



**Department of Music
Graduate Student Handbook
2021-2022**

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Prefatory Note

The following guidelines pertain to graduate work in Composition, Ethnomusicology, Musicology, and Performance Practice in the Duke University Department of Music. This handbook is not intended to serve as a substitute for the Bulletin of the Graduate School, to which students should refer for further information about Graduate School procedures and requirements.

Note Regarding the Covid-19 Pandemic: most of the special procedures in place regarding Duke University's operations during the academic year 2020-21 have been lifted for the 2021-22 academic year. However, as we approach fall, the pandemic is not over, and regulations may change quickly. Students should pay close attention to regularly updated announcements posted by the Graduate School at their website Pandemic-Related-Information for Graduate Students.

<https://gradschool.duke.edu/student-life/pandemic-related-information-graduate-school-students>.

The sections in this handbook regarding facilities and services, fellowships, exam deadlines and the academic calendar reflect the normal order of an academic year, and are subject to change given challenging conditions. News about the current status of Biddle Music Building and Biddle Music Library is regularly mailed to students, faculty and staff, and we will make every effort to keep you informed. Thanks so much for your patience and awareness.

Doctor of Philosophy Degree Requirements: Composition

The five-year doctoral program in Composition at Duke includes a Master of Arts degree (A.M.) *en route* to the Ph.D. Admission to the Ph.D. program is not automatically granted upon the student's completion of the requirements of the A.M. degree, but is restricted to those students who have demonstrated the ability to do substantial and original work in composition. After passing the Qualifying Examination, the student will be notified regarding acceptance into the doctoral program. Upon successful completion of the *en route* A.M., a diploma can be requested.

Course Requirements

Seventeen courses (51 units) of graduate instruction. The required courses include:

- One course in Musical Analysis: MUS 560 or 562
- Seven Composition courses: Two semesters of MUS 690S-1 (Seminar), 697, 698, 699, 797, 798
- Two courses in either Ethnomusicology or Musicology: MUS 790S-1, and one course selected from MUS 551, 552, 553, 554, 555, 556, 790S-2
- Seven elective graduate courses (500 level or above, excluding Applied) NOTE: 500 and 600 level Applied Music Courses do not count towards the Ph.D.

No more than four courses (12 units) of a completed Master's degree may be accepted for transfer from another institution (see Page 16).

After the first year, graduate electives can be taken outside the Department of Music as approved by the Director of Graduate Studies. The DGS will consider the student's academic record within the Department and his/her reasons for enrolling in extra-departmental courses.

Registration Requirements

The Graduate School requires six semesters of "full-time" registration regardless of the number of courses taken or residence. No more than one semester may be waived for a completed Master's degree.

Teaching Requirement

Classroom teaching is an integral part of the doctoral program. All graduate students will be required to complete eight semesters of teaching as a Teaching Assistant or Instructor of Record. In extraordinary circumstances, students may apply to the DGS for a waiver of one semester.

Sample Program of Study in Composition

The following represents a typical program for students entering the doctoral program in Composition, which begins with *en route* A.M. requirements and then proceeds to Ph.D. requirements:

Year 1, Semester I	12 units
MUS 690S-1, 697	
Two seminars in Musicology, Ethnomusicology, or Theory	
Diagnostic Examination	
Foreign Language Examination	
Year 1, Semester II	12 units
MUS 560, 690S-1, 698	
One seminar in Musicology, Ethnomusicology, or Theory	
Qualifying Exam Proposal, Initial Submission	
Year 2, Semester I	9 units
Music 699	
Two elective courses in music	
Qualifying Exam Proposal and Bibliography, Formal Submission	
Composition portfolio submitted by the end of this semester	
	33 units
Year 2, Semester II	9 units
One seminar in Musicology, Ethnomusicology, or Theory	
One music elective (500 level or above)	
MUS 797	
Qualifying Examination and discussion of Portfolio	
(A.M. Degree)	
Year 3, Semester I	9 units
Two music electives (500 level or above)	
MUS 798	
Discuss formation of your Ph.D. Committee with your	
advisor, in preparation for submission with Dean's	
approval no later than February 1.	
	51 units
Year 3, Semester II	
Preliminary Examination	
Ph.D. Composition Portfolio	
Article of publishable quality (see Page 51)	
Following Years	
Final Examination (dissertation defense)	
(Ph.D. Degree)	

Examinations and Dissertation

- Diagnostic Examination (see Pages 28-29)
- Foreign Language Examination (see Pages 31-32)
- Ph.D. Qualifying Examination (see Pages 33-36)
- Ph.D. Composition Portfolio (see Page 42)
- Preliminary Examination (see Pages 42-43)
- Dissertation Article of publishable quality, submitted within six months after Preliminary Examination (see Page 51)
- Dissertation Composition: a large-scale work (see Pages 51 and 56-57)
- Final Examination (the dissertation defense in Composition will take the form of a presentation by the composer on the Dissertation Composition). (see Pages 58-59)

Doctor of Philosophy Degree Requirements: Ethnomusicology

The interdisciplinary field of Ethnomusicology is concerned with understanding music as a global and social phenomenon, and as a creative and political practice. Universities engaged in the professional training of ethnomusicologists have developed programs with differing emphases, reflecting, in part, the specialties of the faculty and their distinctive approaches to the concerns of the field. Programs variously strike a balance between the ethnographic and musicological. The Duke Ethnomusicology track is designed with the versatility to accommodate students' diverse interests. Those who envision conducting research that primarily intersects with other musical subfields can utilize the multi-faceted training available within Duke's small music graduate program. Students whose primary interest lies in linking music studies to the interpretive social sciences and global humanities can exploit Duke's lateral opportunities and interdisciplinary relationships.

Course Requirements

Fifteen courses (45 units) of graduate instruction. The required courses include:

- MUS 790S-2 (Studies in Ethnomusicology)
- CULANTH 801S (Theoretical Foundations of Cultural Anthropology) and CULANTH 802S (Fieldwork Methods: Cultural Analysis and Interpretation) **or** two other sequential courses from the humanities or interpretative social sciences approved in advance by the DGS.
- 12 additional elective graduate courses, at least four of which should be taken in the Department of Music, and three in another single discipline. NOTE: 500 and 600 level Applied Music Courses do not count towards the Ph.D.
- At least three courses need to focus on the geographical area that is to be featured in your dissertation.

Registration Requirements

The Graduate School requires six semesters of "full-time" registration regardless of the number of courses taken or residence.

No more than one semester may be waived for a completed Master's degree.

Teaching Requirement

Classroom teaching is an integral part of the doctoral program. All graduate students will be required to complete eight semesters of teaching as a Teaching Assistant or Instructor of Record. For the Ethnomusicology track, this requirement begins immediately in the first semester of the first year of study. In extraordinary circumstances, students may apply to the DGS for a waiver of one semester of the required teaching.

Sample Program of Study in Ethnomusicology

The following represents a typical program for students entering the doctoral program in Ethnomusicology, which begins with *en route* A.M. requirements and then proceeds to Ph.D. requirements. You may apply to receive an A.M. diploma *en route* to the Ph.D. The A.M. will be awarded after successful completion of the Portfolio Workshop, which will serve as the A.M. exam. The committee may recommend that a student receive a terminal A.M. if the student is not admitted to Ph.D. candidacy.

Year 1

- Coursework
- Teaching Assistantship begins
- Begin developing portfolio using work from courses
- Submit mini-portfolio by end of first year

Year 2

- Coursework
- Select advisor and discuss preliminary formation of your Ph.D. Committee with your advisor (see p. 37).
- Field Specializations Workshop

Year 3

- Complete the portfolio
- Prepare final version of a dissertation prospectus
- Portfolio Workshop
- Foreign Language exam¹

Year 4

- Dissertation research (Free of TAships)

Year 5

- Dissertation writing

Following Years

- Final Examination (dissertation defense)
- (Ph.D. Degree)

¹ Foreign language exam must be successfully completed before the portfolio workshop. Students are strongly encouraged to take it in the first or second year.

Examinations and Dissertation

- Diagnostic Examination (See Page 30)
- Foreign Language Examination (See Pages 31-32)
- Qualifying Examination (Mini-portfolio) (See Page 33 and Page 37)
- Field Specialization Workshop (See Page 47)
- Portfolio and Prospectus Workshop (equivalent to Preliminary Examination)
(See Pages 44-46)
- Dissertation (See Page 49 and Pages 52-53)
- Final Examination (See Pages 59-60)

Doctor of Philosophy Degree Requirements: Musicology

The five-year doctoral program in Musicology at Duke includes a Master of Arts degree *en route* to the Ph.D. Admission to the Ph.D. program is not automatically granted upon the student's completion of the requirements of the A.M. degree, but is restricted to those students who have demonstrated the ability to do independent and original doctoral work in the field of Musicology. After passing the Qualifying Examination, the student will be notified regarding acceptance in the doctoral program. Students who wish to receive an *en route* A.M. in Performance Practice from Duke must also satisfy all course requirements for the *en route* A.M. in Musicology. Upon successful completion of the *en route* A.M., a diploma can be requested.

Course Requirements

Seventeen courses (51 units) of graduate instruction. The required courses include:

- Three courses in Musical Analysis: MUS 560, 561, and 562
- Seven electives offered by the Musicology faculty and numbered 500 and above.
- Six additional elective graduate courses taken in or outside the Department of Music, as approved by the DGS.
- Major Field Independent Study
- Optional: Performance Practice Track (see below)

No more than four courses (12 units) of a completed Master's degree may be accepted for transfer from another institution (see Page 16).

After the first year, graduate electives can be taken outside the Department of Music as approved by the Director of Graduate Studies. The DGS will consider the student's academic record within the Department and his/her reasons for enrolling in extra-departmental courses.

Registration requirement

The Graduate School requires six semesters of "full-time" registration regardless of number of courses taken or residence. No more than one semester may be waived for a completed Master's degree.

Teaching Requirement

Classroom teaching is an integral part of the doctoral program. All graduate students will be required to complete eight semesters of teaching as a Teaching Assistant or Instructor of Record. In extraordinary circumstances, students may apply to the DGS for a waiver of one semester of the required teaching.

Sample Program of Study in Musicology

The following represents a typical program for students entering the doctoral program in Musicology, which begins with *en route* A.M. requirements and then proceeds to Ph.D. requirements.

Semester I	12 units
Four graduate courses in music (including 560, 561, or 562 as offered)	
Diagnostic Examination	
First Foreign Language Examination	

Semester 2	12 units
Four graduate courses in music (including 560, 561, or 562 as offered)	

Semester 3	9 units
Three graduate courses in music (including 560, 561, or 562 as offered)	
Second Foreign Language Examination	
	<hr/>
	33 units

Semester 4	9 units
Two graduate courses in music	
Qualifying Exam Part 1: Major Field Ind Study and Major Field Exam	

Semester 5	9 units
Three graduate courses in music	
Qualifying Exam Part 2: Comprehensive Exam	
Discuss formation of Ph.D. Committee with your advisor.	<hr/>
	51 units

Semester 6	
Nominate Ph.D. committee for Dean and DGS approval. (Feb. 1 deadline)	
Preliminary Examination (Dissertation Prospectus)	

Semester 10	
Final Examination (dissertation defense)	
(Ph.D. Degree)	

Examinations and Dissertation

- Diagnostic Examination (see Pages 28-29)
- Foreign Language Examination (see Pages 31-32)
- Major Field Independent Study (see Page 38)
- Comprehensive Examination (see Pages 38-39)
- Second Foreign Language Examination (see Pages 31-32; a third language is highly desirable and may be required, depending on the research area of the dissertation)
- Preliminary Examination (Dissertation Prospectus, see Page 50)
- Submission of the Dissertation (see Pages 54-55)
- Final Examination (Dissertation Defense, see Pages 60-61)

Performance Practice Track (*en route* A.M. degree)

Doctoral candidates for Musicology have the option of pursuing a Performance Practice track. By completing the coursework for the Ph.D. in Musicology and the additional requirements below, you may earn a Master of Arts in Performance Practice degree *en route* to your Ph.D. Note: we do not admit students to a performance practice degree program. This opportunity is only offered as part of the Musicology doctoral program. All coursework and the recital must be completed prior to the Preliminary Examination.

Course and Recital Requirements

In addition to the courses required for the Ph.D. in Musicology, the following must be completed:

- MUS 792: Independent Study in Performance Practice
- Present a public recital between 35-50 minutes long
- Produce a program and notes for the recital

Guidelines for Independent Study in Performance Practice

Independent Study in Performance Practice (Music 792) must include scholarly content as well as applied instruction in your instrument (or in voice). It must have conceptual coherence and include a final product: for example, a term paper or a lecture-recital. Topics in the past have included performance practice studies in basso continuo, French Baroque organ music, organ music of César Franck, harpsichord music of François Couperin, early Iberian keyboard music, 16th-century Italian organ music, organ literature published in the 1620s, and organ improvisation techniques in 17th-century northern Germany.

Guidelines for Public Recital

Recital Review Committee: The recital review committee includes three individuals: a recital supervisor appointed by the Director of Graduate Studies (DGS), and two additional members of the Graduate Faculty. By the middle of the semester before your planned recital, you need to request the DGS to appoint a recital supervisor. Ordinarily this will be the faculty member who supervised you in your independent studies (MUS 792). The supervisor will serve as chair of the Recital Committee, to which two additional Graduate Faculty members will be appointed. After your committee has been appointed, the submission of an informal proposal of the program is advisable.

The recital committee will attend the recital, and will vote pass or fail; at least two passing votes are required to satisfy the recital requirement. An informal discussion between you and your committee, concerning the performance and program notes, will be scheduled for a few days after the recital.

Timing

Your public recital should be scheduled late in the second or early in the third semester of study to avoid conflict with examination preparation. Note: You may propose other concerts before this official Master's-level recital, provided at least one language exam has been passed. At least five weeks prior to your recital, you must supply a program and notes to your committee and the Director of Graduate Studies for approval. The committee may ask for changes in either the program or notes. Program and notes should be between 600 and 800 words. At the recital, you must provide a copy of the approved program and notes to your recital review committee. Please coordinate with the department Concert Manager to schedule the recital performance.

Regulations Governing Students Entering with Prior Graduate Work at Other Institutions

Entering students who have already completed a master's program at another institution can reduce their total Duke course requirements by up to four courses, reducing the number of required courses taken at Duke to thirteen. You must prepare a written request listing the courses for which transfer credit is desired and submit to the Director of Graduate Studies no later than the end of the second semester in residence at Duke. The DGS will respond with a written memo to requests for transfer credit, indicating any Duke course requirements that are to be waived in recognition of transfer credits accepted. The assessment will take place at the end of Year 1, and will take into account successful completion of Duke course requirements during Year 1. No transfer credit can be granted to any student receiving an INC grade at Duke in Year 1. (A copy of this memo will be placed in the student's Department file at the end of the second semester. NB: Transfer-credit does not appear on Duke Graduate School transcripts.)

Specific course requirements may be waived if the student has successfully taken the equivalent course elsewhere, subject to the approval of the DGS. The DGS will request an official transcript of the work to be transferred and samples of earlier academic work (e.g., academic papers or analyses) in determining transfer credit.

The transfer of graduate credit does not change any other requirements for the doctoral degree.

Students who have completed a graduate degree in a language other than English and who need to take remedial course work in English at Duke may take two courses of language study during their first year.

The Graduate School may waive one semester of the registration requirement as credit for a completed Master's degree from another institution, thus reducing the requirement to five semesters.

The waiving of the Ph.D. Qualifying Examination is permitted in exceptional circumstances and requires approval of the Graduate Faculty. A written request must be filed by the student with the DGS no later than the end of the second semester in residence. Deadlines for completion of the Qualifying Exam or Portfolio differ for ethnomusicology, composition and musicology programs. Ordinarily the examinations should be completed, or on track for completion by the fourth semester in full-time residence.

The following cannot be waived: Diagnostic Examination, Preliminary Examination, and all Dissertation requirements.

Registration Requirements

Fall and Spring Registration

New students register at the beginning of the term in which they enter; thereafter, registration takes place during the preceding semester on dates that will be announced. Students will receive a memorandum from the Dean of the Graduate School outlining the registration procedures, which are binding.

The first step is to review your progress toward meeting your degree requirements by scheduling an appointment with the DGS to discuss your proposed course schedule. Your initial selections as well as all subsequent changes must be approved by the DGS.

Summer Registration

The Department of Music does not offer graduate courses during the summer. If you are completing requirements for a degree (i.e., the Qualifying Examination or the Dissertation Defense) during the summer, you must register for the summer term. If you do not enroll in courses, you will need to pay only the registration and health fees. Be advised that if you do not pay the Student Health fee for the summer you will not be eligible for treatment by the University Student Health Service during this period.

Note on Course Selection

Many students understandably have a natural inclination to select courses in their areas of special interest. However, the area in which one feels least at home may be precisely the area in which one would gain the most from the structured introduction that a course on the subject will offer. Furthermore, the value of graduate courses, particularly seminars, lies not only in gaining knowledge of some specific area but also in being introduced to new approaches and methods that may be applicable to one's own areas of interest.

Courses outside the Department of Music

In the Department of Music, students can receive degree credit for courses numbered 500 and higher. Graduate School regulations on courses taken outside the Department of Music allow that:

- In exceptional cases, and with DGS approval, Ph.D. students may take any course(s) below the 500 level and have it (them) count towards the requisite 51 units, provided that two conditions are met: a) that such courses be over and above graduate course requirements set by the department; and b) that a grade of B or better be earned.
- At the Master's level, only two such courses will be counted toward the 33 units (see Graduate School Bulletin, p.52).

In the Department of Music, condition (a) in the first paragraph above is normally interpreted as follows: selection of up to two extra-departmental courses at or above the 100 level will normally be approved where no graduate-level course is appropriate, except in the case of foreign language reading courses, which, with the approval of the DGS, may be given for courses under the 200 level. Taking these courses may fulfill the requirement for courses taken outside the department with the approval of the DGS.

No transfer credits toward a master's degree will be awarded to those students who wish to receive a master's degree en route to the PhD(see Graduate School Bulletin, p.53).

Courses Primarily for Undergraduates

Courses below the 500 level may not be applied toward the required credits needed for a post-baccalaureate degree. With the approval of their director of graduate studies and the academic dean, graduate students may enroll in lower-level courses, but these courses will not count toward full-time enrollment or any graduation requirement and will not be included in a student's GPA calculation. Selected graduate-level courses are offered concurrently with their undergraduate-level counterparts. Graduate students enrolled in these courses are required to complete the requirements and meet the rigor delineated on the graduate-level syllabi, which must be distinct from—and more rigorous than—the requirements for undergraduate credit. For additional information, please contact the university registrar and/or the director of graduate studies (see Graduate School Bulletin, p.54).

Independent Studies

Ordinarily, Independent Studies serve as a preliminary exploration of a potential dissertation topic. (This does not apply to the Independent Studies in Performance Practice required for the A.M. in Performance Practice.) They are, thus, most appropriate during the later stages of one's program, i.e. after passing the Qualifying Examination. If you are interested in doing an Independent Study (other than those required for the Performance Practice degrees), consult with the DGS.

Registering for Courses at UNC-Chapel Hill, UNC-Greensboro, and NCCU

Duke has a cooperative agreement with UNC-Chapel Hill, UNC-Greensboro, and North Carolina Central University by which students can take courses at the other institutions. Ordinarily, students avail themselves of this opportunity only for courses on subjects in which they have special interests and that are not offered (or likely to be offered in the near future) at their home institution.

Only full-time students are eligible for "inter-institutional" registration, which requires at least an equivalent number of units to be taken at Duke during the same semester. The student should first register at Duke for the desired course(s) in the normal process of a registration. After securing a form from the Duke Registrar certifying eligibility for inter-institutional registration, the student must then complete the registration process at the cooperating institution. Tuition will be charged for all courses(s) at the Duke rate.

Lessons with Performance Faculty

Upon successful audition, graduate students may take lessons with performance faculty. Lesson fees will be waived, with permission of DGS. In cases where slots are limited, undergraduate students have preference over graduate students.

Note on Incompletes

In principle, an "Incomplete" is given at the option of the instructor only when a student is not able to complete work in a course due to circumstances beyond his or her control, e.g., in the case of a prolonged illness. Taking the Qualifying or Preliminary Examinations is not an acceptable reason for an Incomplete. The Graduate School permits Incompletes to be made up within a year after the termination of a course. If a student's record shows the accumulation of too many Incompletes, the graduate faculty may declare the student's progress towards the degree unsatisfactory.

If any Incompletes are outstanding students will not be permitted to register for Independent Studies (except for required Independent Studies for the A.M. in Performance Practice degree) or to take Qualifying Exams or Preliminary Examinations.

Withdrawal and Leave of Absence

Students who plan to withdraw from the Graduate School must send written notice to the DGS and the Dean prior to the date of the anticipated withdrawal (otherwise they may be liable for registration fees). If they subsequently wish to reenter the program, they must apply for readmission and pay reinstatement fees as determined by the Graduate School.

Leaves of absence for a period of time no longer than one calendar year may be granted because of medical necessity, full-time employment, acceptance of external award judged likely to benefit the student as an individual but not related to the degree requirements, or other acceptable reasons. Taking time off for independent study or dissertation research is generally not included among those acceptable reasons. The Graduate School must approve all leaves of absence.

Grievance Procedures and Standards of Conduct

In the case of a grievance about an academic issue (e.g. grades or decisions on a language examination) students should consult the DGS about appropriate channels of appeal. In addition to the academic standards published herein, students and faculty should also be aware that the Graduate School maintains and publishes policies regarding such topics as academic integrity, sexual harassment, and grievance procedures. These are outlined in the Graduate School Bulletin. These are standards to which we, as members of the academic community, all subscribe. In a new interactive guide to help our Ph.D. and master's students better understand the options, resources, and processes for addressing concerns of harassment, discrimination, and related problems, the Graduate School has created a document. You can find the guide at <https://projects.gradschool.duke.edu/reporting/>.

Departmental Series, Ensembles, and the Instrument Collection

Lecture Series

Each year the department invites a number of outstanding American and foreign scholars to present their recent research, typically followed by a discussion and a reception. These lectures provide students with an opportunity to meet scholars and to learn firsthand about new developments in the discipline. Graduate students are expected to attend the lectures and to participate in the discussions. In addition, students are encouraged to attend lectures by distinguished visitors at UNC-Chapel Hill.

Concert Series

Musicians and composers of international stature are invited to the campus for concerts, workshops, and master classes. Students have the opportunity to attend rehearsals and to work with the artists. In addition to the concerts organized by Duke Performances, the music department hosts concert series of jazz, contemporary music, organ recitals, and of the resident Ciompi Quartet. All department music ensembles perform regularly on campus.

Ensembles

The performance ensembles are an important outlet for graduate and undergraduate students and others to explore possibilities of ensemble playing and singing, and to discuss the problems of transforming what is notated into musical sound.

Duke University Musical Instrument Collections (DUMIC)

The Duke University Musical Instrument Collections (DUMIC) are founded on the flagship collection, the G. Norman and Ruth G. Eddy Collection of Musical Instruments, which arrived here in Durham in 2000. The Eddy Collection has inspired further generous gifts and the acquisition of the Frans and Willemina de Hen-Bijl Collection of Musical Instruments, which arrived at Duke in 2003. The Robert D. Miller Collection of replicas of early instruments and related materials, including a small library of printed music, was bequeathed to DUMIC in 2006. The other instruments in the collection were given as individual gifts and are classified as part of the overall DUMIC collections. While the Eddy Collection consists primarily of instruments and paintings of instruments from America and Europe, Duke's de Hen Collection includes over 200 musical instruments, 100 reel-to-reel field recordings, and 1000 slides of instruments from all over the world. The de Hen Collection together with the Eddy Collection, the Miller Collection, and other individual gifts make up DUMIC. Selected instruments are available for concert use by faculty, guest artists, and students. Instruments may also be used for lecture-demonstrations, classroom teaching, scholarly research, and conferences. Consult the curator to request the use of particular instruments.

Graduate Studies Office

- The Graduate Studies Office (Biddle 109) will assist you when questions about registration, requirements, examinations, and other matters arise.
- The Graduate Studies Office maintains files of sample exams (Language, Qualifying, Diagnostic) and syllabi for 190S courses.
- Job announcements, fellowship/grant announcements, and composition contest announcements are regularly emailed to the graduate student listserv, musgrads@duke.edu, and may also be posted outside the Concert Manager's office (Rm.111) as well as outside faculty offices.
- Important announcements from the Graduate School are forwarded to musgrads@duke.edu.
- The DGS and DGSA frequently send communications through email. Make sure you check your Duke University email account regularly.
- All graduate students should ensure that they have been given access to the musgrads listserv, which is maintained by the Graduate Student Representative.
- Composers: ensure additionally that you have been given access to the musgrads-composers@duke.edu listserv, which is maintained by the Composition faculty.
- Information placed on the bulletin board outside the Concert Manager's Office is not duplicated for distribution to individual mailboxes. Students should check this board and other departmental bulletin boards periodically.
- The DGS regularly offers office hours on a weekly basis in order to meet with graduate students. Sign up for a meeting on the sheet posted outside the DGSA office.

Departmental Facilities and Services

Graduate Study Lounge

Room 036 is designated as a study and lounge space for Music graduate students. It is a shared space and should be kept tidy. Room 036 has an internet connection for your laptops. You can get a key from the business manager in Room 105.

Graduate Computer Room

The computers and printer in room 034 and 036 are available for Music graduate student use. Keys are available at the Reception Desk in Room 105.

Computer Music Studios

Music graduate students have access to the computer facilities at Smith Warehouse, including project studios, microphones, and software for notation, recording, synthesis, and sequencing. Smith Warehouse may not be satisfactory for music recording. Students should speak to the DGS about gaining card access to Smith Warehouse.

Lockers

Graduate students may request the use of a locker at the Reception Desk in Room 105. Those wishing to keep their lockers year-round must let us know in May of each year.

Practice Rooms

Practice rooms with pianos are open during the academic year. Performance Practice students (in piano) may reserve times on the best pianos. Practice rooms with organs or harpsichords are kept locked. Keys may be checked out from the Music Office.

TA Necessities

TAs and Graduate Instructors will be assigned shared offices for the term in which they teach. Keys must be returned when grades are turned in. Basic supplies (gradebooks, pads, and pens) may be obtained at the Reception Desk in Room 105. Reservations for rooms for extra class meetings may also be made at the Reception Desk.

Copier

A copier, which accepts cash or cards, is available in the library. For special projects requiring the more sophisticated capabilities of the departmental machine, permission for use may be requested in Room 105. Copies needed for teaching-related duties may be made on the departmental copier. TAs/GIs will be issued codes for the copier.

Departmental Graduate Student Representatives

At the beginning of each fall term the graduate students elect a Graduate and Professional Student Government Representative and a Music Graduate Student Association President.

The Graduate and Professional Student Government (GPSG) Representative:

- serves as liaison between GPSG and music graduate students, communicating information and feedback between both bodies
- acts as voting member of GPSG general assembly
- receives and distributes GPSG activities information and issues, including parking, insurance, childcare, etc., to music grads
- attends GPSG meetings

The Music Graduate Student Association (MGSA) President:

- serves as a liaison between music faculty, the DGS, DGSA, and music graduate students
- communicates student needs and concerns to the faculty
- occasionally attends faculty meetings, when invited by the faculty
- reports on special issues as requested by the faculty

The Music Graduate Students Association (MGSA) conducts its own affairs including the election of officers. Currently, the practice is to appoint coordinators for the South Central Graduate Music Consortium (SCGMC), Talk Music, and Composers' Meetings.

Funding

Fellowship (tuition, income stipend, and teaching stipend)

All admitted students to the graduate program in the Duke Department of Music receive a Fellowship, which includes full tuition and an income stipend for the five years of the program. The details of this Fellowship are outlined in the initial offer letter the student receives notifying him/her of acceptance to the program. The letter states the department's expectation that funding will be continued for students in good standing for the five years of the program.

In most cases, teaching assistantships will be substituted for part of the fellowship aid after the first year. As part of the academic requirements of the doctoral program, all graduate students are required to serve as Teaching Assistants or Instructors of Record for a total of eight semesters, for which they will be compensated by a teaching stipend.

Students should bear in mind that available funds are limited, and that financial assistance may be terminated upon the recommendation of the Graduate Faculty for any students whose academic performance and/or progress towards the degree is unsatisfactory. Full financial aid will be awarded only to students who are in residence; those who after the completion of coursework choose to live outside the Durham area will not receive the TA portion of their income stipend. An exception will be made for students who need to be elsewhere for their research.

Continuing students will be notified of their financial assistance for the following year in a letter from the DGS; notification regarding appointments as teaching assistants in the Department are sent out by the Chair or DGS. (Award letters are not sent out until late in the spring.) Students receiving fellowships or assistantships are expected to perform at a high level, both as teaching assistants and in their own studies. For appointments to assistantships, evaluations of previous services as an assistant will be taken into account.

Following the completion of five years of aid, students should expect to arrange for their own support. In this period, students should seek fellowship aid from inside and outside the university to assist them during their dissertation research. (See Prefatory Note regarding Graduate School temporary funding extensions during Covid.) Several of our graduate students have been successful in obtaining prestigious fellowships in national competitions. In addition, students often seek other opportunities for part-time employment. Occasionally additional teaching opportunities arise within the department.

Research Assistantships

Students who receive research assistantships are expected to assist a faculty member with research, and occasionally also with teaching (e.g., grading papers, preparing lectures). A minimum of 10 weekly hours of service are required, as stipulated in the letter of appointment. All assistant duties must be completed by the beginning of the following semester. At the end of the semester the supervisor will be asked to provide an evaluation of the assistant, which will be placed in the student's file.

Teaching Assistants and Graduate Instructors

In order to give teaching experience to as many students as possible, students are appointed as Teaching Assistants in their second or later years. These assistants are responsible for sections in large lecture courses, or labs in theory courses, and perform additional duties as assigned by the instructor. The work takes an average of 12.9 hours a week and is supervised by the instructor. The TA is expected to attend all the lecture hours and final examination of the course and to be available to consult with students. Ordinarily, the assistant's task will include the grading of papers and examinations. The instructor will meet regularly with the assistant to discuss the course and the assistant's tasks. Normally, teaching assistants will be given an opportunity to conduct at least one lecture by themselves, with assistance from the instructor. Advanced students (generally only those in the dissertation stage) may also be appointed as Graduate Instructors. Graduate Instructors have full responsibility for a course, although some faculty supervision is provided. Ordinarily appointments as Graduate Instructor are made only for a single semester. Other teaching assignments may be for Music 190S courses (on topics proposed by the student). Students will be asked their preferences and notified of their appointments near the end of the preceding semesters. As soon as the appointment is announced, students should contact their supervising faculty member.

Other Opportunities for Employment

Individual faculty members and the Department of Music occasionally have funds to pay students to assist with faculty research. Faculty members select their own assistants. Departmental vacancies will be advertised when the need arises. Music students also frequently supplement their income by working a few hours a week in the Music Library.

Outside Employment and Other Activities

Students receiving fellowships from the University are expected to work full-time on their studies, and not engage in any significant amount of outside employment or performance activities not directly relevant to their academic work (See 'Funding' above, p. 25). Duke University Graduate School policy states that "students enrolled full-time in a degree program may not perform service-based opportunities more than 19.9

hours per week or their student status may be jeopardized.” Students with multiple work assignments may not receive financial support for more than 19.9 hours of work per week and “must be actively and productively working toward completion of their degree.” (See the Graduate School’s [Stipend Supplementation Policy](#) for further details.)

DGS and Ph.D. Advisor approval must be obtained prior to accepting additional work opportunities. Failure to do so may jeopardize your support and the department’s fellowship program.

TA Resources

While graduate departments and programs provide primary training, assessment and support for graduate teaching assistants (TAs), The Graduate School collaborates closely with Duke Learning Innovation and other units across campus to offer additional workshops, consulting and support for TA training across the university. Information is available at <https://gradschool.duke.edu/TATraining>. This page includes the following:

Duke TA Training via Coursera

<https://bit.ly/TADuke>

This Coursera course, developed by the Office of the Provost and Duke Learning Innovation, consists of five online modules that address legal and ethical issues for Duke students with instructional roles:

- FERPA: Family Educational Rights and Privacy Act
- DukeReach: Supporting Students in Distress
- Title IX Sexual Misconduct: Reporting is Supporting
- Student Disability Access Office: A One-Stop Shop for Accessibility Needs
- Promoting Academic Integrity: The Duke Community Standard in Action

Private Teaching

Private teaching is not permitted in the building. This regulation applies to faculty (full-time and part-time), staff, students, and String School teachers. Anyone wishing to study using Duke facilities should pay Duke tuition or fees.

Payroll Issues

Important: Students who are hired by faculty members to assist in projects supported by university-administered funds must, before doing any work, report to the DGS Assistant, who will prepare the forms necessary for payment.

If you accept more than one job at Duke, be sure to inform each employer about all your jobs. Second jobs require complex payroll accounting which can only be accomplished if all employers know about all your jobs.

Diagnostic Examination Composition & Musicology

The Diagnostic Exam is advisory and is administered to all entering students once a year during exam week at the end of the fall semester. This exam is intended to ascertain the entering student's level of musicianship skills, and identify areas in need of practice. This information helps the faculty to prepare students adequately for careers in teaching and research. All students must take the entire exam once. Each portion of the exam will be graded on a Pass/Fail basis. Those students who fail any part of the exam will have the option to retake the failed sections the following year. Depending on the result, the student may be advised on a course of action that will remedy these weaknesses, e.g., in case of serious deficiencies, no-credit participation in an undergraduate course or private tutoring. Retakes are strongly encouraged but not mandatory.

The Diagnostic Exam consists of seven parts, described as follows (with suggested textbooks that you may wish to consult):

1. Realization at the keyboard of figured bass, recitatives, and jazz-standard lead sheets.
2. Score reading at the keyboard; typical passages include the slow movements of string quartets and symphonies.
3. Singing; students are encouraged, but not required, to use solfège.

For parts 1, 2, and 3 (keyboard, score reading, and singing): At the beginning of the semester (semester 1), the student receives ten exercises for each category, to be prepared for the exam. During the exam, the student chooses one exercise from each category, the committee chooses one from each category, and the committee reserves the option to have the student sight read an exercise from each category.

4. Analysis of a common-practice tonal piece given to you **one week** in advance. (Consult chapters 8, 14, 15, 17, 19 in Stein, ed., *Engaging Music*; William Caplin, *Classical Form*; Burstein and Straus, *A Concise Introduction to Tonal Music*.) Students will discuss the piece with the members of the exam committee on the day of the exam. Topics to prepare for discussion include formal design, harmonic function and syntax, and dissonance treatment.
5. Aural identification of intervals and chords; melodic and rhythmic dictation. **The dictation portion is given the day of the exam.**

6. Harmonization of a simple melody (e.g., a chorale tune; consult Aldwell and Schachter, *Harmony and Voice Leading*; Salzer and Schachter, *Counterpoint in Composition*, Chapter 8). Students may check their work at the keyboard during the exam.
7. Identification and historical placement **by prose commentary** of 10 score and recording excerpts. Demonstrate your understanding of the piece in its historical context, based on discussion of style and other features of the score or recording. Include suggestions about the identity of the composer, the type of composition, and an approximate date. (Consult, for example, Fuller, *The European Musical Heritage: 800-1750*; Burkholder, *Norton Anthology of Western Music*; Morgan, *Anthology of Twentieth Century Music*, Martin and Waters, *Jazz: The First 100 Years*; Covach and Flory, *What's That Sound: An Introduction to Rock and Its History*.)

For parts 6 and 7 (chorale harmonization and identification of score and recording excerpts): The melody and the ten excerpts are given the morning of the exam. The harmonized melody and the prose commentary on the excerpts are to be turned in to the DGSA by 5:00 pm on the day of the exam.

Diagnostic Examination (Ethnomusicology)

The Diagnostic Exam, administered during exam week at the end of the fall semester, consists of six parts:

- For incoming students with majors other than music: a short proficient performance on any instrument in any style.
- Identification of sounds of production (recording and processing) from recorded examples.
- Aural identification of intervals and chords.
- Sight singing at a level of difficulty expected in an advanced undergraduate class.
- Identification and discussion of 8 out of 10 excerpts of “iconic” styles from around the world, by prose commentary, demonstrating an understanding of the style in its historical, geopolitical, social, or generic context, based on discussion of stylistic features of the track.
- Transcription of a short piece given to the student in advance.

With the exception of those requirements above that are shared with other tracks, the examination will be administered by Ethnomusicology track faculty.

Foreign Language Requirements

It should be understood that the department regards the stated language requirements as representing an absolute minimum. The earlier the student acquires foreign language skills the better. Many fellowships for study abroad during the dissertation phase require reading and speaking ability of the language of the country in question. Students may consider using their summer vacations for intensive language study.

The complete departmental *Policy Concerning Foreign Language Requirements for Graduate Students* may be found in the Appendix. What follows outlines the policy in general terms.

For the *en route* A.M. in all fields, reading knowledge of at least one foreign language is required. For the Ph.D. in Musicology reading knowledge of at least two languages is required, and one language for both the Ph.D. in Composition and the Ph.D. in Ethnomusicology. A language exam passed for the en route A.M. will be accepted for the Ph.D. unless the exam result specifies “pass at the A.M. but not at the Ph.D. level.”

Students entering the program with a completed Master’s degree must take language exams regardless of past experience at other institutions. English may count as one of the foreign languages for students who are not native English speakers.

Foreign Language Examinations are administered three (3) times during the academic year: Once during the fall, once near the beginning of the spring term and once toward the end of the spring term. They may be taken more than once if necessary. All entering students are required to take a language exam in their first semester.

Each examination consists of one passage that is to be translated with the use of a dictionary. In general, passages are to be chosen from the primary and secondary literature concerning music. Sample examinations, as well as the departmental policy detailing expectations concerning level of expertise, amount, and kind of translation required are available in the Graduate Studies Office.

The languages must be approved by the Graduate Faculty and ordinarily will be ones in which there exists an extensive, significant, and diverse body of scholarly and/or theoretical writing on musical topics. If the faculty does not include a qualified examiner in a selected language, it will be the student’s responsibility to find a suitable examiner (subject to approval by the Graduate Faculty). Students are urged to discuss choice of languages with the DGS during the early stages of their program, since the knowledge of certain languages may be imperative for specific areas of

specialization. A record of languages exams passed will appear on the student's official Duke transcript.

For composition students only: If able to demonstrate a substantive compositional or research interest, composers may petition the Director of Graduate Studies to fulfill the foreign language requirement with a proficiency examination in a computer programming language such as Java, Python, Ruby, etc. This permission will be given solely at the discretion of the DGS. If granted permission, the student will have to identify a faculty member (for example, in Computer Science) who is willing to administer this examination. Apart from the specific content, all aspects of the computer programming language proficiency exam must be identical to the normal Foreign Language Exam format. (Refer to *Appendix A: Policy Concerning Foreign Language Requirements* on pp. 70-72 of this handbook.) Note: The department does not currently have a process for retaining computer language, such as Python, exams that have been created by Computer Science faculty in the past. These exams have previously been given through the link <http://www.cs.duke.edu/csed/pythonapt/music/>.

Qualifying Examination: All Programs

The Qualifying Examination is normally taken at the beginning of the fourth semester for students in Composition. For students in Musicology, the Qualifying Examination is divided into two parts, with Part 1 taken at the end of semester four and Part 2 at the beginning of semester five. For students in Ethnomusicology, the mini-portfolio is submitted at the end of the first year of study. You must pass the qualifying examination in order to continue study in the doctoral program.

Before taking the Qualifying Examination, the student must have passed the Foreign Language Examination as well as have cleared any Incompletes. The Qualifying Examination is ordinarily administered by a committee of three members of the Graduate Faculty appointed by the Director of Graduate Studies.

Qualifying Examination: Composition

The purpose of the Qualifying Exam in Composition is to test the depth and breadth of your knowledge in a variety of repertoires from different historical periods. Sample examinations are available via email request from the DGSA.

Composition Exam Categories

The Qualifying Exam in Composition has four categories that will be examined in written essays as well as in an oral exam. The four categories are as follows:

1. Category A: Make yourself an expert on one composer of your choice from any historical period or cultural background. By "expert," we mean that you will:
 - a) be familiar with the majority of the composer's catalog, and have a detailed knowledge of at least five representative compositions;
 - b) be familiar with the most important writings about this composer (e.g., six to ten articles/books and biographical materials which include theoretical and cultural/historical approaches to the subject);
 - c) be knowledgeable about other artists whose work informs the work of this composer. You will be asked to give a presentation on your research during an oral examination (see below).
2. Category B: Select three other composers to study in considerable detail, though not as extensively as the composer in Category A. For each composer in this category, we will expect you to have studied at least three scholarly articles and at least two representative works. Your work on these three composers may grow out of your research on your Category A composer, but this is not strictly necessary.
3. Category C: Propose six other composers from contrasting historical periods and familiarize yourself with their principal compositions. You should be familiar with one or two important scholarly writings about each of these composers. The Qualifying Exam Committee will require particular composers for this category for all composition students taking the exam, and it is expected that students will share resources related to the common C list composers.
4. Submit a portfolio of the compositions you have written while at Duke, including scores and any recordings of performances of these works. Prepare a written statement about your work, addressing specific pieces you have composed at Duke. Discuss how you hope your work will evolve in your remaining time at Duke (e.g., future projects, musical / technical issues to be

addressed, etc.). A separate portfolio should be prepared for each member of the Composition Committee (typically three copies).

In Categories A, B, and C, a "composer" may be defined flexibly. You may choose to study a musical repertory which does not rely on notation, or in which the border between composer and performer is not strictly defined (e.g., popular music, improvisation, non-western musical traditions, etc.)

Guidelines for Portfolio of Compositions

Your Composition portfolio needs to include a major chamber work of fifteen minutes in duration as well as two or three shorter works. These works should demonstrate a professional level of ability in compositional craft and clear expressive intent. The scores must meet professional standards of presentation, that is, they should include a title page, instrumentation, performance notes, and any other relevant information. All scores should be carefully edited, neatly printed, and bound. One copy of each work in the portfolio should be presented to each member of the exam committee before the end of the third semester. Upon approval of the portfolio by the committee the scores will be returned to the student.

Timetable

Given the scope of the exam, students should begin to work on the preceding four categories immediately upon matriculation. Here is the timetable:

1. During the first semester, make preliminary decisions about which composers you will research.
2. By the end of the second semester, submit a list of composers and repertory for each category for review by the Composition Exam Committee, which will review your list. To ensure equal treatment for all students, the Exam Committee will select particular works or composers for Category C that will be shared by all students taking the exam.
3. By December 1 of the third semester, submit your composition portfolio to the members of the Composition Committee.
4. By December 15 of the third semester, or about a month prior to an exam taken in the fall for exceptional reasons, drawing on your study, the Composition Exam Committee will assign you a topic on which to present during your Oral Exam.

Qualifying Exam Format

The qualifying exam has two parts, a written component and an oral component. Normally, the written exam is administered a few days before Spring classes begin in January. The Oral Exam takes place approximately one week later.

Written Exam

The written portion includes seven short essays on score or sound examples from

Categories B and C or closely related works provided by the Exam Committee. You will have one day (eight hours) to write these essays. You may use practice room pianos but no library resources while you write. After you turn in your essays, spend the intervening week preparing to amend or clarify the points you made in your essays, particularly if they included inaccuracies.

Oral Exam

At least one week after the written exam, you will meet with the Committee for an oral examination. During this meeting you will answer questions on your essays as well as give a half-hour presentation on some aspect of your principal composer's work (Category A). This presentation should be appropriate for a professional gathering of interested scholars and musicians (i.e., students and faculty at a job interview). Your talk should bring together analytical, stylistic, and cultural/historical issues that are related to the specific topic.

The faculty will evaluate both the content as well as the organization of your presentation. In addition to the expectation that you will have used the week between the written and oral exams to address any weaknesses or inaccuracies in your short essays, the committee will also expect you to be familiar enough with the excerpts to be able to play them on the piano during the exam.

En Route Master of Arts (A.M.)

You may apply to receive a Master of Arts (A.M.) *en route* to the Ph.D. Students who wish to receive the *en route* A.M. must notify the DGSA of their intention at least 60 days in advance of their Qualifying Exam. Additionally, students must meet the Graduate School's deadline to apply to graduate in that semester. The A.M. will be awarded after successful completion of the Qualifying Exam, after which the faculty will vote on the admission of the student to Ph.D. candidacy. (A successful Qualifying Exam does not automatically confer Ph.D. candidacy.) The committee may recommend that a student receive a terminal A.M. if the student is not admitted to Ph.D. candidacy.

Terminal A.M.

Exceptionally, a student leaves the program and wishes to graduate with a terminal A.M. for professional or personal reasons. In this case, completion of the Qualifying Exam in composition may be used as the terminal exam if students have met all other academic requirements for the A.M. Students must meet the Graduate School's deadline to apply to graduate in that semester. In this case, application for graduation is made through the DGS to the Graduate School Dean (who will expedite the process).

Qualifying Examination: Ethnomusicology

The Qualifying Examination for the doctoral program in Ethnomusicology consists of a mini-portfolio made up of the three best term papers (one of which must be an Ethnomusicology paper) from seminars taken in the first year, in combination with the results of the required two-course social/critical theory sequence. This examination determines acceptance into the second year.

The mini-portfolio must be submitted to the Ethnomusicology faculty no later than three weeks after the last day of spring graduate courses. The faculty will notify the students of the results of the evaluation in writing, copying the DGS and DGSA, within two weeks of their submission.

Advisory Committee

During Year 2 students should identify their dissertation advisor and at least preliminarily, discuss committee membership. An advisor and minimally two additional members of the committee need to be selected before the Field Specialization Workshop, taken at the end of Year 2, can take place. The Preliminary Exam in Ethnomusicology takes place in Year 3, and is described below, pp. 44-46. The full Ph.D. advisory committee needs to be nominated and approved by the Dean of the Graduate School before the Preliminary Exam by, Feb 1 of Year 3.

Terminal A.M.

Exceptionally, a student leaves the program and wishes to graduate with a terminal A.M. for professional or personal reasons. In this case, completion of the third year Portfolio Workshop may be used as the terminal exam if students have met all other academic requirements for the A.M. Students must meet the Graduate School's deadline to apply to graduate in that semester. In this case, application for graduation is made through the DGS to the Graduate School Dean (who will expedite the process).

En Route Master of Arts (A.M.)

You may apply to receive a Master of Arts (A.M.) en route to the Ph.D. Students who wish to receive the en route A.M. must notify the DGSA of their intention at least 60 days in advance of their exam. Additionally, students must meet the Graduate School's deadline to apply to graduate in that semester. The A.M. will be awarded after successful completion of the third year Portfolio Workshop, after which the faculty will vote on the admission of the student to Ph.D. candidacy. (A successful Portfolio Workshop does not automatically confer Ph.D. candidacy.) The committee may recommend that a student receive a terminal A.M. if the student is not admitted to Ph.D. candidacy.

Qualifying Examination: Musicology

The Qualifying Exam for Musicology students includes two parts, which are described below. For sections A and B of Part 2, exam candidates will be permitted to use a computer to prepare written essay answers. No online resources are to be consulted during the eight-hour exam period. Exam candidates will be required to submit a signed statement confirming that they have written the exam without consulting online resources.

Part 1

Major Field Examination

The Major Field Examination, at the end of semester 4, serves as the culmination of the Major Field Independent Study. The purpose of this part of the qualifying examination is to assess the student's knowledge in a specialized field of research to determine the student's eligibility to continue with a dissertation in that field. The student proposes the definition of the major field to the Director of Graduate Studies (due December 1 of semester three), who then approves it after consultation with the Graduate Faculty. The definition of the field should resemble a job description for a research university: for example, "seventeenth-century music" (not "Schütz"). During the Major Field Independent Study, under the guidance of a member of the Graduate Faculty, the student prepares a comprehensive annotated bibliography and a list of core repertory. The completed bibliography must be submitted to the committee two weeks before the exam. During the Major Field Examination, a committee of three members of the Graduate Faculty, appointed by the Director of Graduate Studies, will evaluate the student's knowledge of the field, as well as methodological and theoretical approaches undertaken by scholars in that field. The examination will be conducted orally and last a maximum of two hours.

Part 2

Comprehensive Examination

The purpose of the Comprehensive Examination is to test the student's general knowledge of the field of musicology. The examination is given at the beginning of semester 5 by a committee of three members of the Graduate Faculty appointed by the DGS. The examination has three sections, the first two of which are administered the week before the semester begins, the third part one week later:

- A. A written examination on a series of seven out of ten unidentified documents (musical scores, texts, illustrative materials, or sound documents) without the aid of library resources. (8 hours)

B. **Three** essays written without access to library or online resources. The topics will be chosen from three periods:

1. **music before 1700;**
2. **music in the eighteenth and nineteenth centuries;**
3. **music in the twentieth and twenty-first centuries.**

Two questions will be given for each category and the student will choose one from each set.

Essays should be double-spaced and printed on one side of the paper to facilitate copying. (8 hours)

C. An oral examination on the history of music (including discussion of **sections A and B** of the exam). During the oral exam, students may not consult notes in response to questions about the **section A and B** answers.

In addition, the student will be expected to present a prepared analysis of a brief composition, the score of which will be provided after the completion of the written exam. The analysis should be organized as an oral presentation, as for a classroom or seminar; students may use prepared illustrative materials (e.g. charts, diagrams), but will be expected to speak **conversantly**, and from brief notes only; it is not permitted to read a written-out academic paper.

It is expected that students will use the time between the written and oral exams to address any weak spots encountered in the written portions. (2 hours)

En Route Master of Arts (A.M.)

You may apply to receive a Master of Arts (A.M.) *en route* to the Ph.D. Students who wish to receive the *en route* A.M. must notify the DGSA of their intention at least 60 days in advance of the Comprehensive Exam (Part 2 of the Qualifying Exam).

Additionally, students must meet the Graduate School's deadline to apply to graduate in that semester. The A.M. will be awarded after successful completion of the Qualifying Exam, after which the faculty will vote on the admission of the student to Ph.D. candidacy. (A successful Qualifying Exam does not automatically confer Ph.D. candidacy.) The committee may recommend that a student receive a terminal A.M. if the student is not admitted to Ph.D. candidacy.

Terminal A.M.

Exceptionally, a student leaves the program and wishes to graduate with a terminal A.M. for professional or personal reasons. In this case, completion of the Qualifying Exam Part I in musicology may be used as the terminal exam if students have met all other academic requirements for the A.M. Students must meet the Graduate School's deadline to apply to graduate in that semester. In this case, application for graduation is made through the DGS to the Graduate School Dean (who will expedite the process).

THE FOLLOWING SECTIONS

APPLY ONLY TO

DOCTORAL STUDENTS

Doctoral Committee and Preliminary Examination Guidelines

University regulations require the completion of the Preliminary Examination by the end of the sixth semester. The Preliminary Examination cannot be taken before all departmental requirements (including unresolved Incompletes, and course requirements) are fulfilled.

Doctoral Committee

The Doctoral Committee administers the Preliminary Exam. After consultation with the student, the DGS nominates a Doctoral Committee for the approval of the Dean of the Graduate School. Ordinarily, the committee has four members drawn from the Duke University Graduate Faculty. Three of the members must be members of the Department of Music (one of these, the committee chair, also serves as a dissertation supervisor). The fourth member serves as a Minor Area Representative, that is, a scholar whose specialization plays a subsidiary role in the candidate's dissertation. The Minor Area Representative may also come from the Department of Music but may also come from another department or even from outside the University. Recommendations of a person not on the Duke Graduate Faculty should be accompanied by an academic curriculum vitae and a statement explaining why this person would be an appropriate and desirable appointment to the committee. The DGSA requires a brief (one-sentence) statement that explains how the MAR's subsidiary role is not directly related to the candidate's primary research focus.

Generally, faculty members who are not present on campus (e.g., because they are on leave) cannot serve on the Committee during examinations. In exceptional cases remote participation, e.g., by Zoom or Skype, may be permitted with prior authorization. In this case, only one member of the Committee can participate remotely, and the remote participant cannot be the chair. If for some reason the membership of the Doctoral Committee should change, the student must notify the DGSA of the new committee member so that a new form can be submitted to the Graduate School.

Doctoral examinations during the academic year 2021-22 will return to the in person format.

Scheduling

Students should identify their dissertation advisor during the 5th semester and finalize the dissertation committee in consultation with their advisor no later than Feb. 1. The DGS Assistant, in consultation with the dissertation advisor and the student, will schedule the Preliminary Examination. This will give the DGSA enough time to get committee approval from the Graduate School and schedule the Preliminary Examination later in the Spring of their 6th semester. Under no circumstances should the student schedule the exam.

Doctoral Committee and Preliminary Examination Guidelines: Composition

In Composition, the Preliminary Examination consists of a written examination, an oral examination, a discussion of the Doctoral Portfolio, and a defense of the Dissertation Composition proposal. The Doctoral Portfolio consists of full scores and recordings (if possible) of works composed during the candidate's studies at Duke. The portfolio should include enough music for an entire concert.

Timetable for the Preliminary Examination in Composition

During Semester 5, students should discuss formation of their doctoral committee with the faculty member they select as an advisor. The membership of the Doctoral Committee must be submitted to the DGS by February 1, and subsequently be approved by the Dean of the Graduate School. This permits the exam to take place in Semester 6.

At least two months before the Preliminary Examination, the student, with the Doctoral Committee and the consent of the DGS, determines the topics in which to be examined and prepares a reading and score study list. The topics for examination include the following:

- Proposal for the Dissertation Composition
- Proposal for a scholarly article of publishable quality
- Proposal for an undergraduate course

At least one month before the Preliminary Examination, the student must submit the following:

Portfolio of Compositions

This includes copies of scores and recording(s) of works composed while at Duke (together with the works presented for the A.M. Portfolio and composed at Duke, the portfolio should include a varied program of more or less an hour's music). These materials must be prepared in accordance with professional standards (see Pages 42-43). A separate copy of the portfolio must be submitted to each member of the Doctoral Committee.

Dissertation proposal

This specifies instrumentation, texts (if appropriate), approximate duration, equipment needs (e.g., for digital audio playback), a score study list, a statement on the significance of this composition in the student's artistic development, and a proposed schedule for completing the composition.

Article proposal

This includes an abstract and bibliography.

Undergraduate course proposal

This includes a course title and description, syllabus, reading and score study list, and a description of the objectives for each section of the course. The course topic may be related to the dissertation composition or the publishable article.

Library reserves

The most relevant items from the reading and score study list should be placed on reserve in the Music Library or Media Center.

Written Examination

Before the Preliminary Examination, the Doctoral Committee will prepare:

- one essay question related to the article proposal
- an assignment for a short composition

The student may pick up the essay question and composition assignment from the Graduate Assistant on the Monday of the exam week at 9 a.m., and must submit the completed essay and short composition by 5 p.m. the following Friday. The student may use all available library or studio resources. The essay should be double-spaced and printed on only one side of the page to facilitate copying.

Oral Examination

The oral examination will follow approximately one week after the completion of the written examination. This examination consists of a discussion of:

- the composition component, including the dissertation proposal, short composition, and the portfolio
- the essay and article proposal
- the course proposal

The Doctoral Committee may ask the candidate to revise the portfolio, the dissertation composition proposal, or the proposal for the article of publishable quality, or to repeat the exam. The Committee chair will write a letter to the student providing an assessment of the exam and listing any required revisions or remedial actions. The passing of the Preliminary Examination as a whole is contingent upon committee approval of these revisions.

The article of publishable quality must be submitted within six months after the Preliminary Examination (cf. Page 51).

Doctoral Committee and Preliminary Examination Guidelines: Ethnomusicology

For the Ph.D. in Ethnomusicology, the Preliminary Exam takes the form of a Portfolio & Prospectus Workshop. Before you can move on to candidacy for the Ph.D., you must receive Preliminary Certification from the department. Your Ph.D. committee will participate in this oral discussion (2.5 hours) of the portfolio, which is typically held in April of the third year. In the first half of the workshop, the discussion will focus on your three fields, and you will be expected to demonstrate fluency in the key themes in these fields. The second half of the workshop will focus on your dissertation prospectus and plans for research.

Students who fail to defend their portfolio by the end of their third year risk not being allowed to continue in the program. If your Ph.D. committee feels that you have not performed adequately, you will be allowed to reschedule the workshop only if the entire committee supports this recommendation (pending approval of the Graduate Dean). All Ph.D. committee members must participate in the workshop, with no more than one member participating via conference or video call.

Portfolio

Portfolio submissions are meant to demonstrate your developing ideas in prior years and are intended to prompt discussion in the Portfolio Workshop about how your thinking has changed over time.

Portfolio Requirements

- Three annotated reading lists (two theoretical in focus, and one geographic) displaying the contours of each of the student's fields. Each field list should include 35 items. Annotations may vary in length (from a short paragraph to a page), a balance to be determined by the faculty examiner for that particular reading list in consultation with the student. The list for each field should be introduced by a synthetic overview that charts the genealogy of the readings and/or that critically reviews its key themes (2-3 double-spaced pages per list).
- Five exemplary papers written during Duke seminars (10-25 double-spaced pages). These should include at least 2 research papers based on original research or analysis (20-25 double-spaced pages). The remainder may be shorter theoretical essays (10-15 double-spaced pages in length). An essay comparing two theorists discussed in a Theories course would be a typical submission in this category, as would a critical essay developed around an issue or a set of recordings.) One of the research papers should be substantially

revised. The rest may be submitted in their original form. Each submission should be identified by the class and instructor for whom it was written and the year it was produced.

- One example of audio or audiovisual work, such as a field recording. This should be accompanied by an explanation of the objective of the recording and of the recording methods selected (2-3 double-spaced pages). Approximately ten minutes of the recording should be excerpted for methodological discussion in the accompanying 2-3 pages.
- One book and one recording or documentary film review (along the lines of those published in scholarly journals). Each review should be 3-5 pages in length. An example of such a review could be a revised seminar response paper.
- One sample grant proposal
- One self-designed undergraduate-level course syllabus
- Dissertation prospectus

If necessary and agreed upon by both adviser and student to better serve the student's needs, some modifications may be made to the exact content of the portfolio, but any such changes must be approved by the Ethnomusicology faculty.

Timing Logistics

One member of the student's Ph.D. committee will be responsible for the evaluation of each field and will provide the student with guidelines identifying the kind of materials that should be included within the field reading list, and the nature of the synthetic writing about each field. The chair of the student's committee may be responsible for one of the student's fields. The student should meet regularly with each examiner to discuss progress on the respective field reading lists. *Each student will assemble their material for the portfolio on their own website*, provided by the department, although committee members may also request hard copies of parts or all of the contents.

Planning Schedule

Year One

You begin collecting materials for your portfolios during your first year using work produced in your classes, even though you have yet to finalize your choice of fields or faculty examiners/committee members. A mini portfolio covering course materials is submitted at the end of the first year and constitutes your qualifying examination.

Year Two

During Semester 3, students should discuss formation of their doctoral committee with the faculty member they select as an advisor. The membership of the Doctoral Committee must be submitted to the DGS by February 1 of Year 2 and subsequently be approved by the Dean of the Graduate School. This permits the Field Specialization Workshop, led by your Ph.D. committee, in which you will discuss your preliminary field lists, your summer research proposal, the courses you are planning to take during your third year, and what you expect to produce for the Portfolio therein.

Year Three

You will finish assembling the portfolio, with a focus on writing the dissertation prospectus and the synthetic essays. You must complete at least one field section of your portfolio by December 15 of that year. Your complete Ph.D. Advisory Committee must be approved by the Associate Dean of the Graduate School before you can take a Prelim. Please make sure you have submitted the committee membership to the DGSA by February 1. The remaining field sections of the portfolio must be submitted to all committee members no later than March 15 of the third year. A final version of a dissertation prospectus must be distributed to all committee members at least two weeks before the Portfolio Workshop, typically held in April of the third year. Upon receipt of faculty assessments of all sections of the portfolio, your committee chair will review the portfolio in its entirety, including the dissertation prospectus, at which point he or she will notify you, other committee members and the DGS as to whether you may proceed to the oral Portfolio and Prospectus Workshop.

Year Four

You conduct dissertation research in your fourth year.

Year Five

You return to campus for dissertation-writing in your fifth year.

Field Specialization Workshop

The Field Specialization Workshop is a ninety-minute meeting held with your doctoral committee near the end of the second year of study. You will present and discuss your preliminary field specialization lists and a summer research proposal. At this stage, you will have determined your three field specializations and the rationale for them in relation to your research projects. You will also have reading lists for each, though you will not necessarily have begun to annotate them yet. You will have made decisions about the content of your portfolio, such as the specific reviews to be written, research papers to be submitted, and so forth.

At least three committee members must be physically present for the Field Specialization Workshop; only one may participate via conference or video call. After the meeting, each committee member will inform you of any revisions or additional material they require in their field's section of the portfolio. This communication will take the form of a contract, which each committee member must sign and submit for DGS approval, with a deadline of September 30 for submitted revisions. Failure to fulfill the terms of the contract in the specified time frame may be grounds for dismissal from the program.

Occasionally, a student may substantially shift the focus of the dissertation project after September of their third year. If such a change becomes necessary, you should discuss a possible change in the fields with your adviser.

Doctoral Committee and Preliminary Examination Guidelines: Musicology

In Musicology, the Preliminary Exam consists of a defense of the Dissertation Prospectus. The specific format of the Preliminary Exam should be determined in consultation with the dissertation supervisor.

Timetable for Preliminary Exam in Musicology

At least two months before the Preliminary Examination

Membership of your Doctoral Committee must be approved by the Dean of the Graduate School. The deadline for submission of the Committee Approval Form to the DGSA is February 1. A committee will not be approved if the two-month deadline has passed. In collaboration with the Doctoral Committee and the consent of the DGS, you need to determine the general area for examination, based on the Prospectus.

One month before the Preliminary Examination

You must present a written Prospectus and a reading list to the Doctoral Committee.

After completing the Preliminary Exam

The committee may ask the candidate to revise the Prospectus after the Preliminary Exam, by the end of the semester, and may require that the exam be repeated. The passing of the Preliminary Examination as a whole is contingent upon the approval by the committee of this final version.

If you fail the Preliminary Exam, you may request to take a second exam no sooner than three months after the first exam. In this case, you must obtain consent to take a second exam from your Committee and the Dean of the Graduate School. Failure to pass the second exam renders you ineligible to continue work on the Ph.D. at Duke.

Dissertation Prospectus: Ethnomusicology

The Dissertation Prospectus (20-25 double spaced pages) should be comprised largely of your grant proposal for dissertation fieldwork, to which you will append a discussion of changes that have occurred in the thinking, design, and framing of the project since the grant was written (particularly considered in relation to the field lists). This document should also include a provisional outline of the dissertation; any questions about implementation of the project that the student would like to raise with your committee during the Portfolio Workshop; discussion of human subjects issues that pertain to the project, and formal approval by Duke's Human Subjects Committee if the project includes human subjects.

Optional Appendix

Students may also include in their portfolio an appendix of additional material, such as conference papers, op-eds or other journalistic interventions relating to their ethnomusicological expertise, audio or audio-visual material, documentation of performances; i.e., anything that they believe reflects favorably on their scholarly or teaching potential.

Dissertation Prospectus: Musicology

Candidates select a dissertation topic in consultation with their supervisors and other committee members, and prepare for submission to their committee a formal Dissertation Prospectus (see timetable in Page 48).

The Dissertation Prospectus is an important document and, once approved, serves as an agreement between the candidate and the committee. In addition, it is often submitted to support an application for a dissertation fellowship. It should include a clear statement of the problem to be investigated and of its significance (1-2 pages), the current state of knowledge about this problem, the methodology to be followed, the nature and accessibility (insofar as it is known) of the primary and secondary sources, a brief account of the candidate's preliminary studies related to the topic, an outline of proposed chapters within the planned dissertation, special skills (if any) necessary for investigating the topic, e.g., foreign languages, instrumental or vocal performance, paleography (indicate whether you already have acquired these skills), and a tentative time schedule outlining the successive steps the candidate expects to follow in the course of his/her work.

Candidates should keep in mind, however, that a prospectus is not a dissertation but rather a research proposal; that at this stage they are expected to present questions rather than answers, and that their work may move in unforeseen directions. A bibliography, using a consistent standard format, should be included and should be confined to items of direct relevance (avoid "padding"); the prospectus should make clear to the reader which titles have already been consulted. Ordinarily, the main narrative of the dissertation proposal will run 15-20 pages, followed by the bibliography. A writing sample – showing the kind of work to be accomplished – may also be included as an Appendix, following the bibliography. Students are encouraged to consult previously approved Dissertation Prospectus documents as models.

As soon as the proposal has been approved, candidates in Musicology should complete and submit a form for Doctoral Dissertations in Musicology to register the topic. This is done at the American Musicological Society (AMS) website at <http://www.ams-net.org/ddm/ddm-submission.php>.

Dissertation in Composition

The dissertation for the Composition Ph.D. takes the form of a major composition and an article of publishable quality.

Composition

The dissertation in Composition will take the form of a score of a major composition to be initiated following your Preliminary Exam. Your dissertation should be a large-scale work demonstrating assured handling of musical materials and clarity of artistic vision. Written music will be the basis of your dissertation.

Article of Publishable Quality

In addition, you must submit a scholarly article of publishable quality no later than six months after taking the Preliminary Examination. The article, normally 20 to 30 pages long, should demonstrate your ability write in English at a professional level. It is not intended that this constitute as major an undertaking as the Dissertation Composition, nor is it necessary that the article be related to the dissertation. The article should be written with specific scholarly journals in mind as a means to suggest a viable topic and scope. Your committee at the Preliminary Examination will approve the subject of the article.

Dissertation in Ethnomusicology

Your dissertation should make an original contribution to knowledge among specialists in your discipline. Ideally it should be completed within two calendar years after passing the Preliminary Examination. The maximum permitted time is four years.

Dissertation Format and Resources

Consult the [Guide for the Preparation of Theses and Dissertations](#) before commencing a written draft. In addition, we recommend the following resources:

- David Sternberg, *How to Complete and Survive a Doctoral Dissertation*, N.Y., St. Martin's Press, 1981.
- Howard Becker, *Writing for social scientists: how to start and finish your thesis, book, or article*, University of Chicago Press, 1986.
- Howard Becker, *Tricks of the Trade: how to think about your research while you're doing it*, University of Chicago Press, 1998.

Working with Your Committee

It is your responsibility to keep in close contact with the members of your committee during the various stages of your work so that misunderstandings about the nature and scope of the work are avoided and the time schedule may be maintained. How the committee is to read your work-in-progress should be discussed in advance with the dissertation supervisor and with the entire committee.

We recommended that your committee meet at least once a year with you to assess progress towards the degree. A common procedure is that the adviser first reads successive chapters and, after they meet the adviser's approval, the chapters are then read by two or three other members of the committee. The importance of keeping members of the committee informed on the progress of your work, whether by submission of chapter drafts or informal discussion, cannot be stressed sufficiently. You should also keep in mind that the faculty can only write convincing letters of recommendation for the candidate if they are familiar with your work.

Ethnomusicology students in their sixth year and above are expected to present their work in progress in the form of an oral presentation to the department on an annual basis.

Chapter Review

All Ethnomusicology Ph.D. students must present a completed chapter to the Music Department members of the dissertation committee within 12 months of passing a Preliminary Exam. A completed chapter, beyond its self-evident value to the dissertation, can serve as a valuable basis for compelling fellowship application narratives. What to prepare for submission is a topic you should discuss closely with your dissertation adviser.

In general, the committee will expect a continuous document of chapter length with the following characteristics:

- Contains at least 10,000 words of prose in scholarly format
- Includes footnotes and source references
- Contains supporting illustrative materials as applicable, e.g., score excerpts, music examples, analytic charts, etc.

The text will be in completed prose; reading notes or summaries are not acceptable. All Music Department members of the dissertation committee will read the chapter and comment. The adviser will write a brief report on the work submitted, incorporating comments received from committee members. The report will be shared with the DGS and discussed with the Graduate Faculty. If you fail the chapter review, after consultation with the dissertation adviser and the Dean of the Graduate School, you may be placed on academic probation.

Dissertation in Musicology

The writing of a dissertation represents for many scholars one of the most exhilarating but also difficult phases of their entire career. The absence of an outside structure imposed on one's time in the form of scheduled examinations and due dates will tax one's resources of inner drive and self-discipline. The prospective dissertator may wish to read the following resources:

- David Sternberg, *How to Complete and Survive a Doctoral Dissertation*, N.Y., St. Martin's Press, 1981.
- Howard Becker, *Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or article*, University of Chicago Press, 1986.
- Howard Becker, *Tricks of the Trade: How to Think about Your Research While You're Doing It*, University of Chicago Press, 1998.

The dissertation should make an original contribution to knowledge. Ideally it should be completed within two calendar years after the Preliminary Examination is passed, although the maximum permitted time is four years (see the *Bulletin* for extension procedures for a maximum of one year). The candidate is urged to consult the [Guide for the Preparation of Theses and Dissertations](#) before commencing a written draft.

How the committee is to read the candidate's work-in-progress should be discussed in advance with the dissertation supervisor and with the entire committee. It is the responsibility of the candidate to keep in close contact with the members of his or her committee during the various stages of the work so that misunderstandings about the nature and scope of the work are avoided and the time schedule may be maintained. It is desirable that the committee meet at least once a year with the candidate to assess the progress towards the degree. A common procedure is that the adviser first reads successive chapters; if they meet the adviser's approval, two or three other members of the committee read them. The importance of keeping members of the committee informed on the progress of one's work, whether by submission of chapter drafts or informal discussion, cannot be stressed sufficiently. The candidate should also keep in mind that the faculty can only write convincing letters of recommendation for the candidate if they are familiar with the candidate's work.

Please note that musicology students who are in their sixth year and above are expected to present their work in progress in the form of an oral presentation to the department on an annual basis.

Chapter Review

The Graduate Faculty requires that all students engaged in a Musicology Ph.D. dissertation present a completed chapter to the Music Department members of the dissertation committee within 12 months of passing a Preliminary Exam. A completed chapter, beyond its self-evident value to the dissertation, can serve as a valuable basis for compelling fellowship application narratives. What to prepare for submission is a topic students should discuss closely with the dissertation adviser. In general, the committee will expect a continuous document of chapter length (i.e., at least 10,000 words of prose in scholarly format including footnotes and source references, plus supporting illustrative materials as applicable, e.g., score excerpts, music examples, analytic charts, etc.). The text will be in completed prose; reading notes or summaries are not acceptable.

All Music Department members of the dissertation committee will read the chapter and comment. The adviser will write a brief report on the work submitted, incorporating comments received from committee members. The report will be shared with the DGS and discussed with the Graduate Faculty. Students who fail the chapter review, after consultation with the dissertation adviser and the Dean of the Graduate School, may be placed by the Graduate Faculty on academic probation.

Best Practices for Dissertation Preparation

Note: the following are commensurate with Appendix D: What to Expect from your Ph.D. Advisor, created during the academic year 2021-22 (pp. 75,76)

- As soon as your prelim is complete, set up three meetings, one month apart, with your adviser. For the first meeting, draw up a timeline for your dissertation work. For the subsequent two meetings, report on your early progress and discuss any issues that might have arisen
- As soon as your prelim is complete, check with committee members on their expectations. Do they want a progress report each semester? Do they want to see drafts of each chapter or of specific chapters along the way? Do they want to wait until the manuscript is complete before reading any of it? Do they want to see drafts or parts of your composition and at what stages?
- Set up meetings with individual committee members for intellectual discussion of your project periodically, even if you don't have anything to give them in writing.
- Six months into the project, assess your focus and progress with your adviser and make adjustments if necessary.
- Discuss plans with your adviser to present your work at professional meetings, or to get your work performed.
- Discuss job placement strategies with your adviser.
- Inform each committee member of your plans and schedule around the job market.
- Take advantage of peer review of your work. Other dissertators may be good editors for you. Set up a dissertation reading group. If you are at a loss for other writers, ask the outside member of your committee if there are students in her or his department who might participate. Peer dissertation writing groups are also organized by the Graduate School. Students will be made aware of such opportunities through the Graduate School's Professional Development communications. The Thompson Writing Center also offers the Graduate Writing Lab. <https://twp.duke.edu/twp-writing-studio>.

- Ask for feedback. If you feel that feedback from your committee members is not timely, speak to your adviser about it. If you feel that your adviser is holding up your progress, talk to the DGS. If the DGS is your adviser, speak to the chair. See also Appendix D.
- Draw on the campus resources for dissertators: reference librarians, the Dissertation Coaching Group at CAPS, the Division of Student Affairs services, the Franklin Humanities Institute Dissertation Working Group.
- Go to conferences and find other students working in your area. They will be your long-term colleagues, interlocutors, cheerleaders, and supporters. For composers, attending summer music festivals is a fantastic way to make contacts with peer composers and performers. Festivals come in a variety of aesthetic persuasions: Tanglewood, Bang On A Can ("Banglewood"), Aspen, Dartington, Darmstadt, and so forth.
- Composers, join New Music USA (formed by the merger of the American Music Center and Meet The Composer), the Society of Composers, Inc. (SCI), or other similar organizations. For those composers writing an article for the minor dissertation component: even if you are not thinking of going on in this field, becoming a member of the appropriate scholarly society (SEM, AMS, SMT, SEAMUS), and presenting your work would make opportunities available to you, and allow you to make contacts in a way which cannot be done solely through compositional reputation.
- People go about working on big research or creative projects differently. Let your adviser know what work patterns are most productive for you. Discuss with him or her a mode of working together, a plan of action, a system for reporting on your progress and for getting critical feedback.
- Ask your adviser what her/his expectations are of you as mentee. Check with her/him on their peak busy times so you can plan to work around them when possible. Ask her/him in what capacities she/he is available during the summer.

Final Examination in Composition

The Final Examination for a Ph.D. in Composition takes the form of an oral presentation by the candidate on the Dissertation Composition followed by questions from the Doctoral Committee. The lecture may be enriched by recorded examples from the candidate's work. However, the committee will base its evaluation on the written dissertation rather than a recording. In the case of works that have not yet been adequately performed by the time of the dissertation defense, for purposes of his/her lecture, the candidate should provide a reduced version of the piece, which may take the form of an electronic realization or a two-piano reduction of the full score.

Students should check with the Music Library staff for specific guidelines regarding reproduction and submission of scores.

The candidate is urged to schedule the Final Examination (through the DGS Assistant) as early as possible, since it often is difficult to coordinate everyone's schedule. Ordinarily, the exam should not be scheduled during the winter or spring break, or during the summer (i.e., not after the end of the Fall and Spring examination periods). The candidate should also discuss in advance with the committee members how much time they will require to review the complete draft score. In any case, copies of the complete draft must be in the hands of each committee member no later than 30 days before the date of the Final Examination, and an additional copy must be deposited with the Graduate Studies Office.

The complete original dissertation (see the [Guide](#) for specific format) must be submitted to the Graduate School at least fourteen days before the date of the oral Final Examination.

The questions at the Final Examination will mainly concern the dissertation and related matters. For procedures in the case of revisions and corrections recommended by the Committee, see the [Guide](#). In the event of a failed examination, a second examination may be granted by the Dean upon recommendation of the Committee no sooner than six months after the first examination; you will not be granted a third examination.

The Graduate School Bulletin says, "The dissertation is expected to have been submitted, examined and accepted within four calendar years after the preliminary examination, or seven years after entry to the PhD program. In the event that this timeline is not met, the candidate may, with the approval of the advisory committee

and the DGS, petition the academic dean for an extension of up to one year. If this extension is granted and the dissertation is not submitted and successfully examined by the new deadline, the student will be withdrawn from candidacy. Credit will not be allowed for a preliminary examination that is more than five years old at the date of the final examination. Only in extraordinary cases, such as severe and prolonged illness or military deployment, will the academic dean consider any extension to this maximum timetable of eight years.”

Final Examination in Ethnomusicology

You are urged to schedule the Final Examination (through the DGS Assistant) as early as possible, since it often is difficult to coordinate everyone’s schedule. Ordinarily it should not be scheduled during the winter or spring break, or during the summer, (i.e., not after the end of the Fall and Spring examination periods). You should also discuss in advance with the committee members how much time they will require to read the complete draft. In any case, copies of the complete draft must be in the hands of each committee member no later than 30 days before the date of the Final Examination, and an additional copy must be deposited with the Graduate Office.

Members of the Duke University Graduate Faculty not serving on your committee may attend the Final Examination. They will not be permitted to ask questions during the examination, and have no vote, but they may submit questions and comments to the Committee Chair beforehand, who may decide to distribute them to the other members, present them during the examination, or pass them on to you.

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The questions at the Final Examination will mainly concern the dissertation and related matters. For procedures in the case of revisions and corrections recommended by the Committee, see the [Guide](#). In the event of a failed examination, a second examination may be granted by the Dean upon recommendation of the Committee no sooner than six months after the first examination; you will not be granted a third examination.

After the dissertation has been approved, you should file an updated form for Doctoral Dissertations in Ethnomusicology. This may be done on the AMS [website](#).

The Graduate School Bulletin says, “The dissertation is expected to have been submitted, examined and accepted within four calendar years after the preliminary examination, or seven years after entry to the PhD program. In the event that this timeline is not met, the candidate may, with the approval of the advisory committee and the DGS, petition the academic dean for an extension of up to one year. If this extension is granted and the dissertation is not submitted and successfully examined by the new deadline, the student will be withdrawn from candidacy. Credit will not be allowed for a preliminary examination that is more than five years old at the date of the final examination. Only in extraordinary cases, such as severe and prolonged illness or military deployment, will the academic dean consider any extension to this maximum timetable of eight years.”

Final Examination in Musicology

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Transition to Professional Life

To offer a reliable “recipe” for a successful job search is not possible. Still, students are advised of the following:

- Throughout your academic career at Duke, you will have many opportunities to explore Professional Development Programs offered by the Graduate School, the Provost's Office and other units on campus. Information about these programs is continually updated and available at <https://versatilehumanists.duke.edu/professional-development/>.
- Be sure that the [Duke University Career Center](#) has a complete file on you with an up-to-date CV, and up-to-date recommendation letters.
- In the summer before you begin to look actively for a position, we recommend that you become a member of the [College Music Society](#), and that you consult online jobs postings published by professional societies (e.g., AMS, SMT, SEM) within your academic field. The CMS publishes job listings monthly and also provides listings on-line. The [Composition and Theory Jobs Wiki](#) is one of many listings composers will want to be aware of. Similar on-line forums exist for musicology and ethnomusicology.
- *The Academic's Handbook* (published by Duke University Press, 4th edition, 2020) offers invaluable tips for the job hunt and a career in academia.
- Sometimes inquiries by employers reach the Graduate Office and we are asked to inform employers about our students. Students should place a CV on file in the Graduate Office.
- Students should request letters of recommendation by professors at least two weeks before they are needed.
- There are attractive positions outside academia. Libraries, publishers, broadcasting stations, newspapers, and many other employers offer opportunities for Ph.D.'s.

- Some academic institutions to which you will apply place a far greater emphasis on teaching than on research. Your application materials and some of the recommendation letters should answer questions about your teaching ability.
- Especially critical documents in finding a job are the application letter and the resume. You are urged to show drafts of both to several of your professors. The letter should show that you are familiar with the particular institution and its faculty. To be able to adjust to the institution becomes even more important when you are on the short list and invited to an interview. Once an invitation to interview has been extended, the DGS will be pleased to help you organize a mock interview at Duke, with faculty and students present. Many departments do this to help their students prepare for academic interviews.
- We encourage our students to present their research in the form of formal lectures at conferences and publications, not only in the dissertation area, but in other fields as well. Consult your PhD advisor for guidance as to where and when to present your work professionally. If you plan to give a paper off-campus, give a trial version at Duke two weeks ahead, for practice and feedback. One opportunity to give a paper on-campus is to schedule a presentation at the Faculty-Student Colloquia Series.

Best Practices for the Job Application Process

Getting started

- Check the "Professionalization pages" on Jonathan Sterne's [website](#) for one take on procedures to follow, as well as other useful professional advice.
- Discuss the job market, your job seeking plans and your envisioned schedule with your adviser soon after your prelims. Check back with her or him 6 months later on this.
- Inform your committee members of your job application plans and schedule well in advance of asking them for letters. Keep them all informed when you make short and shorter lists, and so forth.
- While attending AMS conferences, music festivals and the like, meet as many Duke alumni from our doctoral program as possible. They will be a good source of information about potential job listings.

Writing the letter

- Use the services offered by the Career Center, which include CV and letter writing advice, and a mock interview. Graduate students are not permitted to use Duke University Department of Music letterhead.
- The Center's staff can help you enormously, though they are not specialists in your field. After seeking their advice, ask your adviser in a timely fashion for field-specific feedback on your letter, teaching statement and CV.
- Ask others (e.g. another member of your committee) to look at a draft of your letter, teaching statement and CV.
- Make sure your committee members have your CV and know the state of your dissertation. Share teaching evaluations with them or ask one or two of them to come and see you teaching. Give them a copy of your job application letter.
- Discuss the choice of your writing sample or portfolio selection with your adviser.
- Get recommendation letters set up with [Interfolio](#) in good time. Check with your writers whether they would be willing to tweak their letters when postings arise that call for something different from the bulk of those for

which you are applying. Also check whether they would be willing to write personal letters (rather than using Interfolio) in those instances in which they have a special connection to a particular department.

- If jobs are posted in departments that someone in our department may know through past experience or through professional relationships, ask them for their take on the position. It may help you tweak your own letter.

Preparing for an interview

- Do a mock talk for your peers and adviser. Ask specific faculty members to come as well. Schedule the event with enough time to make changes before the real thing.
- Do a mock interview. Ask your adviser and one other committee member to do this with you, or otherwise brainstorm with them what questions you should anticipate.
- Also do a mock interview at the Career Center.
- Try your class out on your peers or in an undergraduate class if appropriate. Ask your adviser to come.
- Talk with your adviser about the kinds of questions to ask during your interviewing visit.
- Look up the faculty on the web so you are not meeting them cold. Read the department's website, also checking grad students' interests if they are listed on the web. Look at the sites of Centers and Programs related to your interests. Check out the college/university's concert series.

Negotiating the job

- After an interview, wait to hear back from them. Don't bug them if the date they said you'd likely hear from them passes, unless you have a really good reason to do so.
- If they call to offer you the job, thank them and express enthusiasm on the phone but don't commit to anything. Say you'll get back to them soon.
- Talk to your adviser about the negotiation process—about what to ask for and how to do so.

Best Practices: DGS responsibilities

Chief Responsibilities

The Manual for Directors of Graduate Studies can be found online [here](#). As stated in this manual, the chief responsibilities of the Director are:

1. To serve as chair of departmental graduate recruiting, admissions, and fellowship committees or to delegate such authority where appropriate;
2. To recommend to the department chair and the Associate Dean graduate course offerings and instructors;
3. To oversee all matters relating to the departmental review of applications, ensuring equal, fair, and timely consideration of all applicants;
4. To sign off on all departmental recommendations for admission/rejection;
5. To nominate students for Graduate School fellowships;
6. To prepare the annual Graduate School awards request and to allocate such funds as allotted;
7. To report student funding administered by the department of or received directly by the student from an external funding agency;
8. To serve as initial adviser and continuing advocate for all graduate students;
9. To oversee all registration procedures and verify student enrollments;
10. To recommend to the Graduate School:
 - a. All A.M., M.S., or Ph.D. committee assignments;
 - b. All additions to or deletions from the department's graduate faculty;
 - c. Any changes in departmental course offering;
 - d. Any modifications of program requirements;
 - e. All requests for transfers of graduate credit, leaves of absence, or time extensions;
 - f. Probationary conditions for any student in academic difficulty;
11. To recommend to divisional representatives of the Executive Committee desired modifications of Graduate School rules, regulations, or procedures;

12. To notify the Graduate School of all final degree examinations;
13. To forward to all graduate students such announcements as are periodically sent from the Graduate School.

Student Advising

TA/RA assignments

As soon as the preliminary faculty teaching schedule for the following year has been organized, the DGS sends out to the students a request for their preferences as TA/RA. Students must understand that scheduling is complicated by many different concerns. Being a teaching assistant is partly a matter of employment and partly a matter of training. Be prepared to assist in areas that are outside of your specialization or interests, with the understanding that flexibility like this may well be expected of you when you enter the profession.

190S Proposals

One annual 190S award in the Music Department is funded by Arts & Sciences. The deadline for proposals will usually be in the middle of the spring semester. Students are encouraged to discuss proposal ideas with the DGS and members of the graduate faculty. Students needing models from which to work may email the DGSA for previous examples of successful proposals. Any graduate student in their third year or fourth year, who has not yet taught a 190S Writing course in the Music Department, are eligible to submit a proposal.

These courses are designed and taught by graduate students, and are intended primarily for first-year undergraduate students. The topics typically have broad appeal and do not require any prior knowledge of music.

Duke University Graduate School Fellowships Applications

Near the beginning of the fall semester the DGS announces an internal departmental deadline for fellowship submissions (Bass, Stern, International, Summer Research, etc. These are listed on the Graduate School website [here](#).) All fellowship nominations are made by the Graduate Faculty and then confidentially ranked by the DGS. Once they are nominated, students decide if they would like to apply for the fellowships, according to the deadline established. Students are responsible for requesting letters of recommendation from individual faculty members.

Exam preparation

For examples of prior Diagnostic, Qualifying, and Preliminary Exams, please email the DGSA.

Recruitment

The DGS informs students of the date of the recruitment weekend as soon as it is set. He or she lets the current students know who the recruits are before their arrival (names, interests, where they're coming from, and so forth) and what the schedule for the visit is. He or she requests student participation in a timely fashion.

Incoming Students

Early in the summer, incoming students are sent information on the procedures for the exams, an orientation schedule, and contact information for the graduate representative.

Pre-prelim Advising and Registration

Before registration begins, the DGS circulates to all grad students and posts online synopses of seminars to be offered. The DGS meets individually with first-year students to discuss their course selections. Students further along in their program are invited to meet with the DGS to discuss their course selections if they feel they need it. Students should be sure to review carefully the requirements in course work before taking qualifying and prelim exams.

Online Information

The DGS keeps online information about the program updated, paying special attention to changes in alumni placements, new grants and fellowships awarded, and seminars offered.

Annual Reports

The DGS gives students early warning of the internal deadline for their annual reports. He or she makes all reports available to the graduate faculty, and sends post-prelim reports to all members of each student's committee.

Annual Schedule of Key Events

August

- Incoming student Orientation Events (inc. social)
- Meetings: Individual mtgs w/ new students re: seminar selection, PIN number distribution

September

- Meeting: Qualifying Exam participants (before 9/15)
- Internal Deadline Announcement: Duke Graduate School Fellowships

November

- Award Spring Deadline: Duke Graduate School Fellowship Applications
- Award Spring Deadline: DGS and Recommenders Letters for Duke Graduate School Fellowships

January

- Recruitment weekend date announcement
- Recruitment: application review and selection

February

- Deadline: 190S proposals
- Announcement: 190S assignments (two weeks after deadline)
- Organization: Recruitment weekend(s) events

March

- Request for TA/RA preferences for next year
- Deadline Announcement: Annual reports

April

- Meetings: Individual meetings with students regarding seminar selection
- Election: Grad rep (between 4/15 and 4/30)
- Deadline: Annual reports

May

- Distribution: next year's award letters

June

- Mailing: departmental information to incoming students

July

- Organization of Orientation Events

Monthly

- Organization of upcoming prelims and defenses

non senza fatica si giunge al fine; initium est dimidium facti.

APPENDIX A: Policy Concerning Foreign Language Requirements

Requirements

1. The Music Department recognizes that professional needs in languages for Composition, Ethnomusicology Musicology, and Performance Practice may differ. However, the standards for judging reading knowledge remain the same for all. Everyone must show they can read at a level useful to him or her.
2. To insure that the required foreign languages are mastered early enough in a student's program to be useful in course work and research, the department requires that the first language exam be taken in the fall semester of the first year. If the exam has not been passed by the fall of the second year, progress toward the degree may be declared unsatisfactory, and the student becomes ineligible for fellowship funding. Funding can be reinstated only for the semester following the one in which the exam has been passed.
3. For the *en route* A.M. in Performance Practice, demonstration of reading knowledge of one language is required.
4. For the Ph.D. in Composition, demonstration of reading knowledge of one language is required. This requirement is fulfilled as part of the *en route* A.M. requirements.
5. For the Ph.D. in Ethnomusicology, reading knowledge of one language is required. This requirement is fulfilled as part of the *en route* A.M. requirements.
6. For the Ph.D. in Musicology, demonstration of reading knowledge in two foreign languages is required. The first language requirement is fulfilled as part of the *en route* A.M. requirements. The first language exam must be taken in the first semester of the first year of study. The second language exam must be passed by the end of the fifth semester after matriculation and before taking the Preliminary Exam in order to maintain satisfactory progress toward the degree (see conditions under #2 above). This requirement may not be satisfied with two closely related languages (e.g., Spanish and Portuguese). Please note that at the dissertation stage, a student's dissertation committee may require further language study.
7. English may count as one of the foreign languages for students who are not English speakers.

Examinations

1. Language examinations are a translation of selected texts. (At the discretion of the examination committee, passages assigned may be different for different doctoral tracks.) The passage may be translated with a dictionary. Students are to provide their own dictionaries. For each exam, the committee will specify the minimum amount of text to be translated. Two hours will be allowed to complete the translation.
2. For the Latin examination, generally the passage will be chosen from the Bible, the Roman Catholic liturgy, or a medieval or Renaissance treatise.
3. For composers, generally passages will concern the post-1850 period. For students in Performance Practice and Musicology, the time frame is post-1600 as a rule, though earlier authors still currently used by composers (e.g. Petrarch) are fair game.
4. Students will be given printed sources--contemporary to the period when written or in a modern edition. Students are, therefore, advised to become familiar with typefaces (e.g., long “s”) and variants in and syntax for the chronological periods given above. In German, knowledge of *Fraktur* is required.
5. While every effort will be taken to select passages of a fairly consistent level of difficulty from one exam to the next and from one language to another, some variation will inevitably occur. Students are reminded that faculty take this into account when grading: the easier the passage, the more will be expected. Samples of previous examinations are available in the Graduate Studies Office.
6. Given variations between languages and within passages in the same language, no specific acceptable word counts can be promised. However, as a rough guideline, students should normally expect to translate 500-750 words in a prose passage with dictionary in modern languages. (Less will be expected if the passages are in poetry or in Latin.)
7. Students whose native language is not English may be given extra time at the discretion of the committee.

Evaluation

1. Examinations will be graded by two faculty members on a pass/fail basis. In case of disagreement between faculty members, a third opinion (within or outside the Department) will be sought. All examinations will also be checked by the DGS for consistency of evaluation policies and standards.
2. Students can appeal a negative decision in writing to the DGS, who will seek outside opinion within 30 days.
3. If a student is passed “at the master’s level,” he or she may be required to retake the examination the next term should he or she wish to proceed to the Ph.D., or may be required by the committee to do additional work to demonstrate language competence.

Scheduling

Language examinations will be given three times during the academic year: once during the fall, once near the beginning of the Spring Term and once toward the end of the Spring Term. Language exams ordinarily cannot be given during the summer.

Common Reasons for Failure of Language Exams

Faculty are often asked, “Why did I fail?” The answers vary from case to case but often include:

1. Failure to have a good grasp of basic vocabulary (not translating enough due to looking up almost every word).
2. Failure to translate verb tenses and moods correctly.
3. Failure to understand the syntax and grammar.
4. Failure to produce coherent prose in English.
5. Failure to translate enough. And what “enough” is may vary from examination to examination depending on the difficulty of the passage.

APPENDIX B: Guidelines for Scheduling Graduate Recitals

Scheduling

Graduate students in the Music Department wishing to schedule recitals, special programs, or rehearsals must have a faculty member sign as sponsor on the scheduling request form. Reservation Request forms for Baldwin Auditorium or the Nelson Music Room can be obtained from and must be returned to the Coordinator of Facilities and Events (Room 111). Requests for scheduling in the Biddle Music Building's Bone Hall can be obtained from the Departmental Main Office (Room 105). Scheduling a room does not imply departmental sponsorship. This must be requested separately by letter to the Chair.

The form for degree recitals can also be obtained from the Coordinator of Facilities and Events. In the case of the requirements for the *en route* A.M. in Performance Practice, this form requires the signatures of the candidate's entire committee. The Coordinator schedules the recital, one dress rehearsal, and arranges for one concert tuning. Additional tunings or moving of instruments are at the student's expense and must be requested on the scheduling form. Requesting the equipment does not guarantee availability. The Coordinator will notify you as soon as an answer is available.

Publicity

The Publicist (Room 054) provides publicity within the campus community. The date, time and location of the recital will be submitted for listing in the calendar of events. As recitals constitute part of the academic program, often as exams, it is Music Department policy not to publicize these beyond the campus. Any exception to this rule or any cancellation of a degree recital or program requires a request from the faculty sponsor to the chair.

Programs

The Publicist provides programs. Performers must use the programs supplied by the Department. Graduate Recital programs must be approved by the faculty sponsor. Guidelines provided by the Publicist will inform you of departmental style and standards. Please submit the program to the Publicist two weeks before the concert. This allows time for typing, formatting, and revising before the program is sent to the printer. Once the program has been printed, changes cannot be made.

Texts and Translations

Two weeks before the concert, text and translations and/or program notes must be submitted in final form typed, edited (if necessary) by the faculty sponsor, and ready to be copied. The Music Department is unable to provide other logistical support for graduate recitals.

APPENDIX C: Graduate Faculty in Music at Duke University

Musicology, Composition, Ethnomusicology

Faculty

Thomas Brothers

jazz, African-American music, 14th-16th centuries, The Beatles

Sophia Enriquez

ethnomusicology, Latinx studies

Roseen Giles

early modern aesthetics, Monteverdi, 17th-century Italy, music & literature

Stephen Jaffe

composition

Scott Lindroth

composition, interactive computer music

Louise Meintjes

ethnomusicology, southern Africa, music and politics

Robert Parkins

organ, harpsichord, performance practice

Philip Rupprecht

20th-century British, modernism, theory and analysis, Britten

Nicholas Stoia

theory and analysis, American vernacular music, European tonal music

John Supko

composition, electronics, multimedia, conceptual art, early avant-garde, Satie

R. Larry Todd

19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

Jacqueline Waeber

*music, sound and the moving image; French musical aesthetics & culture
18th-21st century*

Yun Emily Wang

sound studies, East Asia, diaspora/transnational migration, gender & sexuality

Paul Berliner (Emeritus)

ethnomusicology, jazz, mbira, Zimbabwe

Bryan Gilliam (Emeritus)

Richard Strauss, 19th and 20th-century Germany, film music

Alexander Silbiger (Emeritus)

early music, 17th-century keyboard music

APPENDIX D: What to Expect from Your Ph.D. Advisor

What to Expect and from Your Ph.D. Advisor and How to Envision Your Responsibilities

Students undergoing Ph.D. training in Music studies are endeavoring to pursue research and composition through coursework and specialized training such as seminars and residencies, both at Duke and elsewhere. These types of training, and milestone exams are addressed in other pages of the Graduate Handbook. Here we turn our attention to the period of your work in which you have named a doctoral committee, prepared for and completed the preliminary exam.

What should you expect?

Successful prelims are sometimes followed with a letter to the advisee from the committee congratulating them on their prelims and pointing out added potential for the scope of the coming work. If it is determined that additional academic work beyond the prelim is required for the success of the project (an additional language, for example), you and your advisor should determine this immediately following the prelim, and write to the DGSs, stating why this is important and requesting Dean's approval. As you build your course of study in consultation with your advisor, please also remember to keep members of your Ph.D. committee informed about your project, giving them updates on a regular basis. An annual chapter review by your doctoral committee is required in musicology (p. 53-54) and similar formal review of sections is strongly recommended in composition and ethnomusicology.

Post-prelim you and your advisor should agree together on the kind and degree of communication that will best suit the proposed study. Good practice is to meet regularly. Do seek to obtain and expect regular critique by your faculty advisor. For some students and advisors, weekly or bi-weekly meetings are better, and for others, meetings may be profitably scheduled with less frequency. When you and your advisor decide that not every meeting is needed, do agree on a dependable schedule. (It would not be normal, for example, if an advisor and advisee do not see one another for five months!) Again, here we stress the need for you and your advisor to maintain open interchange about the work you are doing.

An atmosphere of mutual respect and open communication should prevail. Advisees can expect timely response to emails and phone calls, and that personal interactions with their mentor will be open and professionally appropriate, whether on campus or at professional meetings. If you ever feel communication has become unprofessional, please be in touch with the DGS, who will listen. If you feel the DGS is unable to help you, you can go to the Chair, who may refer your concerns elsewhere in the university if appropriate. You have the right to be heard without fear of consequences. As of this writing the Graduate School has just launched a new interactive guide to help our Ph.D. and master's students better understand the options, resources, and processes for addressing concerns of harassment, discrimination, and related problems. You can find the guide at <https://gradschool.duke.edu/reporting>.

Your advisor helps promote your career appropriately by suggesting guidance and professional advice, for example, the submission of conference papers or proposals for grants or performances of your music, as these fit your plan of study. Concerning issues of

funding for advanced studies, and for the summer, your advisor may be able to counsel you.² This is normal and expected counsel. If you receive a job interview, ask your advisor and the DGS to help you set up a mock interview prior to your off-campus visit.

What are your responsibilities?

Your responsibilities are to actively build the intellectual framework you need to produce your dissertation, in collaboration with your advisor. You guide the process, primarily through intellectual and aesthetical exploration and production. Hand in hand with the advisor's responsibility to train and to support you in the professional manner outlined above, is the student's responsibility to discuss and mutually chart an agenda for a particular period, and to keep to the agreed upon schedule. This means requesting meetings, and producing work as agreed. To avoid misunderstanding and crucial loss of time, please do remember that it is the student's rather than the advisor's responsibility to keep to a schedule. Such communication is vital, and provides a fruitful basis for professional advancement towards the Ph.D.

Your responsibilities also entail requesting letters of recommendation in a timely manner when needed (with at least three weeks' notice) and recognizing that your dissertation work and consultations with your advisor take priority over other professional opportunities. Of course, we hope it will be redundant to remind readers to please act professionally towards their advisors, and towards members of their doctoral committees. (For example, failure to be in contact with the members of your Ph.D. committee until a month before your exam demonstrates a lack of professionalism on the student's part. After all, these colleagues may be asked to provide references, and if they have not seen you and not been able to follow your work, this becomes a tenuous proposition. Some committee members do not wish to read a chapter or an article until it is quite advanced; you should ask them what they prefer.)

In sum, your engagement with your Ph.D. advisor is a close one, intellectually and often personally, as well. Advisors see their work with Ph.D. advisees as professionally stimulating, and as the pinnacle of providing mentoring to an advanced student about to enter the field. Optimally used, the relationship between a student and their mentor can be the bridge to a career characterized by curiosity and intellectual freedom: yours. A moment's reflection on the nature of the relationship, and what can be expected can be extremely rewarding.

² Please also seek advice from your committee and the DGS if research or study abroad is contemplated. Normally, students and faculty mentors discuss fellowship possibilities in the fall for the following summer and academic year. You may wish to be considered for a particular fellowship, and if so, make your wishes known to the DGS. The process works like this: by invitation of the Graduate School, Music's Graduate Faculty annually nominates students for fellowships, usually in late October and November. This is not a guarantee that you will be nominated, as the number of nominations made is subject to limitation imposed by the Graduate School for each category. If you are a student in Year 5, please be certain you ask to be nominated for a year-long fully funded fellowship. Even if you don't receive it, this makes you eligible to apply for a Year 6 Tuition and Fees Scholarship.