

Graduate Student Handbook
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Introduction

The GRADUATE PROGRAM IN MUSIC seeks to develop critical judgment and intellectual curiosity in its students, and also to teach them methods of inquiry useful in carrying out theoretical or historical research. At the same time, the program develops students' pedagogical skills by having them teach in the undergraduate program of Yale College during the third and fourth years.

The DEPARTMENT OF MUSIC has traditionally prepared its students for careers as scholars and teachers in colleges and universities; recently some graduates have also successfully pursued professional work in music criticism, music publishing, and the recording industry. The faculty takes an active role in helping students find employment at a suitable level. Students are advised to initiate placement of files at the Career Advisory Service, located in the Hall of Graduate Studies (HGS), 320 York Street well in advance of the anticipated award of the degree.

Residency

Pursuit of a degree in music in the Graduate School is considered to be a full-time activity. Graduate students usually divide their working hours between the Department of Music building (143 Elm Street), and the Irving S. Gilmore Music Library (in Sterling Memorial Library, on High Street), where books, scores, recordings, and microfilms are housed. Other resources frequently used by department graduate students include: the Collection of Musical Instruments, the Historical Sound Recordings Collection, various collections in the Beinecke Rare Book & Manuscript Library, and the archives of the Oral History-American Music Institute (which contains audio and video interviews with many of the major figures in twentieth-century music).

Students are required to be in residence for a minimum of three years. During any academic year there are about forty students present in the New Haven area.

- The first two years of the program are devoted exclusively to course work. The summer after the second year is spent preparing for the Ph.D. qualifying examination, which is administered just prior to the beginning of the third year.
- The third and fourth years are devoted to research and writing towards the dissertation as well as part-time teaching in Yale College.
- The fifth year is normally dedicated to full-time work on the dissertation.

During the past decade the Department of Music has awarded an average of five Ph.D. degrees annually. The Department has an enviable record in placing its graduates. (Most students complete their degrees before engaging in employment outside Yale.) Graduates have recently been appointed to the faculties of Princeton University, University of Chicago, Washington University in St. Louis, University of Oregon, University of Rochester, Indiana University, University of North Texas, Centre College, Case Western Reserve University, and University of Virginia.

Academic Programs

The Department of Music offers graduate programs in music history and music theory. Normally, students who are accepted for the history program may not transfer midway through their studies to the theory program – or *vice versa*. (Any such transfer would have to be requested formally, in the first year, by a petition to the full faculty.)

Coursework

During the first and second years, students will take at least three courses per semester up to a total of at least fourteen.

- Eleven must be graduate seminars in the Department of Music.
- With permission of the DGS, two may be in other departments or schools within the university, as long as they are either graduate seminars or non-introductory undergraduate courses (normally, 300-level or higher).
- In the spring semester of the second year, students will take MUSI 997b: Readings for Qualifying Examinations.

In the third year, students will enroll in MUSI 998a (Prospectus Seminar) and MUSI 999b (Dissertation Colloquium).

Fourth- and fifth-year students give a presentation each year on the current state of their dissertation work to the Dissertation Colloquium, and they are also encouraged regularly to attend the Dissertation Colloquium.

There is no fixed sequence of courses, since the curriculum varies from year to year according to the needs of the students and the changing research interests of the faculty. Certain fundamental courses, such as those dealing with analysis of tonal and post-tonal music, introduction to methodological issues, and theory and aesthetics are offered regularly. Normally, twelve graduate courses (plus the Readings, Prospectus, and Dissertation seminars) are offered each year (six per semester): five in musicology, five in theory, and two in theory and aesthetics.

Grades

Grades in the Graduate School are assigned as follows:

- H = Honors
- HP = High Pass
- P = Pass
- F = Fail
- TI = Temporary Incomplete
- PI = Permanent Incomplete

All work for a given course is normally due by the end of the semester. If the work cannot be completed within reasonable time before grades are due (mid-January or mid-June), the student receives a grade of "TI." The Registrar of the Graduate school announces for each semester the date by which Incompletes must be converted to a grade or else become a "PI." Only one "TI" is permitted per semester.

Registration

At the beginning of each semester, students in the first two years of the program meet with the Director of Graduate Studies (DGS) to discuss their program of study for the term. Students then use the Online Course Selection site to select courses; the DGS will automatically receive an email notification of course selection and can approve the schedule or request revision. The schedule must be filed by a stipulated date, usually two weeks after the beginning of classes. Schedule changes may be made with the consent of the DGS up to the mid-point of the semester, though students may be subject to a fee. After the mid-term date, no changes in schedule are permitted. Only students taking or auditing courses need to file course schedules. Additional information on registration and course change is given in the *Student's Guide to the Organizations and Policies of the Graduate School*.

Musicianship Examination

Before the beginning of fall classes, all new students take a Musicianship Exam covering simple melodic dictation, melody harmonization, sight-singing, and, if appropriate, sight- and score-reading at the keyboard. Students will be advised by the DGS about the outcome of the examination and, if necessary, about means of remediation, including the possibility of a mandatory course in musicianship.

Language Examinations

Students must pass examinations in two foreign languages before the qualifying examination: German and either French or Italian. Language examinations last for three hours and have three components: an excerpt from a contemporary source; an excerpt from a historical source; and a longer excerpt or complete article. Students must provide a word-by-word translation of the first two, and a paraphrase or abstract of the third. (Hard-copy) dictionaries are permitted.

The examinations are administered twice each year, once at the beginning of each semester. Incoming students are encouraged to take at least one exam at the beginning of their first semester. Sample examinations for each language are on file in the Department office and may be consulted by the student at any time.

Evaluation of Students

The principal evaluation of a student's performance takes place during the years of course work, when instructors assess papers, analyses, class reports, and examinations. In addition, the faculty of the Department meets annually in May to discuss the standing of each first- and second-year student. At that time a student's strengths and weaknesses are assessed, and the DGS conveys the faculty's evaluations and expectations to the student orally or in writing. The faculty may at any time remove from the program a student who fails to demonstrate sufficient promise. A student who has not achieved a grade of Honors in four Department courses by the end of the fourth semester is required to leave the program.

Ph.D. Qualifying Examinations

Once all course work has been completed and foreign language and musicianship requirements have been met, students may take the Ph.D. qualifying examination. This normally occurs just prior to the beginning of the third year (in late August and early September). Although students are encouraged to take courses in both music theory and music history, the qualifying examination is taken in either one or the other of these two areas. Special programs may, however, be proposed for consideration and vote of the faculty. Examples of past examinations are on file in the Department office.

If a student's performance on the examination is particularly outstanding, it will be recorded as "passed with distinction." If the performance is not satisfactory, the student will be asked to retake either the entire examination or such parts of the written exam as the committee convened for the orals examination designates. Although a period of at least several months should intervene before re-examination to encourage marked improvement, the re-exam should normally be completed by February 1. Students who fail part of the Qualifying Examination may still take part in the third-year Prospectus Seminar and Dissertation Colloquium.

The format for the qualifying examinations is as follows:

Music History

Preparatory Work

During the second term of the second year of study, students enrolled in MUSI 997 will consult with the faculty members to begin compiling a list of possible topics for their examination. Four general topics are to be selected. Three of these should be drawn, one each, from these broad chronological categories: (1) pre-1600, (2) 1600-1800, (3) 1800 to the present. The fourth will be designed around broader conceptual or methodological issues or alternative repertoires. Preparation should include matters of repertory, bibliography, and current research.

Examination

The examination consists of two parts:

1. A written portion spread over two days in which the student spends three hours on each of the four questions or analyses representing the chosen topics (these questions may include a discussion of music scores similar to but not actually present on the repertory lists).
2. An oral portion of up to three hours in length, administered several days later by the full history faculty, in which the four exam essays are taken as points of departure.

Music Theory

Preparatory work

During the second term of the second year of study, students enrolled in MUSI 997 will consult with theory faculty members to determine two broad yet distinct repertoires (musical or analytic-methodological) from which examination pieces will be drawn. They

may designate the repertoires for the eight-hour and three-day analysis exams, described below, and should also submit a short written proposal outlining their chosen repertoires and offering some justification for the choices. These reportorial choices must be approved by the theory faculty.

Examination

The qualifying examination in Music Theory given at the end of the summer consists of four parts:

1. A one-day (six-hour) examination in which the student writes essays on two topics chosen from a set of four that synthesize theoretical and aesthetic ideas across historical periods, and one chosen from a group of three that shows familiarity and command of current trends and literature in music theory. Two hours per essay is allotted.
2. An eight-hour examination in which the student produces an analysis of a representative work from the designated repertoire.
3. A three-day examination in which the student produces an analysis of a work from the designated repertoire.
4. An oral portion of up to three hours in length, administered several days later by the whole theory faculty, in which the student defends written-examination answers, offers other possible analytic approaches to the pieces, and discusses other matters not covered in the written examination.

Prospectus

The Prospectus Seminar, taken during the fall semester of the third year, assists students in identifying a dissertation topic, finding an advisor, and preparing the prospectus. All students are required to give a presentation in this seminar on the current state of their prospectus. A completed prospectus is to be submitted to the DGS by the end of the academic year.

The prospectus should be written with the guidance of at least one faculty adviser. Although each prospectus will have its own form and outline according to the nature of the project, in general a prospectus should:

1. Describe the goals and methods of the project;
2. Explain the potential significance of the project;
3. Indicate how the project fits into the fields of scholarship and how it draws upon but is distinct from the work to which it is most closely related;
4. Describe the principal sources upon which the project will be based;
5. Suggest an outline of the chapters;
6. Do all of the above in as efficient a fashion as is appropriate to the project, with a goal of not exceeding fifteen pages;
7. Append a bibliography of anticipated primary and secondary sources.

Before the student officially submits the prospectus, he or she should submit it to the proposed advisor. After the advisor has informally approved it, a committee

(composed of the advisor and two additional faculty members) is convened together with the student for the purpose of a defense. If the prospectus is rejected by the faculty committee, the student will reformulate the material and resubmit it to his or her main advisor. Any temporary or long-term change of advisor must be approved by the DGS.

Once a prospectus has been approved in its final state, a copy will be submitted to the Registrar of the Graduate School and the original will be kept at the Department. Any substantive change of title or scope of the dissertation must be submitted for approval by the committee. Sample prospectuses are kept on file in the Department office.

Registering the Dissertation Topic

After the prospectus has been approved in its final form, the student is expected to register the topic in *Doctoral Dissertations in Musicology*, a publication of the American Musicological Society that indexes both music history and music theory dissertations completed or in progress at American universities. Registering a topic does not bind the student to a given title. The title of the final dissertation often differs from the one originally submitted to *Doctoral Dissertations in Musicology*, and such a change can be easily registered. Indeed, a final registration is necessary in order to give the date of completion of the dissertation and other pertinent bibliographical data. Registering a topic alerts other researchers that a given subject is already being treated, thus reserving the topic for the student. Information can be obtained at:
<http://www.music.indiana.edu/ddm/>.

Admission to Candidacy

Admission to candidacy is granted to students who have met the Honors-grade requirement described above (see p. 4), have passed the required language, musicianship, and qualifying examinations, and have had a dissertation prospectus approved by a committee of faculty members. A student who has not been admitted to candidacy will not be permitted to register for the fourth year. Any exception must be approved by the Associate Dean of the Graduate School.

The Dissertation

General

The dissertation is the culmination of graduate study. It affords a student the opportunity to apply skills acquired up to that point and to make a significant, original contribution to the discipline of music history or music theory. Many Yale dissertations in music have been revised by their authors and subsequently published as monographs.

Dissertation Progress

After achieving candidacy, students submit a report of dissertation progress to their advisers and to the Director of Graduate Study near the end of the second semester each year. The progress reports asks students to:

1. Describe the progress made that year toward the completion of the dissertation. If goals outlined in a previous progress report have not been met, an explanation is requested. Written work (articles, chapters, etc.) submitted or published since the last report may be appended.
2. Describe the work that remains to be completed and the anticipated date of submission. A schedule (month by month) of dissertation chapters or articles to be written during the next year is requested.

The department also requires that a completed chapter of the dissertation be submitted to the advisor by April 1 of the fourth year and an additional chapter by April 1 of the fifth year.

Submission and Evaluation

Once the student and the advisor believe the dissertation to be ready for submission, the student arranges for the material to be submitted to the Registrar of the Graduate School in a temporary binding. All requirements regarding style, format, copyright, microfilming, and the like are set forth in the booklet "Instructions for the Preparation and Presentation of the Ph.D. Dissertation," issued by the Graduate School and available online at: (<http://www.yale.edu/graduateschool/academics/forms/dissbook.pdf>) The student should read this carefully before putting the dissertation into final form.

The student, in consultation with his or her adviser, will suggest to the DGS three readers for the dissertation. The Registrar will distribute the dissertation to these three readers, who are appointed by the Graduate School on the recommendation of the Department's DGS. Each reader submits a report evaluating the dissertation and either recommends approval or corrections and revisions as necessary and appropriate. The dissertation must be approved by vote of the faculty of the Department and subsequently by both the Degree Committee of the Graduate School and the faculty of the Graduate School. In each case the advisory reports submitted by the committee of readers will form the basis of the discussion. These reports will also be made available to the student. (There is no oral defense of the dissertation.)

Advanced degrees are conferred twice during the academic year by the Corporation and Fellows of the University on recommendation of the Divisional Committees for Degrees and the Faculty of the Graduate School. Dissertations are due in the Dissertation Office (139 HGS) generally by late September for degrees to be awarded in December, and by the middle of for May degrees. Consult the Graduate School calendar for the exact dates of a given year.

The Department of Music requires that the student submit three bound copies of the approved dissertation. One will be deposited in the Archives of the University, a second will be deposited in the Music Library, and a third will be sent to University Microfilms. This last copy will be returned to the student once the dissertation has been microfilmed.

Termination Date

Five years are considered sufficient time to complete the Ph.D. in music, but no more than six years from the time a student begins graduate study at Yale will normally be allowed for the fulfillment of all degree requirements. The degree candidacy of a student who has not completed all degree requirements will expire at the end of six years. This means that he or she will not be permitted to register and hence will not have access to the facilities of the University. A one-year extension of candidacy may be obtained if the Department and the Graduate School approve. An extension will normally be granted only if the student can demonstrate that substantial progress is being made toward the completion of the dissertation, and if the student needs to be registered in order to use the University libraries and other facilities. A student whose candidacy has expired may submit a dissertation, but only if the Department is willing to evaluate it. If the Department agrees to read the dissertation and recommends the award of the Ph.D. degree, the student will be reinstated to the degree candidacy.

Teaching

Each year Yale College employs a number of graduate students as Teaching Fellows and Part-Time Acting Instructors. The practice of employing graduate students as teachers has mutual benefits: it enhances the College's ability to offer quality instruction to Yale undergraduates, and it gives teaching experience to the graduate student. For graduate students enrolled in the Department of Music, teaching is usually concentrated in the third and fourth years (after two years of course work). The Department may also offer teaching to a more advanced graduate student. Teaching will not be assigned, however, if it is believed that it will significantly hinder a student from making satisfactory progress toward the completion of the degree.

Teaching Fellowships (TF) and Part-Time Acting Instructorships (PTAI) for the coming academic year are publicized in the spring semester of every year. Eligible students receive list of courses planned for the coming year that require fellows and instructors. Students indicate their preferences, which are then considered by a committee consisting of the Departmental Chair, the DGS, the Director of Undergraduate Studies, other members of the faculty, and two graduate students appointed by the Chair. In recommending these assignments the Committee considers the following:

- The accomplishments of the student as represented by class work and, possibly, by a record of previous teaching;
- The student's area of interest and special skills;
- The desire of the Department to give each graduate student some teaching experience prior to the completion of the Ph.D. degree.

Once the Committee has made its decision, the DGS will notify students of their assignments. The various ranks of teaching and time requirements are as follows:

- Teaching Fellow 1 (TF1) = 5 hours estimated per week.

- TF2 = 10 hours
- TF3 = 15
- TF 4 = 20
- Part-Time Acting Instructor (PTAI) = varies

Typical Courses Available for Teaching Fellows and Acting Instructors

The following lists courses that are normally available for Teaching Fellowships. The actual list for each year is published in the preceding spring

Theory

- Introduction to the Elements of Music,* PTAI
- Elementary Studies in Analysis and Composition,* PTAI
- Intermediate Studies in Analysis and Composition I, PTAI
- Intermediate Studies in Analysis and Composition II, PTAI
- Ear Training and Musicianship, TF 4

*Theory courses often taught by history students.

The regulations of the Graduate School require that a student must have passed the Ph.D. qualifying examination before being appointed Part-Time Acting Instructor.

History

These courses are offered every year:

- Listening to Music, TF4
- Introduction to the History of Western Music, TF2
- History of Western Music, TF4

A number of courses on specific topics are offered at the 200 and 300 levels each year, and these frequently use teaching fellows, ranging from TF2 to TF4.

Other teaching opportunities

Students may have the opportunity to design and teach their own course either by being appointed a Prize Teaching Fellow or by submitting a course proposal and syllabus to the College Seminar Program. For more information on these programs, contact the Dean of the Graduate School.

The Graduate Teaching Center (<http://www.yale.edu/graduateschool/teaching>), offers teacher preparation programs designed to improve teaching skills and to contribute to professional development. The GTC provides peer-led training workshops, presents pedagogy forums and lectures, publishes a handbook, maintains a resource office, and conducts classroom visitations.

Master's Degree Program (Terminal M.A.)

The Master of Arts Program in music is designed as a one-year program for students who wish to augment previous graduate study or prepare for further study beyond the Master's in one of the musical disciplines such as music history, music theory, music

librarianship, performance, or composition, or to acquire a background for non-academic careers in journalistic criticism, curatorship, broadcasting, recording, music administration, arts administration, and other fields. Current faculty at other institutions may continue to supplement their education in this program on a full or part-time basis.

Each student, in consultation with the DGS, will devise a program of eight courses forming a coherent plan directed toward the student's goal. One course during the second semester, which may be a tutorial in the student's area of special interest, will lead to a major project, the Master's Thesis. A grade average of High Pass, including at least one term-course grade of Honors, must be attained. Each student must also pass an examination in one modern foreign language appropriate to the program of study.

Master's Degree (en route to the Ph.D.)

Students enrolled in the Ph.D. program qualify for the M.A. degree upon the successful completion of eight courses, at least six of which are seminars given in the department, along with the passing of an examination in one foreign language. Of the six departmental seminars, at least two grades must be Honors; the remaining six grades must average High Pass.

Students enrolled in the Ph.D. program qualify for the M.Phil. degree upon passing the Ph.D. qualifying examination.

Degree petition forms are available from the Graduate School.

Graduate-Student Advocacy Groups

The Graduate Student Assembly

The Graduate Student Assembly (GSA) provides a forum for students to address issues across the Graduate School and University. GSA Representatives consult regularly with the Dean and other administrators about concerns expressed by the student body and nominate the student members of all Graduate School Standing committees. For current issues and accomplishments, see the GSA website:

<http://www.yale.edu/assembly>. There is proportional representation by department (1 member per 40 students), with new members elected each spring in various departments or degree programs.

The Graduate and Professional Student Senate

The Yale Graduate and Professional Student Senate (GPSS) represents over 5,000 graduate and professional students in eleven schools at Yale. Its goal is to foster interaction between Graduate and Professional students through the congregation of student groups at the Graduate and Professional Student Center at Yale (GPSCY), the sponsorship of academic, intellectual, and social events, and through community service and charitable events. Website: <http://www.yale.edu/gpss/>.

Department Of Music Colloquium (“Works in Progress”)

Most Fridays during term, members of the Department gather in the 143 Elm seminar room for informal presentations. The Colloquium Series provides an opportunity for colleagues ranging from first-year graduate students to senior faculty to present work-in-progress, including seminar projects, conference papers, dissertations, and book chapters. Time is reserved for questions and discussion. All graduate students are encouraged to attend and to give presentations.

Visiting Lecturers

Several times each semester, distinguished theorists and musicologists are invited to Yale to give a formal lecture for the Department. Usually, a reception in honor of the lecturer is held in the Department seminar room following the talk, and then interested students and faculty often accompany the guest to dinner. Some past visiting lecturers have included: Carolyn Abbate, Joseph Auner, Karol Berger, Eric Chafe, Edward T. Cone, Walter Frisch, Lydia Goehr, Christopher Hasty, Lawrence Kramer, Richard Kramer, Robert Marshall, Ingrid Monson, Jean-Jacques Nattiez, Jessie Ann Owens, Carl Schachter, Kay Kaufman Shelemay, Rose Rosengard Subotnik, Leo Treitler, and Gretchen Wheelock. This is a wonderful opportunity for students to meet scholars from other universities on an informal basis.

The Yale Collegium Musicum

The Yale Collegium Musicum is dedicated to the performance of early music, focusing primarily on choral repertoire. Founded over 50 years ago by Paul Hindemith, it is now sponsored by the Department of Music. Graduate students are encouraged to participate. The group rehearses weekly and normally presents a concert at the end of each semester; recent concerts have included works by Monteverdi and Banchieri, Lasso, Janequin, Ockeghem, sixteenth-century French chansons, and music from Renaissance Spain.

Other Performing Opportunities

All graduate students in music are encouraged to pursue their interests in performance and/or composition. The campus enjoys an unusually rich musical life thanks to the Yale School of Music and to the Institute of Sacred Music. For qualified musicians, there are numerous opportunities for participation in performing ensembles of all kinds: Yale Schola Cantorum (professional), Yale Camerata, Russian Chorus, Yale Symphony Orchestra, chamber orchestras, lab choruses, chamber groups, etc. More information can be found on the School of Music website: <http://www.yale.edu/schmus/>.

McDougal Graduate Student Center

While much of graduate student life tends to be based in the Department of Music, the McDougal Center, with Common Room, Cafe, Program Room for conferences, film series, etc., offers a place where graduate students from across campus can meet and share

interests, as well as a variety of activities open to the graduate school community. Its web site (<http://www.yale.edu/graduateschool/mcdougal/>) provides information relating to graduate student life.

Graduate Student Handbook

This handbook is revised annually by the DGS. Each revision incorporates any changes in the program voted by the faculty during the previous year.

The handbook current at the time of a student's matriculation sets forth the policies that govern that student's program. If program changes are made in subsequent years, students may be given the option to switch into any new program, but they can continue the program in force at the time of matriculation.

General Schedule

First Year	Beginning of year	Take at least one language exam. Take musicianship exam.
Second Year	By end of school year	Music history exam topics, bibliographies, and repertory lists due in final form. Music Theory exam repertories due. Pass required language exams.
Third Year	Beginning of year	Take qualifying exams.
	February 1	Qualifying re-Exam (if necessary).
	May 1	Prospectus due.
Fourth Year	Spring Semester	Give Report in Dissertation Colloquium
	April 1	Dissertation Chapter due for Progress Report.
Fifth Year	Spring Semester	Give Report in Dissertation Colloquium
	April 1	Second Dissertation Chapter due
Fifth or Sixth Year	Late September	Deadline for Fall dissertation submission
	Middle March	Deadline for Spring dissertation submission