

DOCTORAL STUDENT HANDBOOK

Department of Music
New York University
Academic Year 2023-24

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INTRODUCTION

Welcome to the NYU Department of Music. This handbook outlines the requirements, procedures, and expectations that help define passage through our graduate program. The handbook will be updated periodically to reflect changes in GSAS and departmental policy and expectations and to clarify procedures.

Over the course of their matriculation in the department, students are expected to be in regular contact with the Director of Graduate Studies (hereafter DGS), their dissertation advisor (once selected), and the Department Administrator as they move through the program.

Please note that this handbook supplements the requirements and procedures of the Graduate School of Arts and Science (GSAS), which all students are encouraged to read. The manual is online at <http://gsas.nyu.edu/about-gsas/policies-and-procedures/policies-and-procedures-manual-and-forms.html>

Department Philosophy

In the main, this handbook describes the degree requirements, procedures, and sequence of events that will culminate in students achieving the Ph.D. in Music from NYU. With the understanding that each student's path will be slightly different, the handbook is nevertheless a blueprint to your progress toward the degree, based on policies set by the University and the Department. Yet these requirements and procedures can make sense only in the context of our expectations as students and teachers and our shared vision of what the study of music and sound can be.

A graduate program in music ought to enable students to become fully competent specialists in the creative study of, and work with, music and sound. What is outlined here presents a broad consensus about what makes the NYU department and the NYU graduate program a distinctive place in which to achieve one's goals.

The department is nominally divided into three sub-disciplines. One is musicology, another composition and theory, and the third ethnomusicology. In the planning of the graduate program, and in the everyday operations of the department, the current department attempts to erase those distinctions to the greatest extent possible. We do not treat our students as fitting into any neat cubbyholes, and we expect our students to consider themselves in the same light when choosing their program of coursework and pursuing their creative and scholarly interests. It is true, certainly, that outside the walls of the NYU Music Department, there are contexts in which it is still necessary to claim one's bona fides as a trained expert in a particular sub-discipline. The

department, however, endorses a holistic, boundary-crossing, inter-disciplinary and sub-disciplinary approach. A second, related rubric, intends to foster and mentor work—for both faculty and students—that extends into the realm of sounded vibrations at large. We anticipate that the question, “What has that got to do with music?” will eventually disappear from our conversations.

This philosophy has practical implications. We ask our students to immerse themselves as widely as possible in the sub-disciplinary offerings in the department, and to stretch beyond the department into other disciplinary areas of study. In consultation with their advisors, students are expected to fashion programs for themselves that will satisfy the individual needs of their study. As one of the largest private universities in the world, NYU offers a multitude of options. The faculty’s role is to encourage each student to develop the breadth and depth needed in order to choose courses, prepare for the comprehensive exam, complete meaningful dissertation research, and accomplish their goals. Students in the program should expect to be able to articulate how a particular line of inquiry relates to disciplines outside of music, as well as how a particular branching-out will relate back to the concerns of the study of music and sound.

We realize this approach by envisioning the department as a community of colleagues. As colleagues, faculty and students hold one another to an exacting standard. They excel at making good presentations at professional meetings; creating interesting research papers, monographs, and musical works; keeping each other up to date on developments in the field; and offering productive critical engagement with one another’s scholarly and creative work. They support one another by attending each other’s presentations, attending department-sponsored events, and otherwise actively participating in the community of music scholars. They act as responsible departmental citizens, leaving the campsite cleaner than they found it when they arrived.

Coursework, seminar papers, comprehensive exams, prospectuses, and dissertations are crucial to developing some of these collegial abilities and are sequenced and outlined in this handbook. But other aspects are fostered only outside of formal classroom settings—in reading groups, one-on-one conversations, at receptions and parties, in colloquia, at regional and national meetings.

These collegial and professional abilities cannot be fostered without students’ commitment to consciously engaging in understanding and crafting these practices. As a result of this mentoring philosophy, and in keeping with it, the department expects students to be self-starters, developing responsibility for their own education, especially those aspects of it that take place outside of formal coursework.

Toward a Community of Mutual Respect

We in the FAS Department of Music think of ourselves as a community of creative thinkers actively engaged in producing the musical and sonic knowledge that the contemporary world asks of us—whether that be knowledge communicated in music and sound, or knowledge about other humans’ interactions with music and sound. In order to sustain a community of creative and open inquiry, we strive for relationships of mutual respect among all the faculty, cleaning and security staff, graduate students, musicians hired by the department to perform student work, department administrators and undergraduates who belong to our community. Within the context of mutually respectful relationships, the relationships between faculty and doctoral students can seem very specific. Ideally, these relationships are negotiated directly between faculty and students, to accommodate well the wide range of circumstances in which both faculty and students may find themselves.

Graduate students can expect faculty to teach the intellectual and creative techniques that students need to realize their ambitions; to read and critique their work in ways that will help them to grow; to recommend other faculty at NYU, within the consortium of doctoral programs in the greater New York area, or at more far-flung institutions with whom they might consult as their ambitions focus on a dissertation project; to mentor them in such professionally useful skills as the writing and delivery of conference papers, the organization of concerts, lecture series, conferences, and installations, and such teaching-related skills as discussion leading, syllabus construction, managing a stand-alone course; to counsel them on the variety of professional opportunities available to newly-minted Ph.D.’s in music, and how best to pursue those opportunities; and to participate as appropriate in guiding them toward timely completion of the degree.

In return, faculty expect doctoral students to respect the constraints on their time, whether those arise from the often arduous research or creative schedules faculty at a research university have, from administrative duties, or from personal and family needs. Timely completion of assigned work, advance notice about deadlines for reference letters (whether for fellowship applications or paid positions outside the department), candid negotiations of the time frame for faculty comments on student work (including abstracts to be submitted for conferences, conference paper rehearsals, dissertation chapter drafts, scores), thoughtful reflection on faculty comments are among the ways students can demonstrate that respect.

Description of the Program

The Henry M. MacCracken fellowship program provides five years of funding for uninterrupted study, giving students the opportunity to immerse themselves in the broad field of music studies and to develop expertise within a unique specialization. While students enroll in one of the department's three tracks—composition and theory, musicology, or ethnomusicology—we do not regard these areas as mutually exclusive, and expect all students to explore the concepts and course offerings of all three.

The sub-disciplines:

Composition and Theory provides an opportunity for students to explore and refine a variety of compositional approaches, largely through one-on-one work with faculty. Students research, analyze, and assimilate the most recent music of our time as well as theoretical concepts, and distill from this study and from their own ongoing creative endeavors a vocabulary and aesthetic fundamental to their evolution and development as artists. Students are encouraged to explore musical practice to its limits using a diverse range of media and presentation formats, from traditional instruments to custom-made hardware and software, and from traditional concerts to art forms that propose alternative spatial and temporal configurations. We strongly encourage students to adopt an interdisciplinary approach by inquiring, through their artwork, into the nature of their practice, as well as into the musicological and ethnomusicological fields described below.

Musicology asks broad questions about sound, music and the rest of the world. These involve politics, gender, economic markets and issues of race and class, always asking questions about how sound becomes meaningful; the extent to which music can be simultaneously a relationship between abstract sounds in musical space and a profound conveyor of human thought and culture; and how music and sound figure within ongoing narratives of past, present, and future. Rather than providing students with a set of conventional skills, we seek to articulate important questions and make sure that students get the tools they need to address them. Allied fields include (but are not limited to) sound studies, feminist and queer theory, critical race theory, postcolonial theory, music theory, media studies, science and technology studies, history of science, area studies, memory studies, cultural and critical theory, comparative literature, performance studies, and cultural, social, and intellectual history.

Ethnomusicology incorporates methodologies and theoretical orientations from fields throughout the humanities and social sciences, but places central emphasis on ethnographic approaches to the study of music and sound. Students engage with issues of perennial concern to the discipline (e.g., representation, identity, memory, nationalism, diaspora, indigeneity, performativity,

embodiment/emplacement, listening practices, power, ethics) as well as with less conventional sets of questions that are emerging from sound studies, psychoacoustics, trauma studies, science and technology studies, ecocriticism, and other hybrid fields.

The first two to three years of the program are normally devoted to structured coursework (the shorter timeframe would apply to those entering with previous graduate credits). After passing qualifying exams in the second year and a dissertation proposal defense in the third, students spend the rest of their time in the program researching and writing a dissertation. For ethnomusicology and musicology students, the dissertation is a multi-chapter piece of writing based on original research and analysis that makes an original contribution to the field of music studies. For composition and theory students, the dissertation is divided equally between compositional work (to be discussed in greater detail below), and an essay on an aesthetic, analytical or theoretical topic of the student's choice.

Students develop their dissertations in close collaboration with their advisor, who assists not only in guiding their thesis, but in helping them to navigate the early stages of their professional career, as they apply for grants and professional opportunities both inside and outside the University. Students should select an advisor early in their course of study and no later than the end of their third year.

The main requirements for the Ph.D. in Music are as follows:

1. 72 credits of coursework.
2. General Comprehensive Exam in the second year
3. Language exams
4. Dissertation Proposal Defense in the third year
5. Dissertation
6. Dissertation Defense

Each phase of the program is discussed in detail below.

REGISTRATION AND COURSEWORK

Advising

During the first two years in the program, students typically consult with the Director of Graduate Studies (DGS) about their coursework and program of study. Once they have selected an advisor, they consult with the advisor about these issues. (See section below on Selecting Your Dissertation Advisor and Committee Members.) Typically, the DGS is available during the first two weeks of each semester to discuss coursework and enrollment issues and will either announce open office hours or schedule appointments for these discussions.

Coursework Requirements

Doctoral students' coursework is funded to a maximum of 72 credits, minus credits transferred from another institution. **A minimum of 32 credits must be taken in residency at NYU.** Students who take more than the maximum number of credits are liable to be billed for any additional courses.

The Graduate School of Arts and Science (GSAS) may provide additional tuition support for eligible doctoral students who need to take undergraduate language courses (known as “skills” courses) as part of their training. Any student wishing to register for such a course must obtain permission in advance from the DGS. After gaining permission, the student should contact the Department Administrator, providing the course name and number, in order for the department to seek permission from GSAS. The **Tuition Scholarship for Graduate Skills Form**, which must be submitted to receive the tuition support, can be found on the GSAS website.

https://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/policies-and-procedures-and-forms/writeable_tuition_scholarship.pdf

Approved undergraduate skills courses appear on the transcript with a grade, but the grade does not count toward the GPA, nor do the credits apply toward the doctoral degree. Students may take these courses pass/fail.

Students may not enroll in other undergraduate courses without the permission of the Department Chair or DGS and the Office of Academic and Student Affairs (OASA). With the exception of approved skills courses such as language courses, a student enrolling in an undergraduate course will be responsible for all tuition and fees associated with the course. See sections 4.11 and 4.12 of the GSAS Policies and Procedures manual for more information on the procedure for taking an undergraduate course as a skills course and the GSAS definition of a skills course.

For information on grades (GPA, changing grades, pass/fail option, incompletes, dropping a course, and withdrawal from a course) see sections 4.1 through 4.10 of the GSAS Policies and Procedures manual.

Course Loads and Full-time Status

The normal full-time course load is **12 credits per semester**. Most courses in the Department of Music count for four credits. This means that students ordinarily take **three courses per semester**.

During semesters when a student is teaching and during the second year of study when students are preparing for the comprehensive exam, students may elect to take a reduced course load of two courses per semester. Students wishing to take a reduced load should communicate this desire in writing via email to the Department Administrator who will request approval for this variance from GSAS; students should make this request before the end of the drop/add period of the semester when the reduced load will be taken. **It is especially important that students who are not US citizens obtain this approval in order to maintain full-time student status as their visa status could be seriously jeopardized without it.**

Registration for Courses

Students must discuss their proposed programs of study with their advisor (or with the DGS if they have not yet selected an advisor) in advance of each semester that they are in coursework. Students should communicate their planned courses to the Department Administrator in person during office hours or by email before the official drop/add period concludes in order to be enrolled.

Independent Study

As part of their course loads, students may elect, **beginning in their second semester and with the consent of the DGS or their advisor** to study individually or in a small group with a faculty member under the rubric of Independent Study.

Students should inform the Department Administrator of their plans to enroll in an Independent Study by email, providing the name of the faculty member and the subject of the Independent Study. The faculty member who has agreed to direct the Independent Study should receive a copy of this email.

Ordinarily students will not take more than one Independent Study per semester. Independent Study courses may be taken for between 1-4 credits, depending on the work required by the supervising faculty member.

Transferring Credit from Other Institutions

Students may apply to transfer up to 40 points of credit toward the Ph.D. degree.

According to GSAS regulations, **all requests for transfer of credit must be submitted and approved within one year of matriculation at NYU**. A transferable course must have been taken at the graduate level, and the student must have received a grade of B or better or a pass in pass/fail system (see section 4.13 of the GSAS Policy and Procedures Manual).

There are three parts to the transfer of credit request:

1. A completed **Transfer of Credit Request Form**, obtained from the Department Administrator or from the GSAS website; https://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/policies-and-procedures-and-forms/writeable_transfer_credit.pdf
2. An unmarked original transcript;
3. An unofficial transcript or photocopy of the student's original transcript.

Students should indicate on the unofficial/photocopy transcript the courses they wish to transfer. The student should submit all of the documents (transfer credit form and transcripts) to the Department Administrator for review before submitting to the DGS for approval and signatures. Once the DGS has signed off on the paperwork, the Department Administrator will submit the materials to GSAS. GSAS will not accept requests for transfer credit sent by a student.

In most cases, the department expects doctoral students who enter the program with an MA degree in their area of doctoral study to transfer at least 24 credits. In some cases, where warranted by a student's specific academic situation, the department may permit transfer of fewer than all possible credits. Students should consult with the DGS and Department Administrator during their first semester in order to determine how a credit transfer will affect their specific course of study.

Students who transfer 24 or more credits will retain their five years of MacCracken stipend support. The transfer of 24 or more credits requires students to complete the degree within seven calendar years after the date of first enrollment in the Ph.D. program. If fewer than 24 credits are transferred toward the Ph.D. degree, the degree must be

completed within 10 calendar years after the date of first enrollment in that Ph.D. program. (see section 5.8 of the GSAS Policies and Procedures Manual).

Core Departmental Courses

We strongly recommend that all Ph.D. students take Ethnomusicology: History and Theory (MUSIC-GA 2136) and Introduction to Musicology (MUSIC-GA 2101) during their first year at NYU. These courses are colloquially referred to as Ethnomusicology Proseminar and Musicology Proseminar, respectively.

Additionally, we strongly recommend that students in the Ethnomusicology track take Methodologies in the Anthropology of Music and Sound (MUSIC-GA 2166). Typically, this course is offered every other year in the spring semester.

Students in the Composition and Theory track typically enroll in the Composition Seminar (MUSIC-GA 2162) each semester for the first three years of study. The Seminar is comprised of both weekly group meetings and private lessons in composition. Students prepare works for concerts that take place during the year, and a major work for an end-of-year concert sponsored by the department and performed by a professional ensemble chosen from among the many outstanding new music groups in New York.

Ethnomusicology and Musicology students are encouraged to enroll in the Composition Seminar, and in general, to develop any creative practice. Additionally, Composition and Theory students are encouraged to enroll in courses in music analysis, computer music, music theory, and in courses in the aligned sub-fields offered by the department.

Students are strongly encouraged to explore, in consultation with the DGS and their advisor, the opportunities for study with as many members of the department as possible. Students preparing themselves for an academic teaching position should take advantage of the wide variety of courses regularly offered in the department. Because search committees are interdisciplinary, job prospects are usually enhanced when candidates can legitimately claim to have studied in music sub-fields outside their own during their graduate careers and can show familiarity with their literature, sources, and research focus.

Students may take courses outside of the department when they, the DGS, and their advisor believe that doing so will enhance their courses of study. It is the responsibility of the students wishing to take courses in other departments to obtain the necessary permissions from the DGS, their advisor, and the other department. During their first semester in the program, students should take all of their courses within the department. Typically, students take a minimum of half of their courses in the department or with affiliated faculty during their career in the department.

Study at Other Institutions/Consortium Courses

NYU is part of the Inter-University Doctoral Consortium (IUDC), which includes Columbia, CUNY, The New School, Stony Brook, Fordham, Rutgers, and Princeton. NYU doctoral students in good standing **who have completed one year of graduate study (at NYU or elsewhere) or who already hold a graduate degree** may take courses at any of the institutions when students can demonstrate that comparable courses are not offered at NYU.

Students wishing to take a consortium course and who meet the necessary conditions should obtain and complete the **IUDC Registration Form**:

<http://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/iudc/IUDC%20Registration%20Form%207-15-2016.pdf>

Courses taken at consortium institutions **do not** count toward the minimum 32 points of coursework that must be taken in residence at NYU. See 5.16.3 of the GSAS Policies and Procedures Manual.

In many instances, courses offered at other universities are only for 3 credits, while courses at NYU are for 4; therefore, a student who takes courses through the consortium may have a shortfall in credits. Students who take consortium courses should consult with the Department Administrator to take care of any credit shortfalls to ensure that they obtain the 72 credits necessary for the Ph.D. Shortfalls are usually addressed by enrolling in an independent study course with a faculty member in the department. (As mentioned above, these reading/research courses can be of variable point values in order to make up the credit deficit.)

Incomplete Work & “NR” Grades

The NYU Registrar requires grades to be assigned to students in all courses no more than 72 hours after the stated date of the course’s final exam. A student who has not completed all requirements for a course by that time may request that the professor assign them a grade of I (Incomplete); professors assign incompletes at their discretion. If no letter grade or grade of I is entered for a course within 60 days, a grade of “NR” or “No Record” will appear for the course on a student’s record.

Students who receive an I grade or grade of NR have until the beginning of the semester one year after the semester in which they took the course to complete their work and receive a grade. Students who do not complete their work by this deadline are given a grade of F. (See section 4.6 of the GSAS Policies and Procedures Manual).

Students wishing to complete a course in which they have been assigned an I grade should be sure to submit their work to the professor in question **well in advance of the University deadline for**

completion, in order to give the professor sufficient time to evaluate the work and file the necessary change of grade form. The student and professor should discuss this timeframe when the request for an I grade is made.

Students who believe they will require more than the time allowed to complete the work for a course in which they have received an I grade must file an **Extension of Incomplete Grade Request Form** for up to one additional year. This petition must be approved by three people:

1. The instructor of the course
2. The student's advisor
3. The Office of Academic and Student Affairs (OASA)

The form may be obtained from the Department Administrator or from the GSAS website.

https://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/policies-and-procedures-and-forms/writeable_extension_of_incomplete.pdf

No extensions are granted for grades of NR. NR grades must be changed to a grade of I in order to be extended through the Extension of Incomplete process.

Good Standing and Academic Probation

To remain in good academic standing, GSAS requires that students successfully complete two-thirds of credits attempted, maintain a 3.0 GPA and be within time-to-candidacy and time-to-degree limits (for more information on time-to-candidacy and time-to-degree limits, see sections 6.10 and 6.12 of the [GSAS Policy and Procedures Manual](#)).

Courses with grades of I, W, and F are not considered successfully completed. For more information on good academic standing, see section 4.1 of the GSAS Policies and Procedures Manual.

Additionally, the Music Department requires all students to take the comprehensive exam in their second year. Exceptions can be granted by the DGS to students on Academic Leave of Absence.

Academic Good Standing for ABD Students:

The Music Department requires all ABD (“All But Dissertation”) students to answer their advisor’s emails, and to update them regularly about their progress on the dissertation and their projected timeline for completion of the degree. Progress reports and timelines can be conveyed verbally or in written format and need to be updated at least once per semester. Additionally, the Department requires you to fill out an annual self-assessment detailing your progress toward the PhD.

If you are in the research stage, you should let your advisor know how this research is progressing and how it will factor into your dissertation. If you are at the writing stage, your advisor will expect you to submit new writing and/or changes to previously received writing. These exchanges should take place at least once a semester.

If a student repeatedly fails to answer emails from their adviser, chair, DGS or administrator, does not update their adviser on their progress, or does not submit the annual self-report, they will not meet the requirements for Academic Good Standing.

Students who do not meet the criteria for good academic standing will be placed on academic probation. Academic probation is required by GSAS and is triggered automatically when a student is not in academic good standing. Students on academic probation are officially notified of their probationary status by a letter from the DGS. This letter will explain the reason for probation, the conditions that must be met in order to reverse this status, the timeframe within which the conditions must be met, and the repercussions of not meeting the conditions, which could include termination from the program. If these conditions are met by the stated deadline (generally, the end of the next full semester from the date of the letter), probation will be reversed and will leave no trace in the student's permanent NYU record. Probation is not intended to be punitive; rather, it is a way to help a student get back on track to graduation.

While students are on academic probation, they may be ineligible for certain forms of GSAS support (e.g. Maintenance of Matriculation fee waivers, conference travel funds, the right to apply to GSAS fellowships, and the ability to reserve or withdraw fellowship funds).

Students who remain on academic probation for more than one semester following notification may not receive fellowship support or be given teaching assignments. They are also subject to termination from their program. Students have the right to appeal an academic probation decision, the criteria set for the reversal of academic probation, or a termination issued by the Department within thirty (30) days of the receipt of the notification of probation or termination. For further information on probation and termination, see section 7 of the GSAS Policies and Procedures Manual.

Maintenance of Matriculation (MM)

Students must be registered for Maintenance of Matriculation (MM) during any fall or spring semester in which they are not enrolled in courses.

In order to maintain access to the NYU Health Center and gym facilities over the summer, students must be either enrolled in a credit-bearing course, a zero-credit GSAS Language for Reading Knowledge course, or MM during the summer. There is no fee for MM over the summer; the department will register students for summer MM if they are not already enrolled in a

credit-bearing course or GSAS Language for Reading Knowledge course.

Upon completion of coursework, students in good standing are entitled to MM waivers for the duration of their stipend support term plus an additional four semesters. During this time students will be registered for MM by GSAS and their MM fees will be waived.

Four semesters after the end of a student's stipend support term, students will be required to register themselves for MM on Albert (MAINT-GA 4747 section 4) and pay all associated fees until the degree is completed.

GSAS requires that all students maintain continuous enrollment until they are awarded a degree. If more than two semesters of inactivity appear on a student's record, the student will be automatically discontinued from the University.

If and when a student wishes to return to the University after more than two semesters of inactivity, the student must reapply for admission. There is no guarantee of readmission. **Students whose applications are approved will be responsible for paying all MM fees for inactive terms.**

Academic Leave of Absence

GSAS grants academic leaves of absence to students only in cases of medical illness, military service, maternal or paternal leave, or compelling personal need (see section 5.5 of the GSAS Policy and Procedures Manual).

Full-time MacCracken students may also request up to one semester of parental accommodation upon becoming the primary caregiving parent to a newly born or adopted child. Note that applications by MacCracken doctoral students within the term of their MacCracken funding for a parental accommodation must be made no later than four months prior to the start date of the requested parental accommodation period. Details on this policy (and how it differs from a leave of absence) can be found at the following link:

<http://gsas.nyu.edu/content/nyu-as/gsas/about-gsas/policies-and-procedures/Parental-Accommodation-Policy.html>

Students on leave are not entitled to use University facilities, but they need not apply for readmission once the leave ends.

Applications for a Leave of Absence must be filed with the Department Administrator and approved by the DGS. The DGS will recommend approval or disapproval of the request to the Associate Dean of GSAS. *Final approval or disapproval will be made by the Associate Dean.* The **Leave of Absence Request Form** can be obtained from the Department Administrator or from the GSAS website at the following link:

https://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/policies-and-procedures-and-forms/writeable_leave_of_absence.pdf

The period of an approved academic leave of absence **does not** count towards a student's time-to-degree limit.

Students on an approved academic leave of absence are eligible to enroll for up to one year of health insurance coverage through an NYU-sponsored insurance plan, for the same cost as when they are actively enrolled.

MacCracken Fellowships, which include health insurance, require full-time enrollment and do NOT cover health insurance during a leave of absence. Students are responsible for paying the cost of student health insurance during the leave of absence period.

Leave of Absence students will not have access to the Student Health Center. Therefore, referrals are not required for any services.

The Office of Global Services (OGS) will be notified by OASA each time an international student is given an academic leave of absence. International students are advised to contact the OGS when considering an academic leave of absence. (See 5.7.8 of the GSAS Policies and Procedures Manual.)

Students who are **denied** a leave of absence are required to maintain matriculation (MM) and pay all associated fees if they are not enrolled in coursework. GSAS requires all students to maintain continuous enrollment.

EXAMINATION AND EVALUATION REQUIREMENTS

Language Examinations

Students on the Musicology and Ethnomusicology tracks must demonstrate the ability to read academic literature in at least two non-English languages.

Students on the Ethnomusicology track may substitute a fieldwork language (demonstrating speaking proficiency in a non-written language) for one of the two required languages.

Students in the Composition track must demonstrate the ability to read academic literature in at least one non-English Language.

Students who speak English as a second language are required to demonstrate the ability to read academic literature in at least one non-English Language other than their native language.

Students may demonstrate the required ability in languages in the following ways:

- By passing an examination administered by a member of the Department of Music faculty. If no member of the faculty is qualified to administer the exam, the DGS and the student's advisor will make an alternate arrangement. Students should consult with the Department Administrator at least four weeks in advance of their desired exam date to schedule their language exams

In-house language exam structure: students have two hours to translate a passage of text into English. Students type their translation on a laptop and may use a paper dictionary, but no on-line tools.

- By passing a foreign language proficiency examination administered by NYU. For information on this option, see: <https://gsas.nyu.edu/about-gsas/policies-and-procedures/flpe.html#registration>
- By enrolling in an NYU Language for Reading Knowledge course and successfully passing the final exam. The professor should send the final grade and a copy of the final exam to the Department Administrator. Usually these courses are offered during the summer in French, German, Italian, and Spanish. No prior knowledge of the language is required to enroll in these courses. For information on these courses, see: <http://gsas.nyu.edu/academic-and-professional-development/language-for-reading-knowledge-courses.html>

Students who fail a language examination may take it again. Students who fail twice are ordinarily

not permitted to continue in the program without special permission from their advisor and the DGS.

Second-Year Comprehensive General Examination

All Ph.D. students, including students who enter the program with a master's degree, must take the comprehensive exams in the spring semester of their second year. All second-year students take the exam on the same date in the spring. The exam date is announced in the preceding fall semester.

Preparation for the exam:

During the fall semester, a member or members of the exam committee will meet with second-year students to discuss the scope of the exam and the individual exam materials lists each student is developing. These may occur as one-on-one meetings or as a group meeting, depending on the preference of the committee. Students will be notified of the scheduled exam date in the fall semester. Typically, the exam takes place towards the end of the spring semester and is scheduled to avoid conflicting with important department events and religious observances.

Students who are approved for testing accommodations through the Moses Center should notify the exam committee of their status in the fall semester so that arrangements for their specific requirements can be made.

To prepare for the exam, each student should review material and concepts encountered in all courses taken (within and outside the department) and through independent research. Typically, students work most closely with the exam committee member in their subfield to compile the individual exam materials list, but some consultation with all three exam committee members is strongly encouraged, especially in preparation for Part One. An area may also be an in-depth examination of the work of a selected composer or group of composers.

Each student is required to compile an exam materials list. This list of sources should represent up to three areas of the student's research interest as it is evolving and should include journal articles, books, musical scores, and/or films that are relevant to the student's scholarly and creative interests. Students should develop this list in consultation with exam committee members and/or with other faculty with whom they have working relationships (including those with whom they have taken Introduction to Musicology and Ethnomusicology: History and Theory). This resource list may range from 15 to 25 items, to dozens. The precise number of entries depends upon the nature of the topic and may vary from student to student. Ideally, the list comprises a mix of books, articles, scores, recordings, videos, interviews, and/or websites. The members of the exam committee will advise students of the deadline for submission of exam materials lists in the fall semester.

[Examples of topic areas, from 2017: "Music and the politics of place," "Tempo in symphonic

performance"; from 2012: "The strengths and limitations of interdisciplinarity," "Does the avant-garde exist?"]

Early in the spring semester, the exam committee will provide a selection of sample questions culled from previous exams for students to consult as they prepare for the exam.

Format of the exam:

The exam consists of three parts: (1) a timed, closed-book essay, responding to one of a small set of questions that is presented to all of the students; (2) a timed, open-book essay based on a prompt that has been tailored to the research profile of each individual student; and (3) a longer, take-home project that has been similarly tailored to each student's interests.

The on-campus portion of the exam will be scheduled on a Friday. Students must answer Part One and Part Two on their laptops in the department. Students will have three hours to answer each part with a one-hour break between sessions. (A typical schedule: Part One, 10:00 a.m. - 1:00 p.m.; Part Two, 2:00 p.m. -5:00 p.m.) Exams will be collected promptly at the end of the third hour with no grace period. Students should plan their arrival to campus and their writing accordingly and keep an eye on the clock.

Part Three is a take-home project. Each student will receive Part Three after submitting responses to the first two questions. Part Three is due approximately 72 hours later at a time specified in the instructions (the typical time is Monday at 3:30 p.m.).

Together, the student's responses to the three questions should demonstrate the breadth and depth of their knowledge about music and music studies.

What follows is some more detailed information about the three parts of the exam:

Part One:

A general historical and/or philosophical question. Students will have the option to choose to answer one of the two or three questions presented in this section. The essay response should demonstrate awareness of modes of approach in all fields housed within our department, critical thought, knowledge of sources, ability to synthesize, and ability to craft a polished argument in reference to key texts. Wherever possible, students should integrate into their essays references to specific musical examples (works, practices, events, etc.), to specific sources, and to specific thinkers to whom their ideas respond. They should move beyond their own research field or branch of the discipline to draw on as wide a range of examples and thinking as possible. When answering this question, students should draw on material and concepts encountered in all courses taken (within and outside the department) and through independent research. Response lengths for this part are typically in the 6 to 8 page range.

This section of the exam is "closed book." Students for whom English is a second language are allowed to use an electronic dictionary when writing their response.

[An example question, from 2011: "The processes, products, and/or politics of musical hybridity"; from 2020: "The strengths and limitations of interdisciplinarity"]

Part Two:

A longer essay question or two shorter essay questions, tailor-made for each student on the basis of the student's individual resource list.

The essay(s) should demonstrate critical thought, knowledge of sources, ability to synthesize, and ability to craft a polished argument in reference to key texts. Wherever possible, students should integrate into their essays references to specific musical examples (works, practices, events, etc.), to specific sources, and to specific thinkers to whom their ideas respond. Response lengths for this part are typically in the 6-to-8 page range.

This section of the exam is "open book."

[Examples of topic areas, from 2017: "Music and the politics of place," "Tempo in symphonic performance"; from 2020: "The aesthetics of 'primitivism'"]

Part Three:

A take-home portion testing the student's analytical and research skills. This is an individually tailored analysis/research task or question. Typically students are given a score, recording, film, individual, or event to research and discuss according to specific parameters. Page lengths for this question vary depending on the nature of the assignment but typically are in the 10 to 12 page range. The response to Part Three is due in the department on the Monday after the exam at no later than 3:30 p.m. Students may email their answers using formats specified in the question.

Satisfactory answers typically include a statement of the theoretical or organizing framework for the response and demonstrate the student's ability to access and synthesize information and present it in a well-organized way.

Exam Tips & Strategies

Once you receive each part of the exam, the committee suggests taking some time to put your thoughts together into an outline. Not only will this help you stay organized as you write your answers, but it will also demonstrate your thought process to the committee, which could be especially beneficial if you don't finish everything you were hoping to write.

The committee also suggests having an organized file system with links to and/or PDFs of your digital sources (books, articles, videos, etc.) ready in advance, particularly for Part 2 – the open-book essay. This will hopefully save you from having to spend valuable time combing through your entire computer or the internet in search of your sources.

The bibliography that you turn into the committee should not be fully annotated, though you may wish to create an annotated version for yourself as part of your exam preparation. One thing you can do for the committee, if you wish, is indicate which of the materials on your list are most central to your areas of interest/research.

You do not need to re-invent the wheel with your bibliography. That is – it does not need to consist entirely of unfamiliar sources. While you should be reading/watching/listening to some new materials, the syllabi and bibliographies from the seminars you've taken are often a great starting point for creating your own lists.

Your answers do not need to be publishable, polished pieces of writing. You can write in informal language, as though you were speaking. The committee is primarily looking for good arguments and good ideas.

You do not need to include footnotes or a works cited page for Part 2, as the committee will already have access to your bibliography. You can simply cite the author's name and the title of the work you are referencing.

Evaluation of the exam:

Each member of the exam committee reads all three parts of each student's exam and evaluates them according to the criteria stated in the descriptions of the questions enumerated above.

In cases where the exam committee agrees that all of the student's answers meet these expectations, the student passes the exam.

In cases where the exam committee agrees that one or more answers do not meet expectations, the student will be notified immediately and will be given an opportunity to rewrite the question(s) that they did not pass. The time to do the retake will be determined by the exam committee in collaboration with the student and the DGS and depends on the specific problems identified in the response(s). In some cases, students are able to do the retake within a week or two of the original exam. In other cases, students wait until the Fall or Spring semester of the following school year to do so. It is not unusual for students to be asked to retake one or more sections of the exam.

Students who fail the retake are ordinarily not permitted to continue in the program without special permission from their advisors and the DGS.

Students should direct questions or concerns about exam procedures and expectations to the members of the exam committee and/or the DGS.

THE DISSERTATION

The Dissertation Advisor and Dissertation Committee

Dissertation Advisor

Each graduate student in the department works closely with their advisor to navigate coursework, develop a research project, write a dissertation proposal, research and write the dissertation, and apply for jobs. Students are encouraged to choose an advisor as soon as possible upon arriving at NYU, and no later than by the end of their third year of matriculation. Until a student has selected their dissertation advisor, the DGS will advise about coursework and other academic matters. The principal advisor must be a member of the Department of Music. In the rare case when a student's project would benefit from having an advisor from outside of the department, that person can serve as a co-advisor with a member of the department; permission from the DGS is required for this type of arrangement.

The most common pattern in the department is for the student to have a single advisor, but in specific instances it may be appropriate to have co-advisors. Students should make certain that the responsibilities of each to the student and lines of communication among the three parties are clear. Students should meet or check in regularly with their advisor/co-advisors about their progress and do so at least once a semester.

Students should notify the Department Administrator of their advisor by submitting the Declaration of Advisor form:

<https://forms.gle/ihzBG8y3uSHb1PLv7>

All requests to change advisors must be approved by the DGS. Students who wish to change advisors must complete the Change of Advisor form:

<https://forms.gle/btYgL17CdG8rFFSK8> Dissertation committee members

Dissertation committees are comprised of five members: the core committee (i.e., the chair and the second and third readers), and two additional, "outside" readers. In some cases, with the approval of the dissertation advisor, students may add a sixth committee member.

According to GSAS policy, at least three of the dissertation committee members must be NYU Arts and Science faculty members (FAS). (Former FAS faculty members who left FAS fewer than five years prior are regarded as FAS faculty for the purpose of a dissertation defense.)

Generally, three members of the committee will be from the department; the DGS must approve a

committee with fewer than three department faculty members.

Although not required, we encourage students to include on their committees a faculty member from outside of the department (either from elsewhere in NYU or from another campus). The DGS must approve all members of the dissertation committee (see section 6.2 of the GSAS Policy and Procedures Manual).

Selecting Your Dissertation Advisor and Committee Members

Support of advisors is crucial for graduate students wishing to present papers at academic conferences, applying for research and dissertation writing funds, and applying for jobs and postdoctoral fellowships. Advisors are also useful in helping students decide on courses, develop a research project, and become better writers. **Students should meet regularly with their advisors during each semester to discuss their progress, and they should keep their advisors well informed of any problems encountered along the way.** Early in their working relationship, students and advisors should discuss and clarify expectations and procedures for submitting dissertation chapters for review and feedback, requesting letters of recommendation, and planning for grant applications and the job search. It is also important to clarify how communication between faculty and students will take place when the faculty member is away on leave or when the student is living outside the city.

For the principal advisor, students should choose someone from whom they can take in, accept, and respond productively to guidance and criticism, even if that criticism is pointed. Preferably the principal advisor is also well-informed in at least one aspect of the dissertation project-- somewhere on the continuum of 'very well-informed' to 'active in that field' is best. The choice of a principal advisor is important to more than students' dissertation projects, narrowly conceived. Advisors help students choose courses appropriate to the needs of their projects and their intellectual development more broadly; they introduce students to scholars, archivists, librarians, practitioners, and other individuals who will be useful to their long-term professional career; they write letters of reference, both before and after students have completed the degree; and they often serve as unofficial mentors throughout their advisees' careers.

Core committee members often complement the skills and expertise the principal advisor brings to advising a dissertation project. For example, for a project on the gendered and raced dynamics of a particular South African singer's performances after the renunciation of apartheid, one might want a committee that included an expert on popular music, an expert on gender, race, or critical identity studies more generally, an expert on voice, an expert on South African history and culture. A project on gender, performativity, and the relationships between commedia dell'arte and early 17th-century opera could include an Italianist, someone in performance studies, someone expert in gender analysis. Early in the conceiving of the actual dissertation, students should discuss possible committee members with their advisors, so that they can gather the best possible 'team.' When

inviting people to serve on their committee, students should discuss with them what their role will be, in as much detail as possible.

The fourth and fifth members of the committee should complement the skills and expertise of the core committee. Students may add the fourth and fifth members to their committee as early as the time of the dissertation proposal defense.

In order to get the best and most useful feedback from advisors and committee members, students should be sure to give them ample time to respond to emails, and to the student's writing. Students should ask advisors to estimate how much time they might need to respond to an email, to set up an appointment, to read a chapter and make useful comments, and take care to respect the guidelines their advisors give. It can be helpful for students to ask advisors for help with specific things (e.g., organization, sources, English syntax) when sending a chunk of writing. Even if students are not yet writing, it can also be helpful to keep their advisors and committee members up-to-date on their research, on papers or compositions they might be giving, etc., because those updates can sustain the relationship.

Such updates can also better prepare advisors and committee members to write letters on a student's behalf. The advisor and committee members are the most likely people to write letters of reference for fellowships and small grants, for post-docs, for jobs (in or out of the academy)— for a long time, until students have formed their own independent scholarly/professional networks. Students should always ask advisors and committee members how much lead time they will need to submit such letters, and should try to respect the answer.

In some cases, students may find that they are having trouble working with a member of their committee and are uncomfortable directly addressing the issue with the faculty member in question. Students who experience difficulties working with their committee members should speak to their dissertation advisor or the DGS about their concerns. Students who experience difficulties working with their dissertation advisor should speak to the DGS or Department Chair about their concerns.

Planning the Dissertation and the Dissertation Proposal

All Ph.D. students must write a dissertation. For ethnomusicology and musicology students, the dissertation must be based upon original research and represent a significant contribution to knowledge and discourse within, and ideally beyond, the student's primary field. Students in Composition and Theory should submit a dissertation weighted approximately equally between an extended composition (or group of compositions) and an extended essay that represents original research.

Students should begin to discuss their dissertation topics, approaches, and sources with their advisors and with other faculty members in the department as early as possible in their programs.

Some preliminary research may be required in order to determine if a dissertation idea is feasible; it is best to make such a determination earlier rather than later. **Students whose research involves fieldwork and interviews should familiarize themselves with the rules and expectations of research with human subjects and with the procedures of the NYU Institutional Review Board (see Policies Regarding Research: Human Subjects Review section below for more information).**

Students should form their core dissertation committee (advisor plus two members) by the beginning of their third year. Ideally, students should defend their dissertation proposal by the end of their third year in the program. Students must defend their dissertation proposal and reach M.Phil. status no later than the end of their fourth year in the program. (See discussion of Master of Philosophy below). Students who do not defend their dissertation proposal by the end of their fourth year in the program will be placed on probation as per the terms of section 6.10 “Time to Candidacy” of the [GSAS POLICIES AND PROCEDURES MANUAL](#).

Students should work closely with their advisor/co-advisors to develop the proposal. Once their advisor deems the proposal ready, students submit the proposal to the other committee members in preparation for the dissertation proposal defense.

Dissertation Proposal Format

The content and style of the proposal may vary depending on the requirements and expectations of the student’s advisor and other committee members. The following is a general template for the dissertation proposal:

The dissertation proposal should be approximately 10-15 pages in length (not including the bibliography). Length may vary according to the requirements and expectations of the advisor and committee. A typical dissertation proposal contains the following elements:

- a statement of the question or problem that the dissertation proposes to investigate;
- a statement of the significance of the proposed research;
- an evaluation of previous research in the immediate area of the proposed dissertation and its inadequacies or limitations (literature review)

a description of how the student plans to pursue a solution to the problem or undertake fresh research including discussion of methodology, archival sources, fieldwork site, theoretical approaches, etc.;

- a preliminary bibliography;
- a list of projected chapters.

The writing of the dissertation proposal is a process that typically requires a number of revisions.

Scheduling the Dissertation Proposal Defense

Students are responsible for coordinating the scheduling of the dissertation proposal defense with the help of the Department Administrator. Students and faculty should make every effort to schedule this meeting and the dissertation defense during the academic year, but not during the final examination periods, vacation periods, or over the summer when faculty have no contractual obligations to NYU.

Students are responsible for working with their advisor and committee members to identify the date and time for the defense; students should confer with the Department Administrator to make sure that a space is available for the defense on the preferred date. Note that because of the number of people involved, these meetings typically require a larger space than a faculty member's office. Students should work with the Department Administrator once a date is set in order to reserve a space for the defense and to coordinate video-conferencing/Skype for any committee members who are unable to attend the defense in person. Students must coordinate with the Department Administrator to arrange to collect signatures from committee members who are unable to attend the defense in person.

A student who successfully defends the dissertation proposal attains the status of doctoral candidacy. Such a student is also eligible to receive the degree of M.Phil. from NYU (see discussion below).

Dissertation Proposal Defense

Before arranging for the dissertation proposal defense, the student should have investigated the problem or question that the dissertation will seek to explore, to the extent needed to establish the viability and significance of the subject. In addition, the student should have researched the background of the subject in order to place it in a broad and meaningful context. This does not mean, however, that the student must have accomplished the research needed to write the dissertation itself. The proposal defense is, in this sense, speculative: it is an opportunity to confirm the validity of the question raised and explore avenues for achieving answers sought; it is not intended as a forum for presenting summary research or conclusions. That is the function of the final dissertation defense.

The following is a template for a typical dissertation proposal defense:

A typical dissertation proposal defense in our department is between one and two hours long. This is a private meeting among the student and committee members.

Most defenses start with the student providing brief introductory remarks, for 10 minutes or so. Students may bring notes or speak extemporaneously; they may bring audio or video examples but

should be mindful of the time and the key points they want to make.

After the student's introduction, the committee members make comments and ask questions about the project. It's likely that the advisor(s) will talk less since they will have already provided extensive feedback on the student's drafts along the way. Shortly before the end of the session, the student will be asked to leave the room, so the committee can determine whether there are any changes they want the student to make to the proposal and whether there are any issues that the student should be aware of going forward. Following this discussion, the student is invited back into the room to receive the committee's report. This may include suggestions of potential fourth and fifth members. Unless there are requests for substantive changes to the dissertation proposal, the committee will approve the dissertation proposal. If the student has completed all other requirements for the degree (coursework and language requirements) they will also sign the paperwork confirming that the student has advanced to candidacy.

After passing the dissertation proposal defense, the student is eligible to receive the Master of Philosophy (M.Phil.) degree.

Students are strongly encouraged to advance to candidacy by the end of their third year of study and must do so no later than the end of their fourth year of study.

Master of Philosophy (M.Phil. Degree)

Students qualify for the M.Phil. degree once they have completed all requirements for the Ph.D. except the dissertation. Students should apply for this degree at least 3 months before they expect to complete all requirements. To do so, they should notify the Department Administrator who will work with Graduation Services to apply for the M.Phil. Students will receive email notification confirming that they have applied for graduation and may receive notification that they are missing requirements. If they receive such an email, they should forward it to the Department Administrator.

If a student does not complete all degree requirements by the deadline for the graduation for which they initially applied, it is simple to re-apply for the next degree date without penalty.

Application for a degree prompts the NYU Recording Office to issue a copy of a Check Sheet to both the student and the Department Administrator. The Check Sheet details all requirements that must be completed by the student in order for the degree to be awarded and signals any that remain outstanding (e.g., incomplete coursework, unpaid Maintenance of Matriculation fees).

Application for the MPhil thus provides early warning for any Ph.D. requirements that may inadvertently remain unmet.

If for some reason an ABD student decides that they do not want to write and defend a dissertation, they can opt to attain a Masters of Philosophy or M. Phil as a terminal degree. This degree, which is a more advanced degree than an MA, can be awarded to students at any time after they advance to PhD candidacy—i.e., after completing coursework, comprehensive exam, and defending the dissertation proposal. If a student decides, before the dissertation proposal defense, that they want to take a terminal M.Phil degree, they can work with their advisors and GSAS to craft and defend a document that reflects academic experiences and research discoveries the student has already made (rather than plans for a dissertation they do not intend to write).

Writing the Dissertation

While writing the dissertation, students work mainly with their principal advisor/co-advisors. (Please see Selecting Your Dissertation Advisor and Committee Members section for a detailed discussion about working with your advisor.) Advisors review drafts and make comments for revision. The student will work with the advisor/co-advisors to determine the appropriate length, number of chapters, and scope of the dissertation. The dissertation advisor(s) may suggest a few dissertations for the advisee to peruse, so as to get a better sense of the department's expectations for Ph.D.-level research.

It is common for students to compile much more material than they can reasonably include in a single dissertation. Early in the writing process, they should consult with their advisors to determine how to select and focus their dissertation, so they can complete their writing and revise their text in a one- to two-year period.

Although every dissertation is different, dissertations in the Department of Music commonly include an introduction and conclusion and three to five chapters. The introduction typically includes a statement of the problem or research topic; a discussion of the importance of the material that the dissertation addresses; a review of the current literature, explaining its key aspects and the significant lacunae that the project addresses; a section on the methodology and sources used to research it; a section indicating the theoretical focus or approach; and a description of the material in the chapters. Although the introduction appears at the beginning of the dissertation, it might be less daunting to start your dissertation by writing one of the substantive chapters and to write your introduction last.

Musicology and Ethnomusicology students should work with their advisor(s) to determine what the scope of their dissertation should be and the ways they will draw on archival research, fieldwork data, interviews, critical interpretations of musical written texts, philosophical paradigms, and/or critical theory in their dissertation. Students should also consult with their advisor(s) about the best ways to articulate the original contribution that dissertation will make and explain the significance of the research. The length of musicology and ethnomusicology dissertations varies, but

dissertations between 200 and 300 pages have been typical in recent years.

Students in the composition track should work with their advisor(s) to determine the scope of the portfolio of compositions they are required to submit along with their dissertation essays.

Composers may focus either on a single extended work or submit a portfolio of compositions (often three pieces are submitted). Although the emphasis should be on creative work completed during the latter stages of the program, composers may submit a group of pieces representing their best work over the course of their time in the department. Work completed before entering the MacCracken program is not eligible to be included in the Ph. D. thesis.

Whenever possible, both scores and recordings should be submitted. If the composition is not score-based, a written commentary detailing performance instructions should be included.

The second part of the dissertation for composers is an essay on a topic of their choice. A wide range of topics is possible--from a discussion of an aesthetic or theoretical question to an analysis of a group of works of a single composer, or the works of a group of composers. Past dissertations have probed the late music of Luigi Dallapiccola, the orchestral work of Tristan Murail, the implications for composition of early artificial intelligence programs, music of mid- 20th century Polish composer Tadeusz Baird, operas by Kaija Saariaho and Christian Jost, and the ways Sigmund Freud and Josef Breuer (inventors of the “talking cure” in psychoanalysis) theorized sound. While the most important aspect of the essay, of course, is the quality of the work submitted, students often ask for a guideline of length, and an essay of approximately 100 pages is a good framework within which to plan.

Students are urged to remain in regular contact with their advisors, checking in on, minimally, a monthly basis. It is important to maintain this contact even, or perhaps especially, when the work is not going well in order to help students stay on track for a timely completion of the dissertation. Students should request, and advisors should provide, regular feedback on drafts.

Ordinarily, students submit their completed dissertations first to their primary advisors. Once the primary advisor has approved, students submit their work to the other two core readers of their dissertation committee. Any member of the committee may request revisions.

Depending on the preferences of the advisor, student, and fourth and fifth committee members, students may also consult with the fourth and fifth readers for comments on specific sections of chapters, whole chapters, or the entire dissertation.

Once the text of the completed dissertation has been approved by the three core members of the dissertation committee, the dissertation can be circulated to the other two members of the committee and a defense of the dissertation can be scheduled. (See Dissertation Submission and Defense Deadlines and Scheduling section for a sample schedule of dissertation submission and defense deadlines.)

A minimum of five faculty members (no more than two of whom may be from outside GSAS) must be present at the defense (either in person or via video-conferencing). The final dissertation committee must be approved by the DGS before a defense can be scheduled. A successful dissertation defense is required for award of the Ph.D.

The Graduate School, in collaboration with Bobst Library, offers dissertation writing workshops for advanced Ph.D. candidates across all academic departments and programs. For information see: <http://gsas.nyu.edu/academic-and-professional-development/dissertation-writing-workshops.html>

Dissertation Submission and Defense Deadlines and Scheduling

It is extremely important for students to consult with the Department Administrator at the beginning of the academic year in which they plan to defend their dissertations, and to make sure that all filing requirements are met in a timely fashion. Formal rules and procedures for the formatting and submission of dissertations, including GSAS submission deadlines for the awarding of degrees each semester, can be obtained from the GSAS Office of Academic and Student Affairs: <http://gsas.nyu.edu/academics/submitting-your-dissertation.html>

All dissertation defenses should be scheduled by the student with the help of the Advisor and the Department Administrator. The Department Administrator will verify that all relevant requirements for the degree have been satisfied prior to the defense. Dissertation submission deadlines are established by GSAS and are not flexible. Read the GSAS website carefully for procedures and deadlines. <http://gsas.nyu.edu/academics/submitting-your-dissertation.html>

A good rule of thumb when planning your defense and graduation is to have a solid draft of your dissertation that your advisor has approved no later than the beginning of the semester in which you plan to defend. During the semester, you should be taking care of scheduling and paperwork, circulating your draft to committee members, and completing revisions requested by core committee members. Ideally, you should schedule your defense for no fewer than 30 days prior to the final GSAS dissertation deadline. Below is a general outline of what you need to do to organize your dissertation defense. The example uses May as the target graduation date:

November: Begin to contact your committee members to set a date and ascertain whether any are going to connect through a video-conferencing tool. Students should work with the Department Administrator once a date is set in order to reserve a space for the defense and to coordinate video-conferencing for any committee members who are unable to attend the defense in person. Students must coordinate with the Department Administrator to arrange to collect signatures from committee members who are unable to attend the defense in person.

Appoint fourth and fifth committee members if you have not already done so. Notify DGS and Department Administrator of date and committee members.

NOTE: Ideally, students will let committee members know of their plans to defend their dissertation prior to the semester in which the defense will be scheduled; doing so allows committee members to set aside the time necessary to read and comment on a complete dissertation.

Mid-March: Preliminary GSAS Deadline. You must upload your dissertation to Proquest so it can be checked for accurate formatting and forms bearing your advisor's original signature. This is a check for adherence to formatting requirements, *not* a check for content.

Submit a copy of your complete dissertation to everyone on your committee and one copy to the Department Administrator. All copies may be electronic unless someone requests a hard copy. Your fourth and fifth readers will have 30 days to read your dissertation draft.

Defense Day: At the end of your defense, all five members must sign the Doctoral Thesis Oral Defense form (available on the GSAS website). Students must coordinate with the Department Administrator to arrange to collect signatures from committee members who are unable to attend the defense in person.

Early May: Final GSAS Dissertation Deadline: In addition to submitting your *completed* dissertation by uploading it to Proquest, you will need to submit the Advisor Approval form and the signed Title Page, each with your advisor's original signature, to the GSAS Office of Academic and Student Affairs by the final dissertation deadline.

Dissertation Defense

The defense will last between two hours and two-and-a-half hours. This is a public meeting. All members of the department are invited to attend. Other members of the NYU community are welcome to attend as are the student's family and friends. The format of the defense is similar to that of the dissertation proposal defense described above. We encourage students to attend the dissertation defenses of fellow students in order to support their colleagues, learn about their research, and gain a first-hand understanding of the dissertation defense process.

The defense starts with the student's introductory remarks. This is an opportunity for the student to give a brief overview of the project and what they hope to have accomplished with it. This part should last no longer than 10 minutes. Students can use notes or speak extemporaneously and may bring audio-visual examples, but should be mindful of the time and the key points they want to make.

After the introduction the committee members will make comments and ask questions about the

dissertation. These can be both broad and specific questions; the goal is to engage the student in a dialogue that will help strengthen the project. Each faculty member will discuss with the student for 15 to 20 minutes. Typically, those examiners who have been least involved in the dissertation process begin the questioning. It's likely that the advisor will talk less since they've been providing feedback on the student's drafts along the way.

When there are approximately 15 minutes left in the session, the discussion portion will conclude, and the student and the members of the audience will be asked to leave the room. The committee will have a conversation, assessing the student's performance in the defense (e.g., ability to respond to questions and challenges) and determining whether there are any changes or additions they want the student to make to the dissertation. Following the discussion, the student and audience members are invited back into the room to receive the committee's report. A successful dissertation defense requires that at least four of the five or more examiners vote to approve. After a successful defense, the candidate may be asked to make further revisions of the dissertation before depositing it. The student's dissertation advisor is typically delegated by other committee members to supervise and review these revisions.

Bear in mind that "defended is not done." Following a successful defense, there are still paperwork issues that must be addressed. The candidate must upload the final version of their dissertation to Proquest by the final GSAS dissertation deadline.

For details, see: <http://gsas.nyu.edu/academics/submitting-your-dissertation.html>

Policies Regarding Research: Human Subjects Review

Any NYU-affiliated student or faculty member who undertakes research (externally funded or not) based on living human subjects must submit their proposal for clearance by the NYU Institutional Review Board (IRB) before carrying out research. Many granting agencies will not release research funds to an awardee without documentation of such clearance. The NYU IRB advises that researchers allow at least two months for the review process. Students should work closely with their advisor to prepare their IRB application.

IRB clearance is generally granted for one year and is easily renewable. That is, there is no penalty for getting clearance well before the beginning of actual research, but significant delays may result from postponing the process. For detailed information about NYU's IRB process, see: <http://www.nyu.edu/research/resources-and-support-offices/getting-started-withyourresearch/human-subjects-research.html>

NYU's IRB office offers information sessions and drop-in hours consultation hours. See the above link for information and schedules.

Under NYU's Federal Wide Assurance, all researchers (e.g., principal investigators, co-investigators, faculty sponsors, student investigators, as well as other research personnel) who have involvement with human subjects need to demonstrate a basic knowledge of human research ethics, regulations, laws and local policies prior to initiating research with human subjects. At NYU, such training is assured for all research personnel who are involved with human research subjects by completing an on-line program through CITI (www.citiprogram.org). Students who have completed CITI training at another institution can affiliate with NYU at this link.

FELLOWSHIPS, ASSISTANTSHIPS, AND OTHER FINANCIAL AID

MacCracken Fellowship Program

NYU Ph.D. students receive fellowships guaranteed for five years under the GSAS Henry M. MacCracken Fellowship Program. The terms of each student's fellowship are specified in the student's admission letter from GSAS. The MacCracken Fellowship covers up to 72 credits of tuition and seven years of registration and health insurance fees. Fellowship support implies that a student will successfully complete the requirements for NYU's doctoral program, and graduate with a Ph. D. in Music. Fellowship support entails no obligations to the department or GSAS beyond devoting full time to doctoral study and maintaining good academic standing.

A complete description of the MacCracken Fellowship Program, can be found on the GSAS Financial Aid website: <http://gsas.nyu.edu/page/grad.financialaid.gradfellowships>.

The five years of MacCracken funding should not deter students from applying for fellowships and awards from external sources; students should begin investigating options for external funding and should apply for this funding early in their graduate school careers. See External Funding section for examples of possible funding sources. Students are also encouraged to apply for the competitive fellowships that NYU administers (e.g., Dean's Dissertation Fellowship). See Other NYU Fellowships and Research Support Opportunities section for details.

Teaching Opportunities and Reserving MacCracken Fellowship

The department strongly recommends that all doctoral students undertake at least one year of assistant teaching as part of their training. In the current job market, tenure-track assistant professor positions, post-docs, and adjunct teaching positions expect or require the candidate to have teaching experience.

After completing their first year in the program, students who so desire may be assigned as teaching assistants or course assistants on undergraduate courses at the department's discretion, in accordance with departmental and university needs and on condition of sufficient enrollment. Priority for teaching assignments is given to students in the second, third, or fourth year in the program, although students in other years may be considered. Working together, the Chair, DUS, DGS, and Department Administrator make the teaching assignments. *Teaching Assistants* serve as recitation section leaders (preceptors) in NYU's Core Curriculum of the College of Arts and Science (CORE) and in departmental lecture courses. *Course Assistants* (CAs), are usually assigned to specialized classes with no recitation sections but with particular grading needs; CAs are responsible for grading and other assistance, but are not required to perform any classroom teaching.

Students will be invited to apply to be considered for these positions in the semester prior to the semester during which they want to teach; students must submit their applications by the stated deadline in order to be considered. Students will be notified about their teaching assignments by the end of the exam period of the semester prior to the semester during which they are applying to teach.

Teaching Assistant assignments pay roughly twice as much as Course Assistant assignments, generally corresponding to the difference in time investment required for each type of position. Adjunct Instructor pay is about the same as half of the MacCracken stipend for a given semester; Course Assistant pay is roughly equivalent to one-quarter of the semester's MacCracken stipend.

In some cases, advanced students may be asked to serve as Instructors of Record in a departmental undergraduate course, including the Music in New York course offered each summer. Students must have completed all requirements except for the dissertation itself in order to teach this course.

The following criteria are applied for selecting students for this teaching opportunity:

- Seniority: including the stage of career development of the student. An important consideration is whether the student is at a phase in his/her career where the opportunity to teach a stand-alone course would enhance his/her position on the job market.
- Merit: assessed by previous work as a Teaching Assistant, Course Assistant, or Adjunct and by proposed syllabi.

Summer teaching opportunities are announced in the spring semester via email. Those interested in applying should complete the application process, done through Google Forms, and can expect to hear the decision within three weeks after the closing of the application.

The Chair, DGS, and DUS evaluate the applications and select the students. Depending on enrollments, one or two sections of the course may be offered during the summer.

Students with teaching assignments are compensated separately from their fellowships. The rates of compensation for teaching assignments are outlined in the GSCO-UAW Local 2110 Collective Bargaining Agreement, found here: <http://www.makingabetternyu.org/gsocuaw/read-it/>.

Students who receive teaching assignments may reserve all or part of their fellowships during the semesters in which they teach. Doing so allows them to draw on their reserved fellowship support beyond the guaranteed term of the MacCracken stipend, for an additional sixth or seventh year of funding. Reserved MacCracken stipend money can also be drawn during the summer if a student chooses.

Students who reserve their fellowships may “bank” with GSAS the equivalent of their teaching pay,

in the form of withheld quarter-portions of their MacCracken stipend up to 100%. This reserve may be redeemed at any time while the student is matriculated in good standing and still eligible for NYU support, usually until 7 years after first matriculation; NYU will “stop the clock” during periods of externally funded off-campus dissertation research. It is most frequently used to support either post-MacCracken semesters or summers. While one advantage of banking is that funds are paid out at slightly higher, standard stipend rates in later years, students should be aware that all MacCracken monies must be disbursed before the start of any GSAS dissertation writing fellowship.

Information about reserving fellowship stipend payments, as well as Students must complete the following form to reserve or claim their MacCracken:

<https://gsas.nyu.edu/content/dam/nyu-as/gsas/documents/MacCracken-Reserve-Form.pdf>

Other NYU Fellowships and Research Support Opportunities

The following fellowships and research support opportunities are administered by NYU. These are competitive opportunities awarded on the basis of academic merit, not financial need. Each year there are more applicants than fellowships and there is no guarantee that applications will be funded. Students are encouraged to begin working on their grant applications early and to do so in collaboration with their advisors in order to receive feedback and to have time to revise their work.

GSAS has compiled a list of links to internal NYU and external funding at:

<http://gsas.nyu.edu/financial-support/fellowships.html>

GSAS Dissertation Fellowships: There are two types of GSAS Dissertation Fellowships available: 1) research and 2) writing.

- Dissertation Research Fellowships are for students who are in a research stage of their dissertation. Recipients of research fellowships are not obligated to complete their degree at the end of the fellowship term.
- Dissertation Writing Fellowships are for students who are in a writing stage of their dissertation and plan to complete their degree at the end of the fellowship’s term.

Typically, the GSAS Dissertation Fellowship competition opens in late August or September with an early October deadline. Students must be nominated by the department to be considered for these awards. Interested students should submit their applications to the Department Administrator by the internal departmental deadline (usually by mid-September). The faculty will review the applications, nominate candidates, and provide feedback for revisions to them. Nominated students must submit the final version of their revised applications to the Department Administrator who

will then submit the applications to GSAS. In order for their applications to be considered at the departmental and GSAS level, students must follow submission and formatting instructions and submit their initial and revised applications by the department's internal deadlines. See "Application Process for NYU Fellowships" section for more details.

For a description of the different fellowships and their eligibility requirements, see:

<http://gsas.nyu.edu/financial-support/fellowships/gsas-dissertation-fellowships.html>

The GSAS Summer Fellowships program support research and research-related travel for predoctoral research undertaken during the summer. Typically, the competition opens in December with a mid-February deadline. Students must be nominated by the department to be considered for these awards. Interested students should submit their applications to the Department Administrator by the internal departmental deadline (usually the first week of the spring semester). The faculty will review the applications, nominate candidates, and provide feedback for revisions to them. Nominated students must submit the final version of their revised applications to the Department Administrator who will then submit the applications to GSAS. In order for their applications to be considered at the departmental and GSAS level, students must follow submission and formatting instructions and submit their initial and revised applications by the department's internal deadlines. See "Application Process for NYU Fellowships" section for more details.

For a description of the different fellowships and their eligibility requirements, see:

<http://gsas.nyu.edu/content/nyu-as/gsas/financial-support/fellowships/gsas-summer-fellowships-and-graduation-prizes.html>

The Provost's Global Research Initiatives (GRI) programs support research-related activities for graduate student visits to the sites in Athens, Berlin, Florence, London, Paris, Prague, Shanghai, and Washington, D.C. There is also a GRI summer dissertation writing workshop for doctoral students. Applications for all institutes can be submitted on a rolling basis; fellowship notifications will be sent out three times a year (fall, early spring semester, late spring semester). For more information, see:

<https://www.nyu.edu/research/provosts-global-research-initiatives.html>

Application Process for NYU Fellowships:

As with all grant and fellowship application preparation, students should plan ahead and work in advance to prepare the proposals they are required to submit as part of the applications for GSAS Dean's Dissertation Fellowship and Summer Fellowship funding. Ideally, they should work with their advisor(s) to develop a clear and concise statement of their project and its importance.

GSAS awards its fellowships based on academic merit, not the financial need of the applicant. For most of its fellowship, GSAS requires that departments nominate applicants and provide ranked lists of students nominated for each competition. For some of the fellowships, there is a limit on the number of students that each department can nominate. Consequently, students should understand that this is a competitive, merit-based process at both the departmental and GSAS levels and should work diligently to produce the strongest application they can. Students must submit materials to the department in advance of the GSAS deadline, so department faculty can review, discuss, and rank each application. These discussions consider the following criteria:

- The quality of the proposal (See discussion below in “Applying for Fellowships” section);
- The student’s seniority in the department;
- The student’s scholarly record, based on performance and grades in coursework and participation in external conferences and concerts.
- For Dean’s Dissertation Fellowships, the faculty also assesses the likelihood that the student will be able to complete the dissertation by the end of the fellowship period; doing so is one of the terms of accepting a Dean’s Dissertation Fellowship.

Following these discussions, students who will be nominated to apply for a fellowship receive the feedback generated through the faculty’s discussion of their application. We ask students to incorporate this feedback into a revised version of their application that the department will then submit to GSAS.

External Funding

Ph.D. students are encouraged to research and apply for external funding to support pre-dissertation summer research (especially for the summer prior to submission of dissertation research proposals), summer language training as needed, fieldwork and archival research for the dissertation, and dissertation write-up. Composers are encouraged to apply for composition awards and prizes that may supplement fellowship stipends and enhance the student’s resume for future professional opportunities and/or future academic employment. Summer programs for composers often provide opportunities to hear new works performed, meet composers from other locales, and connect with senior figures from regions throughout the United States and abroad. Students are advised to plan far in advance to identify funding sources, their eligibility requirements, and deadlines.

NYU will “stop the clock” during periods of externally funded off-campus dissertation research, and not count the one or two semesters when students are conducting research toward time-to-degree.

The following is by no means an exhaustive list, but it provides some starting points for researching external funding opportunities, residencies, competitions, and summer festivals geared towards

emerging composers.

Please be advised that the receipt of external funding may require you to reserve your MacCracken. Upon receiving and *before accepting* external funding, students should consult with the Department Administrator about this requirement.

American Association of University Women:

<https://www.aauw.org/what-we-do/educational-funding-and-awards/american-fellowships/>

American Council of Learned Societies: <https://www.acls.org/grants/default.aspx?id=354>

Morton Gould Young Composer Awards (ASCAP Foundation):

<https://www.ascap.com/help/career-development/support/morton-gould-guidelines>

BMI Student Composer Awards

https://bmifoundation.org/programs/info/bmi_student_composer_awards

Charlotte W. Newcombe Doctoral Dissertation Fellowship

<https://woodrow.org/fellowships/newcombe/>

Darmstadt International Summer Courses for New Music

<https://www.musicexport.at/international-summer-courses-for-new-music-in-darmstadt/>

Etchings Festival: <https://www.eccarts.com/etchings/>

Fulbright-Hays Doctoral Dissertation Research Abroad Program:

<https://www2.ed.gov/programs/iegpsddrap/applicant.html>

Fulbright U.S. Student Program:

<https://us.fulbrightonline.org/about/types-of-awards/study-research>

Ford Foundation Fellowship Program:

<http://sites.nationalacademies.org/pga/fordfellowships/index.htm>

June-In-Buffalo: <https://arts-sciences.buffalo.edu/music/events/june-buffalo.html>

MacDowell Colony: <http://www.macdowellcolony.org>

New Music, USA (Grant funding for a variety of creative projects):

<https://newmusicusa.org/>

Thurgood Marshall Dissertation Fellowship:

<http://aaas.dartmouth.edu/research/thurgood-marshall-dissertation-fellowship>

Tanglewood Music Center

<https://www.bso.org/brands/tanglewood-music-center/applying-to-the-tmc.aspx>

Virginia Center for the Arts: <http://vcca.com/main/>

Wenner-Gren Foundation:

<http://www.wennergren.org/grantprograms/Grants%20for%20Doctoral%20Students>

Woodrow Wilson National Fellowship Foundation:

<https://woodrow.org/fellowships/newcombe/>

Yaddo: <https://www.yaddo.org/apply/guidelines/>

Professional academic societies also offer funding. In some cases, applicants are expected to be members of the organization:

American Musicological Society: <http://www.ams-net.org/>

Society for American Music: <http://www.american-music.org/awards/AwardInformation.php>

Society for Ethnomusicology: https://ethnomusicology.site-ym.com/?page=Prizes_Home

Society for Music Theory: <https://societymusictheory.org/grants>

Society of Composers, Inc. (National and Regional Chapters)

<http://aaas.dartmouth.edu/research/thurgood-marshall-dissertation-fellowship>

Applying for Fellowships

Most fellowship applications require that the applicant include a statement explaining the research they are proposing to conduct if awarded the fellowship. When preparing your proposal, assume an educated reader who is *not* an expert in your field of study. Be sure to explain all terms, identify key figures and texts, and explain their importance in relation to your project. Indicate the goals or objectives of your project and how the work you are proposing to do will help you address them. Whenever possible, link your project to the objectives or mission of the funding agency or

fellowship program. Avoid jargon and write as clearly and specifically as possible about the project you are doing. Bear in mind that fellowship review committee members are reading numerous applications; do your best to make yours shine.

For more details and advice about the proposal writing process, consult *On the Art of Writing Proposals*, a useful guide published by the Social Science Research Council for people writing grant applications; the information is applicable to humanities scholars. Download a copy at: <https://www.ssrc.org/publications/view/7A9CB4F4-815F-DE11-BD80-001CC477EC70/>

Travel Assistance

The Dean's Student Travel Grant Program offers funds to graduate students to attend professional meetings and conferences at which they are presenting papers, or for composers to attend out-of-town performances of their music. Each student may apply for up to \$500 through GSAS to be used for conference-related travel, lodging and other expenses. Funds are awarded three times a year. Be sure to check application deadlines well ahead of time.

Ph.D. students may receive no more than one grant per travel grant year and no more than two during their academic career at GSAS. Information about the Dean's Student Travel Grant Funding is available at the following link:

<http://gsas.nyu.edu/content/nyu-as/gsas/financial-support/fellowships/dean-student-travel-grant-program.html>

Conference travel funds are also available from NYU's Student Senators Council:

<https://www.nyu.edu/about/leadership-university-administration/university-senate/membership/councils/student-senators-council/conference-funding.html>

Additional Department Fellowship Support

The Department of Music offers support for student travel to conferences and performances. Students who are presenting a paper at a conference or similar event, or having a work performed at a festival sponsored by an organization outside of the New York area may, upon application and departmental approval, be awarded a travel grant to offset costs related to presentations at academic conferences or professional performances.

Department Travel support will be available through an open call, where the terms of support will be explained. All support will be provided on a reimbursement basis. No reimbursement will be processed until after the event and travel have taken place.

TIMELINE, TIME-TO-DEGREE, AND CONFERRAL OF DEGREES

Typical Timeline

While each student's trajectory through the program varies, the following is a typical timeline:

FIRST YEAR:

Fall—Coursework

- Intro to Musicology (expected for all students)
- Composition Seminar (expected for all Composition and theory students, though all students are welcome)
- Students with an MA/MFA should begin credit transfer process

Spring—Coursework

- Intro to Ethnomusicology (expected for all students)
- Composition Seminar (expected for Composition and theory students)
- Take first language exam
- Begin advisor selection process

Summer—Preliminary dissertation research; comprehensive exam preparation; foreign language study; music composition

NOTE: Students generally select an advisor by the end of the first year or during the second year. However, students have until their third year to choose an advisor.

SECOND YEAR:

Fall—Coursework

- Comprehensive Exam preparation
- TA-ship

Spring—Coursework

- Take Comprehensive Exam
- Complete advisor selection process. Apply for summer research funding (January application deadline)

Summer—Begin work on dissertation proposal; research funding opportunities; IRB process; music composition

NOTE: In the second year it is common for students to take a reduced course load to accommodate

teaching in the fall and/or second-year exam preparation in the spring. Independent study with Faculty is encouraged.

THIRD YEAR:

Fall—Coursework

- dissertation proposal workshop
- TA-ship

Spring—Coursework,

- independent study to complete dissertation proposal
- Dissertation proposal defense/apply for M. Phil.
- Apply for summer research funding
- TA-ship
- Take second language exam

Summer—Dissertation research and/or expansion of compositional portfolio

NOTE: Students should have selected their advisor(s) by the end of their third year. Ideally, students should defend their dissertation proposal by the end of their third year.

FOURTH YEAR:

Complete remaining coursework

Take second language exam

Defend dissertation proposal

Meet with your Advisor to show your dissertation research/writing plans and progress.

Dissertation research or music creation—reading and analysis, archival research and/or fieldwork; or expansion of compositional portfolio

Summer—dissertation writing and research; research external funding opportunities for dissertation writing and/or post-docs; preparation for the job search.

NOTE: Students should complete any remaining coursework, defend their dissertation proposal, and complete their language exams no later than the end of their fourth year so they can advance to candidacy on schedule. If they don't they will go on probation.

Once you advance to candidacy you must remain in close contact with your adviser and be in touch with the DGS and Department Administrator. If you fail to respond to official email communication from your Adviser, DGS, and Department Administrator, or if you are not in touch with your Adviser about your research and dissertation progress, you will be placed on academic probation.

FIFTH YEAR:

Last year of MacCracken Fellowship

Fall—dissertation writing and research

- Apply for GSAS fellowships and external grants for dissertation completion; apply for post-doctoral fellowships
- Meet with your Advisor to show your dissertation research/writing plans and progress.

Spring—

- dissertation writing and research and/or completion of dissertation; dissertation defense
- Meet with your Advisor to show your dissertation research/writing plans and progress.

Summer—dissertation writing and research; preparation for the job search; teach Music in New York.

SIXTH YEAR [if necessary]

Fall – dissertation writing, completing draft;

- Meet with your Advisor to show your dissertation research/writing plans and progress.
- job applications; post-doc applications Apply for dissertation write-up funding

Spring – dissertation defense OR continued writing into seventh year.

- Meet with your Advisor to show your dissertation research/writing plans and progress.

Summer – dissertation writing; preparation for the job search; teach Music in New York.

SEVENTH YEAR [if necessary]

- Complete and defend dissertation.
- Meet with your Advisor to show your dissertation research/writing plans and progress.

As seen from this timeline, the Department anticipates completion of the Ph.D. in 5 to 7 years. Students who conduct fieldwork or whose research requires extensive research in a newly learned language may finish at the longer end of the scale. Students who receive external funding may use that funding to secure additional time to complete the writing of their dissertations.

It is important to note that GSAS sets specific time limits within which students must complete their degrees:

- For students entering a doctoral program who have no prior graduate coursework, or choose to transfer fewer than 24 credits of prior coursework, the degree must be completed within 10 calendar years after the date of first enrollment in that Ph.D. program.

- For students entering a doctoral program who choose to transfer 24 or more credits toward the Ph.D., the degree must be completed within 7 calendar years after the date of first enrollment in that Ph.D. program.

GSAS will consider requests made by the department to extend the above-mentioned limits for students who are making clear progress toward the degree. However, GSAS will only consider **one request** for an extension per student.

The Importance of Timely Progress through the Program

While NYU offers additional fellowships to support the completion of research and writing, these are administered on a competitive basis and there is no guarantee that students will receive this funding. Similarly, while the department encourages students to seek external funding to support their studies, it can be difficult to get this funding. Consequently, students should do all that they can to maintain steady progress through the program in order to complete their degree in five to six years, knowing that beyond that, there will be very limited support. Beyond the seven-year mark, students are required to pay for MM and health insurance and opportunities to teach in the department may be possible but cannot be guaranteed. It is possible to hold TA-ships in the fifth and sixth years, however priority is given to students in their second, third and fourth years.

Graduation and Conferral of Degrees

Students graduate in September, January, or May. The NYU commencement ceremony for all schools, as well as the GSAS doctoral convocation, is held in May. Students who have completed all degree requirements—including deposit of the dissertation—by posted GSAS deadlines are eligible to participate. (This includes all those who completed the degree in time for graduation the previous January or September). Note that dissertation submission (with GSAS) and graduation application (with the Registrar) are two separate processes.

In order to graduate in a specific semester, you must apply for graduation within the GSAS application deadline periods listed on the Graduation Deadlines Calendar:

<http://www.nyu.edu/registrar/graduation/deadlines.html>

It is recommended that you apply for graduation no later than the beginning of the semester in which you plan to complete all program requirements. Waiting to receive end-of-term comprehensive exams, thesis or final project results before you apply for graduation would result in a delay in your graduation date.

If you do not successfully complete all academic requirements by the end of the semester, you must reapply for graduation for the following cycle. Please refer to the specific deadlines for the

completion of requirements for each graduation available in the Graduation Deadlines Calendar link.

Exceptionally, a student who is not certain to have deposited his/her dissertation by the May deadline may request permission to participate in the Commencement ceremony. A written request should be made to the DGS by the advisor, confirming that 1) the student has submitted a draft of the dissertation to his/her full committee; and 2) the student is expected to have successfully defended the dissertation by the deposit deadline for the May degree.

ADDITIONAL INFORMATION

Official Communications and Email

Please remember that your NYU email address is our mechanism to get in touch with you, so make sure to check it regularly or set it up to forward your official email to your preferred address. Emails sent to your NYU Email address are considered official communications and it is your responsibility to make sure to read them.

International Students

International Students can direct questions and concerns about visa status to the Office of Global Services:

<https://www.nyu.edu/students/student-information-and-resources/student-visa-and-immigration.html>

Work:

(Curricular Practical Training and Optional Practical Training):

Curricular Practical Training (CPT) allows an F-1 student to accept off-campus employment as part of the curriculum of the degree program. CPT employment MUST be directly related to the student's major area of study.

CPT Instructions: <https://www.nyu.edu/students/student-information-and-resources/student-visa-and-immigration/current-students/employment-and-tax/curricular-practical-training.html>

OPT - Optional Practical Training (OPT) is temporary employment that is directly related to the student's major field of study. To work off-campus as an F-1 student, one way to do so is to be approved for OPT. Students cannot begin work on OPT until they have received approval in the form of an Employment Authorization Document (EAD) and it is within the dates listed on your EAD. The OPT is limited to 12-month of full time (or part? Should check) and can be used either in temporary project during the course of the studies, or as a 1-year work permit at the end of the studies.

OPT Instructions - <https://www.nyu.edu/students/student-information-and-resources/student-visa-and-immigration/current-students/employment-and-tax/optional-practical-training.html>

Other visas, like J and O visas have different requirements for work so make sure you are following them. Please always consult with OGS before accepting a position inside or outside NYU.

Travel:

International students who will be traveling overseas for research or vacation may request a travel letter verifying their full-time enrollment in a degree-granting program from the Department Administrator. Be mindful that some visas require a travel signature in order for you to re-enter the US, so make sure you notify OGS of your travel plans.

Grievances

Any student registered in GSAS courses or otherwise formally involved in GSAS programs has the right to file a grievance. Certain types of grievances must be adjudicated within GSAS, while others must be adjudicated at the University level. The rules, presented in section 9 of the GSAS Policies and Procedures Manual, are designed to provide GSAS students with a mechanism of redress.

This GSAS grievance process is distinct from the grievance process available through the graduate employee union (GSOC-UAW 2110) for issues relating to TA, RA, CA, and GA positions. Adjunct instructors have a grievance process through the Adjuncts Union but it's not clear if "Instructors of Record" fall into this category or into GSOC.

Sexual Misconduct

The NYU Center for Sexual Misconduct Support Services can provide **confidential assistance to complainants** about sexual misconduct, relationship violence, and stalking. Students can receive confidential help through the Center's hotline: (212) 433-9999, 24 hours a day, 365 days a year. Information about the Center's services is available at:

<https://www.nyu.edu/life/safety-health-wellness/sexual-respect/sexual-misconduct-resources-and-support-for-students/center-for-sexual-misconduct-support-services.html>

Sexual Misconduct Resource Guide for Students:

<https://www.nyu.edu/content/dam/nyu/compliance/documents/SexualMisconductResourceGuideforStudents.9.30.15.pdf>

Guide to Reporting, Investigating, and Resolving Sexual Misconduct Complaints Against Employees:

<https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/reporting--investigating--and-resolving-sexual--misconduct--relat.html>

[Guide to Reporting, Investigating, and Resolving Sexual Misconduct Complaints Against Students:](https://www.nyu.edu/content/dam/nyu/compliance/documents/SexualMisconduct_Procedures)
https://www.nyu.edu/content/dam/nyu/compliance/documents/SexualMisconduct_Procedures

[forStudentRespondent.2017_08_25.pdf](#)

Administrative Roles in the Department

The Department Chair is the chief administrative officer of the Department. As such, and in accordance with Department, College, School, and University policies and procedures, the Chair's main role is to oversee and coordinate departmental operations and implementation decisions arrived at by the department.

The Director of Graduate Studies oversees the graduate curriculum and the progress of graduate students through the Music PhD.

The Director of Undergraduate Studies oversees the undergraduate curriculum and the progress of majors and minors through the Music BA. The DUS also coordinates the undergraduate Honors program and solicits and confers undergraduate awards at the end of each academic year.

The Department Administrator implements the policies and procedures of the department in accordance with GSAS guidelines.

The Department Administrative Aide provides administrative support to the department as delegated by the Department Administrator.

Personnel, Academic Year 2023-4

Department Chair: Prof. Maureen Mahon (mem7@nyu.edu)

Director of Graduate Studies: Associate Prof. Jaime Oliver La Rosa (la.rosa@nyu.edu)

Director of Undergraduate Studies: Associate Prof. Brigid Cohen (bc64@nyu.edu)

Department Administrator: Cayla Delardi (cayla.delardi@nyu.edu), (212) 998-8302

Department Administrative Aide: Freeman Williams (fw15@nyu.edu), (212) 998-8301

Avery Fisher Center for Music & Media and Music Reference Librarian: Graceelaine Osborne (gfo205@nyu.edu)

NYU Campus Resources

- The Graduate Center at the Wasserman Center provides seminars, career series, and additional special events to help graduate students:

<https://www.nyu.edu/students/student-information-and-resources/career-development-and-jobs/graduate-students.html>

- GSAS Dissertation Writing Workshop: is an intensive two-week program that takes place during the January Term and the summer sessions:

<http://gsas.nyu.edu/academic-and-professional-development/dissertation-writing-workshops.html>

- The NYU Writing Center is a place where any NYU student can get help with their writing. The Writing Center is part of NYU's Expository Writing Program in the College of Arts and Science. It is a place where one-on-one teaching and learning occur, as students work closely with professional consultants at every stage of the writing process and on any piece of writing except for exams:

<http://cas.nyu.edu/ewp/writing-center.html>

- The Henry and Lucy Moses Center for Students with Disabilities (CSD) determines qualified disability status and assists students in obtaining appropriate accommodations and services:

<https://www.nyu.edu/students/communities-and-groups/students-with-disabilities.html>

- The Office of Global Services (OGS) is the resource at NYU for immigration and visa questions. We advise on immigration regulations in the US and visas needed outside of the US for NYU purposes:

<https://www.nyu.edu/students/student-information-and-resources/student-visa-and-immigration/current-students.html>

Online Resources

NYU Home: <http://home.nyu.edu/>

Department of Music: <https://as.nyu.edu/music.html> GSAS website: <https://gsas.nyu.edu/>

GSAS Bulletin: <http://gsas.nyu.edu/bulletin.html>

GSAS Policies and Procedures Manual and forms: <http://gsas.nyu.edu/about-gsas/policies-and-procedures/policies-and-procedures-manual-and-forms.html>

GSAS Fellowships: <http://gsas.nyu.edu/content/nyu-as/gsas/financial-support/fellowships.html>

Inter-University Doctoral Consortium form: <http://gsas.nyu.edu/academics/inter-university-doctoral-consortium.html>

Dissertation Formatting Guide: <http://gsas.nyu.edu/academics/submitting-your-dissertation.html>

Registrar's website: <http://www.nyu.edu/students/student-information-and-resources/registration-records-and-graduation.html>

Bursar's website: <http://www.nyu.edu/students/student-information-and-resources/bills-payments-and-refunds.html>

Graduation Services website: <https://www.nyu.edu/students/student-information-and-resources/registration-records-and-graduation/graduation-and-diplomas.html>

Albert tutorials: nyu.edu/registrar/sis/?ref=HMPGNWALST#student-guides

NYU Classes tutorials: <http://www.nyu.edu/life/information-technology/instructional-technology-support/instructional-technology-tools-and-services/nyu-classes/student-training.html>

On-Campus Computer Labs (ITS): <http://www.nyu.edu/life/information-technology/help-and-service-status/nyu-it-service-desk.html>

NYU Libraries: library.nyu.edu

NYU Libraries Music Research Guides: https://guides.nyu.edu/subject_music

Avery Fisher Center for Music and Media <https://library.nyu.edu/locations/avery-fisher-center-for-music-media/>