

Eastman School of Music

HANDBOOK

FOR

GRADUATE STUDENTS IN MUSICOLOGY

Fall 2022

This handbook guides students in the M.A. and Ph.D. programs in musicology. 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: <https://www.esm.rochester.edu/registrar/policy/#02.00> 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 M.A. and Ph.D. programs 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 need to take only Part 3 of the theory exam. A retake of the Medieval and Renaissance portions of the music history exam may be required if the student did not receive a passing score when he or she matriculated into the master's degree and did not complete MHS 421 and/or MHS 422 during the master's program. 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. Results are posted online during orientation, and are reviewed with the graduate advisor (see below) 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 117 and/or TH 118, which do not count for credit toward the Ph.D. and will not be covered by any tuition scholarship, and/or TH450 which can count for an elective in the Ph.D.; 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 only one of the MHS 420 courses will count for credit toward the Ph.D., and the cost of any others will not be covered by any tuition scholarship and will be taken above and beyond the degree requirements.

FOREIGN LANGUAGE REQUIREMENTS

The M.A. degree in musicology requires reading proficiency in one foreign language. German, French, and Italian are preferred but another language relevant to the student's work may be substituted upon petition.

The Ph.D. degree in musicology requires reading proficiency in two foreign languages. German, French, and Italian are the preferred languages, but another language relevant to the student's work may be substituted upon petition. Proficiency in one language is required upon entry to the program; proficiency in the other is required before students are allowed to take the General

Qualifying Exam.

Students are required to either pass an exam administered by the musicology department, or demonstrate proficiency in French and German in one of three additional ways. Up to four credits of language study at the 200-level or above may be used for degree credit. The department recommends the Graduate Reading Knowledge courses for this purpose.

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 department secretary before the beginning of the term in which they intend to take the exam, and they must formally register for the exam online. Sample language exams are available in the musicology office (room A 409).

The language examination emphasizes comprehension. The student has four hours to read a substantive 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 fully translate 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 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 master's and 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. Students must inform the Graduate Office of their credit load each semester, as their Graduate Award may need to be adjusted to accurately reflect and fund all coursework taken towards the degree.

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, Margaret Kearney), located on the University's River Campus. Even associate deans assist the University dean of graduate studies, one in each of the University's colleges or schools. Eastman's senior associate dean of graduate studies is Marie Rolf, and her office is located in room 103 in Lowry Hall. The school's official graduate calendar, which lists deadlines for various events critical to the doctoral student's degree program, is available in this office. (The calendar is also available on-line at www.esm.rochester.edu/grad/calendar.php). Through this office, the student 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, 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. The student must enroll on a continuing basis while fulfilling the requirements for the degree, even if they are completing the dissertation in absentia (see under Dissertation). Should the student be unable to continue coursework in residence, they 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 999/995].) If registration in the program is allowed to lapse for three 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 (<https://www.esm.rochester.edu/registrar/policy/#05.00>).

THE M. A. PROGRAM IN MUSICOLOGY

OVERVIEW OF THE PROGRAM

The program requires a total of 34 credits; at least one year of full-time study is required. The first year focuses intensely on coursework, and the student should attempt to fulfill the language requirement during this period. The second year consists of coursework, the Special Project, and the Oral Exam (see below).

THE CURRICULUM

Core Requirements (8 credits)

The core requirements consist of Introduction to Musicology and Introduction to Ethnomusicology. The two introductory courses are normally taken in the fall and spring semesters (respectively) of the first year.

Musicology Seminars (16 credits)

Students must take a total of four musicology seminars. Two seminars will be offered each semester. To see current and past seminar titles and descriptions, see the Course Descriptions page of the musicology department website (<https://www.esm.rochester.edu/musicology/courses/>). 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 (6 credits)

Electives may include additional musicology seminars, music history seminars, music 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 3 credits. Remedial courses and language courses below the 200 level do not count toward the elective requirement. Courses in Eastman's Arts Leadership Program also do not count toward the elective requirement.

Special Project (4 credits)

As a culminating demonstration of professional capability in the major field, the student will submit a final project that demonstrates advanced competence in research and writing in music history or musicology. The final project may be a thesis, a series of special papers, or written work of equivalent scope and depth. Students will devise individualized topics and carry out research with the guidance of a faculty advisor. The student's choice of advisor must be approved by the department chair.

Comprehensive Oral Exam

The comprehensive oral exam is taken after the special project proposal has been submitted and approved by a committee consisting of three professors who are familiar with the student's work. The examination will be structured in two parts: part one will focus on the student's coursework; part two will include questions pertaining to the special project. The degree will be awarded when the exam is completed satisfactorily and the special project has been turned in and approved by all members of the committee.

THE Ph.D. PROGRAM IN MUSICOLOGY

OVERVIEW OF THE PROGRAM

The Ph.D. in musicology requires a total of 90 credit hours. 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; the student must pass all language exams within this period. In the August preceding the first semester of the third year, the student takes the Ph.D. general qualifying exam. The third year is transitional, with a reduced load of seminars and two independent study projects under the supervision of one or more faculty advisors. The first independent study 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 (for which the recommended counterpoint remediation, TH450, can count). 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, and may be any theory course above a 401 level. 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 seminars will be offered each semester, which students are generally expected to take. 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). 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 credits to allow students to pursue individual interests. Electives may include additional musicology seminars, music history seminars, music 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 beyond four credits at the 200 level do not count toward the elective requirement. Courses in Eastman's Arts Leadership Program also do not count toward the elective requirement.

In the event that you have one or two spare credits that should be filled with electives, students

are encouraged to take ensembles such as mbira, gamelan, choral ensembles, etc.

Directed Study (8 credits)

Before the third year, the student should approach a faculty member whose specialization(s) match the student's particular interests to be their Special Field Advisor (and preliminary dissertation advisor). If that faculty member agrees, the student should propose that person as their Special Field Advisor to the chair of the department, who gives final approval. 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. 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 advisor and student should meet approximately once per week.

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 they foresee as their 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 Office.

Dissertation Credits (18 credits)

The University of Rochester requires Ph.D. students to register for 18 dissertation credits. The course number for these credits is MUY 595 (Ph.D. Dissertation Project). The dissertation credits are not associated with any work and can be taken at any point during the degree, not just during the dissertation writing process. Students should use dissertation credits to "top off" their schedule any semester they are registered for less than a full-time course load (typically 12 credits). This practice helps the student finish the 90 credits on time and maintain the proper number of credits outlined in their graduate award.

Students in the dissertation writing process should complete all 18 dissertation credits before enrolling in ESM 999/995 (Continuation of Graduate Enrollment).

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
Year 1 <u>Fall</u> Introduction to Musicology MUY seminar MUY seminar Remedial course (if required)	 4 4 4 	<u>Spring</u> Introduction to Ethnomusicology MUY seminar MUY seminar Remedial course (if required)	 4 4 4
Year 2 <u>Fall</u> MUY seminar MUY seminar Theory course or Elective	 4 4 3–4	<u>Spring</u> MUY seminar MUY seminar Theory course or Elective	 4 4 3–4
Year 3 <u>Fall</u> Directed Study I Elective Elective	 4 4 2–4	<u>Spring</u> Directed Study II Elective Elective	 4 4 2–4

ADVANCEMENT TO CANDIDACY FOR THE PH.D.

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, after a period of five calendar months. A third examination may be taken only with the approval of the associate dean of Graduate Studies. An exceptional performance on the exam will receive a pass “with distinction,” and be so noted on the student’s transcript.

NB: Before being allowed to take the General Qualifying Exam, the student must have passed two foreign language exams, as described above. Also, the faculty generally expects the student to have demonstrated excellence in musicology courses, which normally means having received the grade of “A” in at least three such courses (including Introduction to Musicology and Introduction to Ethnomusicology).

The General Qualifying Exam has a two-part format and takes place over the course of a few weeks:

- **Part I** consists of two take-home essays of approximately 2,500 words in length. Students will receive prompts/questions asking them to examine different musical traditions in pre-determined sub-categories within Western European Traditions and Global/Popular Musics through a lens, or methodological focus, drawn from a third category (Critical/Theoretical Perspectives). Students will be evaluated on their ability to
 - summarize the main issues or questions in their Critical/Theoretical Perspectives and content areas, identifying some of the more meaningful scholarly voices within these areas, both inside and outside musicology;
 - make conceptual connections across cultures, places, or time periods, showing how particular critical/theoretical perspectives have musical relevance that is trans-historical, trans-cultural, or trans-geographic;
 - show how such connections offer possibilities for new understanding or approaches in the field of musicology.
- **Part II** features responses to scores, transcriptions and/or recordings and is taken as a sit-down exam in person (timed and closed-book). Students will be presented with a number of scores or recordings and will be asked to analyze, interpret, and/or contextualize each example. Four responses are submitted, chosen from eight examples. Students may choose to identify the example if they wish, but this section of the exam is not simply about score identification. All examples will be drawn from the student’s pre-determined content areas in Western Musical Traditions and Global/Popular Musics. We encourage responses that are wide-ranging, shuttling between close analytical observations and broader contexts. Students will be evaluated on their ability to:
 - explain how the music is organized, produced, or executed;
 - describe how the music can be received, interpreted, or used;
 - situate the music in its specific historical or cultural context, clarifying what influenced its creation or how it influenced what came after.
- **Timing** of the General Qualifying Exam

- Mid May: The committee and students choose six content areas; three are chosen by the student, the rest by faculty on the GQE committee. All students taking the exam will have the same categories but may have diverging content areas.
- Summer: Students prepare for the exam based on the selected content areas.
- Early to mid-August: Students receive questions/prompts for Part I and complete the take home essays.
- Late August: Students take Part II—response to scores/recordings taken from the first two categories (Western European Traditions, Global and Popular Music)—in person at Eastman.
- Early September: Faculty grades exams; GQE committee collects scores and recommends pass/fail.

Special Field Exam

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:

Italian Opera, 1880-1926

Music, DIY Culture, and Collective Community Action in Detroit’s Neighborhoods

Music, Technology, and Everyday Life in the Soviet Union, 1953-1991

Nineteenth-Century Italian Opera, 1810-50

Early German Lieder and Their Context

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 student assembles the special field exam committee, in consultation with the special field

advisor and the department chair. 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 their 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 third 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, and one of which must be from outside the department, are asked by the student to serve with the advisor on the Special Field exam committee. The date of the exam is set by the Special Field advisor in consultation with the student and the other members of the committee; the student must then register for the exam online. 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 tenth week of the semester).
4. If the committee is satisfied with the student's performance at the exam, the members inform the student at the conclusion of the exam and sign off on the Special Field Exam form, which is returned to the Musicology Office. The chair then writes a formal letter to the student. Copies of the sign-off sheet and proposal are then forwarded to the Graduate Office.
5. The student then prepares the final version of the dissertation proposal, incorporating any recommendations made during the exam, and circulates it to the committee for final approval. When satisfied, the committee members, along with the department chair, sign off on the Dissertation Proposal Cover sheet, and the student submits it and the entire proposal to the musicology office, which will forward a copy to the Graduate Office. Once the proposal has been approved, the student is officially considered ABD.
6. If the student fails the exam, they 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 program 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 (EN PASSANT)

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 program 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.

INCOMING STUDENTS WITH GRADUATE DEGREES

Students entering the program with a graduate degree from another institution may be permitted to transfer relevant credits from their previous degree, exempting them from some elective requirements. If approved, the program of study will be modified to reflect the transfer credits. 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. Up to two-thirds of the credits may overlap between concurrent degrees.

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, they 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 D.M.A 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, they 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 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 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. After the proposal is approved by the special field exam committee, the student approaches one faculty member (usually the unofficial advisor) and requests that he or she be the advisor of the dissertation. The faculty member’s acceptance of this role must be approved by the department chair.

The student then submits the revised proposal—with the endorsing signatures of the advisor and

the two readers—to the musicology office, which will forward a copy to the graduate office. For online forms see the Graduate Studies website:

<https://www.esm.rochester.edu/grad/files/PhD-dissertation-title-page-info-REVISED-2-1.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 (MUY 595, Ph.D. Dissertation Project), they must maintain continuous enrollment by registering for ESM 999/995 (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.).¹ But to be eligible for ESM 999, the student must be in residence and must not have exceeded their 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), they must enroll in ESM 985, 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.

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.

THE READING STAGE

The student, in consultation with their dissertation advisor and the department chair, 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 their 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. Please

¹ If the student reaches a point at which their 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 Director of Graduate Advising and Services directly to discuss recommendations and requirements. The student then reviews and resubmits the dissertation until the committee is satisfied that the work is ready for a formal defense.

check the Graduate Calendar for deadlines to submit a fair copy, final copy, and permanent copy.

If major revisions are necessary, the reading committee convenes to discuss what changes the student needs to incorporate. In some cases, the committee may wish to meet 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 student should 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 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, one unbound copy is submitted to the Eastman Graduate Studies Office. 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 August, October, and March (no official ceremonies). For the deadlines of the four degree-conferrals, consult the graduate calendar. Students whose degree is conferred in August, October, or March may participate in the next May Commencement ceremony. All degree requirements must be completed before a student is able to participate in Commencement.

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
Total:				

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 beyond four credits at the 200 level.

Applied music credits limited to 12. Arts Leadership Courses do not count for credit

Course title	Semester	Instructor	Grade	Credits
Total				

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) (before year 2)	
Other language exam: French or Italian (before year 2)	
Comprehensive Exam, including portfolio of two 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 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. 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. Initially, 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 grading papers and examinations, assisting the professor in the preparation of course materials, and guest teaching; duties at the River Campus may also include leading a discussion section. Teaching Assistants are expected to spend about ten hours per week on teaching duties.

In the fourth year of the program, students who have demonstrated excellence in teaching may have the chance to design and lead their own undergraduate “core” course or seminar. Through close faculty mentoring and pedagogical workshops, students leading their own courses will be given guidance regarding teaching strategies, course design, time management, and other key aspects of successful instruction. Graduate student instructors should expect to spend up to twenty hours per week on teaching duties.

Other teaching assignments may include assisting faculty members in MA-level surveys (the MHS420s); these assistantships usually involve under ten hours a week of duties.

Faculty may wish to contact teaching assistants in advance of the official beginning of the semester for help with preparing course materials. In general, should not expect to begin their duties sooner than about two weeks before classes start.

The financial arrangements for graduate awards are handled directly by the senior 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 \$17,000 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 that mirrors the amount of the AMS-50 Dissertation Fellowship 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.

CAREERS AND PROFESSIONAL DEVELOPMENT

Careers and Professional Development Services are overseen by the Institute for Music Leadership (IML, in Miller Center). Eastman subscribes to Interfolio, an online dossier service for graduate students. Students create a dossier and solicit references from faculty members for deposit online. 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 ensures 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. 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 offer prizes for outstanding graduate student papers. Students may apply for money from the Professional Development Committee to support conference presentations.

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 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.

EMAIL 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), they 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.