

HANDBOOK FOR GRADUATE STUDENTS IN MUSIC

Graduate Group in Music
University of Pennsylvania

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COURSE OF STUDY

COURSE WORK (YEARS 1-2):

The Department of Music at the University of Pennsylvania offers Ph.D. programs in music studies and composition. All students complete a total of 14 credit units of study over two years by enrolling in 7 courses per academic year as follows: Year 1/Fall—3 courses; Year 1/Spring—4 courses; Year 2/Fall—4 courses; Year 2/Spring—3 courses. The curriculum is structured as follows:

METHODS COURSES (3 CU'S)

*One course offered per semester in rotation Music
Studies students take 3 of 4 Composition students
take 2 of 4*

These methods courses are designed to provide a broad foundation for the curriculum. Each course is organized according to the instructor's preferences. This may find the instructor teaching each week or, for some iterations, could find the instructor inviting several colleagues as guests to present additional materials and approaches. The aim of the methods courses is to serve as overlapping and intersectional frames for thinking together about the wide range of approaches to music studies.

MUSC 6200 (620): Creative and Compositional Approaches

This course focuses on methods for thinking and engaging creatively through sound, whether compositionally or through other kinds of sound objects. Topics may include: compositional strategies; recording and producing; film; sound installations; experimental ethnography; sound art; and performance practice. Students will begin to put these methodological ideas into practice by developing semester-long projects. These projects can be individual or collaborative.

MUSC 6300 (604): Historical and Historiographic Approaches

This course focuses on theories and models of historical investigation. It explores, among others, methodologies and conceptions of archival research, textual criticism and editing, codicology and paleography, philology and bibliography, encoding and textual technologies, and digital humanities; critical frameworks such as performance, gender/sexuality, critical race, transnational, environmental/landscape, materiality, and ritual and religious studies; and topics concerning oral histories, notational systems, and book, manuscript, and print cultures.

MUSC 6500 (650): Ethnographic and Anthropological Approaches

This course focuses on the ethics, politics, and practice of ethnography. Topics may include: fieldwork methods; collaborative practice; ethnography and the archive; power and subjectivity; multimodal approaches; reciprocity and questions of accessibility; oral histories; experimental ethnography; and the politics of transcription, inscription, and translation. Students will begin to put these methodological ideas into practice by developing semester-long ethnographic projects. These projects can be individual or collaborative partnerships, and might also connect students to ongoing community-based research.

MUSC 6700 (622): Analytical and Theoretical Approaches

This course focuses on the analytical methods and theoretical approaches that circulate in music studies. Topics may include: the politics of listening; score-based analysis; social and critical theories; issues and politics of translation, inscription, and transcription; questions of form; the history of theory; performance studies; the history of musical notation; voice and vocality; and sound studies. Students will typically begin to put these methodological ideas into practice through a series of hands-on assignments which could be either individual or collaborative in nature.

ADDITIONAL REQUIREMENTS AND ELECTIVES

MUSIC STUDIES

(11 cu's)

Requirements (5 cu's)

Research Seminars (5 cu's)

5 research seminars (7xx) taken from 5 different music faculty

Electives (6 cu's)

Additional Courses

6 seminars (numbered 5000 or above) including no more than 4 seminars outside the Music department (language courses excluded) and 2 independent studies. Seminars should be selected in consultation with advisor and graduate chair. Students who wish to add language as a component to their path of study should discuss options with the Graduate Chair.

COMPOSITION

(12 cu's)

Requirements (9 cu's)

Composition Methods (3)

MUSC 6210 (520): Composing with Instruments
 MUSC 6220 (530): Composing with Electronics
 MUSC 6230 (540): Composing with Performers

Seminars (6)

MUSC: 7210 (998): Forum and Lessons (x4) MUSC:
 7200 (700) Seminar: Topics in Composition (x2)

Electives (3 cu's)

Additional Courses

3 course units (free elective numbered 5000 or above) selected in consultation with advisor and graduate chair. Courses may not be transferred from coursework completed prior to matriculation

Foreign Language and Area Studies Grants (FLAS) Policy

The department recognizes the accomplishment but also the additional requirements that come with being awarded a FLAS Grant. With a view toward maintaining flexibility in the degree program, FLAS Grant recipients may count one FLAS-related area studies course toward the 7000-level research seminar requirement. They may also count one graduate-level language course as an elective toward the Ph.D. degree in Music.

COURSE WORK AND BEYOND (YEARS 1-5):

All students are expected to participate in several non-credit bearing activity throughout their tenure at Penn. These activities are designed to create opportunities for professional development and to foster a clear sense of shared intellectual community.

ADDITIONAL ACADEMIC ACTIVITIES (NON-CREDIT)

MUSIC STUDIES

Colloquium

In addition to course work, all students are expected to participate in the departmental colloquium series while in residence.

Writing and Professionalization Workshop

Convened by a faculty member, with participation by other faculty and outside guests, this monthly working group is designed to support third and fourth year students. Topics may include grant writing, dissertation proposal, and conference preparation as well as the job market.

Dissertation Workshop

Convened by the Director of Graduate Studies, this monthly working group is designed to support fifth and sixth year students in the writing phase of their dissertation projects.

COMPOSITION

Colloquium

In addition to course work, all students are expected to participate in the departmental colloquium series while in residence.

Professionalization Workshop

Convened by a faculty member, with participation by other faculty and outside guests, this monthly working group is designed to support third and fourth year students. This workshop may be particularly useful to composition students working on their Ph.D. essay.

Forum and Lessons

During their third year in the program, composition students will continue non-credit participation in both forum and lessons.

EXAMS

MUSIC STUDIES EXAMS

Practicum Exam:

During the first semester of study, each student will work collaboratively with two faculty (these faculty members will be identified by the Director of Graduate Studies according to student research interests) to determine their areas of strength and opportunities for growth in repertorial knowledge. During the first meeting, each student should offer a self-assessment which will guide faculty toward a better sense of their listening habits and sound worlds. In subsequent meetings, students and faculty will explore a variety of possible areas/topics/repertoires for listening and music study. During the second semester of study, the faculty and student will settle on 5 areas to be examined at the end of the first summer.

These areas will be selected as follows: Faculty will select 2-3 areas; faculty and student will agree on a further 1-2 areas; the student will propose the final area. The structure of the exam should be settled and communicated to the Director of Graduate Studies during the Annual Review meeting (see below).

The exam will consist of two questions per area and students will answer 6 (one question from each area must be answered). Questions may take the form of scores, recordings, videos, and/or other objects.

Answers should interact with and work toward an identification of the score, recording, or video in question.

Emphasis in evaluation will be placed more on the quality of the interaction and less on exact identification.

Students will sit for the exam in the week before classes resume (late August) and students will be allotted 4 hours to select and prepare their answers.

Practicum exams will be evaluated based on the following structure:

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

Partial Pass: The student must take some portion of the examination again (normally at least four months later) before the question of admission to the doctoral program is decided. Failure to achieve a Pass during the second sitting may result in an offer of a terminal master's degree (see Annual Review).

Comprehensive Review:

During the third year of study, students will complete three comprehensive essays and prepare a dissertation proposal (see below for descriptions). These comprehensive essays and the dissertation proposal (both approved by the dissertation committee) must be submitted for review to the graduate group faculty no later than two weeks prior to the Comprehensive Review. In April of that year (dates set by the faculty exam committee at the beginning of the Spring Semester), each student will sit for their Comprehensive Review. The faculty exam committee, along with the student's principal advisor will be in attendance. Topics of

discussion will include the comprehensive essays, the intellectual terrain that they trace, the quality of the work, and the opportunities it suggests for ongoing research. The dissertation proposal will also be discussed, both in terms of content and also with a view toward the research phase of the project.

Comprehensive Essays:

The comprehensive essays will consist of three essays of no more than 3,000 words each. Each student will select topics for these essays in consultation with their advisor, the Exam Committee, and the Director of Graduate Studies. The essays will take the form of literature reviews, tracing the history and current state of research in fields related to but not directly overlapping with the dissertation project. While each student will constitute these essays in different ways, students will often include at least one essay on a theoretical topic and another on a more regional or temporal topic. The comprehensive essays must be submitted for review to the graduate group faculty no later than two weeks prior to the student's comprehensive review.

Dissertation Proposal:

The dissertation proposal is an essay of approximately 15-20 pages plus bibliography outlining the dissertation project, illustrating the disciplinary and theoretical stakes of the work, indicating the interventions that this project will make within music studies and related disciplines, and laying out the arc of the research and writing plan for the project. The proposal is prepared under the supervision of a dissertation advisor and at least two additional faculty (the dissertation committee). The dissertation committee must be chaired by a member of the graduate group in music and an additional member of the committee must be drawn from within the department. The third member of the committee may be selected from within the department, from other departments at Penn, or from an outside institution.

Some students choose a committee of four. Students will find additional support for their work on the dissertation proposal in the Dissertation Proposal/Grant Writing Workshop. A final draft of the dissertation proposal, approved by the dissertation committee, must be submitted for review to the graduate group faculty no later than two weeks prior to the student's comprehensive review.

Dissertation:

Each student is responsible for making certain that the dissertation conforms to all requirements and specifications of the Provost's office, details should be requested at an early date. Early in the semester in which students expect to complete the dissertation, they should carefully review the calendar for degree candidates published by the Provost's Office. It is each student's responsibility to see that all the deadlines listed therein are satisfied. 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. 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. All forms required for depositing must be submitted electronically 48 hours in advance of the chosen deposit appointment. A printed copy of the dissertation will not be required, and the dissertation must be submitted electronically via ETD Administrator. Students should refer to the online deposit instructions for additional guidance.

Starting with the Spring 2022 term, the Provost's office will offer one-on-one formatting support via Zoom for PhD students. A Graduate Fellow will be available to meet with students who have formatting questions or need technical support before a deposit appointment.

Students who plan to deposit during peak periods will be required to attend a pre-deposit appointment with the Graduate Fellow. The dissertation does not need to be finalized for this pre-check appointment, but students should have their preliminary pages (title page, optional copyright notice, table of contents, etc.) ready with their draft of the main text.

Additionally, any student who uploads a dissertation with significant formatting errors will be required to meet virtually with the Graduate Fellow for support before they submit a new draft.

Public Dissertation Defense:

In consultation with the dissertation committee, and with reference to the yearly deadlines for dissertation submission, students will schedule a dissertation defense. This public event constitutes the final

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examination for the Ph.D. degree. A final draft of the PhD dissertation must be submitted for review to the graduate group faculty no later than two weeks prior to the student's dissertation defense. Please see the [degree calendar](#) for deadlines.

Dissertation defenses should be held in-person when possible, but may be presented via remote conferencing when deemed appropriate. If a hybrid or remote defense is requested, it must be approved by the Director of Graduate Studies.

COMPOSITION EXAMS

Musicianship Requirement:

The musicianship requirement may be fulfilled through demonstrating facility as a performer, or through an exam administered by the faculty. Students should consult with faculty about what performance opportunities might be most appropriate for them. For instance, with faculty approval, this requirement could be met through performing at a sufficiently high level (including conducting) in a Penn Sound Collective, or similar, concert. It could also be met by participating for one academic year in a Department-sponsored ensemble. Alternatively, a student may, in consultation with the faculty, take an exam in which facility in sight-singing, dictation, and keyboard are demonstrated. This requirement must be fulfilled by the end of the second year of study.

Practicum Exam:

During the first semester of study, students will work collaboratively with faculty (as part of Forum and lessons) to determine their areas of strength and opportunities for growth in repertorial knowledge.

During the second semester of study, the faculty and student will outline 5 areas to be examined at the end of the first summer. These areas will be selected as follows: Faculty will select 2-3 areas; faculty and student will agree on a further 1-2 areas; the student will propose the final area. The structure of the exam should be settled and communicated to the Director of Graduate Studies during the Annual Review meeting (see below).

The exam will consist of two questions per area and students will answer 6 (one question from each area must be answered). Questions may take the form of scores, recordings, videos, and/or other objects.

Answers should interact with and work toward an identification of the score, recording, or video in question.

Emphasis in evaluation will be placed more on the quality of the interaction and less on exact identification.

Students will sit for the exam in the week before classes resume (late August) and students will be allotted 4 hours to select and prepare their answers.

Practicum exams will be evaluated based on the following structure:

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

Partial Pass: The student must take some portion of the examination again (normally at least four months later) before the question of admission to the doctoral program is decided. Failure to achieve a Pass during the second sitting may result in an offer of a terminal master's degree (see Annual Review).

Comprehensive Review:

During the third year of study, students will complete a Portfolio of Compositions and prepare a Ph.D. Essay (see below for descriptions). These materials must be submitted for review by the graduate group faculty two weeks prior to the Comprehensive Review. In April of that year (dates set by the faculty exam committee at the beginning of the Spring Semester), each student will sit for their Comprehensive Review. The faculty exam committee, along with the student's principal advisor in composition will be in attendance. Topics of discussion will include the Portfolio of Compositions, the creative trajectory that it implies, the quality of the work, and the opportunities it suggests. The Ph.D. Essay will also be discussed, both in terms of content and also with a view toward publication.

Portfolio of Compositions:

The portfolio will be made up of compositions with a combined duration of no less than thirty (30) minutes. No later than the beginning of the fall term of the second year of study, students must, in consultation with their current composition instructor, establish concrete plans for the medium, number, and scope of compositions that will comprise the portfolio. At least one of the works included in the portfolio should be a significant revision. The portfolio must be submitted for review by the graduate group faculty no later than two weeks prior to the student's comprehensive review.

Ph.D. Essay:

The Ph.D. essay is a paper on an analytical, historical, theoretical, ethnomusicological, or critical subject prepared under the supervision of two members of the faculty. The primary reader must be a member of the composition faculty. The second reader may, where appropriate, be a member of the graduate group faculty with a specialization other than composition. The essay should be an article-length (approx. 8,000 words) study of publishable quality. It may revise a paper that the student prepared for a seminar.

Students will find support for their work on this essay in the Dissertation Essay/Grant Writing Workshop and from their advisors. A final draft of the Ph.D. essay must be submitted for review by the graduate group faculty no later than two weeks prior to the student's comprehensive review. The Ph.D. essay must also be deposited alongside the dissertation composition in the final semester of study.

Ph.D Composition

Candidates will produce a major musical composition as a PhD dissertation, the nature of which must be approved by the composition faculty, which serves as the dissertation committee. It is understood that during the two semesters leading up to completion of the dissertation the student and advisor will be in regular contact regarding the progress of the dissertation. A final draft of the PhD dissertation must be submitted for review to the

composition faculty by March 1 of the last semester of study, and the completed, approved composition, incorporating any changes recommended by the faculty, must be submitted to the graduate group faculty by April 1 of the graduation term.

A printed copy of the composition will not be required, and the approved composition and essay must be submitted electronically via [ETD Administrator](#). Students should refer to the online [deposit instructions](#) for additional guidance.

Starting with the Spring 2022 term, The Provost's office will offer one-on-one formatting support via Zoom for PhD students. A Graduate Fellow will be available to meet with students who have formatting questions or need technical support before a deposit appointment.

Students who plan to deposit during peak periods will be required to attend a pre-deposit appointment with the Graduate Fellow. The dissertation does not need to be finalized for this pre-check appointment, but students should have their preliminary pages (title page, optional copyright notice, table of contents, etc.) ready with their draft of the main text.

Additionally, any student who uploads a dissertation with significant formatting errors will be required to meet virtually with the Graduate Fellow for support before they submit a new draft.

Public Performance of Ph.D. Composition

In consultation with the composition faculty, but no later than April 15th of the graduation term, a public performance, reading, or workshop of the dissertation composition will be scheduled. This public event constitutes the final examination in composition.

LANGUAGE REQUIREMENT

Reading knowledge of two languages is required for all students in music studies and composition. Students will select their language exams in consultation with the graduate chair and faculty, with the understanding that their selections should relate clearly to their projected plan of study and proposed dissertation topic. Where appropriate, students may request approval from the graduate chair and faculty to use a computer language to complete one of the two exams.

Students for whom English is not their native language may choose their native language as one of their two language exams if they plan to conduct significant research/fieldwork in that language or in cases where 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. Students must take an examination at each of these times until their language requirements have been met. Each language examination consists of a passage of approximately 500 words selected from a representative work of musical scholarship. The student is given three 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 during the summer (May through June), and are available to Ph.D. students at no cost. Students may register for undergraduate language courses as a fourth course as 'auditors.' Graduate credit will not be granted for such undergraduate language courses.

ADVISING AND ANNUAL REVIEW

Students will find many opportunities for advising during their course of study. Each student, for instance, participates in a series of annual reviews (see below). The Director of Graduate Studies, moreover, remains actively involved in course selection and logistical matters. But students are encouraged actively to develop relationships with faculty, both within and outside their areas of study, and to do so early in their tenure in the program. Students should seek out advice and conversation about coursework, grant writing, research plans, and professional development. Faculty stand ready to assist students in all of these matters.

Each student will participate in an annual review process during their first, second, and third years in the program. The review process is designed to ensure that students receive feedback from faculty and with the hope that students will be able to engage in dialogue with faculty about their course of study.

Two general meetings of the faculty take place each year for the purpose of a complete review of the programs of all students. These meetings take into account students' annual self-assessment forms (see below). In addition to the feedback provided by faculty at the Annual Review meetings, all students will receive a written evaluation of their status in the program at the end of the spring semester of the second year. The Director of Graduate Studies will also 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.

YEAR 1:

- March: Each student will complete a self-assessment form (available [here](#)) and submit it to the Director of Graduate Studies.
- Early April: Faculty meet as customary to review Student Progress and will include the students' self-assessment in their deliberations
- Mid-April: The Director of Graduate Studies, along with the Exam Committee, meets with each student to discuss both the self-assessment form and the faculty's input. This meeting is scheduled at the same time as the final meeting for the practicum exam.

YEAR 2:

- March: Each student will complete a self-assessment form (available [here](#)) and submit it to the Director of Graduate Studies.
- Early April: Faculty meet as customary to review Student Progress and will include the students' self-assessment in their deliberations
- Mid-April: Exam Committee and dissertation advisor meet with each student to discuss the student's progress during year 2 of coursework and to look ahead to the comprehensive review. Plans for the summer will also be discussed, as this summer has now been cleared for conducting pre-dissertation research.

TERMINAL MASTER'S DEGREE:

If it is determined that it is in the best interests of the student not to continue on to the Ph.D., either through failure to achieve a pass on the practicum examination or due to other factors, the student can, at the end of the second year, opt to complete an essay that will count as scholarly achievement toward a terminal master's degree.

Master's Essay

The Master's essay, a paper having the proportions of a substantial scholarly article (12,000-15,000 words), is required of all students taking a terminal Master's degree. It is expected that in most instances the Master's essay will be a reworking of a previously written paper or composition. The student must submit a written statement describing the proposed topic/piece (and approved by the student's advisor) to the Director of Graduate Studies, who will then distribute copies of it to the entire faculty for approval. As soon as feasible after the essay/composition 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/composition 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/composition must be approved by the advisor and the reader and a copy deposited with the Director of Graduate Studies.

YEAR 3:

- Students enroll in MUSC9940 (Preparation for PhD Candidacy in Music Studies) or MUSC9941 (Preparation for PhD Candidacy in Composition) for both the Fall and Spring terms of their third year. Registration in these courses denotes that each student has successfully completed their coursework and is working full time to complete remaining teaching pedagogy requirements and preparing for comprehensive reviews in the Spring term. Both course descriptions are included below:
 - MUSC 9941 registration spans both semesters, (Fall and Spring), of year three in the Ph.D. program. The Ph.D. Candidate in Composition will finalize their Portfolio of Compositions and Ph.D. Essay. They should also expect to continue participation in Composers' Forum and lessons (non credit), attend the colloquium series sponsored by the department, participate in the Professionalization Workshop, as well as complete remaining teaching pedagogy requirements. Registration in 9941 indicates full time enrollment while preparing for dissertation.
 - MUSC 9940 registration spans both semesters, (Fall and Spring), of year three in the Ph.D. program. The Ph.D. Candidate in Music Studies will finalize the dissertation proposal and comprehensive essays. They should also expect to continue attending the colloquium series sponsored by the department, participate in the Writing and Professionalization Workshop, as well as complete remaining teaching pedagogy requirements. Registration in 9940 indicates full time enrollment while preparing for dissertation.
- Mid-April: Each student schedules their comprehensive review, following guidelines for submitting materials and ensuring that the dissertation advisor, a second faculty reader, and the Exam Committee are all present.
- The discussion of comprehensive essays and dissertation proposal serves as the annual review which determines admission to Ph.D. Candidacy.

ADMISSION TO PH.D. CANDIDACY:

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 Pass on both the practicum exam and comprehensive review; (3) satisfactory fulfillment of three semesters of TA and teaching service (see Service); and (4) satisfaction of general requirements including languages. Ideally, approval of doctoral candidacy will be achieved by April of the student's third year.

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.

SERVICE

YEAR 2:

In the Spring semester of year two, each student will customarily serve as a Teaching Assistant in a faculty-led section of one of our introductory survey courses or in our music theory labs. Assignments will be made based on departmental need, but will also take into account, where possible, each student's course of study and research interests.

TA's 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 service. All teaching fellows will be required to distribute mid-semester and end-of-semester evaluations. These will be reviewed by the faculty supervisor for each section and by the Director of Graduate Studies and discussed with the teaching fellows. A best practices document detailing the TA experience along with the role of the faculty supervisor can be found in Appendix A.

YEAR 3:

In year three, each student will customarily teach one course as instructor of record during the Fall and Spring semesters. A faculty supervisor will be assigned as a mentor. Assignments will be made based on departmental need, but will also take into account, where possible, each student's course of study and research interests.

A faculty supervisor will be assigned by the Director of Graduate Studies in each semester of the pedagogical internship. A best practices document detailing the graduate fellow teaching experience along with the role of the faculty supervisor can be found in Appendix A.

MISCELLANEOUS INFORMATION

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.) 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/or 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 (see Annual Review).
2. F is a failing grade.
3. **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, the Director of Graduate Study and the Graduate Coordinator to request more time to complete work for a course.

TIME LIMITS

As of 2010-11, the University's maximum time limit for completion is ten years after matriculation. Graduate students who have 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 recertification and defend the dissertation. (See sections below on Petition for Readmission and Recertification.)

PETITION FOR READMISSION

A student who has been dropped after reaching the maximum time limit may petition the graduate group to return as a student for a maximum of one further year in order to achieve recertification and complete and defend the dissertation. Faculty members have no obligation to continue working with a student who has been dropped, nor is there any presumption that a graduate group will respond favorably to a petition for re-admission. If a graduate group wishes to recommend re-admission, it must present to the graduate dean a list of faculty members willing to serve as a dissertation committee and a detailed, realistic plan of how the student will, within one year of reenrollment, achieve recertification, pass the dissertation examination, and submit the final copy of the dissertation. If re-admission is approved by the graduate dean, the student must pay Reduced Tuition for two semesters, unless all requirements are completed within one semester. A student may petition for readmission at the time s/he is dropped from the program, or at a later date. The student should be fully ready and committed to completing within a one-year timeframe; enrollment will not be

extended beyond that final year, and no further petition for readmission will be considered by the University.

RECERTIFICATION

If the graduate group and graduate dean approve the petition for readmission, the student must immediately be recertified. In order to ensure that a student's dissertation research remains at the frontier of current research in the field, the student must retake and pass the Candidacy Examination, or satisfy alternative recertification criteria designed by their graduate group and approved by the Graduate Council of the Faculties. The new deadline for completion of all requirements for the Ph.D., including recertification, shall be within one year.

For more information on these topics, see [Academic Rules For Ph.D Programs](#)

TRANSFER OF CREDIT TOWARD THE PH.D. DEGREE

Course work completed at other institutions may not be transferred and credited toward the Ph.D.

REGISTERING FOR THE DEGREE

Students should make careful note, in their final semester of study, of the various deadlines announced in the calendar for degree candidates issued by the Provost's office and listed on the [Graduate Degree Calendar](#). 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 four speakers for the series. 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)

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 or elsewhere. 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 PSC 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 the student's 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 online at: [School of Arts and Sciences - Exchange Scholar Program](#)

GRADUATE STUDENT LIAISONS TO THE FACULTY

Each year, the graduate students elect two of their colleagues to serve as their liaisons 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 liaisons 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, color, sex, sexual orientation, gender identity, religion, creed, national or ethnic origin, citizenship status, age, disability, veteran status, any other legally protected class status in the administration of its admissions, financial aid, educational or athletic programs, or other University-administered programs or employment.

Questions or complaints regarding this policy should be directed to the Executive Director of the Office of Affirmative Action and Equal Opportunity Programs, Franklin Building, 3451 Walnut Street, Suite 421, Philadelphia, PA 19104-6106; or (215)-898-6993(voice).

RESOURCES

Below is a list of useful University websites outlining policies as well as available resources:

POLICIES:

Sexual Harassment Policy

<https://catalog.upenn.edu/pennbook/sexual-misconduct-resource-offices-complaint-procedures/>

Diversity, Equity and Inclusion Resources

<https://gsc.upenn.edu/resources/diversity>

Office of Student Disabilities Services

<http://www.vpul.upenn.edu/lrc/sds/>

Gender Neutral Restrooms

<https://www.facilities.upenn.edu/sites/default/files/pdfs/2022genderneuturalmap.pdf>

Penn Violence Prevention

<https://pvp.vpul.upenn.edu>

Guides for Responding to Sexual Misconduct

<https://titleixoffice.upenn.edu/resources>

For a Complete List of University Policies and Regulations

<https://www.upenn.edu/about/policies>

CONFIDENTIAL RESOURCES:

Special Services, Division of Public Safety (DPS)

4040 Chestnut Street
(215) 898-6600

Penn Women's Center (PWC)

3643 Locust Walk
(215) 898-8611

Student Health Service (SHS)

3535 Market Street, Suite 100
(215) 746-3535

Counseling & Psychological Services (CAPS)

3624 Market Street
(215) 898-7021

The Office of the Chaplain

240 Houston Hall
(215) 898-8456

Lesbian Gay Bisexual Transgender (LGBT) Center

3901 Spruce Street
(215) 898-5044

African American Resource Center

3643 Locust Walk
(215) 898-0104

Office of Sexual Violence Prevention & Education

VPUL, 3611 Locust Walk
(215) 898-6081

Office of the Ombudsman

113 Duhring Wing 236
S. 34th Street
(215) 898-8261

CALENDAR

Year	Music Studies	Composition
Year 1/Fall	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin meeting with faculty mentors about practicum exam <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin discussions in Forum and lessons about practicum exam <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam
Year 1/Spring	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Continue meeting with faculty mentors about practicum exam <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with faculty mentors and Exam Committee to confirm structure of practicum exam. As a second part of this same gathering, meet with Exam committee for Annual Review <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Continue discussions in Forum and lessons about practicum exam <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with composition faculty and Exam Committee to confirm structure of practicum exam. As a second part of this same gathering, meet with Exam committee for Annual Review <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam
Year 1/Summer	<input type="checkbox"/> August: Complete TA training <input type="checkbox"/> Consider enrolling in language course (if necessary) <input type="checkbox"/> Sit for practicum exam in the week before classes resume	<input type="checkbox"/> August: Complete TA training <input type="checkbox"/> Consider enrolling in language course (if necessary) <input type="checkbox"/> Sit for practicum exam in the week before classes resume
Year 2/Fall	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Begin process of selecting a dissertation advisor <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Enroll in 4 courses <input type="checkbox"/> Begin process of selecting a dissertation advisor <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 2/Spring	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin TA-ship <input type="checkbox"/> Select dissertation advisor <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with advisor and Exam Committee to begin discussing the structure of the comprehensive review and summer research plans. As a second part of this same gathering, meet with Exam committee for Annual Review <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Enroll in 3 courses <input type="checkbox"/> Begin TA-ship <input type="checkbox"/> Select dissertation advisor <input type="checkbox"/> March: Complete self-assessment form <input type="checkbox"/> April: Meet with advisor and Exam Committee to begin discussing the structure of the comprehensive review and summer composition plans. As a second part of this same gathering, meet with Exam committee for Annual Review <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 2/Summer	<input type="checkbox"/> Pre-dissertation research <input type="checkbox"/> Consider enrolling in language course (if necessary)	<input type="checkbox"/> Festivals/Composition <input type="checkbox"/> Consider enrolling in language course (if necessary)

Year	Music Studies	Composition
Year 3/Fall	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Engage with Grant Writing/Proposal Workshop <input type="checkbox"/> Begin writing comprehensive essays and dissertation proposal <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Engage (if helpful) with Grant Writing/Proposal Workshop <input type="checkbox"/> Compile portfolio of compositions <input type="checkbox"/> Begin writing Ph.D. essay <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> Sit for language exam (if necessary)
Year 3/Spring	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Continue engagement with Grant Writing/Proposal Workshop <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> March: Complete comprehensive essays and dissertation proposal <input type="checkbox"/> April: convene with dissertation advisor, additional faculty on committee, and exam committee for Comprehensive Review <input type="checkbox"/> Sit for language exam (if necessary)	<input type="checkbox"/> Teach one course as instructor of record <input type="checkbox"/> Continue engagement (if helpful) with Grant Writing/Proposal Workshop <input type="checkbox"/> Attend colloquium series <input type="checkbox"/> March: Complete portfolio of compositions and Ph.D. Essay <input type="checkbox"/> April: convene with dissertation advisor, additional faculty on committee, and exam committee for Comprehensive Review <input type="checkbox"/> Sit for language exam (if necessary)
Year 3/summer	<input type="checkbox"/> Begin research phase	<input type="checkbox"/> Begin Ph.D. composition phase
Year 4/Fall	<input type="checkbox"/> Research phase <input type="checkbox"/> Apply for year 5 grants	<input type="checkbox"/> Ph.D. composition phase
Year 4/Spring	<input type="checkbox"/> Research phase	<input type="checkbox"/> Ph.D. composition phase <input type="checkbox"/> March: Submit completed dissertation composition to committee <input type="checkbox"/> April: Public performance of dissertation composition (this performance can be scheduled at any time during year 5)
Year 4/Summer	<input type="checkbox"/> Writing Phase	
Year 5/Fall	<input type="checkbox"/> Writing Phase <input type="checkbox"/> Engage with Dissertation workshop	
Year 5/Spring	<input type="checkbox"/> Writing Phase <input type="checkbox"/> March: Submit completed dissertation to committee <input type="checkbox"/> April: Dissertation defense	

APPENDIX A: BEST PRACTICES FOR TEACHING—FACULTY/TAS/INSTRUCTORS

It is our hope that each of our TAs and instructors will experience the joys, challenges, and rewards of teaching and feel supported and mentored throughout their journey as pedagogues at Penn. In order to actively work toward such consistently enriching and professionally productive experiences for our TA's and instructors (and also for the faculty), we suggest several best practices for our community. There is flexibility here, acknowledging the fact that we all have our own approaches to the classroom, but these best practices also respond to TA and instructor needs for clarity regarding week-to-week tasks and expectations in the face of their other responsibilities (i.e. coursework, research, etc.). We offer these best practices, then, as a starting point from which to develop strong pedagogical teams and a meaningful structure for ongoing mentorship.

For TAs in Faculty-led sections:

Prior to the semester (e.g. toward the end of the previous semester or a week or so before the semester begins), faculty and TAs will:

- Convene to discuss expectations and procedures for the course
- In discussing expectations, faculty and TAs should strive for clarity on at least the following topics:
 - Grading expectations/philosophy/responsibilities
 - Week to week responsibilities (depending on the course/instructor, these might include: maintenance of Canvas; document uploads; power point slides; photocopies; scanning of materials; checking out books and audiovisual materials from the library; placing materials on course reserve; being present for lectures and through finals, etc.)
 - TA lecture expectations and dates (1-2 sessions; better the latter to allow TA to incorporate feedback)
 - Expectations and procedures around TA/student interactions and TA office hours
- Faculty should bring a syllabus with the basic structure of the course already in place to this meeting

Prior to the semester, the graduate chair will be available to both instructors and TA's for consultation.

After the course begins, faculty and TAs will:

- Remain committed to the syllabus insofar as it is possible
- Remain committed to the agreements and expectations agreed to prior to the semester with regard to grading, administrative responsibilities, lectures, and office hours insofar as it is possible

- Faculty will provide feedback and mentoring to TAs after observing their lectures, work with them on at least the first round of grading to explain their grading philosophy and practices, and review and discuss the mid-semester TA feedback questionnaire

After the course begins, the graduate chair will be available to instructors and TA's should any concerns arise

For instructors teaching their own sections:

Prior to the semester (e.g. toward the end of the previous semester or a week or so before the semester begins), faculty supervisors and instructors will:

- Schedule time to collectively discuss expectations and procedures for each section
- In discussing expectations, faculty supervisors and instructors should develop clarity on at least the following topics:
 - Comparing syllabi for all sections with attention to consistency of work load, content, assessment structure, and readings
 - Lay out expectations for meeting frequency during the semester
 - Identify 2 sessions during the semester when the faculty supervisor can observe each instructor's teaching
 - Answer any questions that may come up as instructors prepare to take on their own section
- Instructors should bring a syllabus with the basic structure of the course already in place to this meeting

After the course begins, faculty supervisors will:

- Be available to instructors for troubleshooting and as a sounding board for questions/concerns
- Follow through on classroom teaching observation
- Meet with instructors to offer feedback and mentoring after each classroom observation and review and discuss the mid-semester teaching questionnaire