



Claremont

GRADUATE UNIVERSITY

DEPARTMENT OF MUSIC

Student Handbook

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FOREWORD

This handbook contains important information for students that sometimes is overlooked or not available elsewhere. While we have attempted to include everything we consider to be important, this handbook should not be considered the final word concerning requirements and policies of the Department of Music at Claremont Graduate University. Except in the case of the section entitled “Academic Progress”, it does not take precedence over the CGU bulletin or other official publications of this university.

The Student Handbook is subject to change and correction as needed. This edition supersedes all previous editions. In addition, some aspects of the Department of Music’s policies have been left flexible in order to accommodate the different needs and interests of individual students. For this reason, the need for discussion and verification of all aspects of the student’s program with the appropriate persons such as the advisor, Department Chair, student support staff, Registrar, etc., cannot be over-emphasized. It is intended that this handbook be used in conjunction with the CGU Bulletin and other informational materials supplied by the Registrar’s Office.

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GENERAL INFORMATION

FACILITIES

CGU

CGU recently received a \$1.5 million gift for a major renovation of GMB, formerly the Graduate Management Building, on Dartmouth Avenue (between 9th and 10th Streets), which has now been completed. In honor of the donor, this building has been renamed the Stauffer Hall of Learning, and the guiding principle of the remodel has been an emphasis on technology. The first floor contains two “smart classrooms,” general-purpose classrooms used by all academic departments at CGU. Albrecht Auditorium has undergone a total renovation, improving its design and increasing its functionality. And the basement floor has become the Department of Music’s new location.

Comprising roughly 2,250 square feet, this floor has been completely reconfigured to include a “Music Suite” and departmental offices. The Music Suite includes a variety of multi-functional spaces. The largest space is our music classroom, which accommodates twenty students. This classroom incorporates the latest technology for instruction. It includes a high-resolution ceiling-mounted projector and screen for display of video and computer signals, a commercial-grade surround sound system, a MIDI grand piano, and wireless controlling devices for the Macintosh computer and connected peripherals in the adjacent control room.

In addition to the classroom, the Music Suite includes four other spaces, three of which serve as practice spaces, and two of which also include high-end music technology workstations, for work with MIDI, digital audio, digital video, and film scoring. The classroom and all three practice rooms have also been designed to serve as recording spaces. All the spaces are acoustically isolated, with infrastructure connecting each space to the control room. The control room contains a high-end Pro Tools HD recording system and control surface, as well as MIDI, digital audio, digital video, and film-scoring capabilities. Thus, in addition to its customary uses for classroom instruction and student practicing, listening, and viewing, the entire “Music Suite” is capable of serving as a fully-functioning recording studio. We are now capable of recording piano or single instruments or vocals in the smaller spaces, or small groups up to perhaps fifteen instruments in the classroom space by removing its tables and chairs. This opens up a host of new possibilities for our students and our program. Across the corridor from the Music Suite are three faculty offices, a secretarial area, a reception area, and a media storage area, all newly-constructed.

We have acquired three new Yamaha grand pianos (two C5s and an MPC1) for the new facility, and have relocated our Steinway B (formerly housed in Albrecht Auditorium),

our practice upright, and our two double-manual harpsichords. The practice rooms are now available seven days per week, twenty-four hours per day, except when classes are in session in the Music Classroom (Rm. 010). Rooms may be reserved for up to two hours per day on a sign-up sheet posted in Rm. 010 and are otherwise available on a first-come, first-served basis. Current, qualified students may check-out keys to the building and practice rooms from Elysabeth Flores Griffith.

Scripps College

Students studying with Scripps faculty members may have access to Scripps practice facilities. Such students should first direct inquiries regarding practice facilities to their studio teachers. Keys may be checked out from the Scripps music library.

Pomona College

Students studying with Pomona faculty members may have access to Pomona practice facilities. Such students should first direct inquiries regarding practice facilities to their studio teachers. Keys may be checked out from the Pomona music office.

MUSIC LIBRARIES

Please call the numbers below for information and current hours. Also, visit the Libraries of the Claremont Colleges at: <http://voxlibris.claremont.edu>.

Honnold: 9th and Dartmouth (a photo ID card is required for entry)
909-607-3977: Holly Gardinier, Performing Arts Librarian
909-621-8150: Reference
909-621-8047: Circulation

Denison: 1090 N. Columbia Ave.
909-607-3941

Scripps: Caster Music Room near Pattison Recital Hall
909-607-3266

Pomona: Montgomery Music Library, 4th & College
909-607-3809

CGU: Department of Music
925 N. Dartmouth Ave.
909-621-8081

DEPARTMENT OF MUSIC REFERENCE COLLECTION

The Department of Music maintains a reference collection of books, scores, cassettes, LPs, CDs, DVDs, and videocassettes in the classroom and office area. The collection includes over 2,000 LP phonograph records, and nearly 1,000 CDs.

OTHER RESOURCES FOR RESEARCH AND STUDY

The Claremont Colleges

Students are encouraged to become familiar with various other resources on campus. The Fiske Collection of Musical Instruments is located in the basement of Mabel Shaw Bridges Auditorium. The Special Collections Department of Honnold Library contains a number of music collections as well as many individual items. Of special importance are the Guy McCutcheon Hymnology Collection (complemented by the Mitchell Collection of Hymnology and Church Music, housed at the Claremont School of Theology), the Seymour Opera Collection, the Lee Pattison Federal Music Project Papers, and the Ernestine Schumann-Heink Collection.

Greater Los Angeles area

Among the many resources for musical research in the Los Angeles area are the Huntington and the Clark Libraries. Valuable collections of musical instruments may be found at other nearby institutions. For a listing of some of these, see the California section of *A Survey of Musical Instrument Collections in the United States and Canada*, William Lichtenwanger, ed., Ann Arbor: Music Library Association, 1974. Students should acquaint themselves with these wider resources and make use of them, as appropriate, in their work.

DEPARTMENTAL E-MAILS

Each currently enrolled student must ensure that he/she has established a CGU e-mail account. Often the Department must communicate with students regarding upcoming deadlines, reminders, special events, etc., and this is accomplished most efficiently via e-mail. Please confirm with Holly Domingo that current information on file is correct.

ANNUAL INSTITUTIONAL FINANCIAL AID DEADLINE

Institutional financial aid awards (TAs, RAs, fellowships, etc.) are made for the specified term only and are not automatically renewed. Application forms may be obtained from the CGU Financial Aid Office or from the Arts and Humanities office. In addition, information is available in the Financial Aid Office regarding loans, grants, etc.

OTHER NOTES ON FINANCIAL AID/FELLOWSHIPS

The Department of Music awards fellowships, which represent a discount of a certain percentage of tuition, to most of its students, based both on ability and financial need. In some cases, these financial aid awards are partially fellowships (that is, requiring no service to the department) and partially assistantships (that is, requiring certain service to the department, e.g., video technician assistantship; stage manager assistantship, etc.). The department endeavors to maintain the level of financial aid initially offered to a student (e.g., 35% tuition reduction) throughout that student's program of study if the student maintains satisfactory academic progress. ***It is important to understand that financial aid/tuition reduction is offered only for the number of units required by a student's degree program.*** For example, a student enrolled in an MA program which requires 30 units should not expect to receive financial aid for any units he/she may wish to register for *beyond* the 30 required units. For such a student, attending full-time (12 units per semester) during the first year would leave only 6 required units of coursework in the second year, and he/she would only be awarded financial aid for those 6 units in the second year. The same principle applies to doctoral programs (72 required units). Exceptions may be made to this policy, and students may be awarded financial aid for additional non-required units, at the discretion of the Department of Music. Questions in this matter should be directed to the Department Chair and/or the student's advisor.

RECITAL PREPARATION LESSON CATEGORY

A special category of applied instruction is available to students who have completed the *required* applied lesson units for their program (i.e., 8 units for M.A., 16 units for D.M.A., 12 units for D.C.M.), but who have not completed their required recitals, or who wish to continue lessons while continuing to complete other degree requirements. Lessons in this category are distinguished in the CGU Bulletin by the term Recital Preparation (RP), which enables the student to enroll for 2 units (seven one-hour lessons). The maximum number of RP units per student is 4 (i.e., two semesters). Students wishing to enroll for RP units beyond two semesters must request a limitation waiver from the Department Chair. Waivers may be granted, provided there are significant and appropriate reasons for doing so. *Students are not permitted to engage their studio instructors on a private (i.e., non-registered) basis for work which serves as preparation for CGU-required recitals.* Any questions on this matter should be directed to the Department Chair.

CONTINUOUS REGISTRATION FEE/DOCTORAL STUDY FEE

Students who have completed the required coursework for their program, but have not completed other degree requirements (e.g., language requirements; qualifying exams; recitals; composition; DMA project paper) are required to register for Continuous Registration (master's students *only*) or Doctoral Study (doctoral students *only*) *for each semester until all program requirements have been completed.* This is required to maintain student status at CGU. As these are fees (not costs for tuition associated with a

certain number of units), *financial aid/departmental fellowship is not applicable*. Students, particularly doctoral students, are advised to be well aware of these fees as they plan financially for their program of study.

EMPLOYMENT

Part-time during student years

Information about part-time jobs can be found on the bulletin boards in Harper basement, Thatcher Music Building lobby (Pomona College), Caster Music Library (Scripps College), and the CGU Department of Music bulletin board. There are some job opportunities on campus, at places like the libraries and Huntley Bookstore.

After graduation

The Career Services Center (1263 N. Dartmouth Ave., 909-621-8177, career.center@cgu.edu) maintains files of job announcements and opportunities. The Career Services Center can also assist students in establishing a credential file, which may contain letters of reference from faculty, etc. The CGU Department of Music bulletin board will contain notices of music positions which come to the attention of faculty and staff in the department.

Active membership in professional organizations such as the College Music Society and the American Musicological Society may also be of assistance in obtaining professional employment. CMS members may receive invaluable weekly Music Vacancy Listings distributed by e-mail. Attendance at meetings and conventions can help in making contacts with representatives of institutions with available positions. The AMS has an active local chapter (Pacific Southwest Chapter). Other organizations, each with a specific musical focus, include American Guild of Organists, National Guild of Piano Teachers, and Society for Music Theory.

ACADEMIC PROGRAM INFORMATION

TUTORIAL READING/INDEPENDENT STUDY

Students who wish to enroll for Tutorial Reading or Independent Study must submit a form to be approved by the Department of Music. This form, which can be found in the Arts and Humanities office, specifies the number of instructional hours required and the content and description for the plan of study. Students who have been permitted to enroll for Tutorial Reading, Independent Study, or Independent Research are urged to arrange to have the subject material of such courses reflected on their grade transcript. This may be done by requesting that the professor send a brief explanatory memo to the registrar at the end of the semester in which the course was taken.

TRANSDISCIPLINARY COURSE

The Transdisciplinary course (T-Course) must be taken during the second year of study at CGU for doctoral students. This course is an advanced intensive experience that prepares doctoral students for high-level discourse, research, and inquiry and provides practical experience working with colleagues in different fields.

RESEARCH TOOLS/LANGUAGE REQUIREMENTS

The student satisfies the research tools requirement by qualifying in one or two languages (one for M.A. in musicology, composition, or instrumental performance; two for M.A. in voice or choral conducting, D.C.M., D.M.A., and Ph.D.). The student should have a good reading knowledge of the chosen one or two languages, with special regard to writings on musical subjects (German, French, or Italian if M.A.; German and either French, Italian, or Latin if Ph.D.; any two of the four if D.M.A. or D.C.M.). Students may acquire the necessary proficiency as they wish (by enrolling in appropriate courses at accredited institutions, by engaging a private tutor, by self-directed study, etc.). If a student wishes to substitute a language (e.g., Spanish) for one of the customary languages, the student must petition his/her supervisory committee to do so. The petition should explain the reasons the student believes the substitution would be appropriate for his/her course of study.

Qualification may be achieved by one of two methods. The first method is to present an official transcript showing that an appropriate course (selected in consultation with the student's advisor) has been passed with a grade of B+ or higher. *This course must have been taken during the student's time of study at CGU, and should be equivalent to one year of full-time academic study.* The second method is to successfully pass a proficiency exam administered at The Claremont Colleges. When prepared to take such an exam, the student should contact Holly Domingo to make the necessary arrangements.

Language examinations are given by Arts and Humanities several times during the academic year. Please check with Holly Domingo in the Arts and Humanities office for the dates and times.

A Student Guide to the Language Exams is available in the Arts and Humanities office. This document contains a wealth of information on the language exams, and includes useful example translation passages, as well as frequently asked questions. The guide also includes information about CGU-sponsored summer language workshops. Students are strongly advised to consult this guide.

It is recommended that the language requirement be completed within the first semester of master's work or the second semester of doctoral work. *Successful completion of the language requirement is a prerequisite to the scheduling of written and oral qualifying examinations.*

FORMATION OF THE SUPERVISORY COMMITTEE

The supervisory committee serves as a special consultative resource for the student throughout the degree program, especially for the qualifying examinations and the thesis, project, or dissertation.

At an appropriate time, depending on the degree program (as described below), the student asks a member of the CGU core music faculty to serve as his/her advisor. The student, in consultation with the advisor, then chooses and requests the participation of three persons, including the advisor, to serve on the supervisory committee. (These individuals all must have worked in an official capacity with the student during his/her career at CGU by the time the student takes the qualifying exam.) Effective at the onset of the fall 2007 semester for students entering during that semester and at the onset of the spring 2008 semester for continuing students, all newly-formed committees for music students must consist of at least two CGU core music faculty (currently Professor Boyer, Professor van Deusen, and/or Professor Zappulla). A faculty member must be chosen as the chair of the committee. A CGU core faculty member must serve as *chair of record* for all supervisory committees. However, in many cases, particularly for performers, a non-CGU core faculty may be the more logical choice as a *functional chair*. It is expected that students in performance will have their studio teacher serve as the functional chair of their supervisory committees, with a CGU core faculty serving as chair of record.

Students pursuing performance degrees must form the committee before the first recital, since attendance at the student's recitals is one of the committee's functions. Committee members must be notified well in advance of the dates of each recital so they may plan to attend. Students in the M.A. or Ph.D. programs in musicology must form the committee before the date of their qualifying exams.

QUALIFYING EXAMINATIONS

Prerequisites

All students, regardless of degree program, must satisfy the research tools requirement and the residency requirement (e.g., 24 units in 24 months) before taking qualifying examinations. Qualifying exams are generally taken after the completion of all coursework; however, they may be taken in the last semester of coursework, with the approval of the student's supervisory committee.

Exam lengths

Written

M.A.	3 hours
D.C.M., D.M.A., & Ph.D.	6 hours

Oral

M.A.	1 hour
D.C.M., D.M.A. & Ph.D.	1.5 hours

Procedures

1. Normally, no sooner than the onset of the semester in which a student plans to take the qualifying exam, he/she may ask each committee member to offer suggestions regarding preparation for the written portion. Committee members are not obligated to supply such information, but are free to do so. (The student should not be told precisely what questions will be asked, however.) Normally, the questions will address topics covered in the committee members' courses, lessons, etc. in which the student had enrolled.
2. As early as possible in the semester in which a student intends to take the qualifying exam, but no later than three weeks into that semester, he/she must notify the Faculty and Doctoral Support Secretary of such intention.
3. As early as possible in the semester, but no later than one week prior to the qualifying exam, each committee member must submit his/her set of questions for the written portion of the student's exam to the Faculty and Doctoral Support Secretary. The questions should be well-considered, clearly-expressed, and sufficiently broad to merit one-hour responses from a master's student and two-hour responses from a doctoral student for each member's set.
4. As early as possible, but no later than five days prior to the qualifying exam, the Faculty and Doctoral Support Secretary must give the **chair of record** all of the questions provided by the members of the committee that he/she chairs. The **chair of record** then may offer suggestions to committee members regarding their questions if such seems appropriate or necessary. Once the **chair of record** is satisfied that he/she possesses a complete set of corrected questions for the student's exam, but no later than two days prior to the exam, he/she returns them to the Faculty and Doctoral Support Secretary with his/her written approval.
5. Normally, on the sixth Friday of each semester, the Faculty and Doctoral Support Secretary administers the exam to the student(s). Students are given one committee member's set of questions at a time, and one (master's students) or two (doctoral

students) hours to complete each set. The student's answers are collected by the Faculty and Doctoral Support Secretary after each set has been completed. Students are not allowed to retain copies of the exam, or of their answers.

6. Copies of the completed written exam are distributed by the Faculty and Doctoral Support Secretary to each committee member for evaluation, normally within five days of completion.

7. Each committee member assesses the exam to determine whether it demonstrates, on the part of the student: 1) competency in the subject areas covered, 2) satisfactory writing skills, 3) sufficient preparation to complete the remaining requirements of the degree, and 4) adequate knowledge and facility in the field, appropriate to the degree level sought.

8. Normally within two weeks of receipt of the exam, each committee member communicates to the Faculty and Doctoral Support Secretary a vote of pass/fail/marginal, decided on the basis of the entire written exam. The individual voting results are made known to the committee members but never are revealed to the student.

9. If the result of the vote is unanimous to pass or fail, that decision is communicated immediately to the student by the Faculty and Doctoral Support Secretary.

10. If the result of the voting is mixed and includes pass and fail votes only, the decision to pass or fail the student is reached as follows:

For committees with:

--only one full-time CGU faculty member: the **chair of record** decides.

--two or more full-time CGU faculty members: the majority vote of the entire committee decides (the **chair of record** decides in case of a tied vote).

11. If the result of the voting is mixed and includes at least one marginal vote (or consists entirely of marginal votes), the committee discusses the student's performance on the exam, then votes again to pass or fail only, as in #10.

12. The resultant decision of the committee vote taken as outlined in #10 or #11 is communicated immediately to the student by the Faculty and Doctoral Support Secretary.

13. A failed student must take the written exam (consisting entirely of different questions from the first exam) again during the subsequent semester (unless special, **written** permission is given to the student by the **chair of record** to take it later).

14. If the student has failed the written exam, the **functional chair** or the **chair of record** (by agreement) will discuss the student's performance on the exam directly with

the student after notification by the Faculty and Doctoral Support Secretary, never revealing to the student the individual results of the committee vote.

15. A passed student is allowed to proceed to the oral exam, which normally takes place within two weeks of decision notification and is scheduled by the Faculty and Doctoral Support Secretary. Students may not discuss the written or upcoming oral exam with members of their committee.

16. The oral exam, led by the **chair of record**, lasts for up to one hour in the case of master's students and up to one hour, thirty minutes in the case of doctoral students. Normally, each committee member engages in a question-answer session with the student lasting up to one-third of the duration of the entire exam, but minor variations from this procedure (including interjecting questions from any of the committee members) are permitted. The questions may address any topic relevant to the degree sought by the student, but typically focus on aspects of the student's answers to the written portion of the exam.

17. Immediately following the oral exam, each committee member assesses the student's responses to determine whether they have demonstrated, on the part of the student: 1) competency in the subject areas covered, 2) satisfactory skills in oral expression, 3) sufficient preparation to complete the remaining requirements of the degree, and 4) adequate knowledge and facility in the field, appropriate to the degree level sought. A confidential committee vote then is taken, wherein only pass or fail votes are allowed; if the result is mixed, the decision is reached as in #10, and, in the case of failure, the oral exam is discussed with the student as in #14. The decision is communicated to the student immediately by the **chair of record**, and is confirmed immediately by committee signature on the appropriate form (which is then delivered by the **chair of record** to the Faculty and Doctoral Support Secretary). A failed student must take the oral exam again during the subsequent semester (unless special, **written** permission is given to the student by the **chair of record** to take it later).

18. A student who fails the written or oral exam twice normally is expelled from the program in which he/she is enrolled by the faculty in the Department of Music.

THESES, DISSERTATIONS, PROJECT PAPERS, COMPOSITIONS, AND RECITALS

After having passed the qualifying exams, the student presents a copy of the proposal for the M.A. thesis (musicology majors only), Ph.D. dissertation, or D.M.A./D.C.M. project paper to each member of the committee for approval. Committee approval of the proposal for dissertations and project papers is achieved when Form II is signed by the committee

members. Only when the form is signed subsequently by the Dean (following which a copy is sent to the student) is the student officially advanced to candidacy.

The following are some points the committee will expect to see addressed in the proposal. The advisor may have additional points to recommend.

- A clear statement of the topic. What, for instance, is the anticipated title of the work?
- An outline of the anticipated research procedure. This should begin with a description of an initial bibliographical search to determine what may already have been done by other scholars on the topic.
- An outline of the form which the work will take. What, for instance, will be the topic of each chapter?
- Dissertation proposals should include some discussion of the anticipated value of the work to the world of musical scholarship.

The D.M.A. or D.C.M. project paper should be sufficient to deal with the matter or problem undertaken. Roughly, it should lie somewhere between a substantial term paper and a thesis. Fifty pages is a suggested length, but not a strict requirement.

Literary style manuals

The student should request from the Registrar a copy of the general Claremont Graduate University style requirements applicable to his/her work, be it a thesis, project paper, or dissertation. Listed below are four representative manuals dealing with matters of literary style (the latest editions available should be consulted). Turabian should be used as the primary authority on matters of style. The others may be used for matters not dealt with by Turabian.

- Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*
- Joseph Gibaldi and Walter S. Achtert, *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*
- *The Chicago Manual of Style*
- E. Eugene Helm and Albert T. Luper, *Words & Music: Form and Procedure in Theses, Dissertations, Research Papers, Book Reports, Programs, Theses in Compositions*

Completion of the thesis, dissertation or project paper

While individual committees may have alternative procedures, the normal process is as follows. The committee chair works with the student on a regular basis reading drafts. The other committee members may be called in for advice on particular points during this time. When the thesis, dissertation, or project paper has been completed, the student submits copies of the work to the chair of the committee for distribution to each member

of the committee *at least six weeks before the final deadline for completion of degree requirements* (or, in the case of Ph.D. dissertations, six weeks before the expected date of the oral defense). This time period is necessary for all members of the committee to have adequate time to read the work, and suggest any necessary revisions, so that such revisions may be completed prior to the deadline.

The M.A./D.M.A. composition

The culminating work for CGU composition students is a major composition, referred to as the M.A. composition or D.M.A. composition, as appropriate. Though there is no strictly proscribed form or duration per se, there are certain norms. In most cases, the work will involve orchestra or large ensemble (soloists, choral forces or electronics as additional components are possibilities). A large work in an established form, such as a symphony or concerto, may be appropriate, particularly for D.M.A. compositions. Though there are no durational minimums, an orchestral work 15 minutes in length would normally be appropriate in scope for an M.A. composition; 20-30 minutes (or longer) would be an appropriate length for a D.M.A. composition. D.M.A. students in composition are also required to write a project paper (see above); M.A. students in composition are not.

The principles outlined above for completion of the project paper apply to completion of the composition as well. Students should endeavor to submit copies of the work to the chair of the committee for distribution to each member of the committee *at least six weeks before the final deadline for completion of degree requirements*, so there will be adequate time for the composition to be read, and any necessary revisions made, prior to the deadline.

Final steps for doctoral candidates

For doctoral candidates, Form III must be signed by all supervisory committee members as the final indication that the student has completed all requirements for graduation. This takes place at the following junctures, depending on the program:

- Ph.D.: after the dissertation oral defense has taken place
- D.M.A. in Performance or Historical Performance Practices: after the four recitals have been performed and the project paper has been approved
- D.M.A. in Composition: after the D.M.A. composition and project paper have been approved
- D.C.M.: after the three recitals have been performed and the project paper has been approved

This signed Form III is held in the Arts and Humanities office until the department's bound copy of the completed dissertation, project paper, or composition has been

received, after which the form is released to the Registrar and the student is cleared for graduation.

All copies of theses, dissertations, project papers, and musical compositions must have a title page and a signature page. It is the student's responsibility to distribute the copies as follows:

- Ph.D. dissertations only: two unbound copies (one being the original) to the Registrar, accompanied by the appropriate forms (i.e., Form II: Advancement to Candidacy, and/or Form III: Final Oral Examination).
- D.C.M./D.M.A. only: one copy of the title page to the Registrar, accompanied by the appropriate forms (i.e., Form II: Advancement to Candidacy, and/or Form III: Final Oral Examination).
- Dissertations, musical compositions, theses, project papers: one bound copy to the Department of Music. For musical compositions, include program information relating to any performance of the work (and a recording if available).

The Ph.D. dissertation must also include an abstract of no more than 350 words and be accompanied by a printed copy of a RILM Abstracts form.

A document entitled "Information Concerning the Preparation and Submission of Doctoral Dissertations" is available from the Registrar's Office, and must be obtained by all doctoral students. This document explains in detail the procedures and formatting for dissertations. *Please note that changes in wording/format are required for doctoral students who are not writing dissertations (i.e., D.M.A. and D.C.M. students).* Questions regarding this topic should be directed to the Registrar or the supervisory committee chair.

Academic Progress

Students are expected to maintain a minimum grade point average of 3.000 in all coursework taken at Claremont Graduate University. Failure to maintain the applicable minimum standard of 3.000 will result in the student being placed on academic probation for the following semester by the faculty in Music (the student's G.P.A. must be restored to 3.000 or higher by the end of that semester). Effective immediately for students entering in the fall 2006 semester and at the onset of the spring 2007 semester for continuing students, unsatisfactory academic progress also will be declared if any of the following occur:

- More than one incomplete course is on record
- For students in performance programs: 1) one full degree-recital has not been given successfully by the time 8 units of studio instruction have been earned, or 2) less than one additional full degree-recital successfully has been given for each subsequent 4 units of studio instruction earned (until recital requirement has been fulfilled)
- For master's students: coursework has not been completed within two years

- For doctoral students who already have earned a master's degree: coursework has not been completed within three years
- More than one semester has transpired between completion of coursework and passing of qualifying examinations
- More than one semester has transpired between passing of qualifying examinations and completion of M.A. thesis or D.C.M./D.M.A. project paper (and composition, if applicable)

Any of the above-named deficiencies must be remedied by the end of the subsequent semester of enrollment; failure to do so may result in a student's expulsion from a program by the faculty in Music.

RECITAL LOGISTICS

General

Student performances undertaken in fulfillment of degree requirements are expected to take place during normal term time on campus, where they will be conveniently accessible to the studio teacher, other supervisory committee members, and the Claremont Colleges community at large. For such performances, the Department of Music endeavors to provide the following services:

- Use of a recital hall and tuned keyboard instrument where appropriate
- Programs and duplication of "camera-ready" program notes and translations
- Announcement in the Claremont Colleges monthly calendar (with one month's notice)
- Stage manager and usher
- One complimentary DVD of the recital (any additional copies needed are student's responsibility)

The student must be prepared to pay for the costs of any additional equipment and services which may be required by the repertory chosen, such as a second keyboard instrument and additional tuning, or the hiring of assisting performers and accompanists. On occasion, the studio teacher may direct the student to perform repertory that requires larger performing forces, necessitating expenditures beyond the normal. A small fund has been established in the Department of Music to provide some assistance in these cases. Such assistance is entirely at the discretion of the department. Every effort will be made to help make it possible for students to include repertory in their recitals that would not otherwise be feasible for performance. Applications for aid from this fund should include:

- A memo from the studio teacher proposing the particular work requiring special performing forces
- A proposed budget from the student detailing the necessary expenses beyond those that would be incurred for the more usual recital repertory

Scheduling Recitals

Recitals should be scheduled at least three months in advance. Halls are frequently booked far in advance, and without sufficient lead time, chances are diminished for a satisfactory scheduling. Early planning can help avoid scheduling conflicts with other events which might reduce potential audience attendance. The first step in the process of scheduling a recital is taken when the student, together with the studio teacher, identifies two or three desirable dates and a recital hall. (Some communication with supervisory committee members ought to take place at this stage, since they will be expected to attend.) The student should then bring this information to Laurie Martin with a request to schedule the recital. *It is the Arts and Humanities office, not the student individually, that schedules student recitals.* The office maintains a master calendar of campus events, and is able to coordinate the proposed recital with those of other graduate students and with the schedule of the graduate faculty. Only dates which have been approved and arranged through the Arts and Humanities office can be considered official, and only recitals which have been arranged in this way can be assured to count toward fulfillment of degree program requirements.

Performances in the half-hour Friday Noon Concert series and other concert appearances may count toward degree requirements as half-recitals, with supervisory committee approval.

Sometimes members of the CGU faculty may be unaware of a student's plans to take part in a performance which is not one of those required by the student's academic program. This is apt to occur, for instance, when a graduate student participates in a group recital together with undergraduates at one of the Colleges. Students should be sure to notify Laurie Martin when preparing for such a performance, so the graduate faculty may attend whenever possible. Also, students should supply a copy of all programs in which they have participated to the Arts and Humanities office for inclusion in student files.

Performing off-campus

Occasional advance authorization of off-campus performances may be granted for technical reasons, most usually applicable to conducting majors, or for other clear academic reasons (such as the opportunity to perform orchestral or operatic literature which might not be available at the Colleges). For such programs, the student must provide:

- Prior scheduling through the Arts and Humanities office and assurance that printed programs will include necessary degree-program statements as are usual for on-campus performances
- Any necessary tickets of admission, seat reservations, and written directions to the concert location for all committee members and for other faculty members who may wish to attend
- Copies of the printed program and a DVD of the entire event (which must be arranged and paid for by the student) to the Arts and Humanities office following the performance

Jury examinations

M.A. performance majors will be required to play for a jury of the supervisory committee members at least one month prior to a recital. D.M.A. and D.C.M. performance majors will be required to play a jury at least one month prior to their first recital, and any recital thereafter for which it is deemed necessary by the Department Chair or the studio teacher. The student (in consultation with the studio teacher) arranges a time and place for the jury and notifies all members of the committee. Recitals may not be played prior to the first jury, and will be graded on a pass-fail basis. Typed copies of the concert program should be provided for each jury member. Copies of the musical scores should also be made available to the jury members if possible.

Lessons and Recital Preparation

Performance majors generally enroll for four units of study in their performing area each semester. This provides students with a one-hour lesson each week, fourteen meetings per semester. *The two-unit, half-hour lesson option offered in the CGU Bulletin is intended for non-performance majors, or for performance majors who wish to take lessons in an area which is not their major.*

For information concerning Recital Preparation lessons, please see “Recital Preparation Lesson Category” above.

Normally, students are enrolled for lessons during every semester in which they will give a recital. On rare occasions, however, a student having completed all course requirements may receive permission from his/her committee to perform a required recital without enrolling for Recital Preparation. In such cases, jury examinations may be required before each such recital.

Programs

At least four weeks before the scheduled recital date, all information to be included on the program must be turned in to Laurie Martin. The Department of Music endeavors to ensure that the printed program will conform to customary formats and include necessary degree program statements. Any translations, program notes, etc. must be in a form suitable for duplication (“camera-ready”). Students may be asked to submit a copy of each piece of music to be performed for program detail verification. (In these cases, these copies of musical scores will be returned very soon thereafter.)

The program notes are to be approved by the studio teacher and a member of the CGU faculty at least three weeks prior to the recital. Translations (when they are used) should also be approved by the studio teacher. If the student has decided to do a lecture recital, the text of the lecture must be submitted to the music faculty at this time. If this deadline is not met, it may not be possible to have printed programs for the recital. On student recital posters, which are the student’s responsibility, an indication that the event is a Claremont Graduate University Department of Music recital should be included.

Occasionally, permission may be granted to count for program requirement purposes a concert or recital which is not devoted entirely to performance by the student. Even though prior permission will have been granted for such special recital formats, the student must carry out, nonetheless, the obligation to register such recitals in advance with Laurie Martin.

Recordings

The Department of Music endeavors to provide itself with archival video recordings of on-campus student recitals undertaken in partial fulfillment of degree requirements. These recordings serve as graduation documents, somewhat in the manner of theses or dissertations. As noted above, the department will provide the student one complimentary DVD of degree recitals given on-campus. Although the department always strives to produce the best possible recording, it cannot guarantee the final quality of its archival copy.

International Students

International Students should work closely with the International Student Coordinator Nusha Shishegar throughout the time at CGU to ensure that all I-20 and other relevant information is kept current. Nusha can be reached at (909)607-3371 or via e-mail at: intl.student.services@cgu.edu

Participation in college ensembles

All music students are encouraged to participate in one or more of the performing ensembles at the Claremont Colleges. Students may earn credit for this participation (up to two units toward master's work; up to four units toward doctoral work). Though obviously participation in large ensembles cannot count toward solo recital requirements, this is valuable for students' musical development.

Credit for MUS 271, Chamber Music

Students who wish to earn ensemble units for the study of musical literature not covered by the established ensembles at the Claremont Colleges may enroll for MUS 271, Chamber Music. Enrollment in this course requires the agreement of a Colleges faculty member to coach the ensemble (as well as, obviously, other qualified players willing to serve as participants in the project). The ensemble should meet with the faculty coach for the equivalent of seven class hours during the semester. The course should culminate in a public performance of the work(s) that have been prepared.

Concert attendance

All CGU music students are expected to attend the concerts, recitals, and lectures sponsored by the Department of Music. The Department believes that for students on the graduate level, informal procedures should be necessary to encourage attendance. Music performed on these programs may be represented on qualifying examinations. This, of course, is only one good reason to attend. It is assumed these programs will be of strong professional interest to CGU music students. Such programs often include repertoire performed live only infrequently. In the case of student recitals, in addition to obvious professional interest, it is assumed that students in the Department of Music will want to support their fellow student-colleagues.

DOCTORAL PROGRAMS CHECKLIST

This checklist is intended to facilitate the completion of a series of required tasks during the course of a student's work towards the degree. The tasks are listed more or less in the order in which they are to be completed.

- Satisfy the research tools (language) requirements.
Date: _____
Date: _____
- Form the supervisory committee.
Date: _____
- Complete course work and residency requirement.
Date: _____
- Pass the written and oral qualifying examinations.
Date: _____
- Obtain committee approval of the project or dissertation proposal.
Date: _____
- Obtain committee approval of the project or dissertation.
Date: _____
- Pass the oral defense of the dissertation (Ph.D. only).
Date: _____
- Present official copies of the dissertation, project paper and/or musical composition to appropriate offices.
Date: _____
- Present the prescribed recital(s).
Date: _____
Date: _____
Date: _____
Date: _____