

# HANDBOOK FOR GRADUATE STUDENTS IN MUSIC

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Graduate Group in Music  
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# CONTENTS

|   |    |
|---|----|
| Foreword .....  | 4  |
| MUSICAL COMPOSITION .....                             | 5  |
| <i>Requirements for the A.M. Degree</i> .....         | 5  |
| <i>Portfolio of Compositions</i> .....                | 5  |
| <i>Comprehensive Examinations</i> .....               | 6  |
| <i>Public Presentation</i> .....                      | 6  |
| <i>Requirements for the Ph.D. Degree</i> .....        | 6  |
| <i>Admission to the Ph.D. Program</i> .....           | 6  |
| <i>Course Requirement</i> .....                       | 6  |
| <i>Ph.D. Essay</i> .....                              | 7  |
| <i>Ph.D. Composition and Final Examination</i> .....  | 7  |
| <i>Other Requirements</i> .....                       | 32 |
| PROGRAMS IN ETHNOMUSICOLOGY .....                     | 8  |
| <i>Course Requirements for the A.M. Degree</i> .....  | 8  |
| <i>Course Requirements for the Ph.D. Degree</i> ..... | 10 |
| <i>Other Requirements</i> .....                       | 10 |
| <i>Master's Essay</i> .....                           | 10 |
| <i>Comprehensive Examination</i> .....                | 11 |
| <i>Admission to the Ph.D. Program</i> .....           | 13 |
| <i>Dissertation Proposal</i> .....                    | 13 |
| <i>Certification</i> .....                            | 14 |
| <i>Dissertation</i> .....                             | 14 |
| <i>Public Presentation</i> .....                      | 14 |
| PROGRAMS IN THE HISTORY OF MUSIC .....                | 15 |
| <i>Course Requirements for the A.M. Degree</i> .....  | 15 |
| <i>Course Requirements for the Ph.D. Degree</i> ..... | 17 |
| <i>Other Requirements</i> .....                       | 32 |
| <i>Master's Essay</i> .....                           | 17 |
| <i>Comprehensive Examination</i> .....                | 18 |
| <i>Admission to the Ph.D. Program</i> .....           | 20 |
| <i>Dissertation Proposal</i> .....                    | 20 |
| <i>Certification</i> .....                            | 21 |
| <i>Dissertation</i> .....                             | 21 |
| <i>Public Presentation</i> .....                      | 22 |
| PROGRAMS IN THE THEORY OF MUSIC .....                 | 23 |
| <i>Course Requirements for the A.M. Degree</i> .....  | 23 |
| <i>Course Requirements for the Ph.D. Degree</i> ..... | 25 |
| <i>Other Requirements</i> .....                       | 32 |
| <i>Master's Essay</i> .....                           | 25 |
| <i>Comprehensive Examination</i> .....                | 28 |
| <i>Admission to the Ph.D. Program</i> .....           | 38 |
| <i>Dissertation Proposal</i> .....                    | 29 |
| <i>Certification</i> .....                            | 29 |
| <i>Dissertation</i> .....                             | 29 |

|   |    |
|---|----|
| <i>Public Presentation</i> .....                          | 29 |
| EVALUATION PROCEDURES .....                               | 30 |
| <i>Course Grades</i> .....                                | 30 |
| <i>Conferences with Instructors</i> .....                 | 30 |
| <i>Biannual Review</i> .....                              | 31 |
| GENERAL REQUIREMENTS .....                                | 32 |
| <i>Teaching Requirement</i> .....                         | 32 |
| <i>Language Requirement</i> .....                         | 33 |
| <i>Language Examinations</i> .....                        | 33 |
| <i>Musicianship Requirement</i> .....                     | 34 |
| MISCELLANEOUS INFORMATION .....                           | 36 |
| <i>Full-Time and Part-Time Classification</i> .....       | 36 |
| <i>Limitation of Time for the A.M. Degree</i> .....       | 36 |
| <i>Limitation of Time for the Ph.D. Degree</i> .....      | 36 |
| <i>Transfer of Credit toward the Ph.D. Degree</i> .....   | 37 |
| <i>General Dissertation Tuition</i> .....                 | 37 |
| <i>Registering for the Degree</i> .....                   | 37 |
| <i>Conditions of Fellowship</i> .....                     | 37 |
| GRADUATE MUSIC SOCIETY .....                              | 38 |
| <i>Graduate Students Association Council (GSAC)</i> ..... | 38 |
| <i>Department of Music Colloquia Series</i> .....         | 38 |
| <i>GAS Exchange Scholar Program</i> .....                 | 38 |
| <i>Penn Sound Collective (PSC)</i> .....                  | 38 |
| NON-DISCRIMINATION POLICY .....                           | 39 |
| APPENDIX 1: TABLE OF REQUIREMENTS BY SEMESTER.....        | 40 |

## FOREWORD

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

- Musical Composition
- Ethnomusicology
- History of Music
- Theory of Music

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

This handbook contains a more detailed description of the graduate programs in music. University guidelines specific to the Graduate School of Arts and Sciences can be found <https://provost.upenn.edu/policies/pennbook/2013/02/13/academic-rules-for-phds-and-research-master-s-degrees>. Our aim in providing this handbook is to convey the various requirements, regulations, policies, and practices of our music programs and to help ensure that they are applied in an equitable and consistent manner. New students are particularly urged to read through the applicable portions of the handbook in their entirety.

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

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

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

## MUSICAL COMPOSITION

The program in composition stresses training in the craft of composition and study of contemporary repertory, theory and analysis. Instruction in composition comprises much of the course requirement; such instruction takes the form of private lessons, workshops and master classes. Participation in the concert life of the department and attendance at Composers' Forum events complement that instruction.

Students are assigned to particular instructors for composition lessons by the Director of Graduate Studies on the advice of the composition faculty. Composition instructors are assigned on a rotating basis to assure that all students are exposed to a variety of approaches and have the opportunity to work with each member of the composition faculty during the period of coursework.

### REQUIREMENTS FOR THE A.M. DEGREE IN COMPOSITION

Twelve course units are required, as follows:

**Music 508. *Advanced Musicianship.*** 2 semesters. *2 course units*

Students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508.**

**Music 515. *Contemporary Repertoire (Pre-1950).*** *1 course unit*

**Music 520. *Orchestration.*** *1 course unit*

**Music 530. *Electronic Music.*** *1 course unit*

**Music 622. *Tonal and Post-Tonal Analysis.*** *1 course unit*

**Music 998. *Independent Study in Composition & Composers' Forum.*** *4 course units*

**Two more courses will be taken for a total of 12 course units.** *2 course units*

These two courses may include Music 700 (can be taken twice), Music 630 (Perspectives on the String Quartet), or courses in other subdisciplines in the Music Department.

### PORTFOLIO OF COMPOSITIONS

The portfolio will be made up of compositions with a combined duration of no less than about thirty (30) minutes. No later than the beginning of the fall term of the second year of study, students must, in consultation of the current composition instructor, establish concrete plans for the medium, number, and scope of compositions that will comprise the portfolio. The composition faculty will review the portfolio upon its completion and determine if it is acceptable. A significant portion of the portfolio must be submitted by February 1 of the second year of study. Ideally, the entire portfolio of compositions will be submitted to the faculty no later than May 1 of the second year of study. Any extension of this deadline must be approved by the faculty.

Acceptance of the portfolio is a prerequisite for admission to doctoral candidacy.

## COMPREHENSIVE EXAMINATIONS

The Comprehensive Exam is intended to assess whether a student is deeply versed in musical style and history, in possession of excellent critical listening skills, and able to intelligently negotiate a musical score. The exam is given in two parts: one involves responding to recorded excerpts and the second involves responding to pages of score. In both parts, the student is asked to comment on the example at hand by placing it in a context of style, place, technique, and historical period, demonstrating its relation to other music.

All students must take the comprehensive examination in the first semester of their first year. They must continue taking it each time it is given until they have achieved a passing grade. All such attempts to pass the examination before the end of the second year will be regarded as unofficial, and failure to pass will not become part of the student's record. A passing grade on either part, however, will be recorded and will excuse the student from reexamination on that part.

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

The examination is prepared by a standing committee of the faculty.

## PUBLIC PRESENTATION

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

## REQUIREMENTS FOR THE PH.D. DEGREE IN COMPOSITION

### ADMISSION TO THE PH.D. PROGRAM

Admission to doctoral candidacy is not guaranteed to all students, but rather is awarded by decision of the faculty in composition to those students who have performed with distinction in coursework and examinations. The decision is based on the following criteria: (1) acceptance of the portfolio of compositions; (2) the degree of distinction in course work; (3) satisfactory fulfillment of two out of four semesters of the teaching requirement.

### COURSE REQUIREMENTS

|   |                       |
|---|-----------------------|
| <b>Music 516. <i>Contemporary Repertoire (Post 1950).</i></b> | <i>1 course unit</i>  |
| <b>Music 700. <i>Seminar in Composition.</i></b>              | <i>1 course unit</i>  |
| <b>Music 801. <i>Teaching Music Theory. (or elective)</i></b> | <i>1 course unit</i>  |
| <b>Music 998. <i>Independent Study in Composition.</i></b>    | <i>2 course units</i> |

**Electives.***3 course units*

These will include an additional Music 700, Music 630, Courses in other subdisciplines in the Music Department, or 1 course outside the Department.

**PH.D. ESSAY**

The Ph.D. essay is a paper on an analytical, historical, theoretical, ethnomusicological, or critical subject prepared under the supervision of a member of the faculty. This may be a member of the composition faculty, a member of the faculty at large or a faculty member at another institution. The essay should be an article-length study of publishable quality. It may revise a paper that the student prepared for a seminar. In this case, the instructor in whose course the paper was written should act as first reader. The essay must be read and approved by one additional member of the faculty, selected in consultation with the advisor. A final draft of the Ph.D. essay must be submitted for review to the faculty committee by March 1 of the last semester of study, and the completed, approved essay, incorporating any changes recommended by the faculty, must be submitted by April 1. One copy of the completed essay must be deposited with the Graduate Chair.

**PH.D. COMPOSITION AND FINAL EXAM**

Candidates will produce a major musical composition as a PhD dissertation, the nature of which must be approved by the composition faculty. It is understood that during the two semesters leading up to completion of the dissertation the student will have been in touch with her/his advisor about the progress of the dissertation. A final draft of the PhD dissertation must be submitted for review to the composition faculty by March 15 of the last semester of study, and the completed, approved composition, incorporating any changes recommended by the faculty must be submitted by April 15 of the graduation term.

In consultation with the composition faculty, but no later than April 22 of the graduation term, a public performance, reading, or workshop of the dissertation composition will be scheduled. This workshop constitutes the final examination in composition.

**OTHER REQUIREMENTS**

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p.32).

## ETHNOMUSICOLOGY

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

### REQUIREMENTS FOR THE A.M. DEGREE IN ETHNOMUSICOLOGY

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

#### A. ETHNOMUSICOLOGY

*4 course units*

Four (4) course units in the Ethnomusicology are required:

##### **Music 605. *Proseminar in Ethnomusicology.***

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

##### **Music 650. *Field Methods in Ethnomusicology.***

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

##### **Music 705. *Studies in Ethnomusicology.* (2 course units)**

#### B. PROSEMINAR OR SEMINAR IN THE HISTORY OF MUSIC

*1 course units*

One (1) course units of proseminars (600) or Seminar (700) in the history of music are required, selected from:

##### **Music 601. *Texts and Material Culture.***

Topics may include book, manuscript, and print culture; history of the book; history of music notation; codicology, paleography; textual criticism, philology, and editing; encoding and textual technologies; music bibliographies.

##### **Music 603. *Aesthetics and Criticism.***

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

**Music 604. *Historiography and Methodologies.***

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches, such as transnational, environmental/landscape, gender/sexuality, critical race studies, performance studies, archives, and the digital humanities.

**Music 606. *The Interpretation of Oral Traditions.***

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

**Music 710. *Studies in Medieval Music.*****Music 720. *Studies in Renaissance Music.*****Music 730. *Studies in Baroque Music.*****Music 740. *Studies in Eighteenth-Century Music.*****Music 750. *Studies in Nineteenth-Century Music.*****Music 760. *Studies in Twentieth-Century Music.*****Music 770. *Seminar in African-American Music.*****C. SEMINAR IN THE THEORY OF MUSIC***1 course unit*

One (1) course unit of seminars in the theory of music is required:

**Music 620: *Seminar in Theory: Sound Studies*****Music 621: *Seminar in Theory: Critical Perspectives*****Music 622: *Tonal and Post-Tonal Analysis*****Music 780. *Seminar in Music Theory.*****D. TEACHING PRACTICUM***1 course unit***Music 802: *Teaching World Music.***

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

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

Students can take one course unit of guided reading during their second year of study in preparation for the comprehensive examination. If they do not enroll in Music 799, they will gain an elective.

**F. ELECTIVES***4 course units*

The remaining course units is elective and may consist of any graduate course or any course of individually guided research within the Department of Music

## REQUIREMENTS FOR THE PH.D. DEGREE IN ETHNOMUSICOLOGY

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

- |  |                       |
|--|-----------------------|
| <b>A. ETHNOMUSICOLOGY</b>  | <i>2 course units</i> |
| Two (2) course units of seminars in ethnomusicology are required, selected from the ethnomusicology seminars numbered in the 700s  |                       |
| <b>B. MUSIC 999. INDEPENDENT STUDY OR ELECTIVE.</b>  | <i>1 course unit</i>  |
| Students will typically enroll for this course during the fall of their third year of study in order to further refine potential dissertation topics in anticipation of <b>Music 994</b> . In cases where the dissertation topic has already been selected, this course can be used to fill other gaps in theory or methodology through focused reading with a faculty person. |                       |
| <b>C. MUSIC 994. PREPARATION FOR THE PH.D. PROPOSAL.</b>   | <i>1 course unit</i>  |
| See guidelines for proposal and committee below (p. 13).   |                       |
| <b>G. ELECTIVES</b>  | <i>4 course units</i> |
| The remaining four course units are electives and may consist of any graduate courses or any courses of individually guided research within or outside the Department of Music   |                       |

## OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p.32).

### MASTER'S ESSAY

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

It is expected that in most instances the Master's essay will be a reworking of a previously written paper. In any event, the student must submit a written statement describing the proposed topic. This proposal must have the approval of the student's advisor before being submitted to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty and request the specific approval of no fewer than two faculty members (including the advisor). Students may examine past proposals on file in the office of the Director of Graduate Studies. As soon as feasible after the essay proposal is approved, the Graduate Chair, in consultation with the student and the student's advisor, will designate one additional faculty member as second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay to

another, but students are encouraged to solicit the advice of the reader at an early stage in their preparation of the essay. The completed essay must be approved by the advisor and the reader. Two copies of the approved essay are submitted to the Graduate Chair. One copy will be placed in the student's file in the office of the Director of Graduate Studies, and one copy will be bound and deposited in the Music Library. The title page of the completed essay should conform to a standard model, a copy of which should be requested from the Director of Graduate Studies. In other matters, the student may employ any form that is acceptable to the advisor and reader.

## COMPREHENSIVE EXAMINATION

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

### *A. STYLE IDENTIFICATION (four hours)*

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

### *B. ESSAYS ON ETHNOMUSICOLOGY (prepared essays in 5 parts and an oral exam)*

The examination will test the students' broader knowledge of ethnomusicological methodology and research, their capacity to understand and explicate primary sources and/or documents, and their ability to think critically, historically, analytically, and culturally about a musical score or recording. It consists of five essays and an oral exam as follows:

**Essays 1-3 (Special Field and General Essays):** Students will propose for faculty approval four broad subfields, formulated as research questions, on which they will be examined. One of them must be the area in which the student's dissertation topic is apt to fall (Special Field). These subfields must reflect both substantive and methodological breadth, they should be separate and distinct from one another, and they must not include the specific area of study from which the dissertation will emerge. Examples of such subfields might be Music, Trance, and Possession; Sufi Musics of North Africa, Sounds of Exile and Displacement, or American Popular Song. Student proposals must be submitted to the Director of Graduate Studies by 1 April of the second year.

Students will be informed by May 1 which of their choices they should prepare for the examination. Students will be expected independently to research these subfields and compose three formal essays that will be due at the end of August of the second year. These essays will take the following form:

Essay 1: Special Field (3,000 words)

Essay 2: General Essay 1 (3,000 words)

Essay 3: General Essay 2 (a syllabus for a graduate course on current research issues in the selected subfield and an accompanying 3,000 word "first lecture" designed to introduce the intellectual rationale/project and research focus/issues of the course)

**Essay 4 (Musical Object Essay):** Students will also be asked to consider a material object of some sort—for example, a dastgah from the Persian Radif, or a selection from Idelsohn's seminal work on Jewish Music, an archival document, a painting or engraving, a recorded collection, and so forth—and write a detailed essay that explains the deeper historical, theoretical, or cultural

significance of the object. Students will be presented with the object by May 1, and will be expected independently to research its significance and to compose a formal essay of 3,000 words that will be due at the end of August of the second year.

**Essay 5 (Analysis Essay):** Students will be presented with a recording that they will transcribe, using appropriate notational strategies. They will then write a 3,000 word essay on its historical, analytical, and cultural significance. The transcription and its accompanying essay will be due at the end of August of the second year. Students will receive the recording by May 1.

**Oral Exam (20 minutes):** The final component of the comprehensive exam is an oral exam during which students will meet with the faculty to discuss their essays. Students will be expected to extend and defend their written arguments in response to faculty inquiries.

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

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

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

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

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

4. **Fail.** The student may take the examination again (normally at least four months later), either for a terminal A.M. or for admission to the Ph.D. program, as the faculty decides.

### **ADMISSION TO THE PH.D. PROGRAM**

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

### **DISSERTATION PROPOSAL**

The student's course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year. The dissertation advisor must be declared by November 1 of the third year of study.

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

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

**CERTIFICATION**

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

**DISSERTATION**

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the entire dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version.

Approved dissertations must be submitted on-line. The process is described on the on-line dissertation manual: [guides.library.upenn.edu/dissertation\\_manual](https://guides.library.upenn.edu/dissertation_manual). The Graduate Division will respond in writing that the submitted dissertation has met the guidelines outlined in the Dissertation manual. Once this written approval is received, the student prints a copy of the dissertation to bring to the Graduate Division. This printed copy will be deposited in the general collection of Van Pelt Library.

**PUBLIC DISSERTATION DEFENSE**

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination. Please see Provost degree calendar for Oral Defense deadlines: [https://provost.upenn.edu/uploads/media\\_items/graduation-calendar-15c-18a.original.pdf](https://provost.upenn.edu/uploads/media_items/graduation-calendar-15c-18a.original.pdf)

## HISTORY OF MUSIC/MUSICOLOGY

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

### REQUIREMENTS FOR THE A.M. DEGREE IN HISTORY OF MUSIC/MUSICOLOGY

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

#### A. PROSEMINARS IN THE HISTORY OF MUSIC

*4 course units*

Students must take four (4) proseminars, courses that deal largely, but not exclusively, with methods of scholarly research. Three of them must be taken among: 601, 603, 604, and 606. A variety of topics will be considered, on a rotating basis, within each of the following areas:

##### **Music 601. *Texts and Material Culture.***

Topics may include book, manuscript, and print culture; history of the book; history of music notation; codicology and paleography; textual criticism, philology, and editing; encoding and textual technologies; musical bibliographies.

##### **Music 603. *Aesthetics and Criticism.***

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

##### **Music 604. *Historiography and Methodologies.***

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches, such as transnational, environmental/landscape, gender/sexuality, critical race studies, performance studies, archives, and the digital humanities.

##### **Music 605. *Proseminar in Ethnomusicology.***

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

##### **Music 606. *The Interpretation of Oral Traditions.***

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

**Music 620: Seminar in Theory: Sound Studies**

**Music 621: Seminar in Theory: Critical Perspectives**

**B. ANALYSIS**

*1 course unit*

All students must take:

**Music 622: Tonal and Post-Tonal Analysis**

**C. ADDITIONAL COURSES**

*3 course units*

Students must take three (3) course units selected from the history, theory, and Ethnomusicology seminars numbered in the 700s. Two should be chosen from seminar offerings numbered between Music 710 and ending Music 770:

**Music 705. Seminar in Ethnomusicology.**

**Music 710. Studies in Medieval Music.**

**Music 720. Studies in Renaissance Music.**

**Music 730. Studies in Baroque Music.**

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

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

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

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

**Music 780. Seminar in Music Theory.**

**D. TEACHING PRACTICUM**

*1 course unit*

**Music 800: Teaching Music History.**

Students will normally register for this course in the fall semester of their second year. Students may, in consultation with the Graduate Chair, opt to substitute a 700 level seminar in ethnomusicology, the history of music, or the theory of music in lieu of taking **Music 800**.

**E. MUSICIANSHIP**

*1 course unit*

**Music 508. Advanced Musicianship.**

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

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

Students can register for one course unit of guided reading during their second year of study in preparation for the comprehensive examination. If they do not register for Music 799, they will gain an elective.

**G. ELECTIVE***1 course unit*

The remaining course unit is elective and may consist of any graduate course or any course of individually guided research within the Department of Music

## REQUIREMENTS FOR THE PH.D. DEGREE IN HISTORY OF MUSIC/HISTORICAL MUSICOLOGY

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

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

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

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

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

**C. ELECTIVES.***6 course units*

The remaining six (6) course units are electives and may consist of any graduate course or any course of individually guided research within or outside the Department of Music.

## OTHER REQUIREMENTS

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 32).

**MASTER'S ESSAY**

The Master's essay, a paper having the proportions of a scholarly article, is required of all students taking a terminal Master's degree. It is likewise required of all students wishing to receive a Master's degree while proceeding to the Ph.D. A student choosing not to take a Master's degree may omit the Master's essay and proceed directly to the doctoral program,

provided he or she receives a High Pass on the comprehensive examination and is admitted to Ph.D. candidacy. However, the faculty reserves the right to require any student to write the essay.

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

## COMPREHENSIVE EXAMINATION

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

### *A. STYLE IDENTIFICATION (four hours)*

Fifteen musical works or excerpts are provided from different periods in the history of European and American music (art, jazz, and popular). The identifications will be presented in some combination of notation (both ancient and modern) and recordings (no more than three). Two of the recordings are usually drawn from non-Western music repertoires related to the ethnomusicology class(es) taken during the first year. Students will respond to twelve works of their choice from the fifteen. These works need to be identified as precisely as possible with respect to genre, style, date of composition, geographical area, editorial criteria, and composer (whichever is applicable). However, the reasons provided for the identification are considered more important than the accuracy of the identification itself.

### *B. ESSAYS ON THE HISTORY OF MUSIC (prepared essays in 5 parts and an oral exam)*

For the purposes of this examination, the field of music-historical knowledge will be divided into four areas. Three areas emerge from a chronological division of the (mostly) European art music tradition, corresponding roughly to: 1) pre-1550; 2) 1550-1800; 3) 1800-present. The fourth area more typically addresses American Music, Jazz, and Popular Music. The examination will test the students' broader knowledge of music history, repertory and research, their capacity to understand and explicate primary sources and/or documents, and their ability to think critically, historically, analytically, and culturally about a musical score or recording. It consists of five essays and an oral exam as follows:

**Essays 1-3 (Special Field and two General Essays):** Students will choose two of the four areas listed above to prepare independently. One of them must be the primary area in which the student's dissertation topic is apt to fall. The Special Field Essay and the General Essay 1 will cover the primary area. The General Essay 2 (syllabus/lecture) will cover the secondary area. Students will propose for faculty approval

three broad subfields (or topics), on which they will be examined, one for each of the essays (two subfields for the primary area, one subfield for the secondary area). The three topics will be formulated as research questions and they will be submitted together with a bibliography of at least ten items (for each topic).

The three subfields must reflect both substantive and chronological breadth, they should be separate and distinct from one another, and they must not include the specific area of study from which the dissertation will emerge. Examples of subfields are: Old Hispanic Liturgy and Chant; the *Ars Antiqua*; Church Music in the Tudor Period; Seventeenth-Century Italian Instrumental Music; Eighteenth-Century Opera in London; Narrative Voice in the German Lied; Roman Mass in the Twentieth Century; Swing Music; Hip Hop. Examples of research questions from recent exams are available in the Department's office. By April 1 of the second year, a draft of the three subfields (i.e., the three topics formulated as research questions) will be submitted for approval to the Historical Musicology faculty. The subfields will then be sent to the Graduate Chair, who will submit them to the rest of the academic faculty (if necessary, further revisions will be made). Students will be informed by May 1 about the final approval of the subfields. Students will be expected independently to research these subfields and to compose three formal essays. These essays will be due at the end of August of the second year and will take the following form:

Essay 1. Special Field (3,000 words)

Essay 2: General Essay 1 (3,000 words)

Essay 3: General Essay 2 (a syllabus for a graduate course on current research issues in the selected subfield and an accompanying 3,000 word "first lecture" designed to introduce the intellectual rationale/project and research focus/issues of the course)

**Essay 4 (Musical Object Essay):** This essay will concern a third area among the four listed above, one that is not covered in Essays 1-3. Students will be asked to consider a material object of some sort—for example, a folio from a Medieval or Renaissance manuscript or print, a page from a treatise, an autograph sketch, an archival document, a painting or engraving, and so forth—and write a detailed essay that explains the deeper historical, theoretical, or cultural significance of the object. Students will be presented with the object by May 1, and will be expected independently to research its significance and to compose a formal essay of 3,000 words that will be due at the end of August of the second year.

**Essay 5 (Analysis Essay):** This essay will concern the remaining fourth area--the one that is not covered by Essays 1-4. Students will be presented with a score and/or a recording, and asked to write a 3,000 word essay on its historical, analytical, and cultural significance that will be due at the end of August of the second year. Students will receive the score and/or recording by May 1.

**Oral Exam (20 minutes):** The final component of the comprehensive exam is an oral exam during which students will meet with the faculty to discuss their essays. Students will be expected to extend and defend their written arguments in response to faculty inquiries.

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

In preparing for the examination, students may ask individual members of the faculty for suggestions and guidance at any time. They may also register for **Music 799** in the second year.

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

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

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

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

### **ADMISSION TO THE PH.D. PROGRAM**

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

### **DISSERTATION PROPOSAL**

The student’s course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a

dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year. The dissertation advisor must be declared by November 1 of the third year of study.

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

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

## **CERTIFICATION**

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

## **DISSERTATION**

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the dissertation committee at least one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version.

Approved dissertations must be submitted on-line. The process is described on the on-line dissertation manual: [guides.library.upenn.edu/dissertation\\_manual](http://guides.library.upenn.edu/dissertation_manual). The Graduate Division will

respond in writing that the submitted dissertation has met the guidelines outlined in the Dissertation manual. Once this written approval is received, the student prints a copy of the dissertation to bring to the Graduate Division. This printed copy will be deposited in the general collection of Van Pelt Library.

### **PUBLIC DISSERTATION DEFENSE**

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination. Please see Provost degree calendar for Oral Defense deadlines: [https://provost.upenn.edu/uploads/media\\_items/graduation-calendar-15c-18a.original.pdf](https://provost.upenn.edu/uploads/media_items/graduation-calendar-15c-18a.original.pdf)

## THEORY OF MUSIC

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

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

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

#### A. THEORY CORE COURSES 2 course units

**Music 620. *Seminar in Theory: Sound Studies***

**Music 621. *Seminar in Theory: Critical Perspectives.***

#### B. THEORY SEMINAR 2 course unit

Two advanced seminars in music theory are required:

**Music 780. *Seminar in Music Theory.***

**Music 781. *Topics in Theory***

#### C. PROSEMINARS/SEMINARS IN THE HISTORICAL MUSICOLOGY OR ETHNOMUSICOLOGY 2 course units

Two course units from Historical Musicology and Ethnomusicology offerings of proseminars/seminars selected from:

**Music 601. *Texts and Material Culture.***

Topics may include book, manuscript, and print culture; history of the book; history of music notation; codicology and paleography; textual criticism, philology, and editing; encoding and textual technologies; musical bibliographies.

**Music 603. *Aesthetics and Criticism.***

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

**Music 604. *Historiography and Methodologies.***

Theories and models of historical investigation. Analysis of historiographic writings and musicological works exemplifying particular approaches, such as transnational, environmental/landscape, gender/sexuality, critical race studies, performance studies, archives, and the digital humanities.

**Music 605. *Ethnomusicology.***

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

**Music 606. *The Interpretation of Oral Traditions.***

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

**Music 622. *Tonal and Post-Tonal Analysis.*****Music 705. *Seminar in Ethnomusicology.*****Music 710. *Studies in Medieval Music.*****Music 720. *Studies in Renaissance Music.*****Music 730. *Studies in Baroque Music.*****Music 740. *Studies in Eighteenth-Century Music.*****Music 750. *Studies in Nineteenth-Century Music.*****Music 760. *Studies in Twentieth-Century Music.*****Music 770. *Seminar in African-American Music.*****D. TEACHING PRACTICUM***1 course unit***Music 801: *Teaching Music Theory.***

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

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

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

**F. GUIDED READING***1 course unit***Music 799. *Guided Reading in Music.* (or elective.)**

Students can register for one course unit of guided reading during their second year of study in preparation for the comprehensive examination. If they do not register for Music 799, they will gain an elective.

**G. ELECTIVES***3 course unit*

The remaining course units are elective and may consist of any graduate course or any course of individually guided research within or outside the Department of Music

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

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

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

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

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

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

**C. ELECTIVES.***6 course units*

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

**OTHER REQUIREMENTS**

Language, musicianship, and teaching requirements are outlined in the section on general requirements for all programs near the end of this handbook (p. 32).

**MASTER'S ESSAY**

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

It is expected that in most instances the Master's essay will be a reworking of a previously written paper. In any event, the student must submit a written statement describing the proposed topic. This proposal must have the approval of the student's advisor before being submitted to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty and request the specific approval of no fewer than two faculty members (including the advisor). Students may

examine past proposals on file in the office of the Director of Graduate Studies. As soon as feasible after the essay proposal is approved, the Graduate Chair, in consultation with the student and the student's advisor, will designate one additional faculty member as second reader of the essay. The exact nature and extent of the reader's participation will vary from one essay to another, but students are encouraged to solicit the advice of the reader at an early stage in their preparation of the essay. The completed essay must be approved by the advisor and the reader. Two copies of the approved essay are submitted to the Graduate Chair. One copy will be placed in the student's file in the office of the Director of Graduate Studies, and one copy will be bound and deposited in the Music Library. The title page of the completed essay should conform to a standard model, a copy of which should be requested from the Director of Graduate Studies. In other matters, the student may employ any form that is acceptable to the advisor and reader.

## COMPREHENSIVE EXAMINATION

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

### *A. STYLE IDENTIFICATION (four hours)*

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

### *B. ESSAYS ON THE HISTORY OF MUSIC (prepared essays in 5 parts and an oral exam)*

The examination will test the students' broader knowledge of music theoretical methodology and research, their capacity to understand and explicate primary sources and/or documents, and their ability to think critically, historically, analytically, and culturally about a musical score or recording. It consists of five essays and an oral exam as follows:

Students will propose for faculty approval four broad subfields, formulated as research questions, on which they will be examined. One of them must be the area in which the student's dissertation topic is apt to fall (Special Field). These subfields must reflect both substantive and methodological breadth, they should be separate and distinct from one another, and they must not include the specific area of study from which the dissertation will emerge. Examples of such subfields might be language and music debates in 18<sup>th</sup> century music theory, the passage from physiology to psychology in sound and music theory within 19<sup>th</sup> century German thought, the genealogy of music analysis, and cross-cultural music analysis. Student proposals must be submitted to the Director of Graduate Studies by 1 April of the second year.

Students will be informed by May 1 which of their choices they should prepare for the examination. Students will be expected independently to research these subfields and compose three formal essays that will be due at the end of August of the second year. These essays will take the following form:

Essay 1: Special Field (3,000 words)

Essay 2: General Essay 1 (3,000 words)

Essay 3: General Essay 2 (a syllabus for a graduate course on current research issues in the selected subfield and an accompanying 3,000 word "first lecture" designed to introduce the intellectual rationale/project and research focus/issues of the course)

**Essay 4 (Musical Object Essay):** Students will be asked to consider a material object of some sort—for example, a folio from a Medieval or Renaissance manuscript or print, a page from a treatise, an autograph sketch, an archival document, a painting or engraving, and so forth—and write a detailed essay that explains the deeper historical, theoretical, or cultural significance of the object. Students will be presented with the object by May 1, and will be expected independently to research its significance and to compose a formal essay of 3,000 words that will be due at the end of August of the second year.

**Essay 5 (Analysis Essay):** Students will be presented with a score and/or a recording, and asked to write a 3,000 word essay on its historical, analytical, and cultural significance that will be due at the end of August of the second year. Students will receive the score and/or recording by May 1.

**Oral Exam (20 minutes):** The final component of the comprehensive exam is an oral exam during which students will meet with the faculty to discuss their essays. Students will be expected to extend and defend their written arguments in response to faculty inquiries.

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

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

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

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

1. **High Pass.** A High Pass on all portions of the examination is required for admission to the Ph.D. program.

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

### ADMISSION TO THE PH.D. PROGRAM

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

### DISSERTATION PROPOSAL

The student's course work, in formal seminars, proseminars, and independent studies, together with the study for the comprehensive examination will lead toward the selection of a special field topic during the second year of study. The third year, then, becomes a period of increased dialogue between the student and the members of the faculty who work in the selected field of concentration and results in the selection of a dissertation topic during the fall semester. Members of the faculty will assist students with such questions as how to define, evaluate, and delimit a topic. They will discuss with students the kinds of topics that have led to successful dissertations. They will make clear to students the kind of energy and commitment that go into the writing of a dissertation. And they may even suggest particular topics, though it should be understood that some members of the faculty may, on principle and with good reason, avoid recommending specific subjects for a dissertation. Ideally this dialogue should involve the student with several members of the faculty, not merely with the prospective dissertation advisor. That said, students are encouraged to formalize this dialogue by enrolling in an independent study (**Music 999**) with their prospective dissertation advisor during the fall semester of their third year. The dissertation advisor must be declared by November 1 of the third year of study.

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

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

profit from a pluralistic approach to the issue on the part of the faculty. This is a question to be worked out between the student and advisor in the earliest stages of discussing the dissertation proposal. It is incumbent upon the prospective dissertation advisor to make clear to the student his or her views on this matter.

### **CERTIFICATION**

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

### **DISSERTATION**

The student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Graduate Division of Arts and Sciences, details of which should be requested at an early date from the Graduate Division office in 16 College Hall. Early in the semester in which the student expects to complete the dissertation, s/he should obtain a copy of the calendar for degree candidates from the Graduate Division or the Director of Graduate Studies in Music; it is the student's responsibility to see that all the deadlines listed therein are met. It should be noted that certain fees can be avoided by careful attention to the various deadlines. The Department of Music requires that a bibliography be provided in all dissertations. Whether or not an index shall be provided will be left to the discretion of individual advisors. A final draft of the dissertation should be circulated to the dissertation committee one month prior to the submission deadline so that any changes suggested by the committee can be incorporated into the final version.

Approved dissertations must be submitted on-line. The process is described on the on-line dissertation manual: [guides.library.upenn.edu/dissertation\\_manual](http://guides.library.upenn.edu/dissertation_manual). The Graduate Division will respond in writing that the submitted dissertation has met the guidelines outlined in the Dissertation manual. Once this written approval is received, the student prints a copy of the dissertation to bring to the Graduate Division. This printed copy will be deposited in the general collection of Van Pelt Library.

### **PUBLIC DISSERTATION DEFENSE**

Each student must schedule a public oral defense of their dissertation at some point during the semester in which they plan to graduate. Scheduled in consultation with their dissertation advisor, this event affords the faculty a forum within which to question the candidate in the manner of a final examination. Please see Provost degree calendar for Oral Defense deadlines: [https://provost.upenn.edu/uploads/media\\_items/graduation-calendar-15c-18a.original.pdf](https://provost.upenn.edu/uploads/media_items/graduation-calendar-15c-18a.original.pdf)

## EVALUATION PROCEDURES

### COURSE GRADES

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

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

### CONFERENCES WITH INSTRUCTORS

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

**BIANNUAL REVIEW**

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

## GENERAL REQUIREMENTS

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

### TEACHING REQUIREMENT

Students will normally fulfill a four-semester pedagogical internship as a Teaching Fellow in the second and third years of coursework. This may take the form of grading, leading recitations, directing work in the computer lab, teaching independent classes, or any other instructional activities as assigned by the Graduate Chair or Chair of department. As a prerequisite to teaching, students are expected to have satisfied the musicianship requirement in the first year of study. Students may opt to register for **Music 800: Teaching Music History**, **Music 801: Teaching Music Theory**, or **Music 802: Teaching World Music** in the first or second semester of teaching. If they do not utilize this option they gain an elective towards their 20 c.u. course requirement.

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

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

First-year teaching fellows are required to attend the orientation program for new teaching fellows given by SAS before classes begin each fall. International student must take a language proficiency test administered through the Center for Teaching and Learning (CTL) prior to their first semester of teaching. All teaching fellows will be required to distribute mid-semester evaluations. These will be reviewed by the course directors and discussed with the teaching fellows (as will final evaluations). The course director will be expected to help the teaching fellow gain a sense of how the data found in these evaluations can be useful.

## LANGUAGE REQUIREMENT

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

### *LANGUAGE REQUIREMENT FOR COMPOSITION:*

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

### *LANGUAGE REQUIREMENT FOR ETHNOMUSICOLOGY*

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

### *LANGUAGE REQUIREMENT FOR HISTORY OF MUSIC AND THEORY OF MUSIC*

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

## LANGUAGE EXAMINATIONS

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

Reading courses in French, Italian, and German are administered by the Graduate Division May through June, and available to Ph.D. students at no cost. Students may register for undergraduate language courses as a fourth course as 'auditors.' Graduate credit toward the twenty-course unit requirement for the Ph.D. will still not be granted for such undergraduate language courses.

## MUSICIANSHIP REQUIREMENT

The musicianship requirement varies by discipline as outlined below and students will sit for an assessment at the beginning of the first semester in order to develop a personalized course of study and an appropriate set of goals for **Music 508**. It is expected that students will satisfy the musicianship requirement in the first year of study. For students in anthropology and history, the requirement is ideally satisfied in the first semester. Fulfillment of the musicianship requirement is considered a prerequisite for teaching in the second year of study.

### *MUSICIANSHIP REQUIREMENT FOR COMPOSITION*

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

### *MUSICIANSHIP REQUIREMENT FOR ETHNOMUSICOLOGY*

There is no musicianship requirement for ethnomusicologists. The technical skills they require are satisfied through successful completion of 650 and the transcription portion of the comprehensive exam.

### *MUSICIANSHIP REQUIREMENT FOR HISTORY OF MUSIC*

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

### *MUSICIANSHIP REQUIREMENT FOR THEORY OF MUSIC*

Candidates for the A.M. and Ph.D. degrees in theory must demonstrate proficiency in advanced musicianship including tonal and atonal sight singing; melodic, harmonic, and rhythmic dictation; and score reading, transposition, harmonization and figured bass at the keyboard. Students satisfy the keyboard requirement by playing from an orchestral score and by playing simple harmonic progressions in various keys. The score excerpts are prepared, not performed at sight. The harmonic progressions are of the sort that one would need to play when teaching Music 70 (Theory I). Students are given various short, and gradually more difficult, excerpts from anthologies of score reading examples (i.e., approximately 30 bars from a Haydn symphony slow movement). Required aural skills in Music 508 will be determined during the student's assessment

at the beginning of the semester but could include such assignments as: taking down two part atonal melodic dictations, tapping out the rhythms of an Elliott Carter timpani piece, singing atonal melodies in treble or bass clefs, or chromatic melodies in C clefs, aurally identifying the harmonies of a work by Bartok or Britten, or Bach chorale harmonic dictations.

## MISCELLANEOUS INFORMATION

### **FULL-TIME AND PART-TIME CLASSIFICATION**

Students enrolled in three or four courses are classified by the Graduate Division as full-time students; those enrolled in one or two courses are classified as part-time.

### **LIMITATION OF TIME FOR THE A.M. DEGREE)**

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

### **LIMITATION OF TIME FOR THE PH.D. DEGREE**

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

### **RECERTIFICATION**

A student who has been dropped after ten years may petition the graduate group to return as a student for a maximum of one year in order to achieve re-certification and defend the dissertation. Both these requirements must be satisfied within that year. Faculty members have no obligation to continue working with a student who has been dropped, nor is there any presumption that a graduate group or the graduate dean will respond favorably to a petition for re-admission. If a graduate group wishes to recommend re-admission, it must present to the Associate Dean for Graduate Studies a list of faculty members willing to serve as a dissertation committee and a detailed plan of how the student will achieve re-certification, pass the dissertation examination, and submit the final copy of the dissertation, all within one year of re-enrollment. Note that the one-year time limit entails that the student return with something approaching a complete draft of the dissertation, not just a new prospectus. The Dean will review the case, and if it's approved, will write a letter formally spelling out the arrangements, and the tuition and fees the student will be expected to pay.

### **TRANSFER OF CREDIT TOWARD THE PH.D. DEGREE**

Course work completed at other institutions may be transferred and credited toward the Ph.D. degree up to a total of eight (8) course units. No more than four (4) course units of transfer credit for graduate-level work pursued at other institutions can be applied toward the A.M. requirements. Students may consult with the Director of Graduate Studies at any time concerning the possibility of transfer of credit. However, the Graduate Division will only accept formal requests initiated by the Director of Graduate Studies, after the student has been enrolled for one academic year. Courses must be graduate level and taken in a post-baccalaureate program and be graded with a minimum grade of “B.” Courses must have been completed in the last 10 years. Course descriptions and/or Syllabi must accompany the transfer credit request.

### **GENERAL DISSERTATION TUITION**

Candidates for the Ph.D. degree who have completed the course requirement, but not the language, examination, dissertation, or Ph.D. essay requirements, must register for General Dissertation Tuition (Music 995) each semester until all requirements have been completed. Registration is automatic after the first semester in this status. Two levels of fee are involved: a high fee, payable for four semesters, and a low fee thereafter. A student who has reached “dissertation tuition” status will not be granted a leave of absence by the Graduate Division.

### **REGISTERING FOR THE DEGREE**

Early in the term in which the student intends to receive a degree, s/he should make careful note of the various deadlines announced in the calendar for degree candidates issued by the Graduate Division. <https://www.sas.upenn.edu/graduate-division/resources/graduation-and-beyond> It is the responsibility of the student to make certain that the various requirements are completed on time, while it is the responsibility of the Director of Graduate Studies to inform the Graduate Division as each requirement is completed.

### **CONDITIONS OF FELLOWSHIP AWARDS**

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

## GRADUATE MUSIC SOCIETY

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

### GRADUATE STUDENTS ASSOCIATION COUNCIL (GSAC)

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

### DEPARTMENT OF MUSIC COLLOQUIA SERIES

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

### PENN SOUND COLLECTIVE, (PSC) (formerly Penn Composer's Guild, PCG)

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

### EXCHANGE SCHOLAR PROGRAM THROUGH GAS

The Exchange Scholar Program enables a graduate student enrolled in a doctoral program in one of the participating institutions to study at one of the other graduate schools for a limited period of time so as to take advantage of particular educational opportunities not available on the home campus. In the case of a student accompanying a dissertation advisor who has joined the host school, more than a year's enrollment as an Exchange Scholar is permitted. The academic experience, including courses taken and/or research

conducted with particular faculty at the visited institution will be registered on the academic record maintained by the student's home institution.

The graduate schools of the institutions listed on the program description are participants in the Exchange Scholar Program. If you are currently in a Ph.D. program at one of these institutions (your "home institution") and wish to study for a term or academic year at another (the "visited" or "host" institution), you should read the program description and complete the application as indicated. All approvals must be obtained before the registration date at the host institution. (June 1 for Fall semester applications and November 1 for Spring applications)

Please be aware that the host institution may charge an application fee or fees or services that are not covered by tuition such as health and hospitalization charges. It is your responsibility to meet these charges. Travel costs incurred to attend classes at outside institutions will be paid by the student. The music department does not have funds to cover travel.

Application forms and information can be found:

<https://www.sas.upenn.edu/sites/www.sas.upenn.edu/files/exchange-scholar-application-8-15.pdf>.

#### **GRADUATE STUDENT LIAISON TO THE FACULTY**

Each year, the graduate students will elect one (or more) of their colleagues to serve as their liaison to the faculty. The liaison works with the Director of Graduate Studies to effectively communicate information about departmental policy, graduate student concerns, and other matters relating to departmental life. Ideally, the liaison and the Director of Graduate Studies meet regularly.

## **NON-DISCRIMINATION POLICY**

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

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

## APPENDIX 1

## TABLE OF REQUIREMENTS BY SEMESTER

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

| YEAR 1 – SPRING                 |                   |              |                 |         |        |
|---------------------------------|-------------------|--------------|-----------------|---------|--------|
| Requirement                     | Date              | Composition  | Ethnomusicology | History | Theory |
| Language Exam                   | Start/End of Term | if necessary | X               | X       | X      |
| Composition Comprehensive Exams | TBD               | if necessary |                 |         |        |

| YEAR 1 – SUMMER            |        |             |                 |         |        |
|----------------------------|--------|-------------|-----------------|---------|--------|
| Requirement                | Date   | Composition | Ethnomusicology | History | Theory |
| Comprehensive Exams Part A | August |             | X               | X       | X      |

| YEAR 2 – FALL                   |               |              |                 |         |        |
|---------------------------------|---------------|--------------|-----------------|---------|--------|
| Requirement                     | Date          | Composition  | Ethnomusicology | History | Theory |
| Language Exam                   | Start of Term | if necessary | X               | X       | X      |
| Composition Comprehensive Exams | TBD           | if necessary |                 |         |        |
| Teaching Requirement            | Start of Term | X            | X               | X       | X      |
| Composition Portfolio / Advisor | Start of Term | X            |                 |         |        |
| Declare Dissertation Advisor    | 11/1          |              | X               | X       | X      |

| YEAR 2 – SPRING                  |                      |              |                 |              |              |
|----------------------------------|----------------------|--------------|-----------------|--------------|--------------|
| Requirement                      | Date                 | Composition  | Ethnomusicology | History      | Theory       |
| Language Exam                    | Start or end of Term | if necessary | if necessary    | if necessary | if necessary |
| Composition Comprehensive Exams  | TBD                  | if necessary |                 |              |              |
| Teaching Requirement             | Start of Term        | X            | X               | X            | X            |
| Composition Portfolio Progress   | 2/1                  | X            |                 |              |              |
| Completed Composition Portfolio  | 4/1                  | X            |                 |              |              |
| Special Fields Proposal (comps)  | 4/1                  |              | X               | X            | X            |
| General Topics Proposals (comps) | 4/1                  |              | X               | X            | X            |

| YEAR 2 – SUMMER            |            |             |                 |         |        |
|----------------------------|------------|-------------|-----------------|---------|--------|
| Requirement                | Date       | Composition | Ethnomusicology | History | Theory |
| Comprehensive Exams Part B | May-August |             | X               | X       | X      |

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

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

| SEMESTER OF INTENDED GRADUATION - (EXAMPLE, SPRING) |                     |             |                 |         |        |
|---|---------------------|-------------|-----------------|---------|--------|
| Requirement   | Date                | Composition | Ethnomusicology | History | Theory |
| Formalize Ph.D. Essay Committee                     | 2/15                | X           |                 |         |        |
| Submit Ph.D. Essay for Approval                     | 4/1                 | X           |                 |         |        |
| Ph.D. Composition to Committee                      | 4/1                 | X           |                 |         |        |
| Ph.D. Composition Submission                        | 5/1                 | X           |                 |         |        |
| Public Workshop of Ph.D. Composition                | During the Semester | X           | X               | X       | X      |
| Draft of Dissertation to Committee                  | 3/1                 |             | X               | X       | X      |
| Public Dissertation Defense                         | During the Semester |             | X               | X       | X      |