

UCLA Musicology Department Guide *for* Graduate Students



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First Year

◆Before School Starts◆

Plan to arrive in L. A. by Sept. 15 if you are a California resident, Sept. 1 if you are a nonresident.

Ask our Student Affairs Officer (SAO) for advice about housing and transportation. A great deal of useful information is available in our Graduate Student Handbook, which you will be given.

When you arrive, make sure that you give the SAO your new mailing address and phone contact information. Indicate your preferred email address, but be aware that faculty may try to contact you at your *.ucla.edu* or *humnet.ucla.edu* addresses, so those accounts should be set up to forward to any other address you may prefer to use.

Unless you are already a California resident, visit the Residency Deputy in 1105 Murphy. Establish a California bank account and get a California driver's license in preparation for obtaining residency next year.

You will be asked to attend an orientation meeting with the department's Chair (or another faculty member) and the SAO a few days before school starts. Bring your questions about any aspect of the graduate program, including immediate planning and registration issues.

Set up Bruin Direct to have the balance of your BAR account deposited directly into your checking account; see the SAO for details.

Fall Quarter

If you are a non-native English speaker, review the guidelines for the SPEAK exam at www.oid.ucla.edu. Take the test in the fall or winter.

You must register for at least 12 credits before the end of the second week of classes each quarter. 200A-B-C is required during the first year. You are expected to pursue full-time coursework of at least 6 seminars this year.

If you entered with no previous graduate study, apply for a Javits Fellowship; see the information at <http://www.ed.gov/programs/javits/index.html>.

Spring Quarter

If you entered with a M.A. in musicology from another institution, you will need to take the second-year exam at the end of your first year. See the details on the Second Year page.

◆Other◆

Check your BAR account every month. Pay bills by the 20th of the month to avoid holds.

Pass at least one language exam this year. Start studying a second language if necessary. Consult with the faculty member who is designated as Language Exam Coordinator for information and scheduling.

The faculty recommends that the summer after your first year is an excellent time to explore musicology through intensive reading and listening. We strive to provide financial support for this period but cannot guarantee it.

If you would like to request funding for travel to present a paper at a conference, email your petition to the Chair, including the place and dates of the conference, the sponsoring organization, the title of your paper, and the cost of airfare. Any requests for exceptions to departmental policies should likewise be emailed to the Chair.



Second Year

◆Before School Starts◆

If you have a TA appointment, remember that the official beginning of the quarter is earlier than the first day of classes. Plan to be available to help your supervising professor at least three weekdays before the first day of classes. Make the same plans for winter and spring unless you are granted an exception by your supervising professor.

Update your contact information, reporting new mailing addresses, phone numbers, and email addresses to the SAO.

If you are not already a California resident, contact the Residency Deputy in 1105 Murphy to apply for residency.

Fall Quarter

You must register for at least 12 credits before the end of the second week of classes each quarter. You are expected to pursue full-time coursework of at least 5 or 6 seminars this year.

You must be available to attend meetings of Musicology 495, the Introductory Practicum for Teaching Apprentices, on Thursday afternoons, so seminars in other departments at that time are not permitted this quarter.

Students entering with an M.A. in musicology must take a minimum of eight graduate seminars plus the 200A-B-C series in order to complete the course requirements for the Ph.D. Six credits of 596 may be substituted for one of the graduate seminars at the M.A. level, and again for a seminar at the Ph.D. level. Up to two graduate courses from outside the department may be applied to degree requirements at each level. See the website for more information.

Spring Quarter

Register for Musicology 298 in preparation for the M.A. exam. See the M.A. Exam page for details.

◆Other◆

Check your BAR account every month. Pay bills by the 20th of the month to avoid holds.

Students are encouraged to apply for Research Mentorships for their third, or, even better, fourth, year. For information on this and other sources of continuing support, see the Graduate Division continuing support webpage, <http://www.gdnet.ucla.edu/asis/stusup/stusup.htm>.

Remember that you will need to cultivate a relationship with a faculty member outside the department who can serve on your dissertation committee, so keep an eye out for relevant seminars outside of musicology. You should also be thinking about cultivating a primary advising relationship with a faculty member inside the department.

Continue to work at satisfying the language requirements. Consult with the designated faculty member for information and scheduling.

If you would like to request funding for travel to present a paper at a conference, email your petition to the Chair, including the place and dates of the conference, the sponsoring organization, the title of your paper, and the cost of airfare. Any requests for exceptions to departmental policies should likewise be emailed to the Chair.



M.A. Exam

The M.A. exam is traditionally administered during Memorial Day weekend. It is required of second-year students who entered without an M.A. in musicology, and of first-year students who entered with such a degree (performance degrees are not normally considered equivalent; if you have a degree in ethnomusicology or another field, you may petition the faculty concerning its status).

In anticipation of the examination, students are asked to designate three fields in which they are to be examined and three members of the faculty to serve as the examining committee. The three examiners will direct questions, usually building on a related seminar, in three separate historical periods: before 1700, 1700-1900, and since 1900. Members of the faculty vary in the extent to which they expect further reading and reflection beyond what was required in a seminar, so be sure to consult directly with each member of your committee about this.

The members of the examining committee (in consultation with each other to avoid duplication) formulate three essay topics related to the designated fields. Each student receives these topics at the time of the exam and is given the weekend to address them in essays of no more than ten pages each. The examinations are designed to test factual knowledge, historical analysis and synthesis, critical and reflective thinking, and writing ability.

Along with their answers to the exam questions, students must submit three writing samples, selected from their graduate work at UCLA, which best demonstrate their research, writing, thinking and analytical skills — typically three seminar papers prepared for at least two musicology faculty members. The samples do not need to match up with the designated areas of examination. They need not be revised, indeed should not be, beyond basic mechanical corrections of spelling and the like. Four copies of each seminar paper and four copies of each exam answer with question attached should be submitted.

The comprehensive examination is concluded by a two-hour oral examination covering the three designated fields and the written work that has been submitted. On the basis of the student's overall performance, the committee awards a grade of Pass to continue in the Ph.D. program, Terminal Pass, Fail, or Pass Subject to Reevaluation. In this last instance, the student is permitted to repeat the examination or portions thereof either immediately or after additional coursework or study is completed, at the discretion of the committee. More than one such attempt may be granted at the discretion of the faculty.

Samples of previous exam questions are available in the SAO's office.



Third Year

◆Before School Starts◆

If you have a TA appointment, plan to be available to help your supervising professor at least three weekdays before the first day of classes. Make the same plans for winter and spring unless you are granted an exception by your supervising professor.

Update your contact information, reporting new mailing addresses, phone numbers, and email addresses to the SAO.

Fall Quarter

You must register for at least 12 credits before the end of the second week of classes each quarter. Your coursework this year should be chosen so as to help you develop expertise in your area of specialization. Usually students take more courses outside the department during this year.

You should arrange to take the Special Field Exam during the winter or spring of the third year (see the information about this exam on a separate page).

Winter or Spring Quarter

In consultation with your advisor, prepare to take the Special Field Exam (see the information on the separate page).

◆Other◆

Check your BAR account every month. Pay bills by the 20th of the month to avoid holds.

Students are encouraged to apply for Research Mentorships for their third, or, even better, fourth, year. For information on this and other sources of continuing support, see the Graduate Division continuing support webpage, <http://www.gdnet.ucla.edu/asis/stusup/stusup.htm>.

Remember that you will need to cultivate a relationship with a faculty member outside the department who can serve on your dissertation committee, so keep an eye out for relevant seminars outside of musicology.

Finish satisfying the language requirements, if necessary. Consult with the designated Language Exam Coordinator for information and scheduling.

If you would like to request funding for travel to present a paper at a conference, email your petition to the Chair, including the place and dates of the conference, the sponsoring organization, the title of your paper, and

the cost of airfare. Any requests for exceptions to departmental policies should likewise be emailed to the Chair.



Special Field Exam

Soon after or during completion of the doctoral coursework, during the winter or spring of the third year, students take the Special Field Examination, which includes both written and oral components. By this time, the student must have decided upon an area of specialization and secured the agreement of a qualified faculty member to serve as the dissertation adviser. The special field is understood to be a recognized area of musicological specialization, such as might be specified in a job announcement. It is more narrowly defined than the M.A. exam areas but more broadly than the dissertation topic. It may be thought of as the area of scholarship to which the dissertation will be making its contribution. Taking into account the field designated and the suggestions of the student and the adviser, the faculty approves the appointment of three of its members to serve as the examining committee.

Three months before the examination, the student submits to the committee members a reading and repertoire list related to the area of specialization. Typically, this consists of a bibliography in the general area of the dissertation research and a list of relevant musical works, together totaling no more than fifty items. The lists have tended to be 70-80% scholarly or critical writings with the remainder musical examples (recordings or scores). The written sources are inevitably a more comprehensive representation of the special field; the musical examples are just that, illustrative selections. Sometimes a few journal articles are included if they are deemed sufficiently important. Some students have usefully divided their lists into categories such as history, cultural theory, gender studies, etc., but this is not required. The normal procedure is to draft a list and discuss it with the advisor, who will normally recommend changes. When the advisor is satisfied with the list, it should be given to the other committee members for their suggestions. The list should include the student's name and a title that clearly indicates the scope of the special field; in some cases, a paragraph-long rationale is advisable.

The members of the examining committee (in consultation with one another to avoid duplication) each formulate one or more questions relating to the topic, repertoire, and methods thus staked out by the student. The student is allowed one week to address these topics using any desired research materials. Each essay should begin by stating the question it is addressing and should consist of no more than fifteen pages.

After the completed written examination has been distributed to the examiners, a two-hour oral examination is scheduled. At this time, the committee may discuss the results of the written examination with the student and ask further questions related to the area of the dissertation research. Students should be prepared to discuss the significance of any of the items on the fifty-item list and defend their choices and omissions. For example: "Why did you choose this book rather than X? With whom or what ideas was this author arguing? What useful tools or ideas have you taken from this book? What is the historical significance of this musical

example? How might one talk about its meanings?" You may consult past lists and exam questions in the SAO's office.

If a majority of the committee determines that the written and oral examinations have been passed, the student begins preparation for the second stage, the University Oral Qualifying Examination (the defense of the dissertation proposal). If the committee determines that the written and oral examinations have not been passed, the student may retake the Special Field Examination after six months of further preparation. More than one such attempt may be granted at the discretion of the faculty.



Fourth Year & Beyond

◆Before School Starts◆

If you have a TA appointment, plan to be available to help your supervising professor at least three weekdays before the first day of classes. Make the same plans for winter and spring unless you are granted an exception by your supervising professor.

Update your contact information, reporting new mailing addresses, phone numbers, and email addresses to the SAO.

Fall Quarter

You must register for at least 12 credits before the end of the second week of classes each quarter.

Optimally, the defense of the dissertation proposal should occur during the fall of the fourth year (see separate page for more information).

AMS 50 Dissertation Fellowship applications are due in January; your sample chapter is due to your advisor by November 15 for comments. See the AMS website for application information. **All students who intend to apply for a UCLA Dissertation Year Fellowship are required to apply for an AMS 50 Dissertation Fellowship first.**

Winter Quarter

UCLA Dissertation Fellowship applications are due to the department by the end of March. All applicants must have previously applied for an AMS 50 Dissertation Fellowship.

◆Other◆

Check your BAR account every month. Pay bills by the 20th of the month to avoid holds.

If you would like to request funding for travel to present a paper at a conference, email your petition to the Chair, including the place and dates of the conference, the sponsoring organization, the title of your paper, and the cost of airfare. Any requests for exceptions to departmental policies should likewise be emailed to the Chair.

If your dissertation committee changes, you must formally reconstitute it one quarter before your defense. See the SAO for the necessary form.

When you start applying for jobs, visit the UCLA Career Center to set up a placement file.

If you are not a U. S. citizen, remember that reduced non-resident tuition is available for a maximum of nine quarters.



Dissertation Proposal Defense

The University Oral Qualifying Examination is a defense of the dissertation prospectus. All other requirements, including language proficiencies, must be satisfied before this examination can be scheduled. The examining committee must include three members of the musicology faculty and one outside faculty member; at least two members of the committee must be tenured faculty. This committee must be officially constituted at least a month before the scheduled defense.

The proposal must be approved at a faculty meeting before the final version is distributed to the examining committee. It must be made available to the faculty at least a week before the faculty meeting (note that faculty meetings are held irregularly; consult with the SAO to be sure that your proposal can get faculty approval in time). The student must submit the prospectus to the members of the examination committee at least two weeks before the scheduled defense. Practically speaking, this may mean having the proposal ready by the sixth week of a quarter or even earlier, if the exam is not to be deferred until the next quarter.

To Faculty 1 week before → Faculty Mtg. approval, then → To Committee 2 weeks before → Exam

The prospectus must be a substantially researched overview of the proposed dissertation that demonstrates that the student is fully prepared to undertake the dissertation project. Students are encouraged to consult with the members of their committee before the examination, which concentrates on the feasibility and significance of the project and the student's preparation for it. The proposal should be no longer than twenty pages, plus a bibliography. Attached to it should be a separate one-paragraph abstract of the dissertation project.

If the defense is unsatisfactory, the candidate may repeat the examination once, at the discretion of the faculty. After passing this examination, the student is advanced to candidacy and begins to write the dissertation. Candidates are encouraged to enroll in or audit seminars in their field whenever they are offered. If enrolled, candidates may satisfy course requirements through work connected to the dissertation.

While working on the dissertation proposal and throughout the process of writing the dissertation, students are expected to enroll each quarter in Musicology 299, the Dissertation Seminar (unless they are out of town doing research or on leave). Normally, each student in the seminar is expected to present some dissertation work for discussion each quarter.



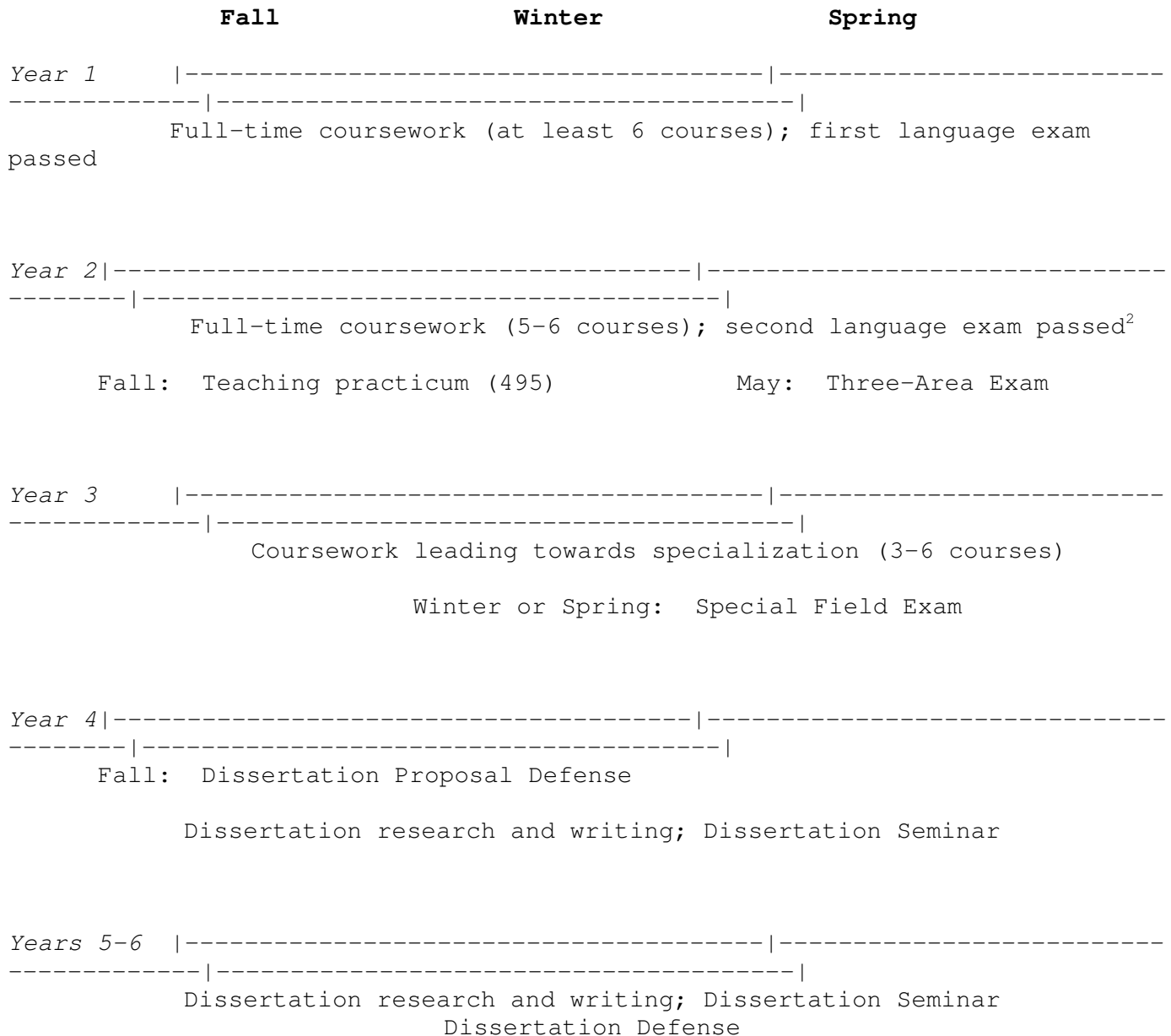
Defending & Filing

The oral defense of the dissertation is scheduled when the advisor and the candidate agree that the work is ready for defense. Complete copies of the dissertation must be delivered to each member of the committee at least three weeks in advance of the defense.

For advice on preparing and filing your dissertation, see the Graduate Division website. Be aware that you are not required to obtain any copyright permissions in order to file your dissertation. Even for later publication of your work as a book, Fair Use protects most uses of copyrighted materials provided that they are reproduced only in part, for academic purposes of commentary or criticism, so long as such use does not harm the economic value of the copyright. But in any case, university policy explicitly states that no copyright permissions of any kind are required in order to file the dissertation.

Appendix 1: Degree Timeline

This chart models optimal progress through the program.¹ Students entering with a M.A. in musicology typically begin the plan with the second year. Satisfactory progress through the program is one of the requirements for continuing graduate student financial support; all awards are determined through the deliberations of the musicology faculty. Note: no graduate exams will be scheduled between June 15 and September 15.



¹ Average time-to-degree is closer to six years than to five, though some students entering with an M.A. have completed the Ph.D. in four years. Time will legitimately vary according to students' backgrounds, chosen topics, development of special language skills, etc. This timeline is presented as "optimal" because the department cannot guarantee more than five years of support.

² Only one language is required for the M.A., but the faculty recommends that both language requirements be satisfied during the first two years of residence. The faculty encourages students to read extensively during the summer after the second year in order to prepare for the special field exam.

Appendix 2: Departmental Awards

The Charles and Carmela Speroni Graduate Student Award

This award, established through the generosity of Carmela Speroni, is given annually to a graduate student in Musicology. The award is for pre-dissertation work done in the department, normally a seminar paper. Students typically revise their papers in preparation for the Speroni competition. A subcommittee of three members of the faculty judges the submissions; a different committee is constituted each year. The prize includes a cash award, the amount of which varies somewhat from year to year but has always been \$1000 or more. Students must be in good academic standing to be considered for the award. Submissions are solicited during spring quarter and the award is announced at the end of the school year.

The Herman and Celia Wise Graduate Student Award

This award is given annually to a graduate student in Musicology who has advanced to Ph.D. candidacy. The award is for a dissertation chapter. A subcommittee of three members of the faculty judges the submissions; a different committee is constituted each year. The prize includes a cash award, the amount of which varies somewhat from year to year but has always been \$1000 or more. Students must be in good academic standing to be considered for the award. Submissions are solicited during spring quarter and the award is announced at the end of the school year.

The Professor Ciro Zoppo Graduate Student Award in Musicology

This \$3000 fellowship will be awarded to a Ph.D. candidate in the Department of Musicology to support research and travel in connection with a research project. Applicants must submit the following:

1. A one-page essay describing how the Professor Ciro Zoppo Graduate Student Award will enhance a clearly defined research project;
2. A detailed budget; and
3. A detailed curriculum vitae.

Applicants must possess a grade point average of 3.5 or higher. Preference will be given to students who are conducting research on non-canonical composers, prior to 1950, who have limited or no publication. Research should include the use of, but is not restricted to, church records, library holdings, or personal interviews.

The recipient of the award must report on the research project. The report must include a performance, not necessarily by the recipient, during the year following the academic quarter in which the award was presented. A recipient of the Ciro Zoppo Graduate Student Award may reapply if a strong showing of progress toward completion of the research project is made.

Submissions are solicited during spring quarter and the award is announced at the end of the school year. The award is intended to be awarded annually; however, in the event that no suitable candidate is found, that year's payout will be returned to the fund principal.

College Awards

Each year the faculty selects one graduate student to be the department's nominee for the Charles E. and Sue K. Young Graduate Student Award, which is annually given to five UCLA graduate students in recognition of the excellence of their scholarship and academic citizenship.

The faculty also selects a nominee for the College's Distinguished Teaching Award. Regardless of the success of that nomination, the nominee is awarded the department's Graduate Student Teaching Award.

Appendix 3: Summer Support

The department and the university provide a number of opportunities for graduate student teaching experience and financial support during the summer.

For information on Graduate Division Summer Research Mentorships, see <http://www.gdnet.ucla.edu/asis/sfap/srmintro.htm>.

The Graduate Division has for some years also maintained a Quality of Graduate Education program, which allows departments to apply for extra funding to support a well-defined goal affecting degree progress and professional development. We have secured summer funding from this program in the past and hope to do so in the future. Competitive proposals for summer projects that will advance degree progress and/or professional development will be solicited in the spring and ranked by a faculty committee. The proposals should be only a single page in length but should clearly indicate how the work undertaken will meet the goals of the program. If the proposal is related to the dissertation research, it should not summarize the dissertation project but rather specifically address the intellectual and professional significance of the work that is proposed for the grant period.

Most graduate students will at some point teach a summer class. Requests for summer teaching appointments are solicited in the winter, and appointments are based on seniority, degree progress, previous teaching experience, and expertise in the particular subject matter of the course. Graduate students who teach in the summer will be assigned faculty mentors who will assist in the preparation of the course.

Some summer courses require TA assistance. Normally, first-year students who do not have previous teaching experience are not considered for such appointments (an exception might be made if no advanced students volunteer). The Chair appoints summer TAs when enrollments are sufficient, typically 30-50 students, depending on the availability of support funds.

Appendix 4: The Director of Graduate Studies

The Director of Graduate Studies is charged with overseeing the department's graduate program. In particular, the DGS tracks graduate students' degree progress, encouraging timely progress, counseling students on when and how to schedule exams, and advising them in matters of professional development (the DGS is not an advocate for the graduate students nor responsible for counseling them in non-professional matters, for which other resources exist on campus). The DGS guides students in their preparation for the M.A. exam and pays particular attention to the scheduling of and preparation for the Special Field Exam and the Dissertation Proposal Defense, the timing of which varies according to students' topics and previous preparation. The DGS serves as graduate students' primary advisor, periodically holding individual meetings with them, until an advising relationship is officially established with the dissertation advisor.

Additionally, the DGS:

- participates, with the Chair, in the Fall orientation meeting for new students, the end-of-year meetings for all graduate students, and occasionally Town Hall meetings.
- is responsible for organizing the offerings of Musicology 495, the Introductory Practicum for Teaching Apprentices.
- reviews the Grad Guide and relevant websites, bringing forward to the faculty proposals for reform.
- serves as advisor for the Distinguished Lecture Series.
- is authorized to approve exceptions for which a clear precedent and a compelling rationale exist. On other matters the DGS should consult with the Chair and, if necessary, the faculty.
- collects TA preferences from students and faculty and drafts TA assignments for the Chair.
- looks for opportunities to facilitate departmental community.
- chairs the faculty committee that makes the first pass through the graduate admissions files.

The Director of Graduate Studies makes substantial contributions to university service. The importance and extent of the Director of Graduate Studies' duties should, whenever possible, be recognized by the Chair with compensation of a half course release, and perhaps more if curricular revisions or other duties place unusual demands on the DGS's time.