://www.esm.rochester.edu/grad/forms/PhD%20Musicology.pdf>.

See also below, "M.A. Degree in Musicology," for further details on this procedure.

The second program of study is a requirement for the Ph.D. It should be completed, in consultation with the graduate advisor, whose signature is required, and submitted for approval to the Graduate Research Committee (GRC) also in the **fall semester of the second year**, in time for the second GRC meeting of the semester. The dates of the GRC meetings, as well as the deadlines for submission of agenda items, are published in the graduate calendar, available on the ESM Graduate Studies website. The committee usually meets twice per semester with submission deadlines two to three weeks before each meeting. Forms and sample programs are provided online on the Eastman Graduate Studies website:

<http://www.esm.rochester.edu/grad/policies.php>.

The deadline for submission of the program of study may seem to come early in the Ph.D. curriculum, but an important function of the GRC is to ensure the well-rounded education of doctoral students. The program must therefore be submitted in time for suggestions or requirements from the committee to be incorporated into curricular choices. In any case, the program of study must be approved by the GRC before the student takes the special field examination. Once the program is approved, any changes must be resubmitted to the GRC.

## M.A. DEGREE IN MUSICOLOGY

An M.A. degree in musicology can be awarded after one year of residence and upon completion of 30 credits, 24 of which must be in musicology. The student must also have passed one foreign language exam.

To receive the M.A. degree, students must observe the following procedure: the conferral of the M.A. is not automatic (see also above under Programs of Study).

1. Students who believe they qualify for the degree must submit to the graduate advisor a program of study listing the courses and the language examination(s) passed.
2. The graduate advisor approves the program of study and sends a copy to the associate dean of graduate studies with her/his comments.
3. The associate dean of graduate studies then acts on the recommendation, either requesting additional information from the graduate advisor or passing it on to the registrar for inclusion in the succeeding commencement list.

## TRANSFER STUDENTS

As it stands, the Ph.D. program in musicology is designed for students entering with a bachelor's degree. The program of study for students with some previous background in musicology (including those who have completed a master's degree at another institution) may be modified to reflect transfer credit. Modifications will be made on a case-by-case basis, as determined by the graduate advisor, chair of the department, and associate dean of graduate studies.

## DOUBLE DEGREES AND DOUBLE MAJORS

The musicology department recognizes that some students may want to combine their musicological studies with work in other fields, even to the point of earning enough credit for a second degree. Such studies may be particularly appropriate at the Eastman School, with its rich offerings in music theory, music education, composition, conducting, and studio lessons; indeed, the department encourages interested students to consider such "double tracks" at the graduate level. In recent years, several students have combined the Ph.D. program in musicology with studies at the master's (M.M. and M.A.) or doctoral (D.M.A. and Ph.D.) level in performance and music theory.

## Double Doctoral Degrees

### *Coursework*

Ph.D. (MUY) and D.M.A. (PRL)

- a. The completion of course requirements for the Ph.D. in musicology will also complete the music history and minor-field requirements for the D.M.A. in performance and literature (unless the minor field is not music history).
- b. Musicology courses in the Ph.D. program of study may be used to fulfill music history requirements in the D.M.A. program. Music history seminars in the D.M.A. program of study (that is, 590 courses) may be used to fulfill *elective* credits in the Ph.D. program.

### *Recitals*

Double-degree students are required to play recitals required by their department and degree track.

### *Continuous Registration in Applied Music*

Double-degree students are encouraged to maintain continuous registration in applied music until both of the recital requirements have been completed; however, the exigencies of completing double graduate degrees may necessitate flexibility in course scheduling. In such instances, candidates may submit a written proposal to the associate dean of graduate studies requesting flexibility in balancing academic and performance requirements.

### *Comprehensive Exams*

Ph.D./D.M.A. double-degree students may consolidate their general qualifying exam requirements according to one of the schemes outlined below. To summarize, the musicology general qualifying exam can substitute for all sections of the D.M.A. written exam except Part III of the latter (focusing on theory skills and analysis), which must be taken in all cases. The oral portion of the D.M.A. exam must also be taken in all cases. (The musicology special field exam has no effect on the D.M.A. exam.)

1. If the student completes the course requirements for the D.M.A. and all but the “third-year” requirements for the Ph.D. (see above) at about the same time, she/he may combine the Ph.D. and D.M.A. qualifying examinations in a format designed to include all relevant segments of both, that is,
  - a) All sections of the written Ph.D. general qualifying exam.
  - b) Part III of the written DMA exam (skills and analysis).
  - c) A subsequent D.M.A. oral exam.
2. If the student completes the course requirements for each degree (as outlined under 1) at different times, she/he may take individual qualifying examinations for each degree.
  - a) If the Ph.D. exam is taken first, the student need only take Part III and the oral portion of the D.M.A. exam later.
  - b) If the D.M.A. exam is taken first, the student must take all parts of both exams. (That is, the D.M.A. exam cannot substitute for any part of the musicology general qualifying exam.)

## THE DISSERTATION

### THE DISSERTATION PROPOSAL

The student should be on the lookout for dissertation topics from the beginning of graduate study; musicology seminars may well suggest potential subjects. In the third year, the student normally focuses specifically on establishing the dissertation topic. As outlined above (under Directed Independent Study), the student enrolls during the spring semester in an independent study course with the faculty member who may serve as advisor to the dissertation; the goal of the course is to construct a dissertation proposal. The proposal should summarize the state of current research in the field relative to the topic, the methodology to be pursued, and the questions and issues to be discussed; a bibliography and likely table of contents for the dissertation should also be included. N.B.: The dissertation proposal is only a starting point for dissertation research and writing: its completion should not be delayed by attempts to draw final conclusions nor by excessive concern that the proposal agree in all particulars with the finished dissertation.

When the proposal is completed, the student submits it to the department chair for distribution to the special field exam committee, normally consisting of three or four faculty members (two or three from the musicology department, including the proposed advisor, and one from another department).

The proposal then forms one of the topics of inquiry at the special field exam. Subsequent to the exam, the proposal may be returned to the student for revisions. The special field exam committee then reports its findings to the entire department at a department meeting. After the proposal is approved by the special field exam committee, the department chair designates one faculty member (usually the unofficial advisor) as prospective advisor of the dissertation.

The student then submits the revised proposal—with the endorsing signatures of the advisor, two readers, and musicology chair—to the musicology office, which will forward a copy to the graduate office. For online forms see the Graduate Studies website:

<http://www.esm.rochester.edu/grad/documents/PhD%20diss%20title%20page.pdf>.

The associate dean of graduate studies writes to the candidate and officially names an advisor for the dissertation, upon the recommendation of the musicology chair.

### WRITING THE DISSERTATION

The dissertation must normally be completed by the end of the seventh year (sixth year, for those with a prior master's degree), preferably in residence; the dissertation carries 18 hours of credit. The student should consult the Academic Policy Handbook and a document entitled *The Preparation of Doctoral Theses* to ensure that proper formal procedures are followed and deadlines met.

Once the student has registered for all 18 dissertation credits (ESM 595, Ph.D. Dissertation Project), she/he must maintain continuous enrollment by registering for ESM 999 (Continuation of Graduate Thesis/Dissertation) or, exceptionally, ESM 995 (Continuation of Graduate Enrollment). ESM 999 is preferable because it maintains the student in full-time status (for the purpose of loan repayment, visa status, etc.).<sup>2</sup> But to be eligible for ESM 999, the student must be in residence and must not have exceeded her/his time-to-degree limit (see above under Residence and Enrollment Requirements). If the student leaves Rochester or exceeds the stated time to degree (without being granted an extension by the GRC), she/he must enroll in ESM 995, which carries an inactive student status. Both of these options require the payment of a fee; the necessary forms are available in the graduate office.

In the past few years, doctoral candidates in residence have formed an informal colloquium for dissertation writers (the “Doktoranden”) that meets regularly under the supervision of one of the musicology professors. In these meetings students present the preliminary results of their research and receive feedback from their peers. Such meetings are intended to help the student set short-term goals and deadlines.

During the dissertation process, the advisor will periodically report to the department on the progress of the student. If appropriate, the members of the former special field committee can meet with the student to review the scope and direction of the project. Close to the end of the writing stage, the student, upon the recommendation of the advisor, should consult with the chair of the department on officially constituting the reading committee.

## THE READING STAGE

The chair, in consultation with the student and her/his dissertation advisor, selects a reading committee of at least two members from the musicology department (normally the advisor and one other), along with at least one faculty member from another department. Normally, the reading committee will be identical to the special field committee, although substitutions may also be made.

On the recommendation of her/his advisor, the student submits a draft of the dissertation in multiple paper copies to the chair to be distributed to the reading committee. The committee then reads the draft and returns it with comments to the department chair and advisor.

If major revisions are necessary, the department chair convenes the reading committee to discuss what changes the student needs to incorporate. In some cases, the committee may wish to meet

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<sup>2</sup> If the student reaches a point at which her/his remaining credits (for courses or dissertation work) would constitute less than a full-time load, the student may maintain full-time status by registering for those credits concurrently with ESM 999, with the permission of the associate dean of graduate studies.

with the student directly to discuss recommendations and requirements. The student then revises and resubmits the dissertation until the committee is satisfied that the work is ready for a formal defense.

## THE DISSERTATION DEFENSE

Once the dissertation has been approved by the advisor and the reading committee, the advisor informs the department chair that the student is ready for the dissertation defense. The student should then schedule the date and time of the final oral defense with the graduate office and submit one bound copy of the dissertation to that office by the “Approved” copy deadline (on the graduate calendar). The date, time, and place of the defense, approved by the associate dean of graduate studies, are then forwarded to the University dean of graduate studies. The dean then appoints a chair (always from another department) who will preside over the defense. The other committee members are normally the same as those on the reading committee.

The dissertation defense, which may take place in connection with a public lecture by the candidate, may in turn bring up issues that require further revision of the dissertation. Any remaining corrections will be made in consultation with and to the satisfaction of the dissertation advisor and/or other designated members of the committee.

If the defense is acceptable, two final (unbound, unperforated) copies of the dissertation are submitted to the office of the University dean of graduate studies on the River Campus. The dean then recommends to the University Council on Graduate Studies that the student’s name be placed on the list of candidates for the Ph.D. degree submitted to the University Board of Trustees.

## GRADUATION

The Ph.D. degree is officially conferred by the trustees of the University of Rochester (there is no “Eastman Ph.D.”) either in May as part of the commencement ceremonies for all graduating students at Eastman, or in October and March (no official ceremonies). For the deadlines of the three degree-conferrals, consult the graduate calendar.

## STUDENT PROGRESS WORKSHEET

The following worksheet is offered as a way for students to track their progress through the musicology program. Most of the requirements described in this handbook are summarized here.

**Core Requirements:** 12 credits (4 credits x 3 courses)

Course title	Semester	Instructor	Grade	Credits
Intro. to Musicology				
Intro. to Ethnomusicology				
Theory:				

**8 MUY seminars:** 32 credits (4 credits x 8 courses)

Course title	Semester	Instructor	Grade	Credits
<i>Total</i>				

**Electives:** 20 credits

Can include: other MUY seminars, Eastman courses outside MUY (e.g., additional Theory courses), River Campus courses, studio lessons

Cannot include: remedial courses, language courses

Applied music credits limited to 12

Course title	Semester	Instructor	Grade	Credits
<i>Total</i>				

**Special Third-Year Courses:** 8 credits (4 credits x 2 courses)

Course title	Semester	Instructor	Grade	Credits
Indep. Study: Directed Readings for Field Exam				
Indep. Study: Dissertation Proposal				

**Dissertation:** 18 credits

Semester	Credits

**Other Requirements**

Requirement	Date Completed
German language exam (at entrance)	
Other language exam: French or Italian (before year 2)	
Comprehensive Exam, including portfolio of three polished papers (before year 3)	
Special Field Exam (before year 4)	
Dissertation proposal (before year 4)	
Dissertation	

**Programs of Study**

Requirement	Date Completed
Program of study for M.A. (in fall of second year), showing: 24 MUY credits 6 other credits one language exam passed	
Program of study for Ph.D. (in fall of second year), showing: all the information from the M.A. program of study plus all remaining curricular elements	

## ADDITIONAL INFORMATION

### GRADUATE AWARDS, FELLOWSHIPS, AWARDS AND PRIZES

#### *Graduate Awards*

Most students entering the Ph.D. program in musicology at Eastman will have been awarded a graduate award, a mixture of tuition scholarship and stipend. Beginning in the fall 2001, the graduate award is granted, whenever possible, without teaching duties during the first year, so that students may concentrate entirely on coursework. In the second year, these teaching duties normally begin. Students work with faculty members in teaching the undergraduate music history “core” courses at Eastman or in the College Music Program on the River Campus. Duties at Eastman involve leading two one-hour tutorial sections per week (normally with 15 to 20 students each), grading papers and examinations, and assisting the professor in the preparation of course materials; duties at the River Campus are somewhat different. Usually two to four assistants are assigned to each professor responsible for a music history “core” course at Eastman (depending on the size of the sections); at the River Campus, classes are considerably smaller (enrollment 15-20), and each professor is assigned one assistant. Assistants are expected to spend about ten hours per week in teaching duties.

The financial arrangements for these graduate awards are handled directly by the associate dean of graduate studies, in consultation with the chair of the musicology department, and may vary from student to student. The student must register her/his intentions to apply for an award with the chair and the associate dean early in the spring for the following fall semester. Students are normally notified of the nature and amount of their award (in tuition scholarship and stipend) in April or May. As noted above, students holding a graduate award (with teaching duties) must register for a minimum of 9 hours of coursework per semester.

#### *Fellowships*

At admission, highly qualified applicants are nominated by the musicology department for the Sproull Fellowship, a two-year award for which a university-wide competition is held each year in February. The award includes 15 credits of tuition scholarship per semester and a stipend of \$14,000 or more per year. Approximately ten to fifteen Sproull Fellowships are awarded each year for the entire university. Since no teaching duties are connected with these fellowships, Sproull fellows are able to devote their time entirely to their studies for two years; after two years, Sproull fellows are supported by the Eastman School of Music. Several musicology students have been awarded this highly competitive fellowship in past years. As noted above, students holding a fellowship (that is, students without teaching duties) must register for a minimum of 12 hours of coursework per semester. Sproull fellows may elect to defer the second, non-teaching year to a later year of their residency.

The Elsa T. Johnson Fellowship carries a one-year stipend of \$12,000-\$15,000 and is available for musicology students who are writing a dissertation. Information about this fellowship is available in the musicology office. Musicology students have won other fellowships, including the University-wide Raymond N. Ball Dissertation Year Fellowship. Students who have

advanced to candidacy are eligible to apply for these fellowships; the Department can nominate one student for the Ball Fellowship annually.

### *Awards and Prizes*

In addition to the Sproull, Johnson, and Ball fellowships noted above, musicology students may apply or be nominated for a number of awards and fellowships administered by the department or the school, as well as for University-wide awards. Details on each are available from the musicology office.

- *Ann Clark Fehn Award*, given to an incoming or more advanced student with active interests in German language and culture. This University-wide award, administered by the department of modern languages and cultures, has often been won by musicology students. Nominations from the musicology department are made by the chair in consultation with the faculty.

- *Charles Warren Fox Award*, for a work of original research or interpretation by a musicology student that reached publication (in the broad sense, including online publications and presentations at conferences) during the preceding year.

- *Jerald C. Graue Fellowship*, for excellence in musicology or music history, based on work done in graduate courses. An Eastman graduate student in any department may be eligible for this award; candidates are nominated by the musicology faculty.

- *Alfred Mann Prize*, for an unusually distinguished completed dissertation in Musicology or Music Theory. The award is made in alternate years, one year to a dissertation in Musicology and the alternate year in Theory. Dissertations filed in the previous two years are considered during each cycle of the award process.

- *Glenn Watkins Traveling Fellowship*, for dissertation-related research in libraries and archives in the US or abroad.

- *Edward Curtis Peck Teaching Prize*, for distinguished teaching in undergraduate courses by graduate students. Graduate students from all departments are eligible in this University-wide competition; nominations from Eastman are made by a school-wide committee.

- *Presser Award*, for travel and other research expenses relating to the dissertation or other academic projects. This school-wide award is open to students from all departments; one student is nominated by the musicology department (with supporting letters). According to terms set by the Presser Foundation, the amount (ca. \$10,000) is given to a single student for one large or several smaller projects. It is thus often used for summer trips to archives or lengthy workshops.

- *Teaching Assistant Prize*, for distinguished teaching in undergraduate courses by Eastman graduate students. Graduate students in all departments are eligible in this school-wide competition; nominations from the musicology department are made by the chair in consultation with the faculty. Faculty teaching assistants are eligible only if they are teaching in both

semesters, as nominations must include teaching evaluations from the fall semester, from which finalists are chosen and then observed in the classroom during the spring semester.

## CAREER PLANNING AND PLACEMENT

Career Planning and Placement Services are overseen by the Institute for Music Leadership (IML, in Miller Center). Eastman now subscribes to Interfolio, an on-line dossier service for graduate students. Students *create a dossier and solicit references from faculty members for deposit on-line*. When they apply for academic positions, the service sends out whichever letters the student directs to prospective employers. By this means, the student is freed from asking faculty members for a new letter for each application. In addition, this service insures that letters of recommendation remain confidential. Students are advised to secure recommendation letters for their dossier throughout their graduate career, although older letters should be updated before being sent out. The student should also remain in contact with the IML, the musicology department secretary, and faculty members concerning job opportunities that may arise.

## THE GRADUATE MUSICOLOGY ASSOCIATION

The Graduate Musicology Association (GMA) was formed by graduate musicology students to encourage communication among students and between students and faculty. The GMA provides a collective voice for graduate students in matters of curriculum, work load, and other concerns. The GMA president meets periodically with the chair of the musicology department on such matters, and the association has also arranged student-faculty meetings at which graduate students as a group provide feedback to the faculty on the program. In addition, the GMA sponsors events such as guest lectures, presentation of papers by graduate students, discussion forums, and orientation activities for new applicants to the program. It also holds regular meetings to discuss, plan, and supervise the activities mentioned above.

## MUSICOLOGY SYMPOSIA AND COLLOQUIA

Each year a committee of faculty members and a representative from the GMA meet to choose a slate of musicologists to invite to speak in a series of symposia. Normally, around three or four such guests are scheduled, and they speak on a range of topics. Their presentations represent an important opportunity for intellectual stimulation and for the department to come together as a whole. Students should plan to attend all of these symposia (usually on Thursday afternoons). The theory and composition departments sponsor similar series in their respective fields to which musicology students are welcome.

In addition, the GMA and the musicology department jointly sponsor a series of colloquia, presentations by Eastman musicology students and faculty for each other (around six or seven per semester). These presentations can range from formal papers (often in preparation for conferences) to more informal talks about particular research problems or interests. Students are

encouraged to volunteer, sharing work from their dissertations, seminar projects, or other research; regular attendance at the colloquia (again, on Thursday afternoons) is expected.

## CONFERENCES AND SOCIETIES

Students are encouraged to attend regional and/or national musicological conferences as often as possible to keep abreast of recent developments and to make contacts with other scholars. The Graduate Student Association (GSA, for the entire Eastman school, not to be confused with the GMA) reimburses a certain percentage of the costs associated with such conferences, as does Eastman's Professional Development Committee (see below). Students should also consider giving papers at these events; superior seminar projects often make good conference papers. The student should consult with a faculty member to get advice on writing a successful proposal. Reading papers at conferences is an important element of professional development and adds much to one's *curriculum vitae*. Many of the regional musicological conferences now offer prizes for outstanding graduate student papers.

To participate in these conferences, and to be aware of their schedules and proposal deadlines, students should strongly consider joining one or more musicological societies. (Most have a reduced rate for student dues.) The largest and most comprehensive organization is the American Musicological Society (AMS), which publishes the *Journal of the American Musicological Society* three times per year. The AMS is a principal agent of American music scholarship, and the AMS annual conference, usually in early November, is one of the most important national musicological events each year.

## SOURCES OF FUNDING FOR TRAVEL AND RESEARCH PROJECTS

All Eastman Students may apply (in advance) to the school's Professional Development Committee for funds to travel to conferences or to acquire research materials. (Details and application forms are available in the office of the associate director for academic affairs.) Daniel Zager, head librarian of the Sibley Music Library, also administers a fund for purchase of important research materials, such as microfilms. In addition, Eastman's musicology students often receive funding from organizations outside the university (AMS-50, Music Library Association, AAUW, Fulbright, Kurt Weill Foundation) and are encouraged to pursue such opportunities vigorously.

## E-MAIL ACCOUNTS

Each student is given an e-mail account by the University of Rochester. If the student prefers to use a different account (e.g., Hotmail), she/he must make sure to forward all messages from the University account, so as not to miss important announcements from the musicology department, the GMA, Sibley Music Library, or the Eastman or University administration.