

07.00 Graduate Research Curricula (MA, PhD)

Description

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[07.01 General Information – MA and PhD degrees](#)

Activity in the division of Graduate Research Studies is governed by the Graduate Research Committee, a faculty committee comprising representatives from all departments with majors in the Master of Arts and Doctor of Philosophy degree programs, chaired by the Associate Dean of Graduate Studies. It will be noted that graduate work in composition or music education may also be undertaken within the division of Graduate Professional Studies, although the respective programs will reveal differences in emphasis and course content.

Some of the majors within the Master of Arts and Doctor of Philosophy degree programs require a thesis or dissertation. Full command of written English is assumed for students admitted to these programs and is required before students are permitted to begin these projects.

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07.02 The Master of Arts Degree

Candidates for the Master of Arts degree may major in Composition, Music Education, Musicology, Ethnomusicology, Music Theory, or Pedagogy of Music Theory.

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07.02.01 List of Majors – MA

The following majors are offered within the master of arts degree program:

- Composition
- Music Education
- Musicology
- Ethnomusicology
- Music Theory
- Pedagogy of Music Theory
- Music Leadership

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07.02.02 Residency & Time Limit – MA

The basic residence requirement for the master of arts degree is one year of full-time study or its equivalent (for musicology majors, two years). Students holding a graduate award (who normally take no more than 24 credits during a year) or those who find it necessary to take part-time employment should plan to devote at least two years to the master's degree program. Graduate award holders majoring in Pedagogy of Music Theory can complete their programs in one year of full-time residence plus one summer session. No assurance can be given that the requirements for any program can be completed in one academic year or through summers-only enrollments. The exception to this general rule is the Master of Arts in Music Education "summers-only" program which may be completed through consecutive summer enrollment.

Requirements for the master of arts degree are expected to be completed within five years after the work is begun. Students who do not finish their program within five years may petition the Graduate Research Committee for an extension of time. Such extension, if granted, will be of limited duration. Please refer to the graduate calendar for submission deadlines.

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07.02.03 Applied Music Study – MA

All students in the master of arts degree program are encouraged to avail themselves of the School's applied music instruction. The area and extent of such study will be determined in consultation with the advisor. Students majoring in musicology and music theory are expected to cultivate a proficiency on a

keyboard instrument, even if their principal instrument is not the piano, organ, or harpsichord.

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07.02.04 MA – Major in Composition

Degree requirement checklist for MA Composition

Prerequisites: Prerequisites for the MA in Composition include at least 18 credit hours in undergraduate composition courses or the equivalent, at least 12 credit hours of lower division theory courses, and at least 12 credit hours of upper division courses in counterpoint and orchestration or equivalent. In addition, before admission to the master’s program, at least one large-scale work for ensemble should have been composed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Upon entry to the program, master’s students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the master’s degree program of study. The same is true of any English language instruction that is required.

Courses	Credits
CMP 401, 402 (Advanced Composition)	6
CMP 491, 492 (Composition Symposium)	2
CMP 421, 422 (Advanced Computer Music Techniques)	6
CMP 412 (Compositional Practice ca. 1925-1955)	3
Electives: Elective courses must be numbered 200 or higher. Arts Leadership (ALC) courses do not count for elective credit. Electives may include up to three (3) credits of CMP 590: Seminar in Composition. At least nine (9) elective credits must be in areas other than composition and applied study.	9-12

CMP 495 (MA Thesis)*There are two components of the thesis: 1.) an extended composition for ensemble prepared under the guidance of the thesis advisor and 2.) an essay on a philosophical, analytical, or theoretical topic relevant to the art and/or craft of contemporary composition. The complete thesis will be reviewed by a committee of faculty who will evaluate the work. The committee’s approval of the thesis is a necessary prerequisite to degree conferral.	5-8
ESM 460 (Comprehensive Review)Comprehensive Review: Students are required to present a 30-minute lecture on their own music and progress toward the degree, followed by a question and answer session. This lecture will function as a comprehensive review and will be evaluated by the Eastman composition faculty. The lecture will occur during the final semester of the master student’s course of studies. The departmental chair will schedule the lecture as part of a regular meeting of the weekly Composition Symposium.	–
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Minimum Credits**	34

*For students who enrolled prior to fall 2010, CMP 495 MA Thesis requirement is 6 credits and total credits requirement is 32-35 credits.

**For students who matriculate prior to fall 2012, the total number of credits for the degree is 31-37.

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[07.02.05 MA – Major in Music Education](#)

MA – Major in Music Education (Professional Studies)

[Degree requirement checklist for MA in Music Education \(Professional Studies\)](#)

Note: This is an appropriate degree program for those seeking New York State Professional Certification in Music.

Prerequisites: Prerequisites for entrance to the program include a high standard of scholarship, and breadth of musical and general education.

Upon entry to the program, master’s™ students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the master’s™ degree program of study. MM and MA students seeking New York state teaching certification must fulfill prerequisite courses, including conducting, technique classes (e.g., clarinet, trumpet, percussion), and foreign language. These may be fulfilled through prior courses indicating successful completion on the student’s™ transcript, or coursework outside the program of study. The department of Music Teaching and Learning reviews the transcripts of incoming students to determine whether or not additional prerequisite coursework will be required, and students are notified of specific requirements at the time of their acceptance.

Residency: At least one year of full-time study is required, except for students in the Summers-Only

program (see below). See section 05.01 ([Residency](#)) for more information.

Thesis Option		Field Project Option	
Courses	Credits	Courses	Credits
MTL 402 Measurement and Evaluation	3	MTL 402 Measurement and Evaluation	3
MTL 403 Introduction to Research	3	MTL 403 Introduction to Research	3
MTL 501 History and Philosophy of Music Education Seminar	3	MTL 501 History and Philosophy of Music Education Seminar	3
MTL 502 Curriculum Seminar	3	MTL 502 Curriculum Seminar	3
Â	Â	MTL 465 Instrumental Method Technique OR MTL 466 Instrumental Technique: Strings OR CND 423 Choral Conducting OR CND 424 Choral Techniques	2-3
		MTL 471 Teaching Internship	2
Electives in Music Theory, Composition, or Orchestration ¹	3-4	Electives in Music Theory, Composition, or Orchestration ¹	3-4
Electives in Music Education	3-4	Unspecified Electives ¹	7-9
Unspecified Electives (total of 10 elective credits required) ¹	2-4		
MTL 495 MA Thesis ²	8	MTL 473 Field Project ³	4
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .			
Total Credits	30	Total Credits	31-33

1. Courses must be numbered 200-level or higher. Arts Leadership (ALC) courses do not count for elective credit. No more than 6 credits may be taken in applied study and no more than 2 credits in ensembles or chamber music.
2. Master of Arts degree students majoring in Music Education may apply to the Music Education faculty for permission to write a thesis as part of their degree program. Such application is made after the student has completed at least two 400-level (or higher) music education courses, one of which must be MTL 403 (Introduction to Research). Those granted permission to write a thesis will, after its completion, defend it in an oral examination by the departmental faculty.
3. Please note that course work contributes and leads up to the Field Project, thus notes and text books from all courses should be retained through to the completion of the entire degree. For further information on MTL 473 Field Project, please see: [MA MTL Field Project Guidelines](#) and [Research Subjects Review Board \(RSRB\) Requirements](#).

MA MTL Summers-Only Program

Summers-only study is available for students admitted to the Master of Arts in Music Education (with Professional Certification) program. Normally, a Summers-Only student has full-time employment as a music teacher and completes the majority of coursework for the degree during consecutive summer

sessions. For those music teachers employed in the Rochester area, a limited number of courses may be completed during the Fall and Spring semesters.

For complete details please see: [Music Education – Summers-Only Program](#)

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07.02.05.01 MA – Major in Music Education (leading to New York State Initial plus Professional Certification in Music)

See also: [02.17 Teacher Certification in New York State](#)

[*Degree requirement checklist for MA Music Education \(Initial plus Professional Certification – Instrumental\)*](#)

[*Degree requirement checklist for MA Music Education \(Initial plus Professional Certification – Vocal\)*](#)

[*Degree requirement checklist for MA Music Education \(Initial plus Professional Certification – General\)*](#)

Note: This degree program may be pursued only through full-time enrollment.

Prerequisites: Prerequisites for entrance to the program include a high standard of scholarship, and breadth of musical and general education.

Completion of an undergraduate degree in music (Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, or equivalent) is necessary for matriculation. In rare cases where the undergraduate degree was obtained in another field, the transcript must show the equivalent of 40 hours of music content area study in applied music lessons, ensemble participation, music theory and aural skills, music history, and keyboard.

Upon entry to the program, master’s students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the master’s degree program of study. MM and MA students seeking New York state teaching certification must fulfill prerequisite courses, including conducting, technique classes (e.g., clarinet, trumpet, percussion), and foreign language. These may be fulfilled through prior courses indicating successful completion on the student’s transcript, or coursework outside the program of study. The department of Music Teaching and Learning reviews the transcripts of incoming students to determine whether or not additional prerequisite coursework will be required, and students are notified of specific requirements at the time of their acceptance.

Residency: This degree program may be pursued only through full-time enrollment. See section 05.01 ([Residency](#)) for more information.

Courses	Credits
Pedagogical-Content Courses	Â
MTL 402 (Measurement and Evaluation)	3
MTL 403 (Introduction to Research)	3

MTL 501 (History and Philosophy of Music Education)	3
MTL 502 (Curriculum Seminar)	3
Other	Â
Electives in Music Theory, Orchestration, and/or Composition ¹	3-4
Electives ¹	6
Pedagogical Core (see below)	17-18
Final Project MTL 473 (Field Project in Music Education) ²	4
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	42-44

Pedagogical Core: Instrumental Music Emphasis

Courses	Credits
MTL 411 (Early Childhood Music Education) OR MTL 412 (Elementary General Music Methods) OR MTL 413 (Secondary General Music Methods)	2
MTL 419 (Secondary Instrumental Rehearsals: Winds/Perc) OR MTL 420 (Secondary Instrumental Rehearsals: Strings)	2
MTL 465 (Instrumental Techniques: Winds/Percussion)	3
MTL 466 (Instrumental Techniques: Strings)	3
ED 447 (Disability in Schools)	3
MTL 472 (Internship for Certification)	4
ESM 475 Music Education Certification Workshop	0
Total Credits	17

Pedagogical Core: Vocal Music Emphasis

Courses	Credits
MTL 412 (Elementary General Music Methods)	2
MTL 413 (Secondary General Music Methods)	2
MTL 414 (Elementary and Middle School Choral Methods)	2
MTL 415 (High School Choral Music)	2
MTL 465 (Instrumental Techniques: Winds/Percussion) OR MTL 466 (Instrumental Techniques: Strings)	3
ED 447 (Disability in Schools)	3
MTL 472 (Internship for Certification)	4
ESM 475 Music Education Certification Workshop	0

Total Credits	18
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Pedagogical Core: General Music Emphasis

Courses	Credits
MTL 411 (Early Childhood Music Education)	2
MTL 412 (Elementary General Music Methods)	2
MTL 413 (Secondary General Music Methods)	2
MTL 414 (Elementary and Middle School Choral Methods)	2
MTL 465 (Instrumental Techniques: Winds/Percussion) OR MTL 466 (Instrumental Techniques: Strings)	3
ED 447 (Disability in Schools)	3
MTL 472 (Internship for Certification)	4
ESM 475 Music Education Certification Workshop	Â
Total Credits	18

1. Courses must be numbered 200 or higher.Â Arts Leadership (ALC) courses do not count for elective credit.Â No more than 6 credits may be taken in applied study and no more than 2 credits in ensembles or chamber music.
2. Please note that course work contributes and leads up to the Field Project, thus notes and text books from all courses should be retained through to the completion of the entire degree. For further information on MTL 473 Field Project, please see: [MA MTL Field Project Guidelines](#) and [Research Subjects Review Board \(RSRB\) Requirements](#).

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07.02.06 MA – Major in Musicology

MA in Musicology “en passant”

The MA in Musicology is awarded after completing 30 credits of coursework towards the PhD in Musicology, including the two Introduction courses, one Theory course, four Musicology seminars, and one foreign language examination.

MA in Musicology (General)

Prerequisites:

An undergraduate degree in music or similarly broad knowledge of music history and music theory, including analytical ability and aural skills.

Upon entry to the program, students take placement exams in music theory and history. If remediation

is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction and/or instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Courses	Credits
MUY 501 (Introduction to Musicology)	4
MUY 502 (Introduction to Ethnomusicology)	4
Musicology Seminars ¹ – minimum of 4 courses (500-level or above)	16
Electives ²	6
MUY 495 (MA Special Project)	4
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	—
Total	34

¹ Students must take a minimum of four musicology seminars, but may choose them freely—none is named as a specific requirement, and none is a prerequisite to any other.

² Electives may include additional musicology seminars, theory courses, courses at the River Campus (in history, art history, philosophy, literature, etc.), and applied music courses (studio lessons, composition lessons, chamber music, etc.). Credit for applied music courses is limited to 3 credits. Remedial courses and language courses below the 200 level do not count toward the elective requirement. Arts Leadership (ALC) courses do not count for elective credit.

Foreign Language Requirements for the Historical Musicology Concentration

Students admitted to the musicology MA program are required to demonstrate proficiency in understanding written musicological (or musicology-related) texts in German, French, or Italian. A student whose field of specialization requires a different language may petition the department to substitute it. Students are required to pass an exam administered by the musicology department, whether or not they take coursework to prepare for this exam. Students are encouraged to take the exam in the first semester of study; passage of the exam is required before taking the Comprehensive Oral Exam.

Special Project

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

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[07.02.07 MA – Major in Ethnomusicology](#)

[Degree requirement checklist for MA Ethnomusicology](#)

Prerequisites: The prerequisite for entrance to the MA in Ethnomusicology degree is a bachelor’s degree with at least one undergraduate course, or equivalent, in world music. Ethnomusicology candidates will be interviewed and admitted to the Musicology Department via the same process as incoming musicology students, which includes, among other things, the evaluation of writing samples. If remediation is required, the appropriate courses are taken, but their credit does not count towards the master’s degree program of study. The same is true of any English language instruction that is required.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Courses	Credits
MUY 501 (Introduction to Musicology)	4
MUY 502 (Introduction to Ethnomusicology)	4
ETH 480 or 580 (Approaches to Ethnography)	3-4
ENS 415-417 (World Music Ensembles)	4
ETH 495 (MA Thesis)A student enrolled in ETH 485 Fieldwork: Research and Analysis during the process of writing a fieldwork-based thesis may use this course to fulfill the requirement for ETH 495 M.A. Thesis if permission has been granted by both the student’s advisor and the instructor of the course.	4
Elective in Theory or other music topic	3
Additional Electives: Course numbers must be at the 200-level or above, taken from a variety of courses offered at Eastman and/or the River Campus according to the student’s interests. Students may also enroll in additional world music ensembles for elective credit (to a maximum of two credits) and/or take an ETH independent study. Electives may include up to six credits of applied music study.	12-13
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	35

Foreign language: There is no foreign language requirement for this major, except in those instances where the knowledge of a foreign language is essential to research or other work in a specific field.

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[07.02.08 MA – Major in Music Theory](#)

The MA in Music Theory is awarded *â€œen passantâ€•* after completing the below requirements towards the PhD in Theory:

- successful completion of the master’s exam
- completion at least 30 hours of credit
- minimum of 9-10 credits of music courses taken outside the theory department
- completion of one of the foreign language requirements

Students should confer with their advisor, who will confirm with the Associate Dean of Graduate Studies in the awarding of the degree. If the requirements are not met, the master’s degree may be conferred at a later point in the student’s MA/PhD course of study.

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[07.02.09 MA – Major in Pedagogy of Music Theory](#)

[Degree requirement checklist for MA in Pedagogy of Music Theory](#)

This degree is intended for those who wish to focus on a teaching career in music theory (with emphasis in pedagogy, aural and keyboard skills, composition, and cognition), or graduate students who wish to complete a dual-degree program in Performance & Literature (MM or DMA) and Music Theory.

Prerequisites: Candidates from a variety of musical and academic backgrounds are welcome to apply for this program, although some experience in upper-level theoretical work is normally required. Students must demonstrate the requisite skills and motivation for a teaching career.

Upon entry in the program, students take placement exams in music theory and history required of all entering graduate students at Eastman. If remediation is required, the appropriate courses are taken, but their credit does not count on the master’s degree program of study. The same is true of any English language instruction that is required.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Courses	Credits
TH 521 or 421 (Pedagogy of Theory I)	4 or 3
TH 522 or 422 (Pedagogy of Theory II: Advanced Topics)	4 or 3
TH 451 or 452 (Modal or Tonal Counterpoint)	3
TH 471 (Apprenticeship in Pedagogy I)	1
TH 472 (Apprenticeship in Pedagogy II)	2
TH 475 or 476 Â (Intermediate or Advanced Keyboard Skills)	3
TH 480 (Style Composition)	3
TH 511 or 411 (Theory and Analysis of Tonal Music) ¹	4 or 3

Applied music or Electives: A minimum of three credits of which must be taken outside of music theory and a minimum of three credits of which must be taken in music theory. Courses must be at the 200-level or higher, and may include applied music. Arts Leadership (ALC) courses do not count for elective credit.	6-9
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
ESM 470 (Teaching Recital) ²	–
MA Skills Exam	–
Total Credits	30

1. With permission of the department chair, DMA students who took TH 401 prior to enrollment in the MA THP may substitute this course for TH 411.
2. Students are required to register for their teaching recital, much as they would register for other classes. Students should register for ESM 470: Teaching Recital, normally during the same semester as TH 471. There is no charge for this registration, and a faculty signature is not required. Students may add or drop their recital registration online, or by completing a “Schedule Change Request” form in the Registrar’s Office. No penalty will be assessed for a late recital registration, which is permitted at any time. Once reported by the student’s department chair as approved, the recital will appear on the official transcript with a grade of “S” for satisfactory. The evaluating committee will also inform the student of the outcome of his/her teaching recital after it is concluded. If necessary, a teaching recital may be repeated one time.

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07.02.10 MA – Major in Music Leadership

Degree requirement checklist for MA in Music Leadership

Prerequisites: Prerequisites for the MA in Music Leadership include completion of an undergraduate degree (Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts, or equivalent), a high standard of musical skill, and a breadth of musical and academic preparation. While an undergraduate degree in music is preferred, equivalent experience will be considered.

Residency: The MA in Music Leadership can be completed through part-time or full-time enrollment. The MA in Music Leadership is a 100% fully online degree, and all coursework can be completed remotely from any location or while residing in Rochester. Full-time study constitutes one academic year framed by two summers. Part-time study can vary from two-to-five years, depending on the individual’s schedule. See section 05.01 ([Residency](#)) for more information.

Upon entry to the program, master’s students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken during the first semester in which they are offered, but their credit does not count towards the master’s degree program of study. The same is true of any English language instruction that is required.

Courses

Credits

Innovative Musical Leadership (10 credits)

ML 420: Creative and Innovative Leadership in Musical Enterprises	3
ML 422: Designing Creative Initiatives for Musical Enterprises: Practicum	3
ML 423: Generating and Screening Entrepreneurial Ideas in Music	3
MTL 421: Leadership Issues in Music	1

Administration (12 credits)

ML 410: Music Administration and Governance	4
ML 411: Economics of Musical Arts Organizations	3
ML 412: Introduction to Financial Management	3
ML 413: Law and Music	2

Marketing and Engagement (6 credits)

ML 431: Marketing for Musical Enterprises	3
ML 432: Development and Fundraising in Music	3

Internship/Mentorship and Electives (8 credits)

ML 480/ ML 485: Internship/Mentorship ¹	3
Music Electives ²	5

Remedial courses – Please refer to [05.03 Orientation, Placement Examinations, and Remediation](#). –

Total Minimum Credits **36**

¹A supervised summer internship with a national level musical organization, working closely with senior management for approximately 200 hours, or a mentorship where students are paired with a mentor in the field, focusing on the student's entrepreneurial project for approximately 40 hours. The internship/mentorship and associated coursework serves as the capstone project of the degree program.

²A Courses chosen (subject to audition or placement exam) from the Eastman curriculum that advance the student's background in performance (applied lessons or ensemble), music education, music history, and/or music theory. Courses chosen in consultation with the advisor depending on the background, needs, and special interests of the student. Elective courses must be numbered 200 or higher. Arts Leadership (ALC) courses do not count for elective credit.

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07.03 The Doctor of Philosophy Degree

The Doctor of Philosophy degree is awarded primarily for completion of scholarly research satisfactorily described in a dissertation or for outstanding creative work in the field of composition. It is assumed that recipients of this degree are not only well versed in the subject matter and techniques of a specific discipline, but have demonstrated breadth of interest and originality of outlook which indicate real promise of success in research or composition, as well as mastery of the teaching of their discipline.

All work leading to the degree is subject to the regulations and standards for scholarly work established by the Council on Graduate Studies of the University of Rochester.

The amount of background knowledge and degree of technical skill required for entrance to a program leading to the Doctor of Philosophy degree may be expected to vary both with the field of concentration and with the objectives of the candidate. Each candidate is personally responsible for ensuring that he or she satisfies not only the general requirements but also any specific requirements which may be imposed by departments or divisions.

Admission to graduate work in any department must be approved by the chair of that department and by the Associate Dean of Graduate Studies of the Eastman School of Music. In cases where the department feels that the student's undergraduate background is insufficient, the student will be required to undertake the necessary undergraduate courses in preparation for work in the department.

Doctor of Philosophy students in musicology or music theory may be admitted having earned only a bachelor's degree. Those majoring in composition or music education usually will have earned a master's degree at Eastman or elsewhere before being admitted to the Ph.D. program.

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07.03.01 List of Majors – PhD

The Doctor of Philosophy degree is awarded in the following fields of concentration:

- Composition
- Music Education
- Musicology
- Music Theory

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07.03.02 Residency & Time Limit – PhD

The curriculum for the Doctor of Philosophy degree normally will require 90 credits beyond the bachelor's degree or 60 credits beyond an acceptable master's degree. Work toward the degree is best carried out on a full-time basis, but limited part-time study is permitted. At least one of the years of doctoral study must be in full-time residence, that is, two consecutive semesters exclusively devoted to graduate work. During this period the student will complete at least 24 credits, unless he or she is performing the duties of an assistant who may take as few as 18 credits but not more than 24 credits.

Work leading to the PhD degree is expected to be completed within seven years following the bachelor's degree or six years following the master's degree. Candidates unable to complete their work within these time limits may petition the Graduate Research Committee for an extension of time. Such extension, if granted, will be of limited duration.

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[07.03.03 Foreign Language Requirements – PhD](#)

Students enrolled in the Doctor of Philosophy degree programs in Music Theory and in Musicology at the Eastman School of Music are required to demonstrate their comprehension of languages other than English. Specific foreign-language requirements for these majors are outlined with the requirements for each of these majors in the following sections. There is no foreign-language requirement for the Doctor of Philosophy degree in Composition and in Music Education.

Students are urged to fulfill all language requirements as soon as possible, since a number of graduate-level courses require reading knowledge of a foreign language. Please see individual degree listings for details on foreign-language requirements in each department.

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[07.03.04 Transcripts](#)

All PhD students MUST send the Registrar's Office an OFFICIAL, FINAL transcript from each institution from which the student has received a degree (bachelor's and master's) prior to the doctorate.

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[07.03.05 Program of Study – PhD](#)

A program of study leading to the Doctor of Philosophy degree is prepared by the student in consultation with the advisor. This must be done at least four months before the qualifying examination may be taken. This program must include the following:

1. a list of those courses for which the student will receive graduate credit; and
2. the specific foreign languages in which the student must show competence.

The program of study must first be approved by the student's academic advisor and then by the Graduate Research Committee. Instructions and deadlines for submission to the Graduate Research Committee are available from the Office of Graduate Studies. The program of study will constitute the formal requirements which must be met by the student before completion of work for the degree. Changes in programs must also be submitted to the GRC for approval.

Typical partial course requirements in the various major fields are listed in the sections that follow (sections 07.03.08 through 07.03.11). In all cases additional course work will be required according to the needs and interests of the individual student.

Electives within the PhD Program of Study

The following restrictions apply to all PhD programs of study. Additional restrictions for some majors are also indicated with the individual requirements for those majors.

- Ensemble Courses: Without explicit permission from the Graduate Research Committee, no

more than four credits earned through ensemble courses may be included in the PhD program of study.

- MHS 421-426: PhD students may take only one MHS 42x course within the 60-credit degree program. Other MHS 42x courses may be required as remediation, or elected above and beyond the 60-credit limit. Exceptions to this policy must be approved by the GRC.
- Arts Leadership Curriculum (ALC) Policy for PhD students who matriculated in Fall 2006 or thereafter:
- Graduate students are encouraged to explore courses offered in Eastman's Arts Leadership program. Any ALC course that is cross-listed with a department (e.g., MTL 504/ALC 222) may be taken for degree credit and is subject to regular tuition charges.
- Other ALC courses (at the 400-level) may be elected by graduate students for non-degree credit free of charge. In such cases the ALP course may be used to bring the student to full-time status without incurring a tuition charge, but these courses do not fulfill graduate degree requirements.
- Students who matriculated into their current PhD degree program prior to fall 2006 may still take any ALC course at the 200-level for elective credit toward their degree.
- Students may take up to a maximum of six credits of applied music lessons as elective credit.

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07.03.06 Candidacy & Qualifying Exam – PhD

No student is considered a candidate for the Doctor of Philosophy degree until he or she has:

1. Met the language requirements,
2. Passed the qualifying examination, and
3. Demonstrated to the advisors and the Graduate Research Committee that he or she has a broad and competent command of the chosen major and minor fields and is fully prepared to undertake the writing of a dissertation.

The oral qualifying examination may be preceded by one or more written or oral examinations; it must be passed at least six months before the final examination may be taken. For example, a student who wishes to have their degree conferred at May commencement must pass their qualifying examination not later than October 1 of the previous fall. A committee consisting of at least four members of the graduate faculty will conduct the qualifying examination.

If a student fails the qualifying examination, she or he may not retake it until five calendar months have elapsed. The exam may only be taken a third time with the permission of the Graduate Research Committee.

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07.03.07 Dissertation & Final Examination – PhD

The University of Rochester requires that all dissertations be published through ProQuest. Instructions for this process will be provided by the Office of Graduate Studies prior to receipt of the final copy of the dissertation. In addition to the electronic (pdf) version of the dissertation submitted to ProQuest, the University Dean of Graduate Studies Office requires students to submit one permanent unbound paper copy to their office.

The final oral examination for the doctor of philosophy degree must be taken at the University of Rochester. A candidate may present himself or herself for this examination only after receiving permission of the advisors.

The final oral examination shall be taken after completion of all other requirements for the degree, but not earlier than six months after the qualifying examination. The final oral examination may be open, at least in part, to all members of the University community. It shall include the subject covered by the dissertation and the special field in which the dissertation is written, with particular attention to the recent and significant developments in that field. This examination may also include other fields of study if specifically recommended by the qualifying examining committee.

PhD-granting departments may invite the candidate to present a public lecture, followed by a private dissertation defense with the examination committee.

The committee for the final examination for the doctor of philosophy degree is appointed by the University Dean of Graduate Studies on the advice of the Associate Dean for Graduate Studies. The University Dean or his or her representative will be chair and have a vote.

A vote of approval of the final oral examining committee must be unanimous, but in the case of a single dissenting vote the issue may be presented for decision to the University Council on Graduate Studies.

Definitions of Dissertation Copy Terms:

- Fair copy – a copy of the dissertations in final-draft form. It must be typed and easily readable by the reading committee.
- Final copy – a copy which incorporates all corrections from the reading committee.
- Permanent copy – copies which incorporate any additional corrections or changes required as a result of the final examination.

Dissertation or Thesis Work during Summer Session

Graduate students who plan to register for thesis or dissertation credits during the summer session are requested to do so by May 15th; otherwise, no assurance can be given that the time of an advisor will be available. Doctoral students who have completed all courses and credit requirements and who will be working on their dissertation with an advisor during the summer session must register for [ESM 999 \(Continuation of Graduate Enrollment\)](#).

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07.03.07.01 Dissertation Proposal Procedures – PhD

Composition

Working with your dissertation advisor(s), the student will prepare a dissertation proposal that outlines the plans for both portions of the thesis (composition and paper). The projections for the composition portion generally can be stated within two or three paragraphs, in which specific instrumentation, number of movements and approximate total duration, generative compositional and stylistic procedures and resources that you intend to employ, and other salient characteristics of the work are stated. The essay portion of the proposal probably will require three or more pages, within which the student clearly presents the nature and scope of the topic, makes mention of related studies, delineates the unique aspects the proposed study (how it differs from related studies and represents an “original contribution to knowledge”), and includes a bibliography. Additionally, the dissertation proposal needs to include a cover (or “title”) page. A sample cover page, along with additional guidelines for preparation of the proposal, is available from the Office of Graduate Studies.

When your dissertation proposal is ready, the student should submit it to all members of the reading committee and obtain the approval signatures from the advisor(s), readers, and the department chair on a single copy of the cover page. Then the proposal is submitted electronically to all members of the Composition Department faculty for approval by the full Composition Department. After approval by the Composition faculty, the composition dissertation advisor will forward a copy of your proposal to the Office of Graduate Studies.

Music Education

The PhD proposal is a substantive paper that includes: (1) abstract, (2) introduction, (3) review of relevant literature, and (4) detailed method(s) and procedures for data collection and analysis. The advisory committee must read and approve the proposal before data collection can commence. Signatures of the advisory committee and the department chair on the title page indicate approval of the project. The department chair will also send a letter to the student indicating that the dissertation proposal has been approved. A copy of the letter, signed title page, and dissertation proposal must be submitted to the Eastman Office of Graduate Studies.

Musicology

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

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

In addition to the PhD program faculty within the Musicology department, the following faculty from outside ESM have been approved to serve as inside members of Musicology dissertation committees: Corey Hunter, Kim Kowalke, Jennifer Kyker, and Honey Meconi. They may not be appointed as outside members for Musicology.

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

The student then submits the revised proposal with the endorsing signatures of the advisor, two readers, and musicology chair to the musicology office, which will forward a copy to the graduate office. For online forms see the Graduate Studies website. The Senior Associate Dean of Graduate Studies writes to the candidate and officially names an advisor for the dissertation, upon the recommendation of the musicology chair.

Music Theory

Discussion of the dissertation proposal defense follows in section [07.03.11](#).

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07.03.08 PhD – Major in Composition

Prerequisites: Prerequisites for the PhD in Composition include a master's degree in composition or a related field. Before entrance, the composition department reviews the submitted materials consisting of compositions and recordings, transcripts, letters of reference, scholarly writings (masters-level papers), and GRE scores.

Upon entry to the program, students take placement exams in music theory and history. If remediation

is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction and/or instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

For students entering with a bachelor’s degree:

Requirement	Credits
CMP 401, 402, 501, 502, 503, 504 (Advanced Composition I-VI)	18
CMP 491/492 (Composition Symposium)	2
CMP 412/413 (Compositional Practice ca. 1925-1955 and Compositional Practice ca. 1955-1980)	6
CMP 421-422 (Advanced Computer Music Techniques I-II)	6
Doctoral Seminars <ul style="list-style-type: none"> • CMP 591-2 Research Seminar – take once or twice (3 or 6 credits) • MHS/MUY 594-level seminars – take two or three (6 or 9 credits) 	12
Music Theory <ul style="list-style-type: none"> • Two graduate theory courses numbered TH 401 or above 	6-8
CMP 595 (PhD Dissertation Project) – see below	18
Electives	20-22
ESM 460 (Comprehensive Review/Capstone Project)	–
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	90

Comprehensive Exam

A comprehensive exam is required. See section 06.03.07 ([Comprehensive Examination](#)) for more information.

Foreign Language Requirements for the PhD in Composition

While there is no general foreign-language proficiency requirement for the PhD in composition, the department supports research in new music composition, practices, theory, history, and criticism that may require fluency in non-English languages. Incoming students who plan to pursue research that involves languages other than English should make their intent known to the composition

department's MA/PhD advisor during orientation and advising in their first semester. Another opportunity to declare interest in foreign-language study is in their third semester of study, when PhD students communicate their Academic Plans to the Graduate Research Committee. Students who want to acquire proficiency in a foreign language to support their PhD research should consult with the MA/PhD advisor and/or the Associate Director of Graduate Advising and Services. Language courses at the 200-level will count for elective credit on their Academic Plans.

See section 07.03.03 [\(Foreign Language Requirements for PhD\)](#) for more information.

Dissertation

The dissertation is to be written under the guidance of an assigned advisor, and includes two components:

1. A large-scale composition of acceptable depth, sophistication, and professionalism.
2. A substantial essay, usually an analysis.

The composition department faculty must approve the subject of the research paper. See section 07.03.07 [Dissertation & Final Examination](#) for more information.

For students entering with a master's degree:

Residency: At least one year of full-time study is required. See section 05.01 [\(Residency\)](#) for more information.

Requirement	Credits
CMP 401, 402, 501, 502 (Advanced Composition I-IV)	12
CMP 412 (Compositional Practice ca. 1925-1955) ¹	3
CMP 421-422 (Advanced Computer Music Techniques I-II)	6
Doctoral Seminars <ul style="list-style-type: none"> • CMP 591-2 Research Seminar – take once or twice (3 or 6 credits) • MHS/MUY 594-level seminars – take two or three (6 or 9 credits) 	12
Music Theory <ul style="list-style-type: none"> • Two graduate theory courses numbered TH 401 or above 	6-8
CMP 595 (PhD Dissertation Project) – see below	8-12
Electives ²	10-13
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	60

¹ CMP 412 is not required for students who enrolled in the program before fall 2010, however it may be used as elective credit.

² Students who enrolled in the program before fall 2010 must complete a total of 10-16 elective credits. For all students, a total of at least 20 credit hours must be taken in areas other than composition and applied study. Most often these will be music history and theory courses, but other options are also possible.

Comprehensive Exam

A comprehensive exam is required. See section 06.03.07 ([Comprehensive Examination](#)) for more information.

Foreign Language Requirements for the PhD in Composition

While there is no general foreign-language proficiency requirement for the PhD in composition, the department supports research in new music composition, practices, theory, history, and criticism that may require fluency in non-English languages. Incoming students who plan to pursue research that involves languages other than English should make their intent known to the composition department's MA/PhD advisor during orientation and advising in their first semester. Another opportunity to declare interest in foreign-language study is in their third semester of study, when PhD students communicate their Academic Plans to the Graduate Research Committee. Students who want to acquire proficiency in a foreign language to support their PhD research should consult with the MA/PhD advisor and/or the Associate Director of Graduate Advising and Services. Language courses

at the 200-level will count for elective credit on their Academic Plans.

See section 07.03.03 [\(Foreign Language Requirements – “PhD”\)](#) for more information.

Dissertation

The dissertation is to be written under the guidance of an assigned advisor, and includes two components:

1. A large-scale composition of acceptable depth, sophistication, and professionalism.
2. A substantial essay, usually an analysis.

The composition department faculty must approve the subject of the research paper. See section 07.03.07 [Dissertation & Final Examination](#) for more information.

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07.03.09 PhD – Major in Music Education

Prerequisites: Prerequisites for entrance to the program include professional experience as an accomplished educator with teaching experience in a variety of settings. Teaching skill is demonstrated through a videotape submission before the interview, and through references that document teaching success. Applicants submit a teaching portfolio which includes examples of student work, concert programs, and performance reviews. Writing and research proficiency is expected, and is assessed by a graduate paper; GRE scores (general) are also required to demonstrate general knowledge and readiness for doctoral-level study.

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction that is required and any instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 [\(Residency\)](#) for more information.

Requirement	Credits
MTL 402 (Measurement and Evaluation)	3
MTL 403 (Introduction to Research)	3
MTL 501 (History and Philosophy of Music Education)	3
MTL 502 (Curriculum Seminar)	3
MTL 595 (PhD Dissertation Project)	16
Music Theory Two courses in theory are required. Both must be numbered TH 401 and/or above.	6-8

Research Two courses in research methods are required. Qualitative Research Methods through the University of Rochester’s Margaret Warner Graduate School of Education and Human Development and MTL 505: Quantitative Research Design and Analysis from the Eastman School. Courses must be selected in consultation with the PhD advisor.	6
MHS 590 / MUY 590 Two courses in music history and/or musicology at the 590-level are required. If placement tests indicate that 400-level study is required, the 400-level course(s) may be counted toward the degree as open electives only; they will not satisfy the music history requirement.	6
Electives: May include MTL 590 independent studies or research	14
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	60-62

There is no foreign language requirement for the Doctor of Philosophy degree in Music Education. However, if the student’s research topic includes source material in a foreign language, competency in that language will be expected. A minor field of study is also not required for music education majors.

Dissertation

The dissertation for the music education major must constitute an original contribution to the field and should exhibit on the part of the candidate evidence of outstanding ability in research and independent thinking, synthesis, and compelling organization of material. See section 07.03.07 ([Dissertation & Final Examination](#)) for more information.

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[07.03.10 PhD – Major in Musicology](#)

Prerequisites: Prerequisites for entrance to the program include a broad knowledge of music history, as well as music theory, including analytical ability and aural skills.

Upon entry to the program, students take placement exams in music theory and history. If remediation is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction and/or instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

Concentration in Critical and Historical Studies

Requirement	Credits
MUY 501 (Introduction to Musicology)	4
MUY 502 (Introduction to Ethnomusicology)	4

Theory – one doctoral theory course (TH 401 or above)	3-4
Musicology Seminars ¹ – minimum of 8 courses (500-level or above)	32
MUY 593 (Directed Study I)	4
MUY 594 (Directed Study II)	4
Electives ²	20-21
ESM 595 (PhD. Dissertation Project)	18
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	90

¹ Students must take a minimum of eight musicology seminars, but may choose them freely—none is named as a specific requirement, and none is a prerequisite to any other.

² Electives may include additional musicology seminars, theory courses, courses at the River Campus (history, art history, philosophy, literature, etc.), and applied music courses (studio lessons, composition lessons, chamber music, etc.). Credit for applied music courses is limited to 6 credits on the masters and 6 credits on the doctorate. Remedial courses and language courses do not count toward the elective requirement.

Foreign Language Requirements for the Concentration in Critical and Historical Studies

Students admitted to the Musicology major in the Doctor of Philosophy program are required to demonstrate proficiency in understanding written musicological (or musicology-related) texts in German and either French or Italian. A student whose field of specialization requires a different language may petition the department to substitute it in place of French or Italian. Students are required to either pass an exam administered by the musicology department. Proficiency in one language is required upon entry to the program; proficiency in the other is required by the beginning of the second year. Up to **four** credits of language study at the 200-level or above may be used for degree credit.

See section 07.03.03 [\(Foreign Language Requirements “PhD”\)](#) for more information.

Concentration in Ethnomusicology

Requirement	Credits
MUY 501 (Introduction to Musicology)	4
MUY 502 (Introduction to Ethnomusicology)	4
Theory – one doctoral theory course (TH 401 or above)	3-4
Ethnomusicology/Musicology Seminars – minimum of 7 courses (500-level or above)	28
ETH 480 (Approaches to Ethnography)	3

ENS 415-417 (World Music Ensembles)	6
Electives	15-16
MUY 593 (Directed Study I)	4
MUY 594 (Directed Study II)	4
ESM 595 (PhD. Dissertation Project)	18
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .	–
Total Credits	90

Foreign Language Requirements for the Ethnomusicology Concentration

PhD Students admitted to the Musicology major with a Concentration in Ethnomusicology are required to satisfy proficiency in two languages. Proficiency in French, Italian, Spanish, or German is required before year 2. Proficiency in any one of these languages may be demonstrated through an exam administered by the musicology department.

Field language exam or second reading language exam: language appropriate for fieldwork or research to be determined as part of the Special Field Exam (before year 4).

General Qualifying Exam

The general qualifying exam in musicology is a written exam taken early in the fall term following the first two years of coursework. This exam is designed to test for broad knowledge of musical style and musicological issues and literature. The exam is prepared by a small committee (chaired by someone other than the department chair), drawing upon a fund of questions and musical excerpts submitted by all musicology faculty members. The exam is read and evaluated by the entire musicology faculty. Students who fail all or part of the general qualifying exam are permitted to take the relevant part a second time, early in the second semester of the third year.

Special Field Exam

The special field exam is an oral examination, not to exceed three hours, taken at the end of the third year. This exam focuses on the particular field of musicological inquiry in which the student aims to specialize. Preparation for the exam begins when the student, having completed the general qualifying exam, proposes a special field advisor for approval by the department chair. The special field advisor is often the student's prospective dissertation advisor, and also serves as the instructor for the two independent study courses taken in the third year (Directed Study I/II). With input from other musicology faculty members, the special field advisor works with the student to define/refine the "special field," develop a bibliography of core texts and specialized readings for the field, develop a repertoire list of pieces to be studied for the examination, discuss issues raised by readings and repertoire in regular meetings with the advisor and other faculty as appropriate, and prepare a dissertation proposal.

Dissertation

The dissertation for the musicology major must constitute an original contribution to the field and

should exhibit on the part of the candidate evidence of outstanding ability in research and independent thinking, synthesis, and compelling organization of material.

The dissertation proposal is shaped in close collaboration with a dissertation committee, normally consisting of an advisor, one or two other members of the musicology faculty, and one professor from outside the department, either at Eastman or in the College. This committee then continues to work with the student throughout the writing process as resources and readers. See section 07.03.07 [Dissertation & Final Examination](#) for more information.

Timeline for the MA/PhD in Musicology:

- Year 1: The first foreign language requirement should be satisfied upon entrance to the program; the second should be completed before the beginning of the second year.
- Year 2: Students should submit their program of study to the Graduate Research Committee during their third semester of study. At the end of the second year, all musicology students present a portfolio of three research papers and take a Qualifying Exam.
- Year 3: Early in the first semester of the third year, the student takes the PhD general qualifying exam. During this semester, the student also enrolls for MUY 593 Directed Study I, normally with a professor who is particularly able to help her/him prepare the eventual dissertation proposal. The student continues to develop the proposal in the spring of year 3 while enrolled in MUY 594 Directed Study II under the aegis of the professor who is most likely to become the dissertation advisor. The Special Field Exam will also be completed at the end of the third year.
- Year 4: The dissertation proposal should be completed before the beginning of the fourth year. The dissertation proposal is shaped in close collaboration with a dissertation committee, normally consisting of an advisor, one or two other members of the musicology faculty, and one professor from outside the department, either at Eastman or in the College. This committee then continues to work with the student throughout the writing process as resources and readers.

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07.03.11 PhD – Major in Music Theory

The MA/PhD program in music theory includes a series of introductory courses covering the broad range of research in music theory; these lead to more focused pro-seminars, and then to seminars and finally independent studies. The student thereby gradually obtains the skills necessary to carry out independent research, which is the goal of the MA/PhD. The department strongly encourages individual research initiatives, especially those that cross traditional disciplinary boundaries.

Prerequisites: Prerequisites for entrance to the program include skill levels (aural and keyboard skills) that are up to the very best students in undergraduate Eastman theory classes, though occasionally students with lower skill levels are accepted if they have strong potential as researchers. Each applicant to the program has a personal interview with faculty members from the Music Theory Department, and at least two of these interviews test skill levels in keyboard, sight-singing, dictation, and analysis. Since these students, upon entry into the program, will be teaching Eastman undergraduates, they normally must be able to demonstrate superior skill levels at the audition interview in order to be considered for admission.

Upon entry to the program, students take placement exams in music theory and history. If remediation

is required, the appropriate courses are taken, but their credit does not count towards the degree. The same is true of any English-language instruction and/or instruction in bibliography that is needed.

Residency: At least one year of full-time study is required. See section 05.01 ([Residency](#)) for more information.

For students entering with a bachelor’s degree:

Requirement		Credits
Core Courses ² (To be taken during first two years of study)	TH 501 (Proseminar in Music Theory)	4
	TH 521 (Pedagogy of Music Theory)	4
	TH 527 (Topics in the History of Music Theory)	4
	Analysis Courses (can be satisfied using TH 511, TH 513, 581, 582) Choose at least one seminar in each category: 1. Common-practice music 2. 20th- and 21st-century concert music 3. Vernacular music (i.e., popular or folk styles) 4. Non-Western music	16
Â	Â	Â
Courses Outside Theory Department	<ul style="list-style-type: none"> • One MHS or MUY course taken in first two years (3-4 credits) • Additional elective coursework outside of theory dept. (5-7 credits) 	9-10
Additional Electives	See recommendations and restrictions below	30-1
Dissertation	TH 595 (PhD Dissertation Project)	18
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .		–
Total Credits		90

For students entering with a 30-credit master’s degree¹:

Requirement	Units
Core Courses ² (To be taken during first two years of study)	4

TH 521 (Pedagogy of Music Theory)	4	
TH 527 (Topics in the History of Music Theory)	4	
Analysis Courses (can be satisfied using TH 511, TH 513, 581, 582) Choose at least one seminar in each category: 1. Common-practice music 2. 20th- and 21st-century concert music 3. Vernacular music (i.e., popular or folk styles) 4. Non-Western music	16	
Courses Outside Theory Department	<ul style="list-style-type: none"> • One MHS or MUY course taken in first two years (3-4 credits) • Additional elective coursework outside of theory dept. (minimum of 5-7 credits.) These courses may include non-theory courses taken during the master's degree. 	9-11
Dissertation	TH 595 (PhD Dissertation Project)	18
Remedial courses – Please refer to 05.03 Orientation, Placement Examinations, and Remediation .		–
Total Credits		60

¹If a student enters this program with a previous master's degree in theory, 30 transfer credits are normally accepted. (In some cases up to 6 additional credits for graduate theory courses taken above the 30-credit master's may be granted.) If a student enters this program with a master's degree in some other area, transfer credit is normally accepted for graduate-level theory courses and one musicology course. See section 05.04 [Graduate Transfer Credit](#) for more information.

² If the student has already taken the equivalent of one (or more) of these core courses in a prior master's degree, it is possible that these requirements may be waived and other courses identified as

substitutions.

The following course recommendations and restrictions apply to the category of additional electives:

- TH 475 Intermediate Keyboard Skills / TH 476 Advanced Keyboard Skills or other courses related to pedagogy
- TH 451 Modal Counterpoint
- TH 452 Eighteenth-Century Counterpoint
- TH 412 Acoustics
- TH 480 Style Composition
- Courses pertaining to the student's performance interests
- Department Proseminars
- Seminars on special topics
- TH 591 Theory Colloquium (maximum of 2 units for students matriculating fall 2006 or later)
- Up to 12 credit hours of applied music study (6 units during the master's degree and 6 units during the doctoral degree.) It is necessary to audition in order to be assigned an applied teacher; please contact the Office of Academic Affairs.

Note that most course(s) required on the basis of placement exam results or language deficiency are considered remedial and do not count toward the total required credits for the degree. The exceptions are as follows: (1) one MHS 42x course may be required and counted as elective credit (but not two such courses); (2) one language 201G-202G sequence may be taken for elective credit (but not two such courses). Courses at the 100 level may not be used as elective credit and are not covered by Graduate Awards.

Foreign Language Requirements for the PhD in Music Theory

PhD students in Music Theory are required to demonstrate proficiency in one foreign language, normally informed by the student's research interests. Proficiency is demonstrated by the successful completion (grade of B+ or better) of a fourth-semester language course.

Students can fulfill this requirement with a transcript from:

- ESM/ UR fourth-semester language course
- Equivalent coursework taken at a previous institution (approval from ESM Humanities faculty required)
- A language exam from an approved assessment organization, e.g. ACTFL or Goethe Institute.

Please contact the ESM Humanities faculty for questions regarding approval of transcripts, course placement tests, or proficiency exams. Students with prior multilingual experience should contact the Theory Graduate Advisor.

See section 07.03.03 ([Foreign Language Requirements for the PhD](#)) for more information.

Dissertation

The dissertation for the music theory major must constitute an original contribution to the field and should exhibit evidence of the student's outstanding ability in research and independent thinking,

synthesis, and compelling organization of material.

Timeline for the MA/PhD in Music Theory

First Year

Coursework: The initial year of study consists of Pedagogy of Music Theory and at least one of the required analysis seminars. Proseminar in Music Theory and Topics in the History of Theory are offered every other year: if they are offered during a student's first year, they should be taken that year; otherwise, they should be taken during the student's second year. In addition to these courses, the student will take any remedial courses required, and/or select from among the first six items listed as recommended elective courses (above). It is recommended that students take at least one course each year outside the theory department; students are required to take one music history/musicology class within the first two years of study. Students should also begin fulfilling their language requirement during the first year.

Second Year

Coursework: Students will complete the remaining core courses. Upon consultation with their advisors and/or committees, students will also take a range of seminars in music theory, as well as classes in other departments or from outside Eastman. Students entering with a master's degree will ordinarily have accrued 72 units by the end of the second year (this total includes 30 units from their previous master's degree), and may fill out their second semester with dissertation units (TH 595 PhD Dissertation Project). The student will also prepare and submit their formal program of study during the second year, and complete their language requirement if they haven't already done so. These students will also, in contact with their academic advisor, form a research committee.

Comprehensive Examination: Part 1

Part 1 of the Comprehensive Exam is composed of two parts, Part 1A and Part 1B. Students may not proceed to Comprehensive Examination Part 2 until satisfactory completion of both Part 1A and Part 1B.

Part 1A: Skills Examination

- Part 1A is required of all MA/PhD students, regardless of whether they entered with a BA or MA.
- Students are expected to take the examination in their fourth semester of study, although students entering with the MA degree may take it as early as in their second semester of study.
- Part 1A is officially given once per year during Jury Week. Retakes may occur in early fall by approval of the department chair and scheduled on an *ad hoc* basis. Normally a student may retake the skills examination only once (i.e., a total of two attempts).
- The examination will focus on musical skills (singing, playing, composition, improvisation, figured bass, score reading, etc.). Sample examinations are available for study in the theory department office.

Part 1B: Research Presentation

- The Research Presentation is
 - Required for MA/PhD students who matriculate with any bachelor's degree or with a master's or doctoral degree other than in music theory, and normally completed in semester 3 or 4
 - Recommended for those matriculating with a master's degree in music theory, and normally given by the end of the first year of full-time registration.
- In all cases, the presentation will be 20-30 minutes in length, with additional time for questions. The topic may focus on any area of music theory, broadly conceived. A proposal must be submitted for approval by the theory department Graduate Curriculum Committee at least one calendar month prior to its delivery. Presentations will be public, and normally will be scheduled during the TH 591 Colloquium. Students should refer to the instructor of that course to make suitable arrangements for date, time, location, and equipment.

The student's presentation may be recorded; in addition, the student will submit a written copy of the presentation to the members of the Graduate Curriculum Committee. The student will receive a brief, written report on the presentation from the Graduate Curriculum Committee, which will determine whether the presentation was satisfactory. A final grade of S (satisfactory) or U (unsatisfactory) will be given. In assessing the presentation the Committee will bear in mind the significance, originality, and rigor of the project. If the presentation is deemed Unsatisfactory, the student may schedule a second attempt (i.e., a total of two attempts).

Third and fourth years

Coursework: By the end of the second year, students will normally have accrued 42-48 hours of credit (if entering without a master's degree) consisting of the five core requirements and other recommended courses.

Students who have satisfied the following requirements are eligible for the Master of Arts degree (in passing) in music theory:

- successful completion of the PhD Part 1a exam
- completion at least 30 hours of credit
- a minimum of 9-10 credits of music courses taken outside the theory department
- completion of the foreign language requirements

Students should confer with their advisor, fill out an [MA Program of Study form](#) listing only those courses to be counted towards the MA in passing, and submit the form to the Graduate Studies Office. It is the student's responsibility to complete a [Degree Application Form](#) and submit it to the Registrar's Office.

During the third year, students will concentrate on specialized courses and independent studies directed toward the dissertation. Students entering with a bachelor's degree will, in consultation with the academic advisor, form a research committee. The remaining hours may consist of free electives or applied music study (up to 6 hours per degree). Students will also begin preparation for the Theory

PhD qualifying exam, followed by the dissertation proposal. The research committee will guide the student's exam and dissertation activities.

Comprehensive Examination: Part 2 (Qualifying Exam)

Note on your preparation for the Theory part 2 comprehensive examination

- Students taking the Theory part 2 comprehensive examination are expected to prepare for it independently.
- A dissertation adviser will normally have been approved by this stage of the student's career, but it is not that professor's role to provide tutoring or detailed advice towards the preparation for the comprehensive examination.
- The dissertation adviser, or potential adviser, is likely to be one of the examiners of your comprehensive examination, making any significant amount of coaching even less appropriate.
- A part 2 candidate should of course feel free to approach theory professors on music theory questions, arising during preparation for the examination, on which they have particular expertise.
- It is not the intention of the department to inhibit the easy exchange between faculty and students which has always been an important ethos of our teaching and learning environment.

The Qualifying Examination is called Part 2 of the Comprehensive Examination and is the written component. Students may sit for this examination once they have successfully completed Part 1A and 1B.

- The department chair will appoint, annually, a senior theory faculty member to chair the part 2 examinations.
- The part 2 chair will invite where possible a candidate's adviser OR second reader to serve as one member of the individual examination committee for that candidate alongside a theory faculty member who is not part of the candidate's committee. If an adviser or second reader prefers not to act in this way, the part 2 chair may appoint any other appropriate colleague from the department. Any faculty member may serve on more than one committee at a time; and the part 2 chair may invite one examiner to act as one grader of a particular question in the case of all candidates when it is felt that specialist assessment and grading consistency make this appropriate.
- At or about the last day of spring term candidates will receive from the part 2 chair a list of three topics. Candidates will work as a study group on the same topics, or if candidate numbers require it then the part 2 chair in consultation with the department chair will allocate each candidate to a study group. Over about three weeks and by a deadline to be announced, candidates will construct a communal bibliography of approximately 30 sources (complete books and articles) per topic, making about 90 sources in all. Within one week of submission the examination committee will either approve the list or specify required revisions to be submitted by the study group not more than one week after notification by the committee. Candidates will proceed to study the approved sources ahead of the September comprehensive examination.
- Day 1 (which will be a Monday) consists of:
 - essay questions on the three prepared topics, one question per topic.
 - one essay question on a topic specific to each candidate's known research interests. Candidates will have an hour and a half to answer each question with an essay. The day includes a lunch break in the examination room.

- Day 2 At the end of Day 1 each candidate will have been handed an individual music-analytical assignment to be submitted no later than the following Monday, 10:00am. This assignment will be chosen by the part 2 chair on the advice of the examination committee and providing a task appropriate to each candidate. Each assignment will be unique to each candidate. The common standard is that every assignment can reasonably be expected to be completed by a competent doctoral theory candidate in about six days of concentrated work. Candidates may not consult with faculty members during this examination period over any aspect of the Day 2 task. Any procedural questions must be put directly to the part 2 chair or an announced alternative faculty member.

About one week after submission of the Day 2 examination, each candidate, as part of the comprehensive examination, will be called for a general oral examination with two members of the Examination Committee, selected and chaired by the Part 2 chair, normally those faculty members who have graded the candidate's examination. The main purpose of the oral examination is to discuss points in candidate's examination performance considered to be relevant to their ABD studies and professional development. Although the examiners are free to discuss specific aspects of a candidate's part 2 written examination, it will not be advantageous for any candidate to spend time attempting to prepare for the oral examination by revisiting Day 1 and Day 2 work. The discussion with the examiners will be essentially formative rather than retrospective.

Failure in either element of the examination (topics or analysis) will result in failure of the examination as a whole. A candidate who fails the part 2 comprehensive examination for the first time will be entitled to take it again the following year on the basis of the new topics and music-analytical materials. The Theory Department Graduate Curriculum Committee may, in wholly exceptional circumstances, with regard to any available evidence, waive the requirement to retake either of the two elements of the failed examination in which a candidate's performance was clearly satisfactory.

The Dissertation Proposal Process

Once the written qualifying examination has been successfully completed, the student moves to the dissertation proposal stage.

- Normally within six months of passing the Qualifying Exam, the student completes the dissertation proposal. The Graduate Curriculum Committee Chair appoints a Dissertation Proposal Committee (consisting of the GCC Chair, dissertation advisor, the second reader¹, and another member from outside the department). This committee approves moving forward to the public defense (*the proposal must be distributed to the members of the Dissertation Proposal Committee at least three weeks prior to the defense*).
- There are normally two parts to the dissertation proposal. Part 1 is a public presentation by the student, with the Dissertation Proposal Committee in attendance. After the defense, the Dissertation Proposal Committee may exercise the option of having an additional private meeting with the student, or it may approve the proposal after the public presentation. In the event of failure, the Committee may recommend that more work be done, and it is entitled to exempt the candidate from another public presentation.
- Students may not approach members of the Committee, other than the advisor and second

reader. Exceptions may be made upon written request to the chair of the Graduate Curriculum Committee explaining the reasons for this request.

¹In addition to the PhD program faculty within the Music Theory department, the following faculty from outside ESM have been approved to serve as inside members of Music Theory dissertation committees: John Covach, Matthew BaileyShea. They may not be appointed as outside members for Music Theory.

The Dissertation Defense Committee

The committee for the dissertation defense consists of the dissertation advisor, the second reader, the outside reader, and a chair from outside the department, appointed by the University Dean of Graduate Studies.

The Outside Reader: The adviser must notify the Graduate Office as soon as the outside reader of the dissertation committee has been designated by the department, and/or when any changes are made to the dissertation committee after the dissertation proposal has been approved by the department. The adviser in consultation with the department is responsible for contacting the outside reader and securing that individual’s consent to serve on the committee. If the outside reader comes from outside the Eastman/UR community, the department chair must make a written request to the Graduate Office for that reader to serve on the student’s committee; a bio of the outside reader should be included with the request. The Associate Dean of Graduate Studies then seeks permission from the University Dean of Graduate Studies to include this outside reader on the student’s dissertation committee.

Departments are responsible for paying travel and lodging expenses for an outside-UR reader traveling to Eastman for the final defense. The department is also responsible for an ESM faculty member serving on the committee who is on a leave of absence (LOA), and who agrees to travel back to Eastman for the defense; in cases where the ESM faculty member on a LOA is unable to serve on the committee she/he meets with the departmental chair and a substitute is arranged. Exceptional permission for a second reader or outside reader to participate in the final defense by videoconference must be sought by the department from the Associate Dean of Graduate Studies. In no circumstances may a final defense take place without the presence at the school of the candidate and the adviser.

Summary:

In addition to coursework and languages, there are four additional requirements, each of which must be passed in order for the student to qualified as ABD. The chart below specifies an order and approximate timeline to accomplish each requirement. Note the differences for students entering with the BA and those entering with the MA.

Students Entering with BA: Students Entering with MA:

Comprehensive Examination – Part I:

A: Skills Examination taken:	Year 2	Year 1 or 2
B: Research presentation:	Year 2	Optional

Comprehensive Examination: Part II:

Written Examination: Year 3 or 4 Year 3

Dissertation Proposal: Year 4 or 5 Year 3 or 4[\[back to top\]](#)

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