

UNIVERSITY OF CHICAGO



DEPARTMENT OF MUSIC

Graduate Student Handbook

2009-2010

INTRODUCTION

This handbook is intended as a resource for graduate students in the Department of Music at the University of Chicago. It outlines departmental practices, policies, and resources as they relate to graduate study and graduate student life in and around the department.

The handbook has been created jointly by faculty, staff, and students in the Department of Music, and will be updated each summer. The success of future editions relies in great part on the willingness of users to bring suggestions to our attention—omissions, inaccuracies, infelicities, paradoxes, conundrums, crypticisms, redundancies, and so forth. Such suggestions are best directed to the Director of Graduate Studies (DGS) or to an officer of the Graduate Music Society (GMS).

This handbook is not intended to be comprehensive, but rather to supplement other documents issued by the Department of Music and by the University. In particular, readers are urged also to consult:

- the Department's homepage on the World Wide Web:
<<http://music.uchicago.edu>>;
- the Department's *Graduate Curriculum*, available from the Academic Secretary;
- the *Student Manual of University Policies and Regulations*—available online at <<http://www.uchicago.edu/docs/studentmanual/>>—and other orientation materials;
- the welcoming editions of the *Chicago Maroon* and the *Hyde Park Herald*;
- the Chicago Life website <<http://chicagolife.uchicago.edu>>;
- the Music Library's page <<http://www.lib.uchicago.edu/e/su/music>>;
- and, for international students, the Office of International Affairs, Administration Building, Room 203.

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I. DEPARTMENTAL AND DIVISIONAL STRUCTURE

A. The Department and Division at a Glance

Academic and Administrative Staff

Chair

Robert Kendrick
rkendric@uchicago.edu
Goodspeed 313
702-8500

Administrative Assistant

Kathy Holmes
kholmes@uchicago.edu
Goodspeed 310
702-2120

Department Secretary

Melanie Cloghessy
cloghess @uchicago.edu
702-8484

Webmaster & Computer Technician

Mark Winston
markw@uchicago.edu

Director of Graduate Studies

Larry Zbikowski
larry@uchicago.edu
Goodspeed 202
702-8788

Student Affairs and Scheduling Assistant

James Hillis
jhillis@uchicago.edu
Goodspeed 303
702-2089

Practicum Advisor

Amy Briggs
amylbd@gmail.com
Goodspeed 405
702-8098

Co-Chairs of the Language Exam Committee

Robert Kendrick, rkendric@uchicago.edu
Philip Bohlman, boh6@uchicago.edu

University of Chicago Presents
[Concert Office]

Director
Shauna Quill
5720 S. Woodlawn Avenue
702-1233

Director of Production
Rebecca Levy
5720 S. Woodlawn Avenue
702-0971

Director of Communications
Kennon Brown
5720 S. Woodlawn Avenue
834-7965

Performance Program

Director
Barbara Schubert
Goodspeed 403
702-7628

Director of Public Relations
Rashida Black
Goodspeed 407
702-3427

Choral Director
James Kallembach
Cobb 429
702-6063

The Division of the Humanities

Dean
Martha Roth
Walker 213
702-8512

Manager, Administrative Services
Kathy Skurauskis
Walker 201B
702-8509

Dean of Students
Tom Thuerer
Walker 111E
702-1552

Assistant Dean of Students
Miranda Swanson
Walker 111B
702-8498

B. Administrative Staff Functions

The Department Office is open Monday through Friday from 9:00 a.m. to 5:00 p.m. Staff members can help you with almost any question you have. The staff includes:

Kathy Holmes, Administrative Assistant. Kathy is responsible for budgets, payroll, and many other administrative aspects of the Department. She supervises the third-floor staff and can provide you with information about Department policies and regulations.

James Hillis, Student Affairs and Scheduling Assistant (a.k.a. Academic Secretary). James will help you with registration procedures, curriculum, dissertation information, petition procedures, course scheduling and classroom scheduling, among other things. In addition to working with the Director of Graduate Studies, James also works with the Director of Entrance and Placement (admissions).

Melanie Cloghessy, Project Assistant and Receptionist. Melanie oversees the day-to-day activities of the front office on the third floor of Goodspeed Hall and works with the Chair to plan special events.

Rashida Black, Director of Public Relations, Goodspeed 407. Rashida produces publicity materials and concert programs for the larger student performance ensembles, maintains the Department's quarterly calendar, manages performance work-study staff (including practice room monitors, publicity staff, and students working at audition tables and in event ticket sales). If you are interested in performing on campus, ushering, or presenting a pre-concert discussion for any of the student ensemble concerts, contact Rashida.

In addition, the Office of Professional Concerts/University of Chicago Presents (5720 S. Woodlawn Avenue) has as staff Director **Shauna Quill**, Director of Production **Reba Levy** and Director of Communications **Kennon Brown**. Together they work to present concerts on four different series—the Chamber Music Series, the Howard Mayer Brown International Early Music Series, the Saint Paul Chamber Orchestra Series and the concerts of the Department's Artists-in-Residence, the Pacifica Quartet.

For ticket information, visit their website <<http://chicagopresents.uchicago.edu/>>, call 702-8068, or stop by their office on Woodlawn. Sign up to usher for concerts, and you can hear them for free.

C. The Graduate Music Society

The Graduate Music Society (GMS, <<http://music.uchicago.edu/gms/>>) has as members all graduate students in the University of Chicago Department of Music. Each one may participate to as great or little an extent as s/he desires. The GMS is intended to serve the needs of the graduate student body and functions in many capacities, social and academic.

All activities of the GMS are coordinated by its Board of Officers, who are elected annually in May. Officers for the 2008–2009 year are: Peter Smucker (smucker@uchicago.edu), president, and officers Marcelle Peierson (mрпиerson@uchicago.edu), Daniel Gough (danielgough@uchicago.edu), and Meredith Moretz (mmoretz@uchicago.edu). To share an idea or concern with the Board, contact any of the officers.

GMS sponsors several social events each quarter, including informal evening gatherings and potluck parties. It also organizes events of professional or scholarly interest, informational sessions for the comprehensive exams, and special events such as career symposia. For student reference, GMS maintains several binders that contain previous comprehensive, language, and practicum exams as well as a collection of course bibliographies and syllabi.

As a representative body for the Department's graduate students, the GMS Board also acts as a liaison between students and other students, faculty or staff, articulating needs and addressing concerns as they arise. In addition, any GMS officer can act as a first contact for addressing grievances (see page 38).

II. BASIC INFORMATION

A. Intra-Departmental Communications

To receive communications: Department information and announcements, as well as personal communications from faculty and other students, are distributed in several ways including:

- Electronic mailing lists. You need to have an email address, and you should check for messages at least once per day. If you are having difficulty receiving messages, please consult with Mark Winston, who maintains official departmental lists.
- Your individual departmental mailbox. Please check your box regularly, for it is both the Department and the University's primary means of distributing printed announcements.
- Announcements posted on the bulletin board in the Goodspeed Hall elevator, on the 3rd floor of Goodspeed Hall, and on the 3rd floor of Regenstein Library.

Communicating with the Chair, Director of Graduate Studies, or other faculty members:

- All faculty use electronic mail; addresses are listed in the University directory and are available online <<http://music.uchicago.edu/dir>>.
- Each faculty member has a mailbox on the 3rd floor of Goodspeed Hall. NOTE WELL THAT NAMES ARE *ABOVE* INDIVIDUAL BOXES.
- Each faculty member keeps regular office hours. Lists of faculty office hours may be obtained from the Department office.

Communicating with other students: All students have departmental mailboxes. A directory of mailing addresses, phone numbers, and electronic mail addresses for all graduate students will be available early in the autumn quarter.

B. Computing Resources

All students at the University of Chicago are entitled to a CNet ID, which provides access to the University's electronic network and resources, including Internet access and email. Since electronic mailing lists are the primary means of disseminating information in the Department, you are urged to obtain an ID and familiarize yourself with procedures for using the University's Internet resources. The CNet page <<http://cnet.uchicago.edu>> is a good place to start.

After you have registered, you can establish your account by sending an e-mail message to <accounts@uchicago.edu>. Should you have any difficulties, you can call NSIT's Help Line, 834-TECH, or visit its webpage <<http://nsit.uchicago.edu>>.

The Department maintains several mailing lists as well as a homepage on the World Wide Web <<http://music.uchicago.edu>>. You can send mail to all Department

graduate students by directing it to <musicstudents@listhost.uchicago.edu>; announcements of interest to the entire Department (students, faculty and staff) are mailed to <musicdepartment@listhost.uchicago.edu>. Both lists are closed lists, meaning that only subscribers can send messages to them. *You will not be able to post messages to either list from any account other than your University of Chicago (e.g., "@uchicago.edu") account.* The Web page and mailing lists are maintained by Mark Winston, the department's computer technician.

Three Macintoshes and one PC in room 301 of Gates-Blake Hall (directly adjacent to Goodspeed Hall) are set aside for student use during normal department operating hours. All of the computers have up-to-date software (including Microsoft Office and various Internet software packages) in addition to Finale Notepad.

While a laser printer is available, students are not to consider it a primary source for printing. Students are strongly encouraged to transport documents on USB/flash-based drives, as documents on the Cluster computers are subject to deletion at least once a week.

The room is kept locked, and you can borrow a key from the department's front desk during business hours. At other times, you have access to University computer clusters in the Regenstein, Harper (3rd floor, known as USITE), and Crerar (basement) libraries. If you need to print something, please use the computers in USITE, Regenstein, or Crerar.

C. Music Department Facilities

Practice Rooms

Goodspeed Hall houses ten piano practice rooms on the first floor, one of which also contains a harpsichord, along with a storage room for harps, string bass and percussion (Room 101). The practice rooms are open during regular business hours all year, and have extended hours with security monitor during the academic quarter:

Monday–Thursday: 5–10 p.m.

Saturday: 10 am–8 p.m.

Sunday: 12–10 p.m.

When a monitor is on duty, a Chicago ID card is required for entry.

Practice rooms are sometimes reserved for labs required for courses and Performance Program sectionals and coachings. On such occasions, signs will be posted on the doors of the reserved rooms. Please note that the rooms do receive heavy use and that there may be a wait at peak times. More detailed information about practice room policies is posted on the first floor of Goodspeed Hall.

All graduate students are eligible to receive keys to the front door of the building and the practice rooms for extended access after paying a \$30 refundable deposit. See Kathy Holmes or Melanie Cloghessy for keys. ***Nota Bene: When using the practice rooms after hours, students must make sure that all windows and doors are locked upon departure. If you feel uncomfortable leaving the building alone after dark, you***

can call Campus Security for an escort at 123 from the campus phone in the first floor hallway. Please use common sense when walking alone, particularly at night.

Fulton Recital Hall

The Recital Hall is located on the 4th floor of Goodspeed Hall and is home to many performances, rehearsals, and to Colloquium lectures. The hall seats 150 and has recording and sound reinforcement equipment. James Hillis is responsible for scheduling events in the hall and can help you arrange practice time on the concert grand piano, harpsichord, and percussion equipment upon approval from Barbara Schubert, Director of Performance Programs.

Classrooms

The Music Department is responsible for three classrooms: Goodspeed 205, 402, and Regenstein 264. All three classrooms are equipped with a grand piano, as well as multi-media capabilities including CD, cassette and LP players; videocassette (VHS) and DVD players; and a laptop computer interface for projection (i.e. PowerPoint presentations) and audio. If you are teaching or assisting a class, or making a presentation that may require this equipment, please contact the Department Equipment Coordinator for instruction. *It is highly recommended to arrange a conference with the Equipment Coordinator **well in advance** of the day you need to use the equipment, to insure that you understand how it works without the added pressure of the last minute.*

Classrooms are reserved through the Student Affairs and Scheduling Assistant, and **MUST** be booked in advance to avoid scheduling conflicts.

D. Use of Office Equipment

Because of heavy use by staff and faculty, our photocopier and fax machines are unavailable for student use. The only exception is for those students serving as lecturers or course assistants, who are given a class code for limited copier use. Otherwise copying facilities are available in Walker 003 for \$.08 per copy. You might, however, find it easier to use the FedEx Kinko's on 57th Street (which also has a fax service). There are some circumstances when the department will pay for copying. See Kathy Holmes for more information.

The Department has recording equipment available for use by ethnomusicologists conducting fieldwork. To learn about that equipment or to reserve it, contact Melanie Cloghessy.

The Department also has a CD burner, located in the copy room, that is available for use by all graduate students, faculty, and staff in the Music Department. While it doesn't work well for CD recording, it has a DAT-to-CD function that some might find useful. The CD burner should not, of course, be used in any copyright-infringing act.

Finally, the Department also has a paper cutter and a spiral binder. The latter may be useful for students preparing scores, who will have to bring their own coils and covers.

E. Performance Program

Musicians throughout the University community join together in the Department of Music's twelve performing organizations: the University Symphony Orchestra, Chamber Orchestra, Wind Ensemble, University Chorus, Motet Choir, Rockefeller Chapel Choir, Jazz X-Tet, New Music Ensemble, Central Javanese Gamelan, Middle East Music Ensemble, Chamber Music Program and the Piano Program. Membership in all University performance organizations is open to qualified students, faculty, and staff as well as community members. Auditions are held during registration week and into the first week of classes. For audition information and procedures, visit the Performance Program's web site <<http://music.uchicago.edu/?perfabout>> and FAQ: <<http://music.uchicago.edu/faqperf>>, or consult the brochures available in the Main Office (Goodspeed 309).

If, after reviewing the printed and online materials, you have specific questions regarding the student organizations or auditions, please contact Barbara Schubert, the Director of the Performance Program (Goodspeed 403, tel: 702-7628), or James Kallembach, Director of Choral Activities (Cobb 429, 702-6063). Should Barbara or James be unavailable, please contact the Rashida Black.

The Department of Music also offers a number of performance stipends to help defray the cost of private music lessons. These awards are available to registered U. of C. students through competitive auditions. 2009–2010 Visiting Committee Lesson Stipend Auditions will be held on Saturday, November 4. Preference is given to students who are active in one or more of the Department's twelve performance organizations. Detailed information and sign-up sheets are available in the Music Department main office (Goodspeed 309) after October 1.

F. Concerts

The Department sponsors many concerts during the academic year, many of them free. A Quarterly Calendar can be found in print form in Goodspeed 309, as well as posted throughout the building. Online listings are at <<http://music.uchicago.edu/cal>>. You can also sign up to receive weekly notifications of upcoming concerts by submitting your email address at <<http://music.uchicago.edu/email>>. Of particular note are the weekly Noontime Concerts featuring all kinds of repertoire and performers from across campus held on Thursdays at 12:15 in Fulton Recital Hall.

Concerts performed by Artists-in-Residence Pacifica Quartet are sponsored by the Professional Concerts Office, Chicago Presents, and free tickets for students are announced by email by Public Relations Director Rashida Black. There are also ushering opportunities for other professional concerts through Chicago Presents; contact Reba Levy at (773)702-0971 for details.

The Department also sponsors up to 50 students' participation in the Lyric College Opera Circle, which offers the opportunity to attend three free dress rehearsals of

Lyric Opera productions throughout the year. The sign up period for the program is announced before the Autumn Quarter begins each year. In addition, a group backstage tour of the Lyric is usually arranged in January or February. Ask Melanie Cloghessy for more information.

Occasionally, free tickets or ushering opportunities for area events are announced through email.

G. Information on Regenstein Library

Regular Operating Hours

General Stacks and Reading Rooms

Monday–Thursday, 8:00 a.m.–1:00 a.m.

Friday–Saturday, 8:00 a.m.–10:00 p.m.

Sunday, 10:00 a.m.–1:00 a.m.

Circulation/Reserve

Monday–Thursday, 8:30 a.m.–12:45 a.m.

Friday, 8:30 a.m.–9:45 p.m.

Saturday, 9:00 a.m.–9:45 p.m.

Sunday, 10:00 a.m.–12:45 a.m.

Music Service Desk (Joseph Regenstein Library 360)

Monday–Friday, 9:00 a.m.–5:00 p.m.

Recordings Collection (JRL 360)

Sunday - Thursday, 1:00 p.m.–9:00 p.m.

Friday, 1:00 p.m.–5:00 p.m.

Saturday, 12:00 p.m.–5:00 p.m.

See the library homepage for details on hours during exam periods, interim (the period between quarters), the summer, and other periods when regular hours are not observed.

For a general orientation to the Regenstein Library and to locate electronic information in the Library, check postings in the Library or on the Regenstein webpage <<http://www1.lib.uchicago.edu/e/index.php3>>. The on-line catalog (accessible from via the web or terminals scattered throughout the Library) contains the library's complete Music holdings except for materials in the Jazz Archive.

Circulating materials, except recordings which circulate at the Recordings Collection window on the 3rd floor, must be checked out at the Circulation Desk in the Lobby of Regenstein Library. Please note that the circulation desk closes fifteen minutes before the Library does. The Circulation Department handles matters of policy for all the circulating collections in the Library.

Music Library Staff

Scott Landvatter <slandvat@uchicago.edu>, 702-8447

Music Bibliographer

JRL 362

Scott selects books, scores, journals, microforms, computer software, Internet subscriptions, and recordings in the areas of music and dance. He also provides music reference service, consultations, and bibliographic instruction.

Andrew Rea <area@uchicago.edu>, 702-8451

Public Services Assistant for Music

JRL 360

Andrew provides information services for the 3rd floor collections, supervises operation of the Recordings Collection, performs pre-order bibliographic searches for music materials, and assists in coordinating maintenance of the print, audio, and online collections in music.

Deborah Gillaspie <debjazz@uchicago.edu>, 702-3721

Curator, Chicago Jazz Archive

JRL 361

Debbie administers reference services, donor relations, acquisitions and processing for collections held in the Chicago Jazz Archive. She also selects jazz and blues materials for the general collection in consultation with the Music Bibliographer and provides reference services when the Bibliographer is unavailable.

General Information about the Music Collections

The Music Homepage <<http://www.lib.uchicago.edu/e/su/music>> contains a music reference guide and links to music research databases, special collections in music, music publishers' catalogs, and other music resources on the Internet, including audio streams from Naxos, the Smithsonian, and other vendors.

The Music Collections are located on the Third Floor of Regenstein Library, both in RR3 (the Third Floor Reading Room) and in the stacks. Reading room materials are for reference only and do not circulate.

Recordings Collection (JRL 360): The Recordings Collection is a closed-stack collection of over 40,000 LPs, CDs, and tape cassettes of music and spoken word recordings. Music faculty and graduate music students can arrange to charge out items for research or classroom use at any time when the Music Staff is on duty, or the Recordings Collection is open. Please contact Andrew Rea for further information.

Reserve materials: All music reserve materials and videos are charged out at the Circulation Desk in the Lobby of the Regenstein Library and their use is governed by the reserve policies outlined here: <<http://www.lib.uchicago.edu/e/using/reserve/chalk.html>>.

Periodicals: Unbound music periodicals (along with all other current periodicals) are shelved in the Current Periodicals Reading Room (in the 2nd floor reading room on the east end) and do not circulate. Bound periodicals of general interest are kept in the 3rd floor reading room and also do not circulate. Bound periodicals on more specialized topics, however, are housed in the 3rd floor stacks and generally do circulate.

Listening and Viewing Facilities: Facilities for listening to recordings and viewing media are located in the RR3 seminar rooms (JRL 306 and 307). When Recordings is open, headphones may be obtained at the Recordings service point, otherwise they can be obtained at Circulation. A list of available playback equipment can be found at <<http://www.lib.uchicago.edu/e/su/music/musrec.html#Sound>>.

Collected Works and Monuments of Music: Many collected works of composers and Denkmäler (monumental collections of music) are shelved in the 3rd floor reading room and do not circulate; others can be found in the stacks.

Electronic piano: An electronic piano is provided in Room 307 for users who wish to play through scores for short periods of time without removing them from the building. The instrument must be used with headphones available from Recordings or Circulation.

Chicago Jazz Archive: The Chicago Jazz Archive was founded in 1976 to preserve materials on the birth and early growth of Chicago jazz. Over time, due in part to a relationship with the Jazz Institute of Chicago, the collections have grown to span more than eight decades of Chicago and general jazz history. The collections include recordings, publications, photographs, articles, posters, programs, ticket stubs, and other ephemera of musicians, clubs, record companies, and jazz organizations.

In 2007-2008, the collections of the Chicago Jazz Archive were transferred to the Special Collections Research Center. Chicago Jazz Archive manuscript and archival collections are currently being processed as part of the Uncovering New Chicago Archives Project (UNCAP), a three-year initiative funded by the Andrew W. Mellon Foundation. These changes will enable the Library to provide expanded access to the Chicago Jazz Archive, utilizing the facilities, services, and staff of the Special Collections Research Center.

Collections of the Chicago Jazz Archive are made available to researchers in Special Collections in accordance with the Library's Policies Governing the Use of Archival and Manuscript Collections and Guidelines for Using the Special Collections Reading Room. Access to Special Collections for visiting researchers is available through the Privileges Office at the entrance to Regenstein Library. Questions about Special Collections access policies and services can be directed to the Special Collections Research Center.

Deborah Gillaspie, Curator of the Chicago Jazz Archive, continues to provide specialized reference, instruction, and outreach for the Chicago Jazz Archive. She is responsible for developing the collections and also coordinates access to the recordings of the Chicago Jazz Archive. Researchers can contact the Curator at <http://www.lib.uchicago.edu/e/su/cja/ask-email-cja.html>.

H. The Computer Music Studio

The Department of Music's Computer Music Studio, whose Director is Howard Sandroff, is an important research and production tool for students, faculty, and staff. Current facilities support hardware and software synthesis, MIDI programming and sequencing, digital audio recording, editing and signal analysis, and music calligraphy.

Two studios are maintained by the Department and are available to graduate and undergraduate students who are enrolled in, or have completed, appropriate course work. Studio A is located in Goodspeed 210 and is equipped with a G5 Power Macintosh, a Digidesign Pro Tools HD system, auxiliary digital audio and MIDI peripherals. Studio B is reserved for beginning students and is located in Goodspeed 102. Studio B has capabilities similar to Studio A's, appropriately scaled down.

Qualified students doing advanced research or creative work may petition the Director of the Computer Music Studio for permission to use its Linux workstation. The workstation is equipped with advanced music/sound software and is available only to students who have completed the necessary coursework; who are currently working on projects under the direct supervision of the Director of the Computer Music Studio; and who have demonstrated advanced skills in the areas of synthesis, MIDI, signal processing, and the principles of computer music research and production.

The Computer Music Studio provides support services to the University's performing groups. Sound reinforcement, audio recording, synthesis, and digital signal processing are regularly provided to the Contempo, New Music Ensemble, University Symphony and Chorus, and guest performers on the Chamber Music Series.

The Computer Music Studio regularly sponsors performances of works created in the studio. For further information contact Howard Sandroff <sndf@uchicago.edu> or the Studio Managers, Allison Ogden <allison1@uchicago.edu> and Alex Berezowsky <aberezow@uchicago.edu>.

III. COURSES

A. Selecting and Registering for Courses

This section of the handbook is intended to supplement the *Graduate Curriculum*, which gives detailed information concerning programs of study for each of the degrees offered. Copies of the Curriculum are available from the Academic Secretary.

Registration schedule: Registration for autumn quarter takes place the week before the quarter begins. Registration for the winter and spring quarters takes place during the eighth week of the preceding quarter. One weekday of the registration period will be set aside for students to have individual appointments with the Director of Graduate Studies, who will discuss and approve their selections for the next quarter. Two weeks before the registration date, a sheet for appointment sign-up will be posted on the bulletin board across from the Goodspeed 3rd floor elevator. Notices about registration will also be sent via e-mail and posted in the Goodspeed elevator and on the bulletin boards near the Music Library. Students in Advanced Residence who are unable to register on the appropriate day should either designate proxies to register for them, or contact the Academic Secretary prior to the registration date.

Late registration: Students who cannot complete registration with the Dean of Students on the days assigned must inform the Department or the Dean of Students directly to be put on a late registration list. Students who do not make such arrangements are liable for a late registration fee (currently \$100).

Obtaining Course Information

Time Schedules: Official *Time Schedules* are available online approximately two weeks prior to registration <<http://timeschedules.uchicago.edu>>. Departmental course descriptions can be found on the third floor bulletin boards prior to registration and on the department's website.

Required courses: Consult the *Graduate Curriculum* to see whether any of the course offerings will fulfill requirements in your degree program.

Seminars: Topics of departmental seminars and of other specialized advanced courses are posted on the bulletin boards across from the elevator on the 3rd floor of Goodspeed Hall approximately one week prior to registration.

Reading Courses: A Reading Course is an individual tutorial with a member of the faculty. The faculty member must agree to participate, and the agreement must be obtained prior to your registration appointment with the DGS. Contact a member of the faculty with a specific proposal for a Reading Course as early as possible.

Courses in other departments: Basic information about graduate courses (300 and above)

in other Departments is available from the *Time Schedules*. More detailed information is usually available from the office of the Department in which the course originated.

Foreign language study: Students wishing to study a foreign language in preparation for a language examination have the option of enrolling in undergraduate courses for a grade of R, although priority for registration is given to undergraduates. Such foreign language courses cannot be used to fulfill degree requirements. French and Italian are available through the Department of Romance Languages, German through the Department of Germanic Languages and Literatures, and Latin through the Department of Classical Languages and Literatures. Other departments offering language study include Near Eastern Languages and Civilizations, East Asian Languages and Civilizations, South Asian Languages and Civilizations, Slavic Languages and Literatures, and Linguistics.

Intensive non-credit courses that prepare students for foreign language reading examinations are also available through other local resources such as the Divinity School and the Lutheran School of Theology. Notices for such courses are often posted in Goodspeed and in Regenstein Library.

Auditing: Students wishing to attend a course's meetings, but not to fully participate in its activities, should make prior arrangements with the course instructor.

Standard Department Courses

The following courses are among those normally offered for graduate credit by the Department of Music on a regular two- or three-year rotation, unless otherwise indicated.

- 30000 Reading Course (offered each quarter)
- 31000 Introduction to Analysis
- 31100 Analysis of Tonal Music I
- 31200 Analysis of Tonal Music II
- 31300 Analysis of Twentieth-Century Music
- 31500 Modal Analysis
- 31800 Rhythm and Meter
- 31900 Cognitive Science and Music Analysis
- 32100 Pro-Seminar in History and Notation of Monophonic Music
- 32200 Pro-Seminar in History and Notation of Polyphonic Music to 1300
- 32300 Pro-Seminar in History and Notation of Music from 1300 to 1450
- 32400 Pro-Seminar in Music from 1450 to 1600
- 32500 Pro-Seminar in Music from 1600 to 1700
- 32600 Pro-Seminar in Music from 1700 to 1800
- 32700 Pro-Seminar in Music from 1800 to 1900
- 32800 Pro-Seminar in Music since 1900
- 33000 Pro-Seminar in Ethnomusicology (offered each year)
- 33100 Jazz (offered every other year)
- 33500 Introduction to World Music
- 33600 Music of the Middle East

33700	Music of South Asia
33800	Ethnographic Methods (offered each year)
33900	Jewish Music
34000	Composition (offered each quarter)
34100	Composition seminar (offered each quarter)
34500–34600	Instrumentation and Orchestration
34700–34800	Introduction to Computer Music
37100–37200	Pro-Seminar in the History of Music Theory
38000	Score reading and Conducting
41000	Colloquium (offered each quarter)

Sample Seminars

Music and Dance
 Adorno
 Ritual, Rhetoric, Analysis
 Nationalism in Music
 Music and Science in the Early Modern Period
 Popular Music
 The Concept Album
 Musical Identities
 Music and the Passions
 Music in Early Modern Milan
 Contexts for the Second Viennese School
 Source Studies in Italian Opera
 The Theory and Analysis of Rhythm

Standard Course Loads

The following loads are normal, but may be adjusted if circumstances warrant, in consultation with the Director of Graduate Studies:

History and Theory or Ethnomusicology, student entering without an M.A.:

- First year: three courses each quarter
- Second year: two courses each quarter
- Third and fourth years: Music 41000, and zero or one seminar each quarter

History and Theory or Ethnomusicology, student entering with an M.A.:

- First year: three courses each quarter
- Second and third years: Music 41000, and zero or one seminar each quarter

Composition, student entering without an M.A.:

- First year: Music 34000/34100, plus two other courses each quarter
- Second year: Music 34000/34100, plus one other course each quarter

- Third and fourth years: Music 34000/34100, Music 41000, and zero or one other course each quarter

Composition, student entering with an M.A.:

- First year: Music 34000/34100, plus two other courses each quarter
- Second and third years: Music 34000/34100, Music 41000, and zero or one other course each quarter

Registration Procedures

1. Sign up for a registration appointment each quarter with the Director of Graduate Studies. Sign up sheets are posted in and outside the elevator two weeks before registration.
2. Arrive in the Academic Secretary's office in Goodspeed 303 about 10 minutes before your appointment to pick up your Registration Card. Correct the pre-printed information as necessary. All courses that you will attend should be indicated on the Registration Card. The column headed "R" should be checked for the following courses:
 - Music 41000 (Colloquium);
 - Music 34100 (Composition Seminar);
 - any course that you will be auditing (see above);
 - any 20000-level course, including a foreign language.
3. Once the DGS has approved your program for the quarter, and has signed your registration form, you should proceed to the Office of the Dean of Students, Walker 111, to complete your registration.

Change of registration: During the first five weeks of the quarter, there is no fee for dropping or adding courses. A fee is charged for each change of registration initiated by the student after the fifth week of the quarter. Any course dropped after the fifth week will remain on your transcript, and a grade of W will be entered to indicate withdrawal after the deadline.

The Director of Graduate Studies must approve all changes in registration. You may obtain a drop/add card from the Academic Secretary's office and submit the completed card to the DGS for a signature. Then take the signed card to the Office of the Dean of Students.

B. Grades

With two exceptions, all courses that fulfill degree requirements (as outlined in the Curriculum) must be assigned "quality" grades (e.g., A, B, C, D, F, with optional plus or minus). The two exceptions are Music 34100 (Composition Seminar) and Music 41000 (Colloquium), which are assigned the grade of R (registered). Additional graduate courses will ordinarily be taken for quality grades, but may be taken for a grade of P

(pass) by arrangement with the instructor.

Incompletes: From time to time, the pressures of the 10-week quarter make it impossible for a student to complete the work for a course by the deadline stipulated by the Instructor. In such a case, with the agreement of the Instructor, you may elect to take an incomplete for that class. Instructors determine their own course policies regarding incompletes. In most cases, they will simply submit “blank” grades, while in others they might choose to enter an “I” on a grade report. *You must discuss your options for taking an incomplete with your professor before the final class meeting of the quarter.* University policy stipulates that grades of “I” leave traces on student transcripts even when replaced by quality grades.

Students in their first year are required to complete eight courses by August 1 of the year following matriculation. *Though there are no deadlines for subsequent years, all students with two or more incompletes should place high priority on completing work as quickly as possible.* Failure to do so may jeopardize students’ opportunities to retain and/or compete for University funding and to compete for outside funding and University teaching opportunities.

C. Workshops

The Council on Advanced Studies sponsors graduate research workshops in the humanities and social sciences. The aim of these workshops is to bring together faculty and graduate students from the University of Chicago and the wider Chicago area in an effort to create scholarly dialogue and to foster exchange of ideas. For a list of current workshops, see <<http://cas.uchicago.edu/workshops/>>.

D. Colloquia

The Department sponsors a colloquium series which typically includes four or five presentations each quarter, normally on Friday afternoons. Colloquium presentations are made by students and faculty in the Department, and by visiting scholars or composers from elsewhere. As the most regular departmental occasion for intellectual dialogue and one of the most important opportunities for outside professional contact, colloquium is viewed as an important part of academic life in the Department. It is normally taken for credit during the second part of Scholastic Residence, or exceptionally during Advanced Residence, but all students are strongly urged to attend. For an up-to-date list of colloquia, consult the Department’s web page: <<http://music.uchicago.edu/colloq>>.

IV. PROGRAM REQUIREMENTS

A. Information on Exams

Binders containing copies of previous comprehensive, language, and practicum exams are maintained by the GMS for the convenience of the student body. Every effort is made to insure that the sample exams in the binders are up-to-date. These binders are kept in the Main Office, on shelves located beneath the faculty/staff mail slots. Official notification about the passing or failing of all exams comes from the DGS.

Practicum Exams

Examinations in practical musicianship skills are administered by the Department of Music. These include examinations in basic musicianship skills and advanced musicianship skills. Examinations in basic musicianship include musical dictation, sight-singing, and sight-reading at the piano or another instrument in the Western musical tradition. Advanced musicianship skills include three skills to be realized at the piano (for students with advanced keyboard skills) or realized in written form (for students with no advanced keyboard skills): figured bass, reading of open vocal scores in old clefs, and orchestral score-reading (with a 24-hour preparation period). Other advanced musicianship skills are atonal dictation, transcription of music from oral or improvisatory traditions, improvisation in an improvisatory tradition, and playing in a University ensemble for at least one year concluding with a public concert. Aside from the dictation exam, which is administered to all examinees simultaneously, the exams are performed in individual appointments before the Practicum Committee. The score-reading exam is available 24 hours in advance, and the figured bass and clef-reading exams allow 10 minutes for preparation.

The number and kind of musicianship examinations required for students in the Composition, Ethnomusicology, and History/Theory tracks are discussed in the respective sections of the *Graduate Curriculum*. There is no limit to the number of times that a student may retake practicum examinations. Informal non-credit instruction and further information is available from Amy Briggs, Chair of the Practicum Committee, Goodspeed 405.

Language Exams

Written examinations in French, German, Italian, and Latin are offered each quarter. Examinations in other languages are provided by petition. Language examinations require the student to translate about 400 words of a passage of medium difficulty from source materials or musicological literature. Students are given two hours to translate the entire passage with the aid of a foreign language dictionary. International students whose native language is not English will be allowed an additional 30 minutes to complete the exam. However, International students who have received a previous degree from an English-speaking Institution will not be allowed the extra time. The quality as well as the

accuracy of the translation is judged.

Students in the History or Ethnomusicology programs must pass three languages; students in Theory, two; and students in Composition, one. There is no limit to the number of times that a student may retake a language examination. For more information on Language exams, see the *Graduate Curriculum*, or contact the Chair of the Language Exam Committee.

Comprehensive Exams

The “Comps” are given in mid-September each year and must be taken by students at the beginning of the third year, or, in the case of students entering with an M.A., may be taken at the beginning of the second year (in consultation with the DGS). Examinations differ according to the specific program of study. Information regarding the specifications of the examinations for your program can be found in the *Graduate Curriculum*. There are three different types of exams:

- Take-home examinations in Composition and in Analysis: Students normally pick up an exam on Friday and return it Monday. During that time they are asked to produce a written analysis or a composition as required by the instructions.
- Three-hour classroom examinations: These include the Single Sheet exam and the essays covering historical periods, topics in music theory, topics and areas in ethnomusicology, and conceptual foundations of the study of music. The single sheet exam tests the student’s ability to identify and classify scores according to different styles and historical periods. The essay exams normally ask the student to write one longer and several shorter essays about specific topics from the area of the exam.
- Oral Examinations: Composition students will take an oral repertory exam focusing on ten pieces from the standard repertory. The list of pieces with a set of guidelines for how to prepare them will be made available to the students at least six months before the exam.

Studying for comprehensive exams can be a wonderful opportunity for students not only to deepen what they have learned in pro-seminars and seminars, but also to gain more extensive knowledge of repertory and read widely in their fields, thus broadening their horizons. Given the distribution of course offerings and the structure of the curriculum, students may take exams in areas in which they have not had previous course work. Often students work in informal study groups over the summer to exchange information, discuss readings, and learn repertory. In addition to helping reduce exam anxiety, these groups can be enormously beneficial to intellectual dialogue and growth.

Every year, the GMS organizes an informational meeting with students and faculty regarding the Comprehensive Exams during May of the Spring Quarter. In that meeting faculty convey their general expectations for the exams and students ask questions. A range of faculty representative of the different tracks attends. Students should also seek out individual faculty members during office hours to ask about

particular areas where they have questions.

In general students should view themselves as intellectual entrepreneurs in the course of preparing for exams. An important goal of the exams is for students to learn to manipulate forms of scholarly information and ideas in flexible ways, to create their own syntheses out of them, and thus prepare themselves for the dynamic nature of the fields of study tested. Faculty strongly encourage students to review past exam questions, but not allow them to overwhelm the importance placed on the newest scholarship.

Each individual segment of the examinations is evaluated on a pass/fail basis. Students will be notified by mail of their results, usually within four weeks of the exam. In rare cases, a student will be asked to appear before three faculty members to answer questions about his/her exam before final determination of pass or fail is made. Students who fail a segment of the examinations are normally asked to retake it in the following year

If you have other questions about the Comps, contact the Director of Graduate Studies.

B. Annual Review of Progress

Students are asked to fulfill the satisfactory progress requirements for each program as described in the *Graduate Curriculum*. The faculty reviews students' academic progress at the beginning of Spring Quarter and makes recommendations for the renewal or increase of financial aid to the Dean of Students in the Humanities (when funds are available). The purpose of these reports is to demonstrate that you have completed program requirements for the previous year and that you are on schedule to complete requirements for the current year. The requirements for each program are given in the *Graduate Curriculum*. In May of each year, each student in Scholastic Residence is scheduled for a brief conference, normally with two members of the faculty.

These conferences are intended to:

- take stock of the student's activities during the previous year,
- review the student's file in order to address possible discrepancies in departmental records,
- project a course for the upcoming year and into the more distant future,
- give the student a formal opportunity to voice any concerns that may have arisen or to ask questions about his or her progress and goals.

In some cases, the faculty may request a conference with students in Advanced Residence as well.

C. The Master of Arts (M.A.) Degree

Who should apply: Receipt of an M.A. is not required for students pursuing the Ph.D. Once the Ph.D. is received, the M.A. degree has little professional currency. You are advised to apply for an M.A. under the following circumstances:

- if you (wish to) terminate your studies at Chicago before receiving the Ph.D.;
- if you intend to apply for teaching positions, or to pursue other professional opportunities where an M.A. would be valued, before completing your Ph.D. requirements;
- if you wish to acquire credentials in a sub-field different from the one in which you will receive your Ph.D. For example, a historical musicologist or music theorist with a strong and active interest in ethnomusicology might wish to complete the extra requirements for the M.A. in Ethnomusicology, prior to completing the Ph.D. requirements in History and Theory. Likewise, a composer might complete the requirement for an M.A. in Theory (in addition to choosing Theory as his or her Minor Field).

When to apply: You may apply for the M.A. during the quarter when you anticipate that you will with certainty complete the M.A. degree requirements, or in any subsequent quarter after completing the requirements. Refer to the *Graduate Curriculum* for the requirements in each degree program, and consult with the Academic Secretary before submitting an application. Applications for the M.A. must be submitted no later than the first day of the quarter in which the degree is to be awarded. See the *Student Manual of University Policies and Regulations* for further information on degree deadlines: <<http://www.uchicago.edu/docs/studentmanual/>>.

Special M.A. requirements: Depending on your degree program, you are required to submit either a composition or two seminar papers to the department. Submissions should be made directly to the Director of Graduate Studies. The DGS will provide the information regarding due dates; normally, submission is due around the fourth week of the quarter. Seminar papers should be submitted as clean, unmarked copies and will normally incorporate revisions suggested by the instructor of the seminar.

D. The Dissertation Process

For Students in Composition

The Composition Prospectus: The Composition Prospectus is a one-page document describing the dissertation composition. It should describe the dissertation in as much detail as possible, including discussion of instruments, personnel, hardware, software, and any other parameters that might affect the final realization of the composition. The Composition Prospectus should not be submitted until all parts of the Comprehensive Examination have been successfully completed. Following approval of the Prospectus, the document will be filed in the student's dossier in the Department of Music. Major changes in the proposed composition should be submitted to the Director of Graduate Studies for faculty approval.

Ph.D. Paper: Prior to defending the dissertation piece, students in Composition will have written a substantial paper, normally 30–50 pages in length and presented it for discussion and approval to a committee of three faculty members. At least one committee

member must be a member of the Composition faculty. The completed paper will normally emerge from coursework done in pursuit of the minor field. The defense must be held before a committee of at least three faculty, including one member of the composition faculty. The paper must be submitted to the committee no later than two weeks before the defense. Usually the Ph.D. paper will be completed during the first year of Advanced Residence.

The Dissertation: The student must compose a substantial work with score (and a full set of parts where relevant), accompanied by a program note and a set of instructions for the performers (where relevant). If the composition exists solely in an electronic format (as a CD or Videotape, or both), it must be submitted together with a description of the hardware and software used and a time line, describing graphically or verbally the relationship between raw musical material (acoustic or electronic), electronic processing, and final acoustic event. The composition should be completed within three years after admission to candidacy. Extensions, however, may be granted under special circumstances. The dissertation must be approved by two members of the composition faculty. The score of your composition is filed with the Office of Academic Publications and made available for distribution through the same channels as a dissertation in prose.

The department requires no formal proposal for the Ph.D. paper, although your faculty supervisor may request one from you. Ph.D. papers are approved by a committee of three readers. The presentation of the paper should be scheduled in consultation with your committee. Unlike the defense of the dissertation composition, the presentation of the Ph.D. paper is not public.

Dissertation Composition and Defense: For a full description of the dissertation composition, see the *Graduate Curriculum*. There are two faculty readers for a dissertation in composition, and the timing of the defense is at their discretion. You must consult the Academic Secretary before scheduling your defense. A copy of the completed dissertation must be presented to the department no later than two weeks before the date of the defense. A recorded performance should be prepared for presentation at the defense.

The defense is public and is often attended by faculty and students from the Department and beyond. It normally consists of a short presentation about the dissertation by the candidate, which is followed by questions from the faculty and the public. Following a successful defense, the faculty may nonetheless require you to make revisions that will have to be approved by your committee. Before graduation, the Dissertation Office <<http://www.lib.uchicago.edu/e/phd/>>, which may unilaterally require you to make alterations to the physical document, must also approve the dissertation. A meeting with a member of that office should be arranged before the dissertation is completed. If your dissertation is in a non-standard medium (*e.g.*, it is computer-generated and no score exists), speak with members of the Composition faculty well in advance of the defense; they will advise you as to how to prepare a copy that satisfies the requirements of the Dissertation Office. Because of the work that is usually necessary following the defense, plan to receive your degree during the quarter after the one in which you successfully defend.

Dissertation funding for composers: Students in composition are eligible to compete for university dissertation funding, as described above under “dissertation funds.” Although the eligibility requirements are written with prose dissertations in mind, the University has in the past shown considerable flexibility in making it possible for composition students to compete successfully for these funds. The DGS and the Composition faculty can advise you on how you might prepare an application.

Guidelines for the Pieces Performed at Tomorrow’s Music Today: Programming decisions for Tomorrow’s Music Today (TMT) are made by the composition faculty of the Department of Music. Generally there will be two TMT concerts per season, scheduled during the spring quarter. The following are the general guidelines for pieces programmed on a TMT concert.

- a) Each piece should be a maximum of fifteen minutes in length with the exception of dissertation pieces, which may be longer. It is possible, however, that if dissertations exceed the prescribed length by a great deal, only a portion of them will be performed.
- b) Pieces written for the ensembles in residence are all appropriate for TMT concerts. Writing for larger chamber ensembles is an option only in the case of the dissertation composition, but the larger and more complicated the ensemble, the greater the possibility that logistical considerations will prohibit its inclusion. Normally for the dissertation no more than four additional musicians beyond those in the resident ensembles can be used. The use of electronics will be considered the equivalent of one performer when there are expenses incurred by their use. Anyone wishing to exceed these limits (e.g., with additional instruments, mixed media, etc.) will be responsible for securing the necessary extra funds independently via grants or other external sources **ahead of time**. No exceptions.
- c) In general, the Department will not include a piece by the same composer in two successive years of Tomorrow’s Music Today concerts.
- d) In general, all pieces programmed on TMT concerts should be world premieres.
- e) Deadlines for completion of TMT scores and parts are firm:
 - SCORES: March 1
 - PARTS: March 1

Important: Conducted scores will need to be submitted to the conductor two weeks PRIOR to the deadline.

Failure to meet these deadlines may result in cancellation of a planned performance. Scores and parts must be submitted in workable format: thoroughly proofread, neatly printed, and appropriately bound, with all page turning problems solved in the individual parts.

- f) The Chair of the Contempo committee issues calls for participation in a TMT concert during the summer of the previous year.
- g) A student can expect to have a piece included on a TMT concert at the end of the

second or third year of residency, provided the deadlines specified above are met. A student can also expect to have his/her dissertation project performed on a TMT concert, if the piece is of appropriate scope and format. Every effort is made by the composition faculty, in consultation with the performers, to accommodate additional works by graduate composition students when feasible.

For Students in Ethnomusicology

The Special Field Examination: The focal event of the second part of Scholastic Residence for students in Ethnomusicology is the oral Special Field examination. From the student's viewpoint, the purpose of the examination is (1) to show evidence of adequate preparation in the well-defined domain of musical scholarship in which the student's research will be primarily situated, and (2) to present and defend the dissertation proposal. Steps leading up to the Special Field examination include assembling a faculty committee, defining the field, and drafting and revising the proposal. Students should initiate exploratory discussions with one or more faculty members concerning possible directions for research as early as possible during the second part of Scholastic Residence. It is important to realize that the initiative for these discussions falls on the student, not on the members of the faculty. Although schedules vary, a student should assemble a committee and define the field by the end of the first year after the Comprehensive Exams, taking the examination no later than the end of Scholastic Residence.

Assembling a Committee: There is no formal procedure (*i.e.*, no special paperwork) for assembling your Special Fields committee, which should consist of at least three members of the faculty. The Chair of the Committee will be the primary reader of the dissertation, and the other members of the Special Fields committee will normally be readers of the dissertation. Although the Chair of the Committee should be a member of the Music Faculty, the other members may be drawn from other departments when appropriate. In special cases, by arrangement with the Department, a scholar not affiliated with the University may be invited to join a committee.

The Proposal: Although there are no formal constraints regarding the length of the dissertation proposal, ordinarily it will be 20–30 pages (excluding bibliography). The goal of the proposal is to characterize the topic or problem, to indicate the relationship of the proposed dissertation work to previous scholarship in the field, and to suggest what the dissertation will contribute to the field of scholarship. The projected organization of the dissertation should be outlined, chapter by chapter. A working bibliography should be appended. A student should expect that the proposal will go through more than one draft *prior* to setting the date for the Special Field examination. Copies of previously approved proposals are available for examination upon request in the Department office.

Scheduling the Examination: Before scheduling the exam, the student must consult the Academic Secretary to insure that the proper paperwork can be processed. When all members of the committee have approved the proposal, the examination should be

scheduled at a time that is agreeable to all committee members. The Special Field examination should not be scheduled until all parts of the Comprehensive Examination have been successfully completed.

The Relationship of the Special Field Committee to the Dissertation Committee:

Ordinarily the two committees will be coextensive, but, changes in the dissertation committee following the Special Field examination may be made without formal procedure.

Working with the Dissertation Committee: There is no standard practice regarding the roles of members of your dissertation committee. Some students work autonomously until they have a completed draft of the dissertation to present. Others submit work in progress to the principal reader or to all three of their readers. Different faculty members have different styles of working with advanced students, and different students need different levels of feedback from the members of the committee. It is important however, that you consult each member of your committee at an early stage of writing, so that expectations are clear on all sides.

The Final Stage: Your primary reader or committee will tell you when it is appropriate to schedule a defense of the dissertation. Students must consult the Academic Secretary before scheduling the defense, no later than 3 weeks in advance of the proposed date. Additionally, a copy of the completed dissertation must be presented to the Department no later than two weeks before the date of the defense, together with a short abstract (typically two or three pages). The text, notes, and bibliography should be in final form, although a small number of minor omissions in the notes and bibliography are acceptable at this stage. Examples and graphics are preferred in final form at this stage, but at minimum must be clear and legible.

The defense is public and is often attended by faculty and students from the Department and beyond. It normally consists of a short presentation about the dissertation by the candidate, which is followed by questions from the faculty and the public. Following a successful defense, the faculty may nonetheless require you to make revisions, to be approved by your committee. Before graduation, the dissertation must also be approved by the Dissertation Office <<http://www.lib.uchicago.edu/e/phd/>>, which may unilaterally require you to make alterations in the physical document. A meeting with a member of that office after several chapters have been completed may save some time and aggravation in the long run; in any case, a meeting should occur around the time of the defense. Because of the work usually necessary following the defense, plan to receive your degree during the quarter after the one in which you successfully defend. The defense of the dissertation cannot be scheduled until all other degree requirements have been completed.

For Students in the History and Theory of Music

Defense of the Dissertation Proposal: Students in the History and Theory of Music must pass a two-hour oral examination, based on the dissertation proposal. The proposal must

be approved by a three-person faculty committee for purposes of the defense and submitted in final form at least two weeks prior to the exam. The dissertation proposal will address the propriety and feasibility of the proposed topic, and the defense itself will include questions about areas included in as well as surrounding the topic. The proposal will include a bibliography, as described in the *Graduate Curriculum*. The defense will be scheduled at some point after all parts of the Comprehensive Exams have been passed. Once the dissertation proposal has been approved, it will be filed in the student's dossier in the Department.

Assembling a Committee: There is no formal procedure (*i.e.*, no special paperwork) for assembling your proposal defense committee, which should consist of at least three members of the faculty. The Chair of the Committee will be the primary reader of the dissertation, and the other members of the defense committee will normally be readers of the dissertation. Although the Chair of the Committee should be a member of the Music Faculty, the other members may be drawn from other departments when appropriate. In special cases, by arrangement with the Department, a scholar not affiliated with the University may be invited to join a committee.

The Proposal: Although there are no formal constraints regarding the length of the dissertation proposal, ordinarily it will be 20–30 pages (excluding bibliography). The goal of the proposal is to characterize the topic or problem, to indicate the relationship of the proposed dissertation work to previous scholarship in the field, and to suggest what the dissertation will contribute to the field of scholarship. The projected organization of the dissertation should be outlined, chapter by chapter. A working bibliography should be appended. A student should expect that the proposal will go through more than one draft *prior* to setting the date for the Dissertation Proposal defense. Copies of previously approved proposals are available for examination upon request in the Department office.

Working with the Dissertation Committee: There is no standard practice regarding the roles of members of your dissertation committee. Some students work autonomously until they have a completed draft of the dissertation to present. Others submit work in progress to the principal reader or to all three of their readers. Different faculty members have different styles of working with advanced students, and different students need different levels of feedback from the members of the committee. It is important however, that you consult each member of your committee at an early stage of writing, so that expectations are clear on all sides.

Dissertation Funds: Students whose research requires them to spend time abroad are urged to investigate funding opportunities such as Fulbright, Luce, and DAAD grants. Information about such opportunities is maintained by the Dean of Students Office.

Students who have completed all Department requirements except for the dissertation, and who have an approved proposal and a completed chapter are eligible to apply for University funding that will support them for a year while they complete the dissertation. The University sponsors several funding competitions, including those under the auspices of the Whiting Foundation, the Harper Fund, and the Franke Institute of the Humanities. Information about these competitions is circulated in January, and

applications are due in March. Successful applicants are expected to be in a position to complete the dissertation in a concentrated 18-month period. Other dissertation write-up grants are available from sources external to the university, such as the American Musicological Society and the American Association of University Women. More information about dissertation funding is available through the DGS and the Division's Dean of Students.

The Final Stage: Your primary reader or committee will tell you when it is appropriate to schedule a defense of the dissertation. Students must consult the Academic Secretary before scheduling the defense, no later than 3 weeks in advance of the proposed date. Additionally, a copy of the completed dissertation must be presented to the Department no later than two weeks before the date of the defense, together with a short abstract (typically two or three pages). The text, notes, and bibliography should be in final form, although a small number of minor omissions in the notes and bibliography are acceptable at this stage. Examples and graphics are preferred in final form at this stage, but at minimum must be clear and legible.

The defense is public and is often attended by faculty and students from the Department and beyond. It normally consists of a short presentation about the dissertation by the candidate, which is followed by questions from the faculty and the public. Following a successful defense, the faculty may nonetheless require you to make revisions, to be approved by your committee. Before graduation, the dissertation must also be approved by the Dissertation Office <<http://www.lib.uchicago.edu/e/phd/>>, which may unilaterally require you to make alterations in the physical document. A meeting with a member of that office after several chapters have been completed may save some time and aggravation in the long run; in any case, a meeting should occur around the time of the defense. Because of the work usually necessary following the defense, plan to receive your degree during the quarter after the one in which you successfully defend. The defense of the dissertation cannot be scheduled until all other degree requirements have been completed.

E. Resource Faculty

The Music Department, like the University at large, has a highly interdisciplinary consciousness. We maintain a listing of University of Chicago faculty from outside the Music Department who have strong academic interests in music. They are given here in order to bring to your attention faculty who may provide advice on extramusical matters, serve as resources for choosing and taking extra-departmental courses, and in some cases sit on dissertation committees. In these various ways, resource faculty may help structure your extramusical studies, although many faculty members not listed here may do so also.

Andrew Abbott, Sociology: sociology of music; social structure of careers among musicians in 18th century Germany

Michael Allen, Classical Languages and Literature, Medieval Latin, early medieval chronicle tradition

David Bevington, English (emeritus): music in Shakespeare and other Elizabethan drama, opera and literature

Jean Comaroff, Anthropology: South Africa, globalization, including music

Kathleen Neils Conzen, History: social history of American music, especially of the 19th and 20th centuries; role of music within American immigrant communities

Daisy Delogu, Romance Languages and Literatures, Old and Middle French, late medieval French literature

Wendy Doniger, Divinity, SALC, Committee on Social Thought: opera and myth

Victor Friedman, Slavic Languages and Literatures: Macedonian folk music

Rachel Fulton, History: medieval liturgical texts

Susan Gal, Anthropology: Bartók in the context of language, ritual, and nationalism in Eastern Europe, especially Hungary

James Lastra, English; Cinema and Media Studies: early 20th century film music in the context of film sound; sound recordings in film; acoustics; Adorno on music and sound technology

David Levin, German Studies; Cinema and Media Studies: Wagner, radical stagings of opera, and other operatic topics

Mike O'Donnell, Professor of Computer Science: digital sound and computer music; scientific visualization; course on Digital Sound Modeling (Computer Science 295)

Danilyn Rutherford, Anthropology: music, media, nationalism in Papua New Guinea and Melanesia

Noel Swerdlow, Astronomy and Astrophysics; Committee on Conceptual Foundations: Medieval music theory and science, Wagner

Elissa Weaver, Romance Languages: Italian Renaissance theater and performance, religion and women

David Wray, Classics: Roman drama and its reflections in opera

V. EMPLOYMENT, FINANCES, AND CAREER PLANNING

A. Teaching Opportunities

Most students entering the academic job market are expected to have had some experience teaching adults (college age and above) in a classroom setting. Department students should seek opportunities, both in the University and outside it, to gain valuable classroom experience. Here are the most common venues where such opportunities are found:

In the Department

Each spring, the department invites applications for teaching positions in the College.

- Lecturers teach their own courses, typically chosen from 10100, 10200, 10300, 10400 and 14100–14200 (a two-quarter sequence), and are responsible for designing and implementing all components of those courses (within the limits of the course description and College guidelines), including creating and evaluating assignments and exams. The Center for Teaching and Learning <<http://teaching.uchicago.edu>> offers a workshop each fall for students who will be serving as lecturers for the coming academic year. Its website also contains a wealth of information on course design, pedagogical methods, self-evaluation and the creation of teaching portfolio, among other topics.
- Course assistants typically work 8–10 hours per week grading papers, tutoring students, leading sections and musicianship labs and giving occasional lectures for the following courses: 10100, 10200, 10300, 10400, 12100–12200 (a two-quarter sequence) and 15100–15300 (a three-quarter sequence). The course assistant for the computer music studio is also responsible for equipment maintenance. Normally, students in the second part of Scholastic Residence or in Advanced Residence fill these positions.

Tuition reimbursement is available for students in Advanced Residence who serve as Lecturers or Course Assistants. Please see the section on Payroll below for important procedures that you must follow if you receive one of these positions.

In addition, the Department office is frequently asked to recommend teachers of piano, voice, etc. The office maintains a list of students who teach musical performance privately. If you would like your name added to the list, which is usually compiled at the beginning of the Autumn Quarter, mention your availability for teaching when submitting information requested by the Project Assistant, Melanie Cloghessy, for the Department directory. The information will both be included in the Department Directory and kept on a list distributed to those who inquire about private lessons.

In the University

Students whose dissertations are well under way may propose to teach an undergraduate course related to their research, under the auspices of the Stuart Tave fellowship. Proposals are invited during winter quarter.

For those students who are fluent in a foreign language, some opportunities exist for teaching sections of elementary language courses in other departments.

Outside the University

The Music Theory Mentoring Partnership provides opportunities for graduate students to teach undergraduate music theory courses at local colleges and universities. Participants work closely with members of the respective institution's theory faculty, who provide introductions to the curriculum and institutional culture, sit in on some classes and provide feedback, and serve as resources for working through particular problems that arise in the classroom. Students are compensated at a pay level set by the participating institution. Applications are welcomed from all departmental graduate students who have completed two years of course-work (one year in the case of students entering with an MA from another institution).

In addition, the College Music Society Directory lists over 30 music departments in the Chicago area. These departments frequently hire advanced graduate students on an adjunct (course-by-course) basis. Department students have taught at a number of these institutions, including Roosevelt University, the University of Illinois at Chicago, Columbia College, DePaul University, Loyola University, the American Conservatory, and Chicago State University. Other opportunities have arisen in adult education through the Newberry Library, the Hyde Park Community Center, and various libraries and religious institutions.

B. Financial Support

Graduate Research

Students working on dissertations or giving papers at conferences can request financial assistance for limited expenses related to research or composition, such as: purchase of microfilms or fieldwork equipment, travel to libraries and conferences, and copying of musical examples. Requests for these funds should be made to the Chair in writing, stating what your needs are and what the approximate costs will be. You must submit original receipts.

A regular round of competition for fellowships for special research, travel to conferences, workshops, seminars, and the like, will be announced each year in March (see below).

Renewal of Financial Aid

Applications for the renewal of financial aid must be filled out and returned to the Dean of Students Office by the first day of the winter quarter. Signs will be posted in the department and in the library when applications become available. If you fail to submit the application, your aid may not be renewed for the subsequent academic year.

Fellowship Opportunities

Graduate students are encouraged to seek funding from outside the University to supplement or substitute for Departmental funding. Certain fellowships, such as the Liebmann and Mellon Fellowships require Departmental nomination. Other fellowships, such as the Javits Fellowship are open to eligible students to apply directly. Students who need to go abroad for fieldwork or source studies may apply for Fulbright Fellowships and fellowships offered by individual countries (such as the DAAD Fellowships for Germany). Fulbright information sessions are organized by the Dean of Students' office in the Spring Quarter. Students are encouraged to explore fellowship opportunities through the Fellowship Kiosk maintained by the Office of Graduate Affairs <<http://grad-affairs.uchicago.edu/programs/fellowships.html>> . The page provides a wide variety of information and facilitates detailed searches for opportunities ranging from travel grants to dissertation-year fellowships.

The Division of the Humanities and the University also offer dissertation-year fellowships designed for students to finish their thesis in a final year of dissertation writing. In the Winter Quarter, the DGS solicits applications for Harper, Whiting, and Franke Institute Fellowships. Students need to submit one or two dissertation chapters, the proposal, and letters of recommendation from their advisors. At the beginning of Spring Quarter, the Department nominates candidates who are selected to compete across the Division or the University (in the case of the Harper Fellowship). Students will be notified of decisions in early May. The Division of the Humanities also offers individual travel grants to assist with research trips.

Since 1998, The Department of Music has held various ad hoc fellowship competitions including the Wadmond and the Kaschins for music graduate students and third- or fourth- year music concentrators. During March the DGS solicits proposals for projects dealing with music research, study, or performance (in the case of composition). Students may request support between \$1,000 and \$12,000 and may request long- or short-term support for research and study relevant to dissertation or senior essay. The request should consist of (1) a proposal of 500 words (maximally) describing your project; (2) a detailed budget; (3) a list of funding or fellowship opportunities for which you have already applied. Notifications will be made around the middle of the Spring Quarter.

Student Jobs and Payroll

Work-study: There are several student positions available within the department, including work-study or part-time positions for the student performing organizations and concert office. If you are eligible for work-study and have received one of our positions you must go to the Office of Career and Placement Services (in Ida Noyes Hall) and make a formal application. A work-study requisition form will be given to you. This should be brought back to Kathy Holmes, who will fill it out with the proper payroll information and give you further instructions. At the same time, tax forms must be filled out, for which identification is required. Acceptable ID is: driver's license, passport, social security card, or draft card. After you have been processed through payroll, a bi-weekly time card will be placed in your mailbox. Fill it out with the hours you have worked (or are going to work) and return it to Kathy.

Teaching positions: (see above) Once you have been informed by the Chair that you have received a position as an instructor or course assistant, Kathy Holmes will inform you of the necessary procedure to be placed on monthly payroll. **Please note**: You should inquire about this procedure by the end of the quarter **PRIOR** to the quarter in which you will teach.

Taxes

During tax season (January to April), most state and federal income tax forms are available from a rack near the entrance on the first floor in Regenstein Library. Forms are also available from local post offices as well as the Internal Revenue Service's website <<http://www.irs.gov>>. If you have specific, University-related questions about filing your taxes, visit the Office of the Dean of Students, Walker 111.

If you are receiving financial aid, be aware that all "direct" funding (*i.e.*, fellowships or scholarships, but not loans) that you receive is taxable to the extent that it exceeds tuition and mandatory costs. These costs include the student activity fee, the student health fee (but *not* the insurance premium), and all textbooks. Since no formal reporting procedure exists for income from financial aid, you will not receive a W-2 from the University. Nonetheless, you are legally bound to claim the taxable portion of this income on your tax forms as though you had received a W-2.

If you have a fellowship which provides you with an annual stipend, you may need to file estimated taxes to avoid paying a tax penalty when you file in April. See IRS form 1040-ES and/or Illinois form IL-1040-ES (available in the Reserve Room) to determine whether or not your financial situation warrants filing estimated taxes. Note that the first estimated payment in a tax year is due on April 15 of that year, and thus is filed at the same time as the final return for the previous tax year.

Foreign students please note: Unless you have been in the U.S. for many years or are a permanent resident (a Green Card holder), you are required to file tax form 1040NR (for Non-Residents) to report your stipend. Situations vary widely, but many countries have tax treaties with the U.S. that may exempt students from paying taxes on their

stipend. Special publications from the IRS can help you to find out. Please contact the Dean of Students or the Office of International Affairs if you have any questions.

C. Career Planning

Preparing for a career after graduate school is an obviously complex topic that cannot be treated fully here. Beyond students' academic training, their pedagogical and professional preparation is a high priority for the Department. The Director of Graduate Student Development coordinates the activity of the Committee of the same name, which works with graduate students who are teaching (or assisting in) undergraduate courses. The DGSD also helps students prepare for academic placement (including post-doctoral fellowships) after the completion of the degree, monitoring job possibilities, improving presentations, and discussing career plans with those who are at an appropriate stage to do so. Below are several additional resources and preliminary pieces of advice:

- The Department maintains a list of currently advertised academic positions in music. It is located in a binder labeled "Job Listings," under the faculty and staff mail boxes in the main office.
- You might wish to subscribe to the Music Vacancy List issued monthly by the College Music Society to get a comprehensive picture of academic positions in music.
- Faculty in your field will be willing to speak with you from time to time, at your initiative, about ways that you might prepare yourself for your career.
- Become a member of national and regional professional societies in your discipline. Take advantage of opportunities to attend meetings of these societies.
- Open an Interfolio (credentials) file at the office of Career Advising and Planning Services (CAPS, in Ida Noyes Hall). Begin thinking about whom you will request to write reference letters for your dossier. Take advantage of positive contacts you have with faculty. The appropriate time to ask a member of the faculty for a letter is soon after you have completed your studies with that individual. Keep on file copies of all substantive work that you have done, with comments from the faculty member. For more information on CAPS, consult <<http://caps.uchicago.edu>>.
- Be aware of temporary teaching opportunities, both in and out of the University. After you have passed the Comprehensive exams, apply for positions for which you are qualified.

VI. GRIEVANCES

Although every effort is made by students, faculty, and staff to maintain a smoothly running Department, problems do occur. This section is designed to answer the question “whom should I talk to about ... ?” and to lay out the various paths you can follow to resolve your concerns.

The GMS Board of Officers is intended to function as a liaison between students and other students, faculty, or staff. Regardless of the nature of your grievance, the GMS Officers can help you determine how best to deal with it. They can also advocate on your behalf, providing anonymity where appropriate.

Depending on the nature of the grievance, it may be addressed:

- Directly to a particular party or her/his supervisor. For example, problems with staff can be addressed to the Administrative Assistant, and problems with faculty can be addressed to the Director of Graduate Studies.
- To higher administrative levels, including the Department Chair, the Dean of Students in the Humanities, and the Dean of Students in the University.

In either event, if you are dissatisfied with the results you achieve at a particular level, your concern can be addressed to the next higher administrative level in the form of an appeal.

The University provides three further avenues for the resolution of grievances, which function independently from your affiliation with the Department of Music:

- Each year, the University President appoints a Student Ombudsperson to serve as a resource for the student body. The Office of the Ombudsperson, located in the basement of Reynolds Club, can assist you in dealing with your grievance and maintains strict confidentiality. For more information, visit < <http://ombudsperson.uchicago.edu/> >.
- The University has established a thorough network for the resolution of grievances related to sexual harassment. The resource person is Tom Thuerer, Dean of Students, Walker 111.
- For other serious offenses, the University has established the All-University Disciplinary System.

For more information about any of the processes, consult the *Student Manual of University Policies and Regulations*: <<http://www.uchicago.edu/docs/studentmanual/>>.