THE Ph.D. IN MUSICOLOGY AT CORNELL
Revised February 2013

The doctoral program in musicology is uniquely flexible; it is developed individually, in consultation with the student’s Special Committee, and students may combine their study in the Field of music (historical musicology, ethnomusicology, theory, composition and performance practice) with work in other Fields of study at Cornell. The phrase “Field of Music,” or “Field” for short, is the official Graduate School designation for the graduate programs and the Graduate Faculty in music. The Graduate Faculty includes, at this writing, Professors Bjerken, Boettcher, Ernste, Groos, Harris-Warrick, Hicks, Holst-Warhaft, Kellock (minor member), Krumhansl, Moseley, Peraino, Pickut, Pinch, Pond, Richards, Sierra, Stucky, Webster, Yearsley, and Zaslaw. Retired members of the Graduate Field may also continue to participate on graduate student committees; currently they include Professors Bilson, Hatch, and Rosen. The Director of Graduate Studies (DGS) coordinates the activities of the Field, including such concerns as admissions, financial aid, advising, and job hunting, and represents the Field vis-à-vis the Graduate School. For 2013, the DGS is Professor Boettcher.

Outline of the requirements for the Ph.D.

1) Residence. The normal minimum residence requirement is six “residence units” (a “unit” = one satisfactorily completed semester of full-time study). It is possible to earn credit “in absentia,” while studying away from Ithaca. A student who comes with a master’s from another institution may petition for reduction of the minimum requirement, usually to four units. At least two of the minimum six units must be spent in consecutive semesters of full-time study on the Ithaca campus. At least two of the six must follow the passing of the A exam (although this requirement, too, can be waived upon petition).

2) Courses. There are no formal course requirements in the Field of Music; nevertheless we generally expect all first-year graduate students to take Music 6201 (Introduction to Bibliography and Research), and we strongly urge students to take Music 6101 (Analytical Techniques) or Music 6301(Introduction to Ethnomusicology). Usually students will take at least six semesters of courses, decided on in conjunction with the Special Committee. All students are encouraged to take at least one course with each of the musicologists on the graduate faculty and also to explore offerings in theory, composition, and performance practice. Students are also encouraged to take courses outside of the department.

At the beginning of the second year, every musicology student must submit one paper written the previous year, which forms part of the Graduate Faculty's assessment of all students' progress at this stage.

Recommended load of courses for musicology graduates
1st year (with fellowship): 3 courses per semester (for example, 2 seminars + 1 language)
2nd-3rd years (with TAships): 2 courses per semester (possibly 1 in 3rd year)
4th-5th years (with TAships and during exams and diss writing): 1 course as appropriate.
3) Graduate Major Subject and Concentration. The Field of Music includes two Major Subjects, each with one or more associated “concentrations” that represent our three degree programs. As a Ph.D student, your Major Subject and Concentration is “musicology.” By contrast, the Major Subject for D.M.A. students is “music”; their Concentration will be either “composition” or “performance practice.”

4) The Special Committee. Each graduate student’s program is supervised by a “Special Committee” of professors. Although the Field as a whole has policies, it is the Special Committee that certifies that the various requirements for graduate degrees have been satisfied. The Special Committee of a doctoral candidate comprises three or four professors who are members of the Graduate Faculty. Every Committee comprises a Chair and two or three “minor members.” The Chair always represents the major subject. Two minor members also represent official subjects or concentrations (see “Graduate minor” below). Retired professors with the status of Graduate School Professor may co-chair a committee; however, a second co-chair from the “active” faculty must also be chosen.

Professor Kellock hold minor member status on the Graduate Faculty and therefore can only participate as minor members of the committee. You may also petition the Field for permission to include as a minor member of your committee other members of the Music Department faculty who are not on the Graduate Faculty (e.g., Professors Johnston-Turner, C. Kim, or A. Kim to represent performance).

If you wish formal supervision in a discipline that is not adequately represented at Cornell, you can, with the approval of your Special Committee, petition the Graduate School to permit the appointment of an authority from outside Cornell. You must have three Cornell members on your Special Committee in any case; the outside authority would become a fourth member of your committee. All decisions regarding the composition of your Committee are subject to the approval of the entire Committee.

During your first year, the DGS, acting as your temporary Chair, can sign the necessary forms and can offer advice about forming your Committee. You must have chosen at least a Chair by the beginning of your second year; ideally, you will have formulated your entire Committee by then. The most effective way to get to know the professors in the Field is to take courses with them or work with them independently. When setting up your Committee, do not take a professor’s participation for granted. Any professor may refuse to serve on any Committee. You may change your Committee on your own initiative; this frequently occurs if a student’s focus of study changes in the course of their development as a specialist. Unless you have already passed the second part of the A exam (see below), no special permission is required except that of the remaining and new members of the reformulated Committee. (The DGS must also sign the form, so that the Field as a whole understands the reasons for the change.)

4) Graduate minors. Graduate students in the Field of Music are required to have one minor subject of study, represented by at least one member on the Special Committee, and course work in that area as deemed suitable by that committee member. In addition to the two Major Subjects (music and musicology) the Field also includes three Minor Subjects: music performance, musical composition, theory of music (the associated concentrations are redundant in name). The graduate minor can be chosen among the four distinct Subjects within the Field of Music, which are 1) musicology/ethnomusicology 2) musical performance 3) theory of music 4) musical composition. A graduate minor subject may also be taken in an area of study outside of the Field of Music, such as Comparative Literature, Psychology, History, English. Some academic programs, such as the Feminist, Gender, and Sexuality Studies Program (FGSS), offer graduate minors as well. Below is a list of the faculty and the subjects they represent.
Musicology/Ethnomusicology
Boettcher, Groos, Harris-Warrick, Hatch, Hicks, Holst-Warhaft, Moseley, Peraino, Pickut, Pinch, Pond, Richards, Rosen, Stucky, Webster, Yearsley, Zaslaw

Music Performance
Bilson (piano and fortepiano), Bjerken (piano), Hatch (gamelan), Kellock (voice), Richards (organ), Yearsley (organ, harpsichord, clavichord)

Musical Composition: Ernst, Sierra, Stucky

Theory of music: Ernst, Krumhansl, Moseley, Rosen, Sierra, Stucky, Webster

Note: There is much confusion about the difference between a “subject” and a “concentration.” The Special Committee form that you will need to fill out asks for a faculty member’s “concentration.” This is a category that is recognized and tracked by the legislation of the State of New York and represents our degree programs. For most faculty members in the Field of Music, the concentration will be the same as the subject. The one exception is the concentration “Performance Practice.” Professors Bilson and Bjerken, should be listed with this concentration; Professors Harris-Warrick, Richards, Yearsley, and Zaslaw may be listed with this concentration, or with “musicology.”

You must make sure that your committee members, whatever the Graduate Field, represent an official concentration. The “Academics” page of the Graduate School website has a link to a PDF file listing officially recognized “Fields, Subjects, and Concentrations.”

5) Language. The Field of Music requires reading proficiency in two foreign languages pertinent to the student’s area of specialization. This requirement must be satisfied before attempting the second (final) part of the Admissions-to-Candidacy Examination. Students who have not already two suitable languages are advised to begin this work during the summer before they arrive at Cornell or in their first year. German, French, Italian, and Spanish exams are given regularly by the Graduate Field; exams in other languages may also be requested as appropriate, arranged with suitable faculty outside the music department. In consultation with your Special Committee, you should settle as early as possible the question of which language or languages you are expected to know. Native speakers of languages other than English can submit a written request to the Graduate Field to waive one language requirement if their native language will likely be appropriate for their dissertation research.

6) The Admission-to-Candidacy Examination (“A” exams). This exam is given in two parts; both should be completed preferably by the end of the third year, and in no case later than the beginning of the fourth year. Once you have passed the second exam, you will be admitted to “candidacy” (the term candidacy refers to formal acceptance into doctoral status) according to the Graduate School. Both parts usually comprise a written and an oral component. The content of these exams are loosely defined as the following: The first part is a general exam and covers topics chosen from each of the key epochs in music history (i.e. Medieval, Renaissance, Baroque, Classical, Romantic, 20th-Century); topics may also include approaches to music history, such as gender and sexuality studies, aesthetics, critical and cultural theory. Topics within your graduate minor should also be represented in the exam. This general exam may also include topics that represent the student’s secondary scholarly or teaching interests, but usually excludes the topics to be covered in the second part of the exam. The second part of the exam covers the music of the epoch and/or the disciplinary approaches that will be your professional specialty and that will be important for your dissertation work. The Special Committee may also require that the student prepare a dissertation proposal prior to or shortly after the second exam.
The goal of these exams is to satisfy the Special Committee that you have attained professional-level competence required to teach a broad range of topics and to be an expert in your chosen field of study.

The form of these exams has varied widely through the years, and they may be standardized in the near future. Frequently students chose to prepare in advance two syllabi (one for the general exam and one for the special subject exam) as a part of their exam, in addition to being given a set of questions (6-8) set by the Special Committee. These questions are answered in written form (frequently closed book, over a weekend), and serve as the basis for an oral examination that takes place a week later.

7) The Ph.D. thesis  The dissertation is a substantial work displaying independent thought and research on an original topic in any area of musical study, including history, criticism, aesthetics, analysis, theory, performance practice, and ethnomusicology. The topic must be agreed to by the Special Committee. It is generally written under the supervision of the Chair, but under some circumstances a minor member may be the most active supervisor of the dissertation. Acceptance of the thesis topic requires the agreement of all the members of the Committee.

8) The Final Examination (“B” exam), also known as the thesis defense.

The dissertation defense consists of two parts:
1) A public colloquium of 45-50 minutes on a topic drawn from the dissertation, to be given during the same semester that the student plans to submit the entire thesis to their special committee.

2) A formal meeting with the student’s special committee to defend of the dissertation. Students are expected to submit a complete draft of the thesis —including an abstract not to exceed 600 words--to all members of their committee six weeks before their defense.

Both parts of the dissertation defense must be announced to the Graduate Faculty of the department no later than 7 days in advance of the dates. Ideally the public colloquium should take place during the regular departmental colloquium time as part of that series of lectures; therefore the student will need to submit a title and abstract to the lecture committee one semester in advance. Exceptions due to scheduling conflicts will be accommodated.

Two copies of the thesis, each including an endorsed abstract (i.e. signed by each member of the committee) must be submitted to the Graduate School within sixty days of a Final Examination. Students who miss this deadline will be charged a fee.

Ideal Schedule

Year 1: Fellowship; 3 courses per semester
• pass one or both language exams
• begin to form committee

Year 2: TA-ship; 2 courses per semester
• meet with committee to begin planning A exam topics

Year 3: TA-ship; 1–2 courses + studying for A exams
• pass all language exams
• pass A exams by the end of your 3rd year (see details above)
• complete a dissertation proposal

Year 4: TA-ship; 0-1 courses + dissertation research and writing
• apply for dissertation fellowships (e.g. Fulbright, AMS 50, Einaudi Center etc.)
• begin to submit papers to conferences
Year 5: Fellowship: dissertation research and writing

- apply for dissertation fellowships
- submit papers to conferences and for publication
- begin applying for academic positions

Note: the average time to complete the Ph.D. is 7 years. This is why applying for dissertation fellowships is extremely important. The department makes every effort to fund students beyond their fifth year through TA-ships, but such support is not guaranteed. Other departments (especially language departments) may also have TA-ships available.
Musicology

Both the A (2nd orals) exam and B exam need to be announced to the Graduate School as well as to the DGS (I then announce it to the faculty), no later than 7 days in advance of the exam date. You must submit the Schedule of Examination Form to the Graduate School, available online or in 143 Caldwell Hall.

Checklist on completion of A Exams

1. Be certain your committee has signed the exam form and return it promptly to the Graduate School
2. When thesis topic is agreed upon, submit it as a pending topic to Doctoral Dissertations in Musicology Online http://www.music.indiana.edu/ddm/
*This is extremely important so that other students from other Universities can avoid pursuing a similar topic to yours. You should, of course, also look at this database BEFORE you determine your topic.

Checklist on completion of B exams

1. After the exam, return the signed Results form to Graduate School
2. Complete revisions to your thesis as directed by your committee
3. At the time of submission you also need to do the following
   a. Inform DDM Online that your thesis has been approved and submitted.
   b. Complete RILM abstract either online http://www.rilm.org/author_forms/ or by obtaining a paper form from the Music Library. *

*This is extremely important; this will assure that all your hard work on the dissertation will be available for other scholars to use and appreciate.